

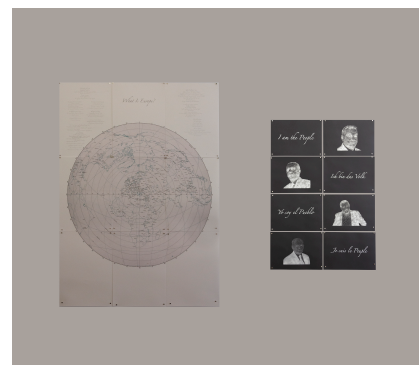
Daniel G. Andújar

YO SOY EL PUEBLO

16.05.19 > 19.05.19

PROJECTS SECTION – ARCOLisboa

For the present edition of ARCOLisboa àngels barcelona is pleased to present *Yo soy el pueblo* (I am the people), the new individual project by Daniel G Andújar with which he reflects on the construction of Europe and analyses the present trivialisation of the discourses by political leaders through the creation of an archive of their slogans.



In a world saturated with images, media impacts and all kinds of advertising intrusions, it is surprising how the marketing techniques of political propaganda manage to find a place among so much competition to get its message across to us and evoke its siren song.

There is a book from the mid-90s titled *Cómo nos venden la moto* (which translates in English as something like *How they are taking us for a ride*), by Noam Chomsky and Ignacio Ramonet, where the authors, in a simple and concise way, reflect how political propaganda acted upon us through the concentration of media dependent on economic and political interests. It is nothing new, just remembering the history of National Socialism, the strategy is clear and little has changed in a context of strong penetration of social networks and digital media. On the contrary, far from changing, it has evolved, it has been personalized through sophisticated algorithms that allow our governments and institutions, political power, power in general, to continue filtering their propaganda as a global channel of imposition for interpellation, hegemony and homogeneity.

In this idea of a single thought, language becomes a tool of conspiracy and manipulation, an exercise of domination and domestication rather than a language of democracy, an artificial universe that seems completely real. In this series of works on *the People* (El Pueblo), as *political slogans* (2019) Daniel G Andújar makes a turn again and shows the framework and the guts of the archive that acts here as a "fascist machine". But a fascist machine can be redirected and used against its original leader (hence the situationist strategy of *détournement*). A dissident and radical machine can be redirected against its original mechanics, perhaps by hacking into its software.

Daniel G Andújar is a visual artist, theorist and activist whose work oscillates between the territory of the real and the mechanisms used by the virtual world to reveal the dominant operating system, expose its faults, pirate it, use it critically and open up spaces of resistance to the standardization of the language through which the world is created. Andújar is still one of the youngest artists to have an individual exhibition at the Reina Sofía Museum in Madrid (2015), and he was one of the Spanish artists who participated in dOCUMENTA14 in Kassel/Athens (2017). His body of work explores issues of democracy and inequality in our current information society. With a touch of irony, he questions how the use of new technologies affects and transforms us in our daily experience and, at the same time, he criticizes the will to control that they hide behind their apparent transparency. His internet works, videos or installations show that a certain criteria must be established in order to select, order and interpret this data and, particularly, look for that which has been hidden between the lines and left in the margins. In his works, he is constantly referring to those people excluded and marginalized by sociopolitical conditions. Andújar never tries to speak on behalf of others but he questions the tools, spaces and formats of articulation in themselves, as well as their mechanisms of inclusion and exclusion. His interest is based on the constant movement between the public space << the real >> and << the virtual space >>; even though he never addresses them separately and submits them to a critical reflection in relation to their promises - democracy, freedom, equality, and so on.

BIO | Daniel G Andújar (1966, Almoradí, Alicante). Lives and works in Barcelona.

His work has been present in many museums, cultural institutions and international events around the world, among which we find dOCUMENTA14, the 53rd Venice Biennale, Museo Reina Sofía in Madrid, MACBA in Barcelona, the Total Museum of Contemporary Art in Seoul, the DOX Center for Contemporary Art in Prague, the Kunsterhaus in Dortmund, the Atrhus Kunstbygning or the Württembergischer Kunstverein in Stuttgart or OPAL Ar Space in Istanbul amongst many others.

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 Art Centre in Valencia (2018) and is currently on show at Las Cigarreras Art Centre in Alicante (2019). 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 had solo exhibitions at the Suñol Foundation in Barcelona, as well as at the Carne Cultural Center in Valencia. The same year he participated in the group exhibition, *50 Years after 50 Years of the Bauhaus 1968* at the Württembergischer Kunstverein in Stuttgart and this Summer he will have a solo show at Carré d'Art, Nîmes. 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™ :The System* (2003).

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.