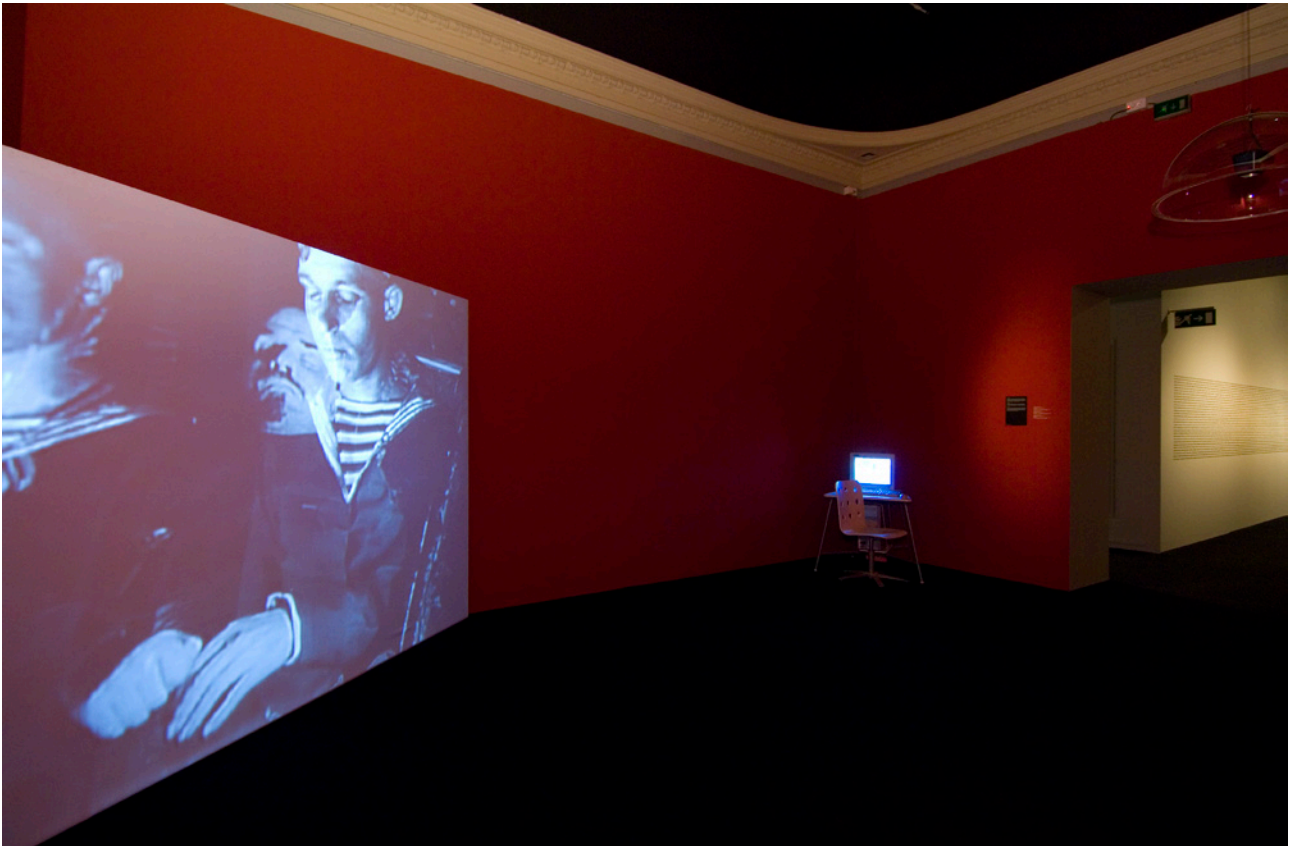


Postcapital Archive (1989 – 2001)

Honor-2009. Trapped in Amber

An art project by Daniel García Andújar



Postcapital, Exhibition view, La Virreina, Barcelona, 2006

The visual is specifically associated with the contemporary territory of the digital: digital entertainment, advertising... Artists are no longer the only ones with the ability to influence the visual imaginary. Moreover, I think we have lost part of that ability and perhaps it is time to stop making any more noise, to stop producing images. This does not necessarily mean to stop working with images, which is something us artists know quite a bit about, or at least we should. Let's join that battle, but let's value other points of view. We should discover what lies behind those images; indeed, teach how to decode; help crack the code of visual frameworks; show the backsides of all these images; expose their entrails. It is a language filled with potentials, but it is immersed in a battle to control it. Language changes the world. This is one of our fundamental battlegrounds—Is that an intellectual stance? I don't know. But we're working on it.

