

## THE GREEN ROOM

### *Anne de Vries - Trails Rising*

*29th June - 29th July 2012*

*The Green Room presents 'Trails Rising' by Anne de Vries (NL, 1977), an installation that continues the theme of "merging matter and information" following his recent exhibition 'Trails of the Hive Mind' at Sandy Brown Gallery, Berlin.*

*De Vries is interested in how the world is understood through and affected by media technology: specifically how media formats influence a perception of reality and simultaneously have a physical impact on commodities within a global economy.*

*Contradictory information is often carefully separated, Vries' work reconnects elements as his raw material, assessing how matter and information are constantly impacting one another.*

*To accompany the exhibition, Francis Heylighen's essay 'The Global Brain as a New Utopia' (2002) is available through The Composing Rooms 'ReSearch' page ([thecomposingrooms.com/research/reading/](http://thecomposingrooms.com/research/reading/)). The essay discusses an imagined future where technology facilitates a knowledge network able to advise and guide all aspects of humanity. De Vries has chosen the paper to speculate differences between futurist idealism and actuality.*

*Exhibitions include; Trails of the Hive Mind - Sandy Brown, Berlin (solo), 002 Eye Rubs - Elaine, Basel, Become Immersed - Ghoete-Institut, Rotterdam and Forecast - Galerie Max Mayer, Düsseldorf [all 2012], Target Language - Appendix Project Space, Oregon, Still/life - FOAM Museum, Amsterdam and DDA: Dutch Design Award, Old Galata Bridge, Istanbul [all 2011]. De Vries is currently an artist in residence at the Rijksakademie, Amsterdam. Trails Rising is Anne de Vries first UK solo exhibition.*

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*Lower Level, Rich Mix 35-47 Bethnal Green Road, London, E1 6LA  
Open Sunday 12 - 5 and by appointment.*

*Contact: Ché Zara Blomfield / [www.thecomposingrooms.com](http://www.thecomposingrooms.com)*



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#### **'Trance Tracks'**

*The sculpted totem poles of 'Trance Tracks' are made from a mixture of sand and an epoxy clay that has been marked by the tread of various sneakers. The imprints forged by ergonomic footwear, designed to augment the body, remain as traces forming future terrains.*

*In their profusion the individual prints join and become a pattern across a mutable landscape - as if a multitude of solitary runners meet one another in a collective space, traversing the poles in a direct attempt at transcendence.*

*One reference might be Brancusi's monumental Infinite Column, built as a WWI memorial for those who died defending the Romanian city of Targu-Jiu, was created as a means of symbolic ascension to heaven. Through these similar gestures we are presented with different notions of what enhanced realities could be.*

#### **'Katanga Bub'**

*The extreme ends of the mobile device industry are brought together in 'Katanga Bub'. It is based on a press image depicting the landscape and workers of Katanga, in The Democratic Republic of Congo - an area mined for many minerals like tungsten and coltan, which have been crucial for the manufacture of mobile devices.*

*For this work the press image of the Katanga mines has been re-photographed underwater and set within a freestanding display unit. As water ripples and bubbles float over the surface, distorting the scene underneath, the screens of numerous mobile phones show clearer details of the same view of the Katanga mine. The elemental earthy origins of the mines are (re)connected with the liquefied luxuriance of global technology commodities and their marketing aesthetics, to express the easy exchange of information through these devices.*

*This work fuses two opposing but connected ends of the story: on one hand the mobile devices help spread knowledge and raise global awareness, with the false promise of engendering a better world. On the other hand, while the economy of "rare earths" props up the problematic social and political infrastructures of the Democratic Republic of Congo, it also reveals the recursive relationships between matter and information underwritten by the move from production to product; from raw material to data generation.*

#### **'Banana, Apple and Pear Image Transfer' and 'Avocado, Apple and Lemon Image Transfer'**

*These two digital prints present their own production tear down. starting as a still-life of supermarket fruit captured by a digital camera, the image travels through the lens, chip, wire, computer components, software, etc. all the way to the printer, until its materialization as ink on paper that is hung with hooks and*

*clips to the wall. The deceptive simplicity of this arrangement is over-coded by an immense informational panorama that renders visible the circumstances and locations of the chain of production in relation to which the fruit are the end-product eventuations. The inscriptions include the name and address of the retailer and the first responsible production companies involved and are superimposed in small type over the still-life image. [lining up the dynamic roots of an art piece in today's global economy.]*

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