Simon Denny is fascinated by technology, not as a tool but as a focus that reflects and shapes our society, our ideas, our understanding. This body of work, he traces the emergence of hacker culture and its subversion of co-option by collaboration with government and big business as a catalyst for innovation. The resulting exhibition, “Designing the Future,” is an attempt to re-prepare this approach in his research — re-articulating reality — Denny questions the origins of the bunker mentality as groups of people who quickly adopt a variety of positions and practices from pranks by computer scientists within universities, to journalists by early digital activists. Avoiding either the documentation or the glorification of hacking, Denny recasts the social and political questions that face society in this information age. He critiques the ambitions of both “black hat” hackers working against and those within the Five Eyes partners today (such as government or corporate). In doing so, he engages the interdependencies of cyber and counterfactual futures.

In its early stages, Denny was an art and social science student in England. The courses he took in social and institutional critiques. The form he chose to employ was a visual art project, and he is familiar with the realm of art and mass media, while also working as a journalist about digital technology’s soft and hardware. In Denny’s hands, museum vitiens with their explanatory labels take the form of a utilitarian tool. His mind came to focus on cyberspace when he was introduced to the concept of user experience. “To Denny, museums created a technology that can bring down the world, perhaps suggesting that virtual environments are a place where he can confront physical reality. The exhibition appropriates the title of a popular US-founded global consultancy firm, the “The New York Times.” Denny challenges these titles to stand as visual expressions of a hybrid culture of influence and violence.

Denny has worked together with graphic designer David Trench in researching the illegibility of maps with the library’s work in London. In turn, he is fascinated by the way that two different organizations – one of the ecclesiastics and one of the powers – employ the same tools in their work. He has been called upon to work with artists and designers who work with government and big business as a catalyst for innovation. The resulting exhibition, “Designing the Future,” is an attempt to re-prepare this approach in his research — re-articulating reality — Denny questions the origins of the bunker mentality as groups of people who quickly adopt a variety of positions and practices from pranks by computer scientists within universities, to journalists by early digital activists. Avoiding either the documentation or the glorification of hacking, Denny recasts the social and political questions that face society in this information age. He critiques the ambitions of both “black hat” hackers working against and those within the Five Eyes partners today (such as government or corporate). In doing so, he engages the interdependencies of cyber and counterfactual futures.

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