Postcapital Archiv (1989-2001)

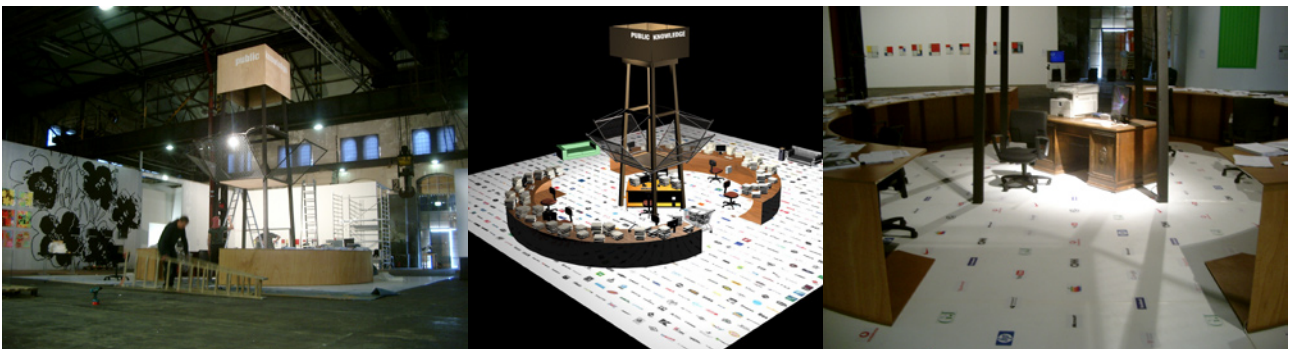


Postcapital Archive, Installation (Modell)

Introduction

From November 22, 2008 to January 18, 2009, the Württembergischer Kunstverein is showing Spanish artist Daniel García Andújar's project "Postcapital. Archive 1989–2001". The project—conceived, in equal measure, as multimedia installation, stage, open databank, and workshop—is founded on a digital archive comprised of over 250,000 documents (texts, audio files, videos, etc.) from the Internet compiled by the artist over the past ten years.

"Postcapital" revolves around the far-reaching changes having evolved worldwide in social, political, economic, and cultural realms over the last two decades, their watershed moments emblemized in the 1989 fall of the Berlin Wall and the attacks on September 11, 2001. Here, Andújar views the developments subsequent to the "fall of the Wall" not as aspects of postcommunism but rather of postcapitalism. Emerging here



Postcapital, The Library Exhibition views and model, Phoenix Halle, Dortmund, 2008



Postcapital, Exhibition views, La Virreina, Barcelona, 2006

is the question as to what extent capitalist societies have changed in absence of their erstwhile counterparts and which new walls have been erected through the global politics following events of 1989 and 2001.

The triumphal course of capitalism and of the Western democracies has by no means proved to guarantee peace, security, and stability, as the conflicts in former Yugoslavia, the war in Iraq, or, even more recently, the slumps in the U.S. financial markets have demonstrated. "Postcapital" is an attempt at reading the complex and divergent realities of the twenty-first century by virtue of their forms of representation: the review of an age whose prelude has been pinpointed by Andújar as localized between 1989 and 2001.

The English term "postcapital" references financial capital as well as capital cities. As such, the project explores both the transformations of capitalist societies and the shifting of their urban loci of power.

In 1989, the first cornerstones were laid at the Genevan research institute CERN for the World Wide Web, the significance of which for the transition from industrial to knowledge society has been sufficiently noted. "Postcapital" therefore alludes less to the utopias of a vanquished capitalism than to those upheavals affecting all areas of life that are both spawned and exacted by the networked age of information.

