



Karin Denson

Portfolio

BIO

My work emerges from an ongoing dialogue between nature, memory, and technology. I spent my early childhood in a small village in Poland, surrounded by farm animals, gardens, and open fields—an environment that implanted in me a lasting attentiveness to nonhuman life and ecological interdependence. At six, I moved with my family to Germany, an experience of rupture and displacement that continues to shape my practice, particularly my interest in fragility, loss, and the unstable architectures of memory.

Originally trained in education, with a master's degree specializing in art practice, a Montessori degree, and certification as a systemic counselor, I worked for many years as a teacher for children with special needs. Alongside teaching, I developed a studio practice grounded in analog techniques—drawing, painting, collage, and darkroom photography—often incorporating chance-based and aleatoric processes.

A pivotal shift occurred after immigrating to the United States in 2014, when I began integrating digital tools and discovered glitches as an artistic language. Glitches became a way to engage memory, displacement, and the hidden operations of technical systems. Since moving to California in 2016, I have focused on photographing and filming wildlife, transforming glitched video into paintings and collages where motion becomes color and time becomes texture.

Animals are central to my work as subjects, witnesses, and mirrors of shared precarity. I am a member of Edgewater Gallery in Fort Bragg, California, and of the non/phenomenal collective with Shane Denson and Brett Amory.



CV

EDUCATION

2009 -2011
Montessori Diploma – Deutsche Montessori Vereinigung / German Montessori Association,

2010
Certified Systemic Counselor in Pedagogical Contexts

2002
Master of Education in Special Needs Education with focus on emotional and social development, as well as support for students with speech impairment, with a major focus on art and science, Leibniz University of Hannover, Germany

PROFESSIONAL EXPERIENCE

2023 - present
Member, PR and social media agent at Edgewater Gallery, Fort Bragg, CA

2023 - present
Juried Show Exhibitions head administrator for Edgewater Gallery, Fort Bragg, CA

2020 - present
German language tutor

2017-2020
Resource Specialist – German International School of Silicon Valley, San Francisco Campus

2018-2020
Art Teacher – 2005 -2014 Hannover, Germany, GISSV, San Francisco

2017-2020
German Language Teacher – German International School of Silicon Valley, Saturday School, Mountain View

2014-2016
Art Instructor – Duke International House, Duke University, Durham, NC

2005-2014
Teacher for Children with Special Needs (Förderschullehrerin) – Pestalozzi- Schule Burgwedel, Niedersachsen

EXHIBITION HISTORY

2026

- *EXTRA/PHENOMENALITIES* (group exhibition; co-curated with Brett Amory & Shane Denson), Stanford Art Gallery, Stanford, CA
- Women's 10xTen 2026, Faultline Gallery, Oakland, CA

2025

- *Women's 10xTEN 2026*, Oakland, CA
- *104th Anniversary Exhibition*, Pacific Art League, Palo Alto, CA
- *GlitchesAreLikeWildAnimalsInLatentSpace! — BOVINE* (installation), GearBox Gallery, Oakland, CA
- *The American Gaze: Bay Area Artists Exhibition*, San Francisco Women Artists Gallery, San Francisco, CA
- *Fragile Earth: A Call to Action*, UNCLE Credit Union Art Gallery, Livermore, CA
- *Non/Phenomenalities* (group exhibition), 120710 Gallery, Berkeley, CA
- *Polychromatic Worlds* (3-artist exhibition), Lindsay Dirx Brown Gallery, San Ramon, CA
- *In the Company of Pollinators* (solo exhibition), Edgewater Gallery, Fort Bragg, CA

2024

- *The Color of Love*, Edgewater Gallery, Fort Bragg, CA
- *103rd Anniversary Exhibition*, Pacific Art League, Palo Alto, CA
- *Annual Members Exhibition*, Pacific Art League, Palo Alto, CA
- *Time Space & Pixels* (solo exhibition), Edgewater Gallery, Fort Bragg, CA
- *Polychromatic Worlds*, Gualala Arts Center, Gualala, CA
- *The Crow Show*, The Studio Door, San Diego, CA

2023

- *Pop Art Exhibition*, Pacific Art League, Palo Alto, CA
- *Annual Members Exhibition* (Honorable Mention), Pacific Art League, Palo Alto, CA
- *Featured Artist Solo Exhibition*, Edgewater Gallery, Fort Bragg, CA

2022–2021

- *101st Anniversary Exhibition*, Pacific Art League, Palo Alto, CA
- *It's Only Human: Figurative Exhibition*, Pacific Art League, Palo Alto, CA
- *100th Anniversary Exhibition*, Pacific Art League, Palo Alto, CA
- *Glitch Is the Soul of the Machine* (international juried exhibition), MCAD & Winona State University Art Galleries, MN

