

ALTMAN SIEGEL

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The Mediated Image

**Simon Denny, Laeh Glenn and
Christopher Williams**

May 10 – June 22, 2018

Opening reception: May 10, 6 – 8pm



Altman Siegel is pleased to present *The Mediated Image*, an exhibition including work by **Simon Denny**, **Laeh Glenn** and **Christopher Williams**. The artists in the exhibition facilitate images with varying methods, examining infrastructures including cyberspace, technology and advertising to reflect present relationship models and their role shaping global culture. While Simon Denny and Laeh Glenn conceptually organize their work through a consideration of post-internet imagery, Williams engages the history of photography and the politics of display. Like Denny and Glenn, Williams mirrors the structures of his chosen medium in conversation with his subjects, drawing attention toward image production and dissemination. Exuding a mediated stillness and once-removed disposition, Williams' work remains highly influential in its intuitive formal qualities—similarities shared with a younger generation of artists across disparate mediums.

Simon Denny mines our global tech industry, incorporating the visual language, mentality and ideologies of this expansive economy into multilayered installations. For this exhibition, Denny presents two sculptures he made for his recent show at the Serpentine; deconstructed models of the new Apple headquarters (made before the building was erected) as conceptual paradigms of tech utopia. A third sculpture is the first work Denny made from an ongoing series involving blockchain and cryptocurrency. Incorporating elements of the decentralized database in dialogue with competitive gaming signage, the sculpture reimagines political and geographical states through a language of consumer culture.

Laeh Glenn culls her subjects from the internet, employing an ultra-flat approach indicative of how images, and their place within a cultural hierarchy, become flattened through online searches. Glenn reposit her source imagery—often representative of archetypal genres of painting such as portraiture, landscape and still life—into the realm of high art.

Christopher Williams is one of his generation's leading conceptual artists. Working primarily in photography, his work addresses the sociopolitical history of the medium within the context of image making. Considering our contemporary, consumer-driven society, Williams' photographs evoke a subtle shift in our perception by questioning the communication mechanisms and aesthetic conventions that influence our understanding of reality.

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Simon Denny lives and works in Berlin. He received his B.F.A. from Auckland University in 2004 and his M.F.A. from Frankfurt Städelschule in 2009. In 2012 he won Art Basel's Baloise Art Prize, and he represented New Zealand at the 56th Venice Biennale in 2015. Solo exhibitions include "Simon Denny: The Founder's Paradox," MOCA Cleveland; "Hammer Projects: Simon Denny," Hammer Museum, Los Angeles; "Business Insider," WIELS Contemporary Art Centre, Brussels; "Products for Organising," Serpentine Sackler Gallery, London; "Innovator's Dilemma," MoMA PS1, New York; "All You Need Is Data," Kunstverein München and "Full Participation," Aspen Art Museum, Aspen, among others. Recent group exhibitions include "Art in the Age of the Internet, 1989 to Today," The Institute of Contemporary Art, Boston; "I Was Raised on the Internet," MCA Chicago; "Art Post-Internet," Ullens Center for Contemporary Art, Beijing; "Image into Sculpture," Centre Pompidou, Paris; "Remote Control," Institute of Contemporary Arts, London and "Revolutions: Forms that Turn," 16th Biennale of Sydney, Australia, among others.

Laeh Glenn lives and works in Los Angeles. She received her B.F.A. from California College of the Arts in 2008 and her M.F.A. from UCLA in 2012. Exhibitions include "Architecture of Life," Berkeley Art Museum and Pacific Film Archive; The Palazzo Fruscione, Salerno, Italy; Galerie Nordenhake, Stockholm; PIASA, Paris; Room East, New York; Grice Bench, Los Angeles; "No Joke," curated by Sanya Kantarovsky, Tanya Leighton, Berlin; 247365, New York; 356 Mission, Los Angeles; Ratio 3, San Francisco; The Suzanne Geiss Company, New York; "Made in Space," curated by Laura Owens and Peter Harawik, Night Gallery, Los Angeles, Gavin Brown's Enterprise, New York and Venus Over Manhattan, New York; "Territory: Week 5," Thomas Duncan Gallery, Los Angeles; "Spectrum Suite," Nicelle Beauchene, New York; "The Fishes: Laeh Glenn and Owen Kydd," CSA Space, Vancouver and "Formwandler" Richard Telles, Los Angeles, among others.

Christopher Williams lives and works in Cologne, Chicago, and Los Angeles and is Professor at Kunstakademie Düsseldorf. He received his B.F.A. and M.F.A. from California Institute of the Arts, Valencia in 1978 and 1981. Williams has received grants from the John Simon Guggenheim Memorial Foundation, New York and the J. Paul Getty Trust, Los Angeles. "Christopher Williams: The Production Line of Happiness," the artist's first major museum survey, traveled to The Art Institute of Chicago; The Museum of Modern Art, New York, and Whitechapel Gallery, London. Other recent solo exhibitions include "Christopher Williams: Models, Open Letters, Prototypes, Supplements," La Triennale di Milano, Milan and ETH Zurich, Institute gta, Zurich and "Christopher Williams. For Example: Dix-Huit Leçons Sur La Société Industrielle," an eighteen-part ongoing project that traveled to Museum Morsbroich, Leverkusen, Germany; Staatliche Kunsthalle Baden, Germany; Galleria d'Arte Moderna, Bologna, Italy and Kunstverein Braunschweig, Germany, among others. Recent group exhibitions include "The Absent Museum," WIELS Centre d'Art Contemporain, Brussels; "I am you, you are too," Walker Art Center, Minneapolis; "California and the West: Photography from the Campaign for Art," San Francisco Museum of Modern Art and "America Is Hard To See," Whitney Museum of American Art, New York, among others.

For more information please contact Altman Siegel at info@altmansiegel.com or 415-576-9300.

Image: Christopher Williams, *Linhof Technika V* fabricated in Munich, Germany. *Salon Studio Stand* fabricated in Florence, Italy. *Dual cable release. Prontor shutter. Symar-s lens 150mm/f 5.6 Schneider kreuznach. Sinar fresnel lens placed with black tape on the ground glass. (White) Dirk Schaper Studio, Berlin, June 19, 2007, 2008, C-Print*