

Kunstverein Munich begins its 2013 program with ‘All You Need Is Data – The DLD 2012 Conference REDUX’, a newly commissioned project by Berlin-based artist Simon Denny. For this exhibition Denny has created a large scale site-specific installation throughout the Kunstverein’s galleries as a way to view the recent past within a rapidly-developing high-tech digital economy. Utilising the example of Munich-based conference Digital Life Design (DLD) - a high calibre platform for the exchange of ideas between digital media, the sciences and culture - the artist has taken on the challenge of exploring the materialisation and commodification of ‘future visions and experiences’, which have become a feature of such a forward-looking venture.

Focusing solely on the conference from 2012, entitled *All You Need Is ... DATA?*, Denny initiated a period of committed research using digitalised archives and design files provided by DLD, transcribing specific elements from each presentation and panel discussion that took place during its two and a half days. As such, Denny has used the format of a timeline to represent the entire content of the conference from beginning to end. Turning a digital format into a physical experience, the main component of the show - alongside merchandise, banners and animated GIFs made from video documentation - consists of 89 canvases featuring photos, pull-quotes and various computer operational or app-style imagery that represent a visual summary of every event from one year ago.

In this respect the exhibition becomes a revealing format for how predetermined futures are promoted from the perspective of the digital economy. The ‘REDUX’ at the end of the exhibition’s title not only suggests a revisit of future forecasts but is also indicative of the ‘Director’s Cut’ or re-edit as a means of artistic appropriation. Furthermore the exhibition opens at the same time as this year’s DLD in January so that two different realities of the future are facing one another.

Denny shares an affinity with an active generation of emerging artists who explore the public and technological advances of a digital age while simultaneously examining its material consequences. Accordingly, the artworks, installations and exhibitions that Denny produces portray a pursuit into data in the broadest sense of the word - from social media to the formal assemblage of product design to dedicated media historical research. For instance, Denny has mirrored an age of technological progress with both the material evolution of television and the threatened existence of a non-commercial television channel in the artist’s native New Zealand. While these examples make a feature of two opposite directions; one pointing to the future (the digital) and the other to the past (the analogue), within Denny’s artistic production both of these don’t move in opposing directions but are eventually integrated.

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