2016–2015

- Exhibitions and screenings at Duke University, Rutgers University–Camden, SCAD, NC State University, Carrack Modern Art (Durham, NC), Libre Graphics Meeting (London), Bilkent University (Ankara), and BAM! Festival (Netherlands)

Artist Statement

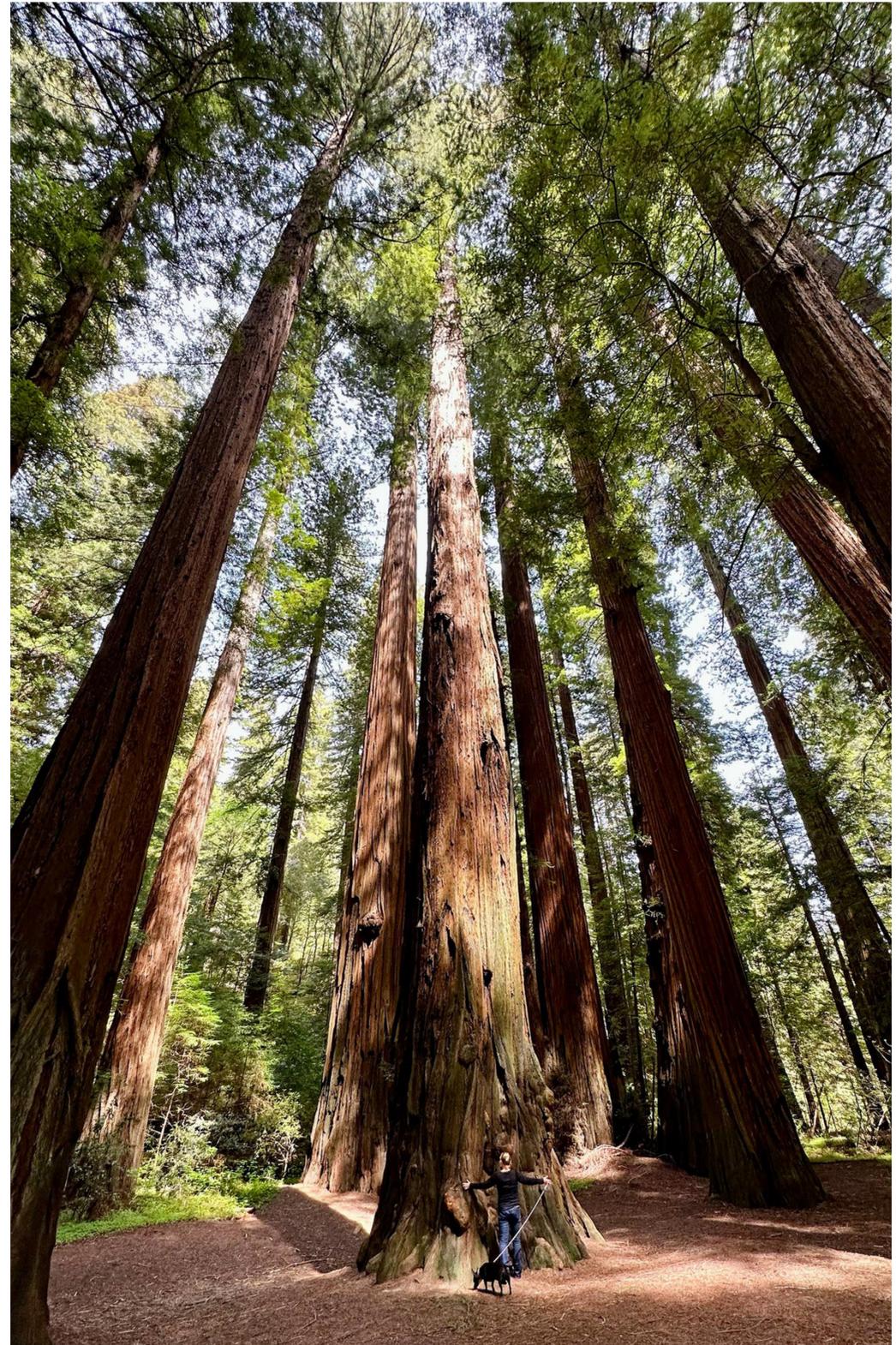
In my work I combine my love for the natural world with a curiosity about digital processes, including their often “wild” and unexpected aleatoric outcomes, and I explore the intersections and parallels between technological malfunction and ecological imbalance.