In view of contemporary information and storage media, knowledge is, according to the artist's theory, no longer acquired by visiting archives but rather through life in the networked archives. Thus, an essential role is inherent in the interpretation of information. In this sense, "Postcapital" is an open model for traversing archives, as metaphorical as it is practical and implementable.



Postcapital, The Library Exhibition view, Phoenix Halle, Dortmund, 2008. Pyramid of Capitalist System (1911)

Postcapital Archive Project. "Honor"



Honor (<http://www.danielandujar.org/tag/honor/>) is a part of "Postcapital Archives", a new specific proposal adapted for "Trapped in Amber". The project will focus on the events of 1989. The year is considered a historical turning point for the wave of include several pieces, the central one is a video projection with a loud sound based in the piece **Honor**, and in this work I remixes video-samples from the net. The samples consist of amateur recordings made by combatants themselves from hot spots of global war and then uploaded to the net and from the many war-games available on the market. This video gives a scary picture of the growing convergence between the real and the virtual imaginations we have about our world.

Another pieces are displayed in the space. Like the video piece **No War**, a no sound one channel video to display on a plasma monitor. The video piece include images and information from many cities during the first global demonstration against the war on February 15, 2003 . There have been considerable protests against the Iraq War in the buildup to and following the 2003 invasion of Iraq. Between 2002 and 2005, protests were held in many cities worldwide, often coordinated to occur simultaneously around the world. After the biggest series of demonstrations, on February 15, 2003, New York Times writer Patrick Tyler claimed that they showed that there were two superpowers on the planet, the United States and worldwide public opinion.

Archive and Library

Through different computers networked with the archive server visitors are provided with direct access to the entire stock of data in the archive. They can use it for personal research, to copy materials, to intervene in the archive's classification scheme, or to present their own selection from the archive on monitors. In addition, a series of events will be held in the archive section. As element decoupled from the archive section, the digital library offers access to writings, texts, videos, and audio documents from, or about, over two hundred authors who have enduringly influenced current thought. A selection from the inventory will be made available in printed form.



Postcapital Archive (1989–2001) is a multimedia project designed by Daniel G. Andújar. It comprises over 250,000 documents compiled from the Internet from more than a decade of creative work, branched into publications, video parts, materials library, audio and image banks.

With the fall of the Berlin Wall and the collapse of the communist bloc, Eastern European countries entered a phase termed “postcommunist.” Within barely a decade, this diverse process—sometimes peaceful, other times violent (as in the countries of former Yugoslavia)—became the focus of attention for programs, studies, diagnostics, theories, warnings, criticism, and applause by analysts as diverse as Ralph Dahrendorf and Slavoj Žižek, Timothy Garton Ash and Grzegorz Ekiert, Vesna Pusić and Tibor Papp, John le Carré and Frederick Jameson, Antonio Negri and Michael Hardt . . .

The West, under the umbrella of a range of emergency measures—a postmodern, and stingier, version of the former Marshall Plan for Europe following the Second World War—laid down a series of economic, political, and doctrinal recipes with a view to establish a free-market order in the former communist territories. Whether by means of shock therapies, as in Russia, or through more moderate programs, their efforts were aimed at converting those countries to capitalism and the market economy—all according to the basic rules of liberal democracy and the reformulation of their international relations (life under the rulings made by the IMF, entry into the European Union, NATO membership, etc.).

Barely two decades later (nineteen years to be exact), we see that, in spite of theories about the end of history—having presaged a boring and relaxed eternity for capitalism—the West is involved in a process of changes that are only just beginning to be considered in their full magnitude. From both the right and the left, from Robert Kaplan to the penultimate recycling of Francis Fukuyama, as well as Ulrich Beck and Oskar Lafontaine, the belief that the world order had been resting on a secure foundation started to explode in worrying fashion.

Without its dancing partner in the modern era (socialism), we have started to discover liberalism as being more and more orthodox and less and less democratic. The old East-West standoff has given way to a confrontation between the West and the Arab world, between Christianity and Islam, between democracy and terrorism. And all this has given rise to a new geopolitical map, the beginnings of which may be situated, chronologically, in the attacks on September 11, 2001 in the United States.

