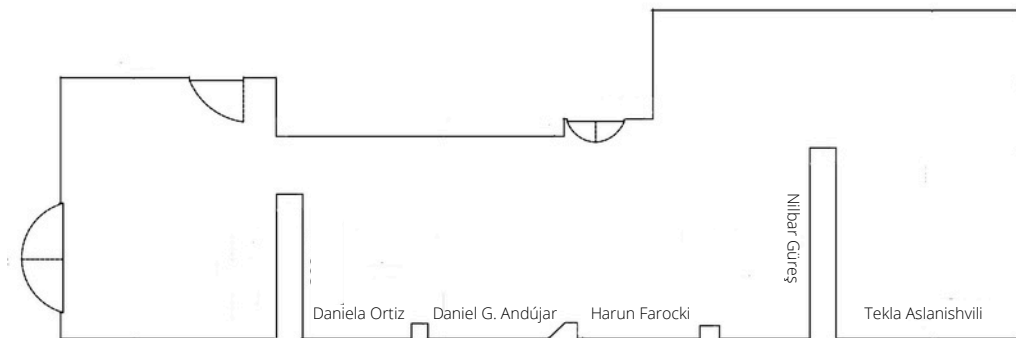


**Daniel G. Andújar**  
**Tekla Aslanishvili**  
**Harun Farocki**  
**Nilbar Güreş**  
**Daniela Ortiz**

12 > 22 NOV 2025

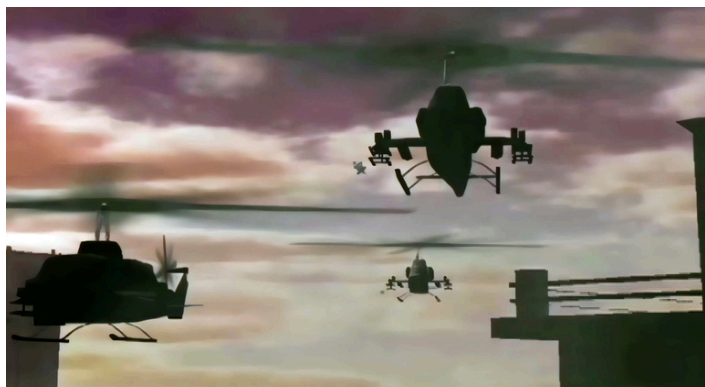


## àngels barcelona - espai 2 / project space C. Dels Àngels, 16, 08001, Barcelona

This exhibition brings together five video works that trace the complex interplay between urban space, and social transformation.

Daniel G. Andújar's old-school video game reveals the reality of war and shows what happens to the city, the environment, and the people after the conflict. From the speculative infrastructures of Anaklia's smart city in Tekla Aslanishvili's film, to Harun Farocki's silent reflection on musical and spatial composition in *Music-Video*, to Nilbar Güreş's performative dialogue with two immigrant women on Governor's Island - formerly a well-known military base in the United States - confronting power and belonging, and finally to Daniela Ortiz's intimate gesture of destroying a fascist Italian knife as an act of transformation, making, and resistance.

Each work reveals how cities shape, and are shaped by, human gestures, technologies, and dreams. *Ties with the City* explores the poetic and political tensions that define our contemporary urban condition.



**Daniel G. Andújar** (Almoradí, 1966)

*Honor*, 2006

Postcapital Archive (1989–2001)

Video digital, color, sonido, 5'24"

The video *Honor* (2006), part of the project *Postcapital Archive* (1989–2001), functions as a visual essay on the entanglement between real warfare and its mediated representation—on the convergence of military, cultural, and digital industries in producing a globalized imaginary of conflict.

The work acquires renewed relevance in the face of contemporary armed conflicts and, in particular, in relation to the genocide in Gaza under the government of Benjamin Netanyahu, revealing the persistence of war as a media spectacle and as a global political structure.



**Tekla Aslanishvili** (Tbilisi, 1988)

*Scenes from Trial and Error*, 2020

AVCHD digital film, color, sound, 30'

The seemingly endless tests of developing a futuristic smart city and deep sea port reshape a small fishing village of Anaklia on the shores of the Black Sea in west Georgia. The documentary film investigates the material and social conditions that are produced as a result of these ambitious infrastructural investments, aimed at transforming the country into a trade corridor for the speculative New Silk Road project.

By exploring the awkward infrastructural landscapes and relating architectural frictions that have emerged over the last decade in Anaklia, the film observes how the planning strategies and operational logics of large scale infrastructural investments and even mistakes, which the fantasies of technologically managed smooth urban life inevitably contain, are being manifested in a design of peripheral large-scale geoengineering projects.

Through artistic-scientific collaborations with international researchers, film partially positions itself at a distance from the actual events and speculates about the possible scenarios of development from a future perspective.



**Harun Farocki** (Novy Jicin, 1944-Berlin, 2014)

*Musik Video*, 2000

Color, no sound, 0:53 sec.

*Musik-video* (2000) is ironically silent, and shows a sequence of street signs in Berlin, the city where the artist lived, in which you can read the names of composers. This work was produced for the exhibition Media city Seoul that took place in Seoul in the year 2000, and regarding his production Farocki commented: 'In Seoul there are about 60 large electronic billboards showing advertising spots. The curator of the exhibition Hans-Ulrich Obrist had the idea of exhibiting the work of around 40 artists and film-makers on these tennis-court-sized surfaces, interspersed within the programme of adverts. Schönberg wrote the Accompaniment to a Cinematographic Scene, a piece of music to which you have to imagine the film. So the idea suggested itself of producing a silent film referring to music.'



**Nilbar Güreş** (Istanbul, 1977)

*Elsewhere's Palm Trees*, 2012 - 2018

Single channel HD video, color, silent, 9'2"

In this video work Nilbar Güreş, who lived in New York between 2011 and 2014, aims to draw attention to the September 11th bombing and its subsequent changes, which impacted global cultural perception. Choosing Governor's Island, a well-known military base, as the setting, the artist transforms this artificial landscape and the beach into her own theatrical stage. In the background of this scene, New York City, accompanying the premise with its own dynamism, continues its cycle with its own rules and rhythms. In the foreground, two women, clearly from different cultural thresholds, silently engage on a humanitarian level, defying the phallic, discriminatory, and capitalist order.



**Daniela Ortiz** (Peru, 1985)

*Hoz*, 2025

Video color, sound + object, 4'11"

Destruction of a fascist Italian knife from the Milizia Volontaria per la Sicurezza Nazionale (M.V.S.N.) and its transformation into a sickle.