My artistic practice is shaped by migration, memory, and ecological concern. Having experienced displacement across national, linguistic, and cultural contexts, I am drawn to glitches as a visual language that registers instability, rupture, and transformation. Glitches—moments where images break, distort, and reveal their hidden structures, become an aesthetic lens through which I can examine and think about collapse, transformation and the potential for renewal.

Migration, in my work, is not only human but planetary: it includes the movement of species, climates, and environments under conditions of instability. These dynamics intersect with questions of care, vulnerability, and survival. I am especially interested in species that embody precarity and resilience—organisms navigating altered habitats, extinction pressures, and recovery through eco-technical means.

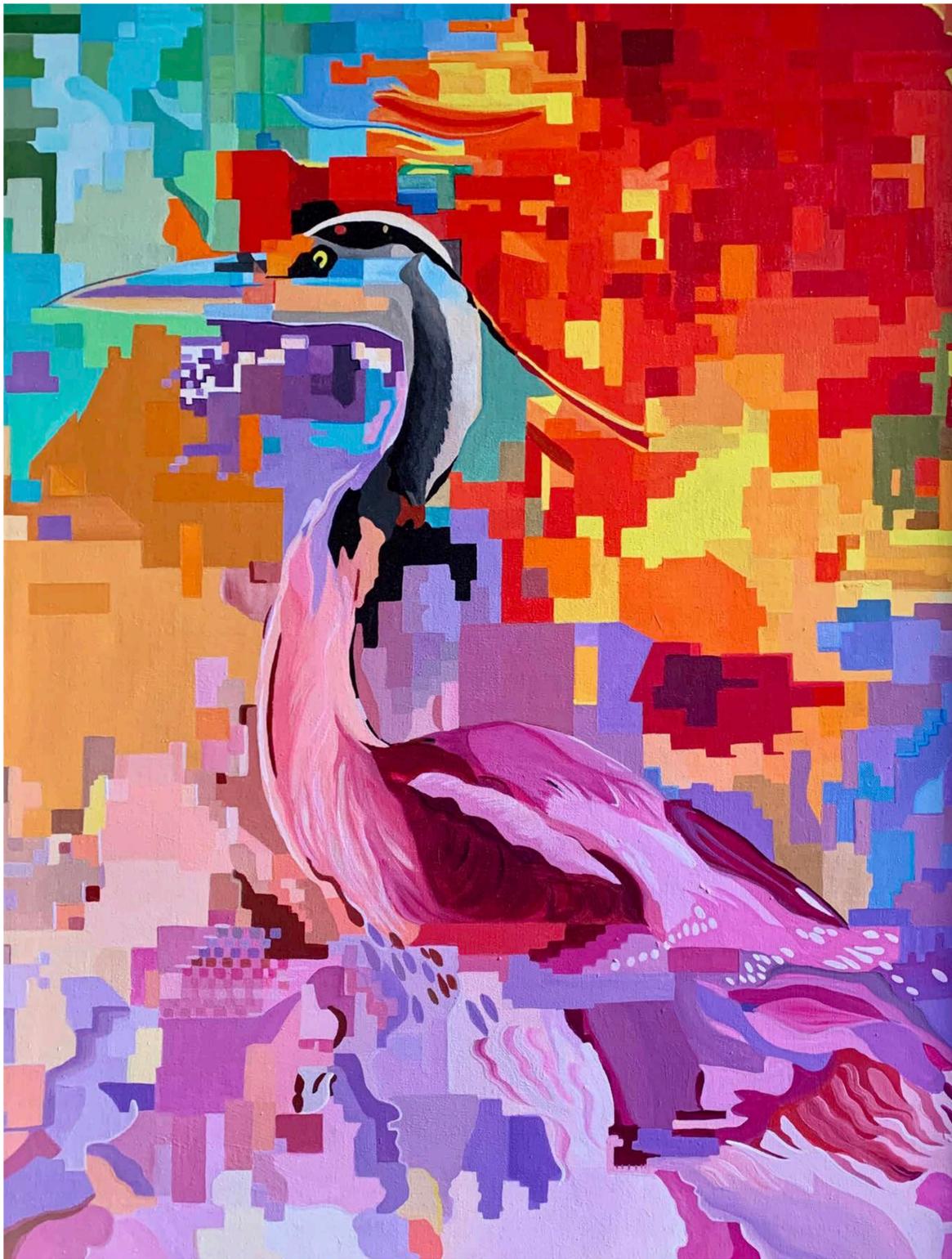
For my paintings and collages I record my own footage, particularly animals in motion. Through processes such as databending and datamoshing, I introduce unpredictability into the digital image and allow chance events and artifacts to emerge. Rather than treating glitches as mere errors, I approach them as aesthetic traces. Lastly, I compose and translate my works back to canvas or paper.