To sum it up in a sentence: the Berlin Wall also collapsed on the West. And quasi-sacred terms, having played a leading role in bringing down the governments and the borders in the former communist empire countries—“solidarity,” “transparency”—were buried under the rubble of the old walls and the foundations of the new walls being put up in new global politics. We call this situation “postcapital.”

Postcapital Archive was presented for the first time as part of Postcapital: Politics, City, Money in Barcelona, 2006 (a project by Carlos Garaicoa, Daniel G. Andújar, and Iván de la Nuez, Palau de la Virreina).



Honor printed material



Honor printed material

From the Age of Visiting the Archive to the Age of Living in the Archive



Postcapital, Honor Exhibition views, Mediating Conflict, Montreal, 2008

Daniel García Andújar

Our society, economy, and culture are founded upon interests, values, institutions, and systems of representation that in general terms limit creativity, confiscate and manipulate the artist's work, and divert his energy toward sterile confrontation and discouragement. With an interest in revealing the configurations of power, the practice of art must establish mechanisms of social relationships that ensure its long-term impact and enable it to extend its discourse beyond the restricted confines of art lovers and of the institution itself. The digital gap, generational clash, and many other similar phenomena are challenging our traditional ways of working with, understanding, and managing information—and they are also changing our view in respect to negotiating, trading, in short, to living and understanding the world we're inhabiting. The tools and resources presented by new information and communications technologies are indissolubly linked to the processes of structural change and to the fundamental transformation taking place in our society. Furthermore, the ways we think, relate to one another, consume, produce, and trade are undoubtedly being modified.

While management societies became intermediaries between creators and those possessing production, distribution, and commercialization means, new technologies are gradually eliminating the need for these intermediaries and management services. And it must be understood that the regulations of the new Law of Intellectual Property (especially regarding such topics as the private copy, having been reduced to its minimum expression) are outdated in this Internet era. During the last few years, copyrighting has become a controversial issue. On the one hand, present-day in-



Postcapital, Honor Exhibition views, Mediating Conflict, Montreal, 2008

formation and communications technologies have generated a new social reality in which both old situations and new sceneries coexist. On the other hand, undoubtedly, these transformations have also produced a crisis for the prevailing systems of distribution and cultural management. Societies have enough mechanisms to adapt themselves to their own processes, but we must ask ourselves if the current dogmatic legislative apparatus is prepared to confront these changes.

Social cooperation unveils its power of innovation and creation, understood as the best manner of supporting a model that permits distribution and expansion of content for participants, users, and audiences. Art also has a political function requiring ethical positions: aesthetics are not enough. Those who follow exclusively commercial and institutional models and practices may deem all this irrelevant, but they must learn to accept being anchored to traditional models radically differing from those most likely to prevail—and should note that digital space has not emerged simply as a means that favors communications, but as a new theater for a wide range of operations. And this is clearly a disputed space, the interests of which are threatening their old hierarchies.

Artistic practice, as I conceive it, must be transformed into a form of “resistance” against a model obstinately aimed at prevailing in a space of relations that is becoming more and more confused and globalized.

Postcapital Archive Project. "Honor". Materials

Proposal example.

1 Video projector.

1 Plasma monitor

2 DVD players.

1 Sound system for the projection.

2-3 tables (see 3d model and draft with dimensions for three tables)

2-3 computers. Minimum system requirements: Pentium III (should have at least 384 mb of Ram and at least 10 Gb of disk space available to install Ubuntu free software GNU/Linux Operative System). I could recycle old pc machines.

Internet access.

