

Technologies To The People / Daniel G. Andújar

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(Almoradi, 1966, Spain) is a visual media artist, activist and art theorist from Spain that lives and work in Barcelona.

\*Daniel G. Andújar began his artistic activity in the late eighties, working mainly in the field of video, in projects of intervention in public spheres on the topics of racism and xenophobia, as well as the misuse of technology in surveillance systems.

000 Estamos Vigilando! (We are Watching!), Low Tide Group, Arteleku, San Sebastián. 1994

\*An artist who uses irony and presentation strategies that employ informational and communication technologies to question the democratic and equalitarian promises of these media and criticize the desire for control lying behind their apparent transparency.

001 Wir Beobachten, Curated by Iris Dressler, Künstlerhaus, Dortmund. 1997

\*Most of his art projects are based on collaborative research that explores different political, historical, social and cultural phenomena and their media representations in a critical way: body politics, corruption, censorship, xenophobia, urban developments, the cultural industries, the inclusion and exclusion of technologies, the use of public space, etcetera.

aaa Technologies To The People

\*He created a fiction (Technologies To The People, 1996). It was originally presented as a virtual company dedicated to bringing technological advances closer to the least privileged, a sort of vague corporation that reproduced dissuasive language, the identity tics and visual archetypes associated with the commercial companies in the digital environment.

002 Technologies To The People. Un-Frieden. Sabotage von Wirklichkeit (Discord.Sabotage of realities), Curated by Ute Vorkoeper + Inke Arns, Kunstverein und Kunsthaus in Hamburg, 30.11.1996 – 19.1.1997

\*TTTP has developed distinct courses of action throughout its lifespan: one, shaped around the launch of various products with which the corporation meddles in the market, ridicules the productive capacity of the company itself and styles strategies for connecting and empathizing with the hypothetical users. Among the most prominent projects in this sphere would be the Street Access Machine (1996), a machine allowing those begging in the street to access digital money.

\*As a definition of the context in which TTTP originated, it is important to refer to a certain incipient explosion that was gathering momentum in the world of

information technology at that moment; monetary mirages materialized there—public companies with inflated stock prices, exaggerated initiatives and platforms with no definition—which, after acquiring an incomprehensible media prominence, disappeared as if they had never existed.

003 Irational.org, Technologies To The People

\*At the same time, and also in this initial period of the Net, notions uncritically idealizing a supposed independence and democratization of knowledge that the Internet should bring with it began to crop up, though in the end they never materialized. TTTP thus appears as a parody in the aforementioned double sense, i.e., as a disconcerting antithesis to the hypothetical wrongdoings of technological corporations, and also as an ironic counterpoint to the exhortations of the disciples of digital liberty.

01, 02 THE WONDERFUL WORLD OF IRATIONAL, Tools, Techniques and Events 1996-2006. Hartware MedienKunstVerein, Curated by Inke Arns + Jacob Lillemose at PHOENIX Halle Dortmund, CCA Glasgow, Museum of Contemporary Art Vojvodina, Novi Sad

03, 04 Informational Society, MUA, Curated by José Luis Martínez + Aramis López, Alicante, 2000

05 Trespassing Space/e-manifesta.org. Manifesta 4, Curated by Iara Boubnova + Nuria Enguita + Stéphanie Moisdon Trembley, Frankfurt, 2002

06, 07 Individual Citizen Republic Project™: The System. Espai01, Curated by Valentin Roma, Olot, 2002

08 Individual Citizen Republic Project™: The System. Banquete\_. Curated by Karin Ohlenschläger. ZKM, Karlsruhe; La Virreina, Barcelona; Medialab Madrid, 2003-2004

09 On Difference #1, Württembergischer Kunstverein Stuttgart. Curated by Iris Dressler+ Hans D. Christ, Stuttgart, 2005

10 X-Devian. The New Technologies To The People™ System. Aarhus Kunstbygning – Center for Contemporary Art. Curated by Jacob Lillemose, 2007; Banquete\_nodos y redes. LABORAL Centro de Arte y Creación Industrial, Gijón, Curated by: Karin Ohlenschläger. 2008

11 Hacklandscape, PhotoEspaña 2006, Matadero Madrid, Curated by Horacio Fernández, 2006; 'Unrecorded'. akbank Gallery Istanbul, Curated by Basak Senova, 2008

12, 13 Tools of Art: Re-readings, with Rogelio López Cuenca and Isidoro Valcárcel Medina Sala Parpalló, Curated by Álvaro de los Ángeles, Valencia 2008

\*Also to be highlighted from among TTTP's activities is the construction of the vast Postcapital Archive (1989- 2001), was presented for the first time in 2006 at the La Virreina Centre de la Imatge in Barcelona. Since then this multimedia proposal in process—that not only allows user consultations but also copying and even modification—has gone on expanding in successive exhibitions, workshops and

interventions in public space carried out in Oslo, Santiago de Chile, Bremen, Montreal, Istanbul, Dortmund, Madrid, Valencia, Girona, Gijón, San Jose and others. More recently Postcapital Archive (1989-2001), has been shown as an anthology and solo show project exhibition at the Württembergischer Kunstverein in Stuttgart; Total Museum of Contemporary Art in Seoul; OPAL Contemporary Art Space in Istanbul; Iberia Art Center in Beijing; and the last Venice Biennale.

14 Postcapital. Politics, the city, money. With Carlos Garaicoa e Ivan de la Nuez, Palau de la Virreina, Barcelona, 2006

15 Secret, Postcapital Archive (1989-2001). Matucana 100 , Curated by Valentin Roma , Santiago de Chile, 2007

16 Honor, Postcapital Archive (1989-2001). Mediating Conflict, Curated by Sylvie Lacerte, Maison de La Culture, Montreal, 2008

17, 18 ,19, 20, 21, 22 Postcapital Archive (1989-2001). Württembergischer Kunstverein, Stuttgart, Curated by Hans D. Christ and Iris Dressler, 2008

23, 24, 25 Postcapital Archive (1989-2001). Iberia Art Center, Curated by Valentin Roma, Beijing, 2009

26 Venice Bienal. Catalan Pavilion, with: Archivo F. X./Pedro G. Romero, sitesize; Curated by Valentín Roma, Venice, 2010

27, 28 Objects of desire, BARCELONA – VALÈNCIA – PALMA. A History of Confluence and Divergence. CCCB, Centre de Cultura Contemporània de Barcelona. Curated by Ignasi Aballí, Melcior Comes and Vicent Sanchis, Barcelona, 2010