With my work I seek to make the tensions and interdependencies visible that shape contemporary life: between displacement and belonging, breakdown and adaptation, vulnerability and resilience.

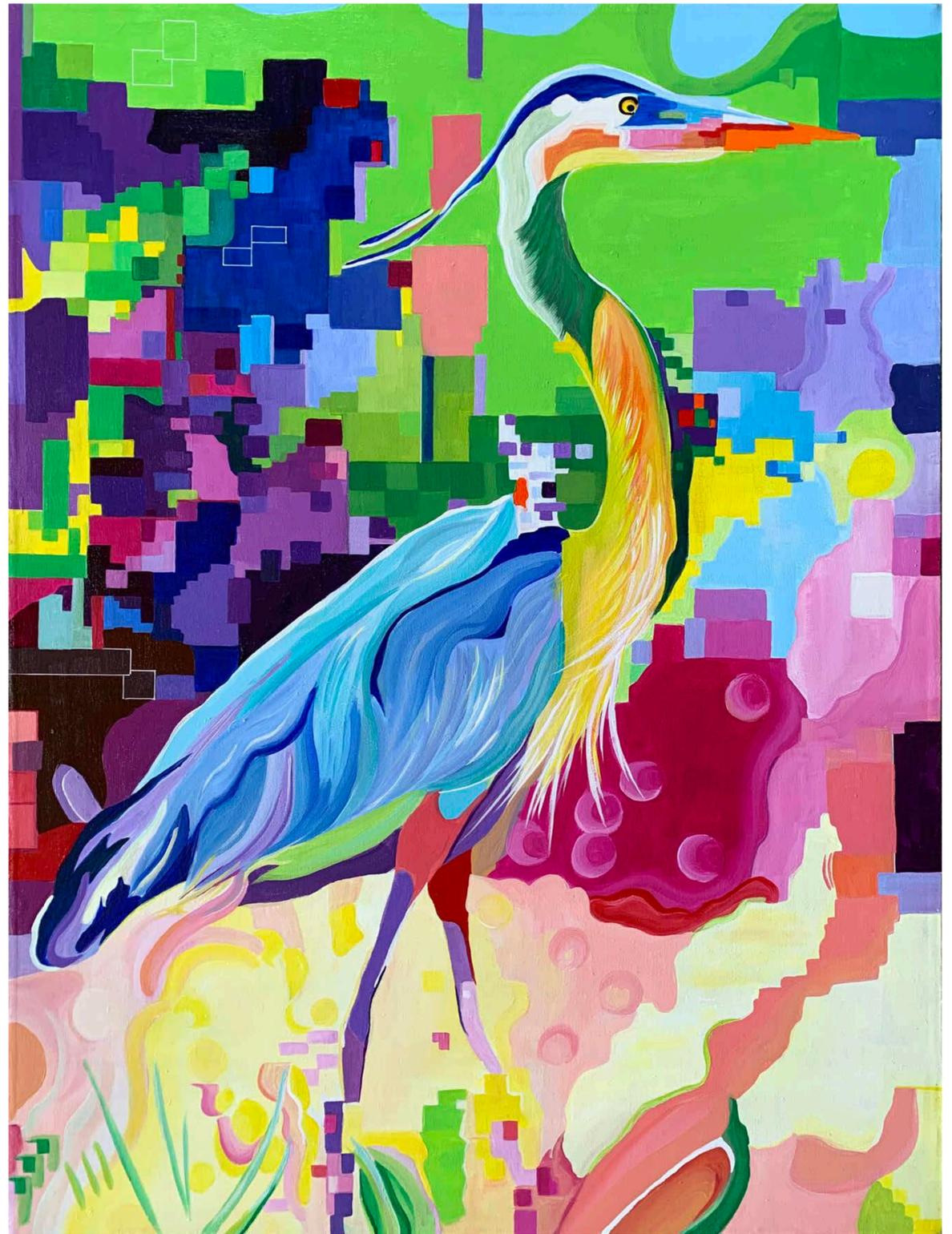




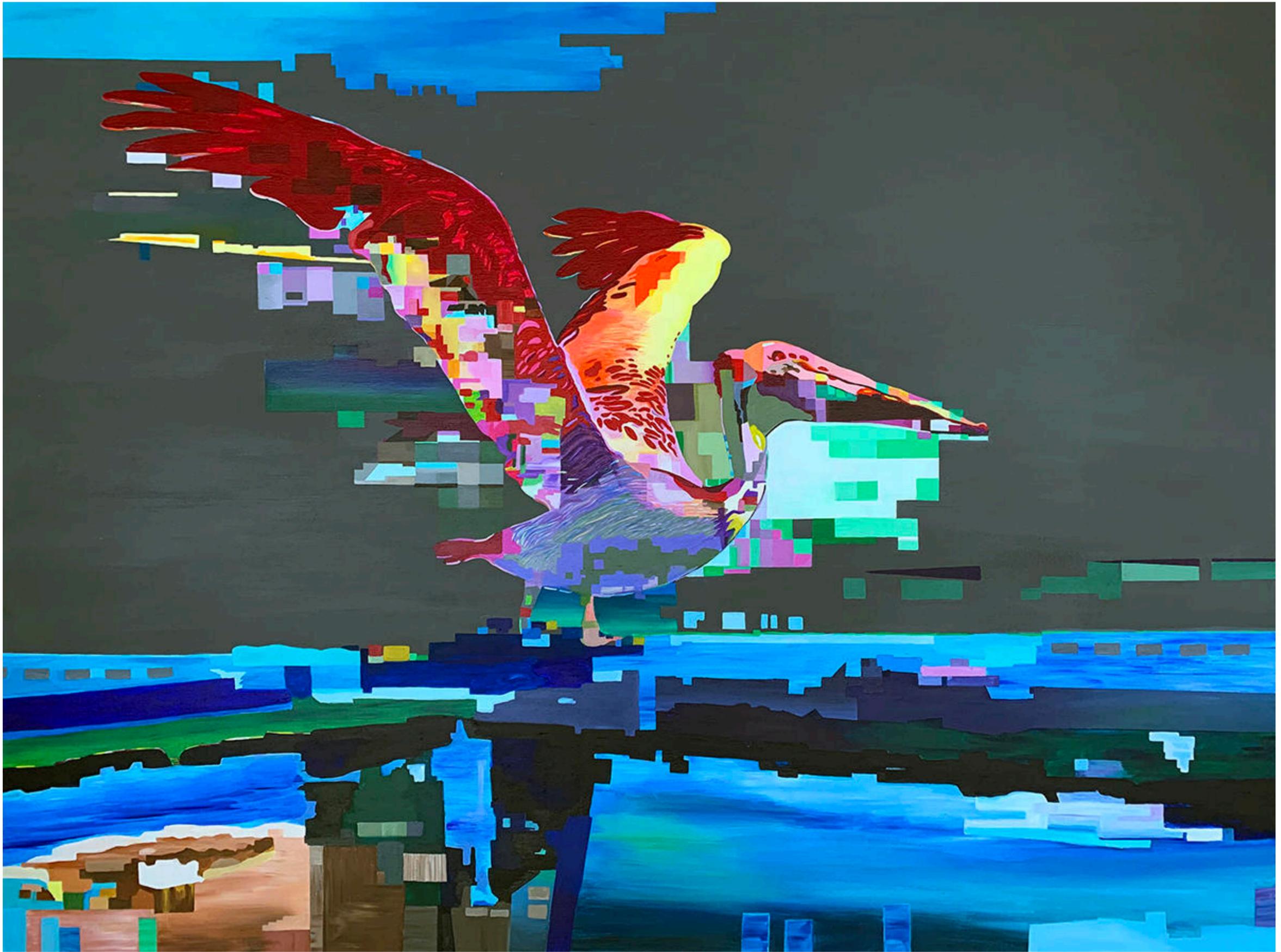
California Brown Pelican 01, 2019
Acrylic on canvas, 48" x 36"



Great Blue Heron 01, 2022
Acrylic on canvas, 32" x 24"



Great Blue Heron 02, 2024
Acrylic on canvas, 32" x 24"



California Brown Pelican 02, 2019
Acrylic on canvas, 48" x 36"



Genesis, 2024
Acrylic on canvas, 48" x 36"



Anemone 02, 2024
Acrylic on canvas, 15" x 30"



Starfish 02, 2024
Acrylic on canvas, 15" x 30"



Green Anemone 01, 2023
Acrylic on canvas, 15" x 30"