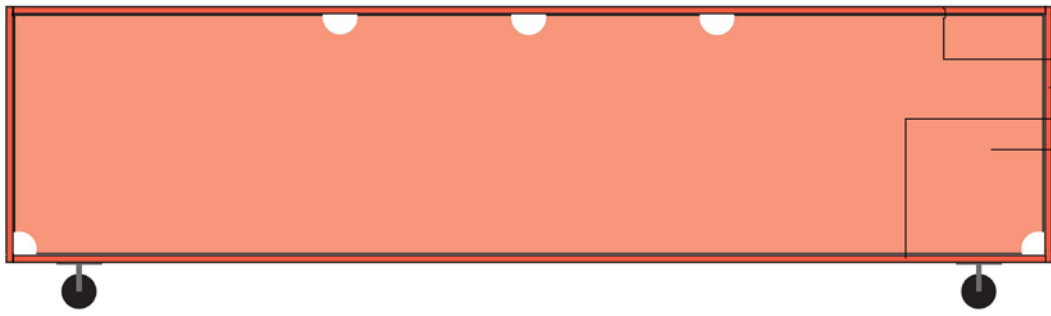
Optional. 1 laser B/W printer

I need to produce the images and then must be framed. Minimum images and frames: 10. It depends of the space and the dimensions.

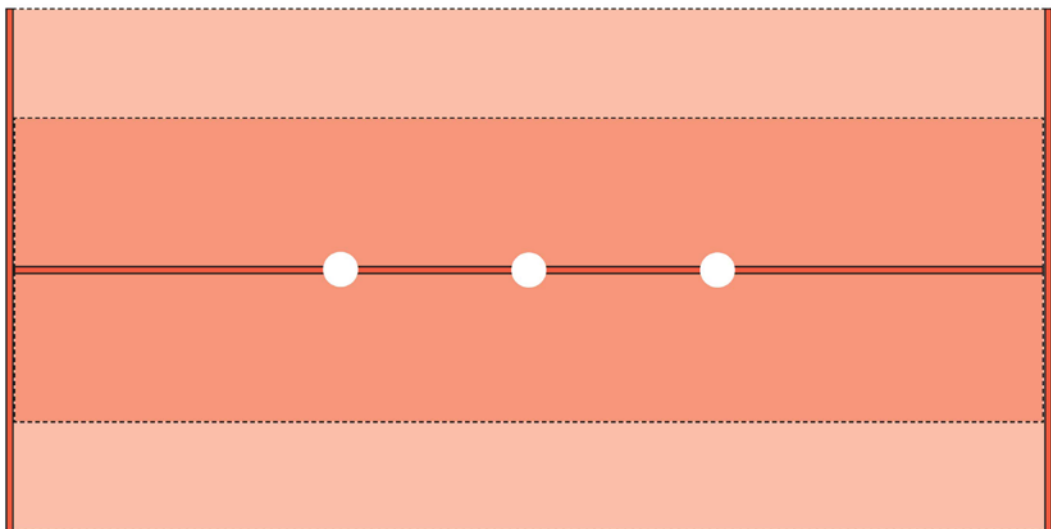
The ikea reference for the frames, still an example
<http://www.ikea.com/de/de/catalog/products/00112615>

FJÄLLSTA
50x70
25,00 € / Stück

Passepartout included.
Product dimensions
Width: 57 cm
Height: 77 cm
Picture, width: 50 cm
Picture, height: 70 cm
Picture (W=width): 39 cm
Picture (H=height): 49 cm



3 x
 3 x 200x100
 6 x 55x100
 3 x 60x200
 3 x 51,2x196,2
 grosor dm 19 mm



Daniel García Andújar

Artist, *1966, lives in Barcelona

www.danielandujar.org

Daniel García Andújar uses irony and presentation strategies that employ new communication technologies to question the democratic and equalitarian promises of these media and criticise the desire for control lying behind their apparent transparency. Based on the confirmation that new information and communication technologies are transforming our everyday life, Andújar created a fiction (Technologies To The People, 1996) designed to make us increase our awareness of the reality around us and of the deception in promises of free choice that are converted, irremissibly, into new forms of control and inequality. A long-time member of irrational.org (international reference point for art on the web) and founder of Technologies To The People, Daniel is the creator of numerous projects on the Internet such as art-net-dortmund, e-barcelona.org, e-valencia.org, e-seoul.org, e-wac.org, e-sevilla.org, Materiales de artista, etc. He has directed numerous workshops for artists and social collectives in different countries

(Source: <http://www.danielandujar.org/cv-english>)

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