

**DANIEL G ANDÚJAR****Schrödinger's cat.****The superposition of states and the observer's paradox.**

20.04.18 &gt; 22.06.18

Opening: Friday 20.04.18 at 7 PM



With a program that reflects the multiplicity of the different uses granted to the images, as well as the analysis of their own language, àngels barcelona is pleased to present a new project by Daniel G Andújar with which the social and power relations are investigated by highlighting the inequalities and debates generated from what is simulated and that which is real.

For more than 25 years, Daniel G Andújar's projects, which adopt formats as varied as the creation of fictitious corporations (*Technologies to the People*, 1999) to installations in urban spaces, that are normally reserved for the use of advertising, highlight the intricacies created by digital media (the virtual world) and what emerges naturally from the public space (the non-virtual world).

With *Schrödinger's cat* Daniel G Andújar addresses our inability to manage ourselves in a completely contaminated visual landscape. Nowadays information is being deposited in containers that are located in a new plane close to what constitutes the public space, although now it is relocated, decentralized and endowed with great visibility and accessibility. This fact forces us to draw simplification strategies that limit our ability of observation and understanding.

We live in a transparent world, and now we turn everything into data that can be manipulated, transferred and controlled. We rely on the orthopaedics of its figures; we look for answers precisely where everything is norm and submission, in the certainty that the new totalitarianism will be expressed through algorithms and equations. The information technology is an absolute system of control where one becomes, at the same time, the observer and the subject to be observed, producer and receiver of contents. But it is also true that, if we use strategies such as the Schrödinger's paradox (1), we will have to look for a fundamental description of nature at smaller spatial scales, where we can see how the same phenomenon can be perceived in different ways at the same time. It will be there where we'll find an access door. And in order get there, Daniel G Andújar pays a closer look to some of the sculptures found in the city as the visual elements in the public space that exert an exemplary function for the citizens, as it is the case of the sculptures of the modernist period in Barcelona that show images of women as a decorative objects, passive, languid and inactive objects, and those of man as a character of action, leading and productive.

This new project questions what can be or can't be considered appropriate for public representation, as well as the canons that must be followed so that a sculpture becomes suitable for public exhibition (materials, postures, positions...). With his sketches and small-scale models of sculptures, created with a 3D printer, the author appropriates the already existing sculptures in Barcelona, and proposes some utopian or illusory examples of what this "condition of exemplarity" in the urban space could be.

Daniel G Andújar proposes alternative public sculptural models by changing their gender, materials, colours and postures. Some of them are from the Transition years (75-78) in Barcelona, such as Ocaña, but there are also others such as the prostitute, the tourist, a sculpture found at the National Museum of Catalan Art representing a militiaman that was meant to be exhibited in the Republican Pavilion of 1937, or that of a politician armed with a briefcase that represents a case of corruption for the collection of illegal commissions.

Through a series of photographs, with a certain aesthetic ambiguity, Andújar aims to highlight the deep transformation that the city has undergone since the 1980s, and more specifically the Raval neighbourhood (which during the Franco period was called El Barrio Chino, or the 5th District) with the re-emergence of drug trafficking and the apartments currently used for selling drugs. In contrast with these images we find others that make a reference to the social movements that emerged from the 15-M and in which the occupation of the public space was a key element.

With the different videographic works on display, the artist questions the contemporary city as the public space that citizens can appropriate in very different ways and which acts as a mechanism of decomposition in which the most ferocious side of capitalism is being materialized. This appropriation is exemplified by the gentrification of neighbourhoods, caused by mass tourism, to the occupation of buildings, through an animation that shows the incessant flow of people entering and leaving global cities. Cities that are increasingly populated despite of the post-Fordist utopian promises, in which thanks to technology populations would be distributed more equitably around the globe. And this use of technology is exactly that which is highlighted when showing how his work can be structured using a corporate aesthetic, as well as the same categories that search engines and thus creating a mirror with the same mechanisms employed by the contemporary information society.

(1) It is a famous imaginary experiment conceived by the Austrian physicist Edwin Schrödinger in 1935 according to which a cat is placed inside a box containing a radioactive atom, a Geiger counter and a cyanide vial whose contents fall into a cube with acid each time the Geiger counter detects the emission of radioactive particles. If the particle is emitted, the detector will break the vial and the cat will die. If it is not emitted, the ampoule will remain intact and the cat will live. There is a 50% probability for the cat to remain alive. Only by opening the box we would find out what happened to the cat, but meanwhile the cat would be "alive and dead at the same time". It is a way of expressing a fundamental concept of quantum physics: the wave-particle duality, which makes, for example, that the electron is particle and wave at a time until we observe it.

**BIO | Daniel G Andújar** (Almoradí, Alicante, 1966). Lives and works in Barcelona. Visual artist, theoretician and activist. His projects are developed around questions related to democracy and inequality in our current information society. By employing irony, he questions how the use of new technologies affects us, transforming our daily experience, whilst criticizing their will to control hidden behind their apparent transparency. His work has been presented in museums, cultural institutions and international events around the world.

Among his most recent projects we find *The Disasters of War. Trojan Horse* which participated in the dOCUMENTA14 in Athens and Kassel (2017) and which was recently exhibited at the Carmen Center in Valencia (2018). In 2015 the exhibition *Sistema Operativo* (Operating system) which took place at the Reina Sofía Museum in Madrid, brought together his most recent projects, together with previous works that had never been shown in Spain before. In 2018 he will hold solo exhibitions at the Suñol Foundation and at the Palau de la Virreina, both in Barcelona, as well as at the Carme Cultural Center in Valencia. He also will be participating in group exhibitions, such as *50 Years after 50 Years of the Bauhaus 1968* at the Württembergischer Kunstverein in Stuttgart.

Some of his most outstanding projects in this field would be the *Street Access Machine* (1996), a machine that allowed those who were asking in the street to access digital money; *The Body Research Machine* (1998), an interactive broker that scanned the DNA chains of the body, processing them for scientific experiments, and the *x-devian* by knoppix, an open source operating system presented as part of the *Individual Citizen Republic Project project: System* (2003).

Among his works we also find: *Technologies to The People*, (TTTP), a project that began in 1996. In this project we become aware of the reality that surrounds us, by investigating the material and immaterial infrastructures of our society with respect to democracy, politics, economics, culture, knowledge and many other things. This project contains a series of collections of works distributed free of charge - *Photo Collection* (1997), *Video Collection* (1998) and *Net Art Classics Collection* (1999) -, which already question the idea of material and intellectual property at that time.

A third conceptual area would be the creation of the so-called e-pages (e-arco.org, e-manifesta.org, e-seoul.org, e-valencia.org, e-barcelona.org, e-sevilla.org, e-norte.org and e-madrid.org, among others), which have become true platforms for citizen reflection linked to a specific cultural area and to very specific problems.