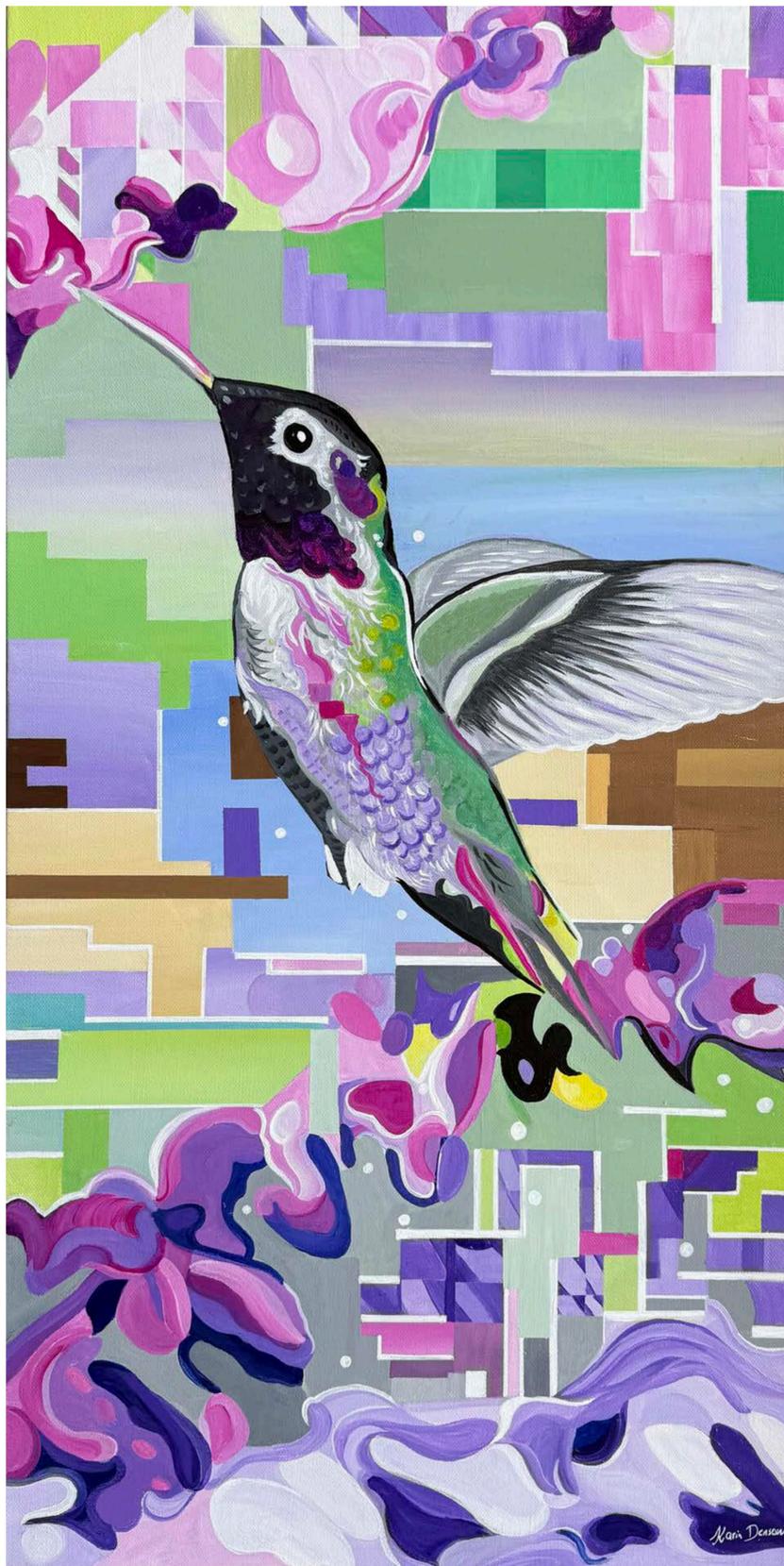
Coralline Algae, 2023
Acrylic on canvas, 15" x 30"



