

Press release

Violet Dennison
Chapter Four: Disappointment
Kunstverein Freiburg
8 June – 21 July 2019

Press meeting

Friday, 07.05.2019, 10 am

Opening

Friday, 07.06.2019, 7 pm

Violet Dennison deals with the dynamism and fragility of complex technological and biological systems. Her installations refer to ecosystems and infrastructures that permeate and shape our lived environments in ways that often go unnoticed. Kunstverein Freiburg will display Dennison's first institutional solo exhibition in Germany.

Dennison's works are mostly sculptural, with her installations integrating digital codes, technical systems or biological organisms. Microorganisms for example are the protagonists of her solo exhibition *Transcend* at the gallery Jan Kaps (2017), which played on fears of terrorist attacks, contamination and infection. One installation, made of metal pipes and seagrass, which was contaminated with traces of toxins and heavy metals from the ocean, stretched across several walls. For another work in this exhibition, Dennison rerouted the waste water from the sink of the gallery's restroom into the exhibition space, where it formed a puddle of suds with dirt and bacteria. By intruding into the waste water system, she sabotaged a gigantic infrastructure, into which the gallery space is integrated.

In her artworks – created especially for the exhibition at Kunstverein Freiburg – the artist works with coding techniques, as well as methods of information storage and transfer. She continues her sculptural examination of incomprehensible systems and their material manifestations, hacking technologies, combining high-tech with the occult. The Kunstverein's exhibition hall hosts three woven sculptures, made from plastic and metal, reminiscent of oversized baskets. The structure of the weaving is based on a personal memoir of the artist, specifically excerpts from the fourth chapter, which got translated into a binary code made of knots. Two sound installations composed of smartphone speakers and cables are spreading in a grid across the walls. They use a new technology, to transmit data via sound ("data-over-sound technology"), which can be used for example with smart phones in addition to transmission technologies like Wi-fi or Bluetooth. Digitally coded the sound waves transmit prophecies made by a spiritual medium about the artist's future. Yet some of the transmissions are in high-frequencies inaudible to humans and can only be decoded by machines. Conversely a printer, hacked by Dennison, takes invisible, yet potentially always accessible data streams, and makes them partially visible again by printing out protocols from the Kunstverein's Wi-fi.

In a world increasingly determined by digital megastructures, in which biospheres and infospheres merge into one another, Dennison investigates possibilities of self-expression, as well as communication and interaction with such systems. Codes and information technologies thus become structures, that are imbedded in and incorporate human life and it's subjective expressions, but at the same time act upon it as material agents following their own machine regularities.