

Press release
Page 1/2

— Simon Denny
Rules Based Order
Kraupa-Tuskany Zeidler, Munich (DE)
16.05.2026–31.07.2026 (solo)
in collaboration with T293 for VARIOUS OTHERS

Kraupa-Tuskany Zeidler is pleased to announce *Rules Based Order*, Simon Denny's second exhibition with the gallery.

Denny presents new paintings and sculpture, continuing his research into the histories of Italian Futurism and their resonance with the proliferation of images from the burgeoning Defense Tech sector in Munich, Germany and the USA.

— For his paintings Denny uses custom software to manipulate brushes and paint with adapted CNC, plotting machines, and altered inkjet printers, creating rich layered surfaces that combine mechanical gestures with jagged-edged algorithmic relics. Industry images fuse with Futurist motifs into AI-assisted compositions. Bringing together motifs from top German defense tech firms like Helsing and Quantum Systems, aligning them with USA counterparts like Anduril and the venture capital firm a16z, Denny's fake Futurist paintings pull together a vision of a conflicted Europe questioning allegiances that have lasted since the mid 20th Century. The paintings evoke feelings of rupture, violence and change, but also investment, economic upside and opportunity.

Frequently cited by influential political thinkers like Joseph Nye, the term 'Rules Based Order' has been important since the 1950s for describing a seeming near-hegemony on liberal democratic international alliances between the USA and Western Europe. In 2025, Christoph Heusgen, the former Chair of the Munich Security Conference was brought to tears in his evocation of the term, rebutting Vice President JD Vance's seeming repudiation of the notion of that 'order' in his MSC address. In a moment where AI is rapidly embedding itself into most parts of life, another kind of 'rules-based' order is replacing the Liberal consensus; code-based rules of executable protocols. Denny's paintings bring this tension to the fore, using AI protocols to reflect on and image this systemic shift.

Centered in the exhibition space a robotic body plays witness to the machine paintings. A hacked inflatable clothes ironing machine wears an Anduril Industries merchandise Hawaiian shirt. Interspersed with flower motifs, line-art depicting AI drones and other Anduril unmanned weapons systems adorn this sought-after piece of company fan-wear. The robotic bust heaves with an uncanny breath-like chest movement – a technological reliquary echoing the bellicose tones from across the Atlantic.

Rules Based Order forms part of a broader research arc for Denny. He has been commissioned to create a key logo motif for the 19th edition of Belgium's renowned Computers, Privacy and Data Protection (CPDP) conference, drawing on the paintings from the Munich exhibition. His extensive article *Epic Fury: The Dark Art of Defense Tech*, published in the May 2026 issue of Artforum, explores the exhibition's themes with greater depth and context. Denny is also included in *Strange Rules: Protocol Art*, a group exhibition curated by Hans Ulrich Obrist, Mat Dryhurst, and Holly Herndon examining rule-based art making, presented at Berggruen Arts and Culture's Palazzo Diedo in conjunction with the Venice Biennale, where further works from this series are on view.

Press release
Page 2/2

SIMON DENNY (b. 1982 Auckland, New Zealand) lives and works in Berlin, Germany. He makes artworks that unpack stories about technology using a variety of media including painting, web-based media, installation, sculpture, print and video. He studied at the Elam School of Fine Arts, University of Auckland and at the Städelschule, Frankfurt am Main.

Relevant solo exhibitions include Kraupa-Tuskany Zeidler at JW Marriott Hotel Berlin, (2025); Petzel Gallery, New York (2024); Kunstverein Hannover (2023); K21- Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2020); the Museum of Old and New Art, Tasmania (2019); Museum of Contemporary Art, Cleveland (2018); OCAT- OCT Contemporary Art Terminal (2017); Hammer Museum, Los Angeles (2017); WIELS Contemporary Art Centre, Brussels (2016); Serpentine Galleries, London (2015); Museum of Modern Art PS1, New York (2015); Portikus, Frankfurt (2014); mumok - Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2013); Kunstverein Munich (2013).

Denny represented New Zealand at the 56th Venice Biennale in 2015. Denny has curated exhibitions such as Proof of Stake at Kunstverein in Hamburg (2021) and Proof of Work at Schinkel Pavillon, Berlin (2018).

His work is part of the collections of:

The Museum of Modern Art, New York
Kunstsammlung Nordrhein Westfalen, Düsseldorf
Walker Art Centre, Minneapolis
Buffalo AKG Art Museum
Kunsthaus Zürich
Bundeskunstsammlung (Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland) - The Federal Collection of Contemporary Art, Bonn
Hamburger Kunsthalle, Hamburg
Museum of New Zealand Te Papa Tongarewa, Wellington

He co-founded the artist mentoring program BPA//Berlin Program for Artists and serves as a Professor of Time-Based Media at The Hochschule für bildende Künste Hamburg.