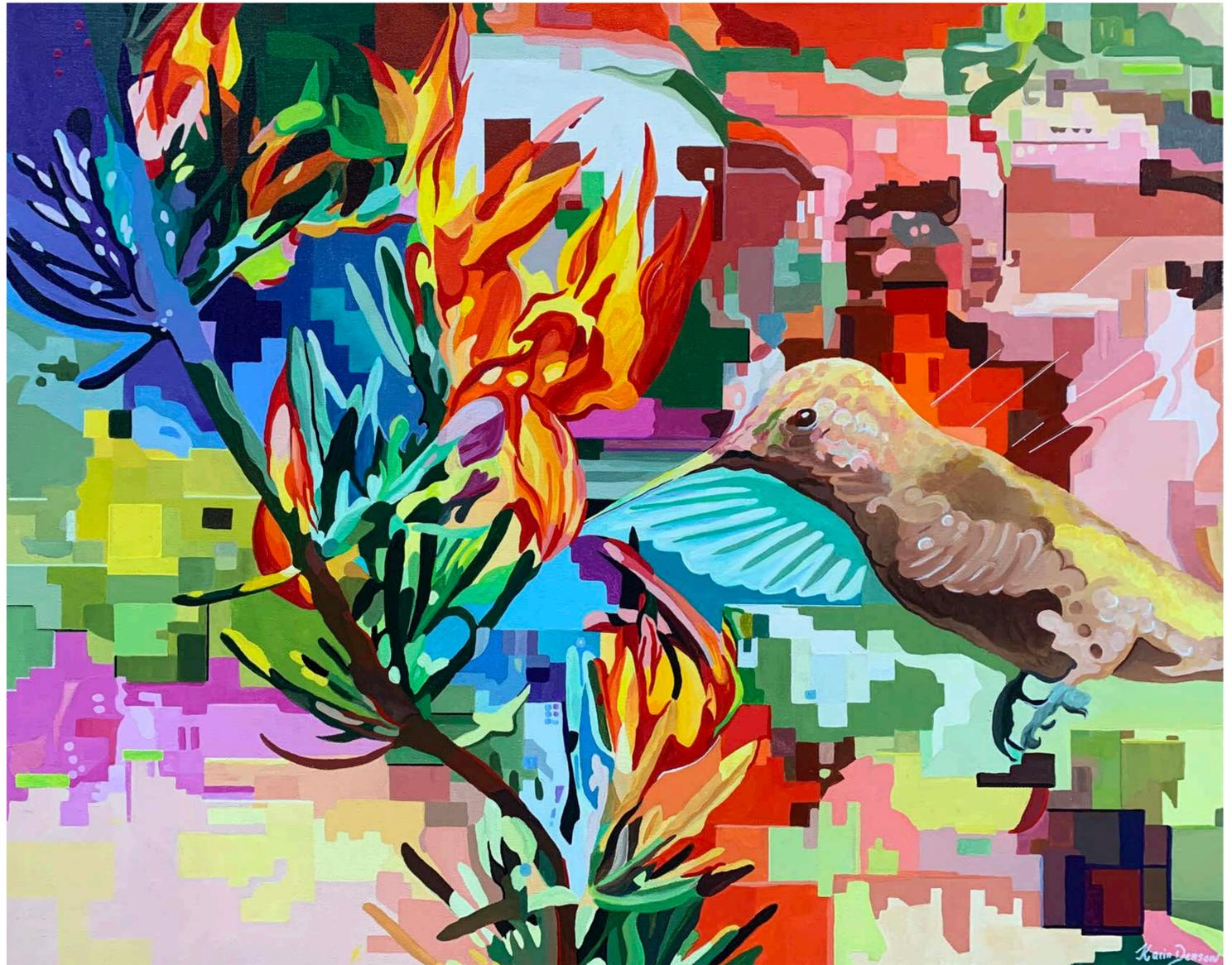
Bee in Iris, 2025
Acrylic on canvas, 36" x 36"



Bee in Kumquat, 2025
Acrylic on canvas, 36" x 36"



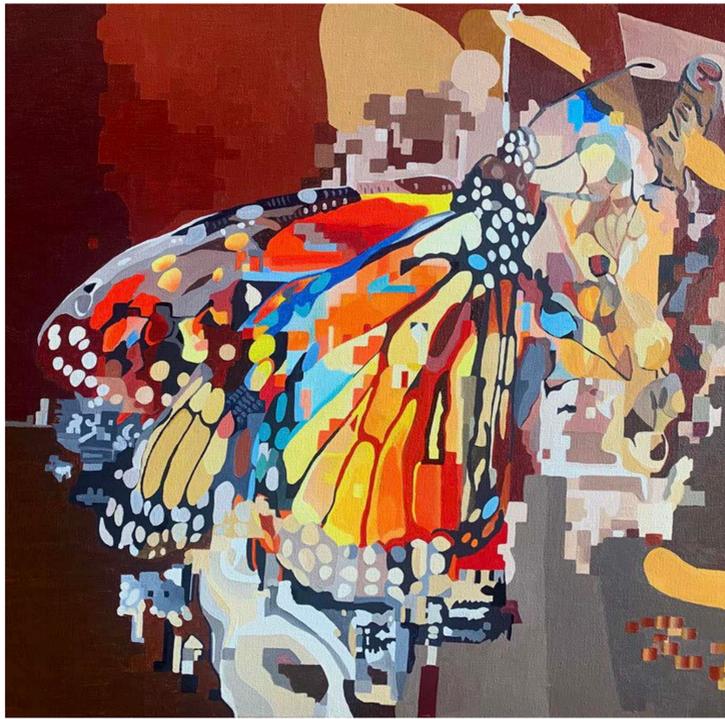
Anna in Purple Sage 2025
Acrylic on canvas, 15" x 30"



Hummingbird in Lotus Vine 01, 2021
Acrylic on canvas, 24" x 30"



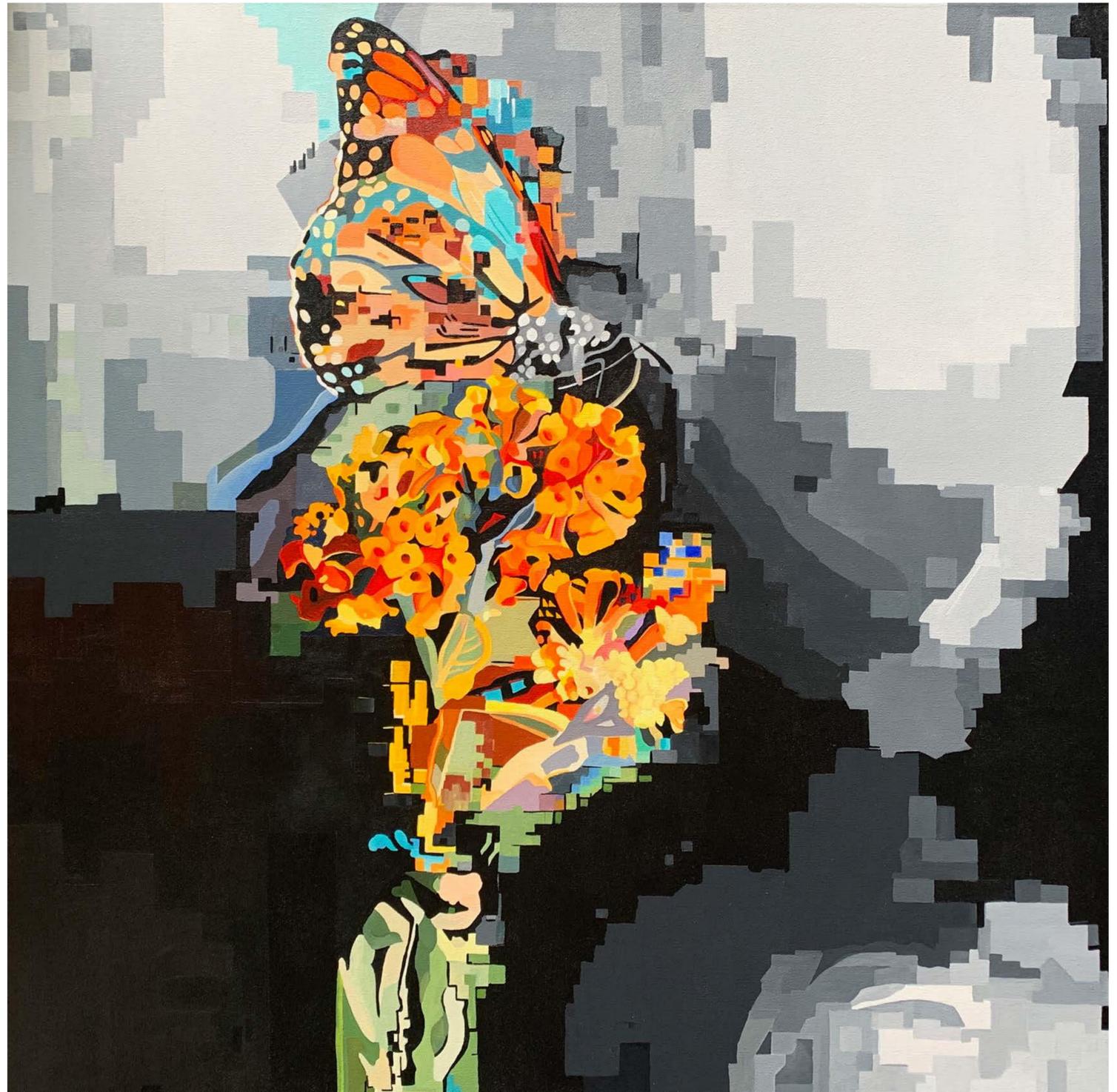
Anise Swallowtail in Phlox Blossoms, 2022
Acrylic on canvas, 36" x 36"



Monarch Butterfly No 01, 2021
Acrylic on canvas, 20" x 20"



Encounter, 2023
Acrylic on canvas, 20" x 20"



Monarch in Lantana, 2022
Acrylic on canvas, 36" x 36"



Twilight Compression 02, 2025
Acrylic on canvas, 48" x 36"

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