

Technologies To The People/Daniel G. Andújar

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Daniel García Andújar (Almoradí, 1966) is a visual media artist, activist and art theorist from Spain that lives and work in Barcelona. 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. 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. 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. He created a fiction (*Technologies To The People*, 1996). A long-time member of irational.org (international reference point for art on the web), He have tried to encourage different collectives projects on the Internet such as [art-net-dortmund](http://art-net-dortmund.org), e-barcelona.org, e-valencia.org, e-seoul.org, e-sevilla.org, e-stuttgart.org, postcapital.org, e-madrid.org, etc. He has taught and directed numerous workshops for artists and social collectives in different countries.

Technologies To The People (TTTP) began in 1996, as part of the “Discord. Sabotage of Realities” exhibition project that took place at the Kunstverein and Kunsthaus in Hamburg. 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. 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. 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.

Nonetheless and in hindsight, it could be said that TTTP has developed four more or less 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; *The Body Research Machine* (1998), an interactive machine that scanned the body's DNA strands, processing them for scientific experiments, and *x-devian by knoppix*, an open-source operating system presented as part of the *Individual Citizen Republic Project: The System* (2003) project. Another course the work takes would be the critical reflection on the art world TTTP presents through the *Technologies To The People Foundation* with its collections distributed free of charge—*Photo Collection* (1997), *Video Collection* (1998) and *Net Art Classics Collection* (1999)—already calling the idea of material and intellectual property into question during this period. A third conceptual area would be constituted by 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 environment and a very concrete set of problems. Also to be highlighted from among TTTP's activities is the construction of the vast *Postcapital Archive*. The *Postcapital Archive (1989-2001)*, www.postcapital.org, was presented for the first time in 2006 at the La Virreina Centre de la Imatge in Barcelona as part of the Postcapital. Politics, the city, money project, together with the work of artist Carlos Garaicoa and essayist Iván de la Nuez. 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.

Exhibitions

Solo Shows (selection)

2010

Postcapital Archive Madrid. La Noche en Blanco, Curated by Basurama. Madrid, Spain

Postcapital TimeLine. Goyang Studio, National Museum of Contemporary Art, Curated by Nathalie Boseul Shin. Seoul, South Korea.

Postcapital Archive (1989 – 2001). Total Museum of Contemporary Art, Seoul. Curated by Nathalie Boseul Shin and Hans D. Christ. Seoul, South Korea

Postkapital Arşiv (1989-2001). OPAL Contemporary Art Space. Curated by Basak Senova. Istanbul, Turkey

Postcapital Archive (1989 – 2001) La comunidad inconfesable, Bòlit, Centre d'Art Contemporani, Girona. Curated by Valentín Roma. Girona, Spain

The Wall. Postcapital Archive (1989-2001), Espai Visor. Valencia, Spain

2009

Postcapital (Mauer). Museum for Modern Art Bremen, Curated by: Anne Thurmann-Jejes. Germany

Postcapital Archive (1989 – 2001), Iberia Art Center, Curated by: Valentín Roma, Beijing. China

2008

Postcapital Archive (1989 – 2001), Württembergischer Kunstverein, Stuttgart, Curated by Hans D. Christ and Iris Dressler. Stuttgart, Germany

Herramientas del arte. Relecturas (Tools of Art: Re-readings), Parpalló, Valencia. With Rogelio López Cuenca and Isidoro Valcárcel Medina, Curated by Álvaro de los Ángeles. Valencia, Spain

2007

X-Devian. The New Technologies To The People™ System. Aarhus Kunstbygning – Center for Contemporary Art. Curated by Jacob Lillemose, Denmark

Secret, Barcelona Toolbar, Matucana 100, Ciudad de Santiago de Chile, Curated by Valentín Roma. Santiago de Chile, Chile

2006

Postcapital, With Carlos Garaicoa e Ivan de la Nuez, Palau de la Virreina. Barcelona, Spain

HackLandscape. PhotoEspaña2006, Matadero Madrid, Curated by Horacio Fernández, Madrid, Spain

e-sevilla.org. Centro de las Artes Sevilla, Curated by Pedro G. Romero, Sevilla, Spain

2003

Individual Citizen Republic Project™: El Sistema. Museu Comarcal Garrotxa. Curated by Valentín Roma. Olot, Spain

2001

The Power of Security, Galería Visor. Valencia, Spain

2000

La Sociedad Informacional, MUA (Museo Universidad Alicante), Curated by José Luis Martínez and Aramis López. Alicante, Spain

1998

Interface@metrònom.es, Fundació Rafael Tous d'Art Contemporari Sala Metrònom, Barcelona, Spain

1997

Wir Beobachten!, Künstlerhaus, Curated by Iris Dressler, Dortmund, Germany

Exhibitions

Group Shows (selection)

2010

The Archivists Impatience. The Loft. Mumbai, a group show of artists Daniel G. Andújar, Pablo Bartholomew, Leila Pazooki & Jean-Gabriel Périot, Curated by Shaheen Merali. Mumbai, India

Wealth of Nations, Gallery One & Perimeter Gallery. Spike Island. Curators: Institute for Flexible Cultures and Technologies – NAPON (Kristian Lukic, Gordana Nikolic), Bristol, UK

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

Presupuesto: 6 euros. Prácticas artísticas y precariedad-Curated by Cabello/Carceller, Off Limits Madrid, Spain

Videoarte hecho en España. Centro de Arte Complutense Curated by Aramis López. Madrid, Spain

2009

Trapped in Amber. Angst for a Reenacted Decade. Postcapital (Honor). UKS, Oslo, Curated by Helga-Marie Nordby, Bassam el Baroni. Oslo, Norway

The Unavowable Community, Venice Bienal. Catalan Pavilion, with: Archivo F. X./Pedro G. Romero, sitesize; Curated by Valentín Roma. Italy

Angel of History, Postcapital (copyright), Laboral, Curated by Christiane Paul, Steve Dietz. Gijón, Spain

2008

Anna Kournikova Deleted By Memeright Trusted System – Art in the Age of Intellectual Property, Library. Postcapital Archive. Hartware MedienKunstVerein, PHOENIX Halle Dortmund, Curated by Inke Arns and Francis Hunger. Dortmund, Germany

La mediation du conflit/Mediating Conflict, Postcapital (Honor) Maison de La Culture, Montreal, Curated by Sylvie Lacerte. Montreal, Canada

Muestra de Vídeo de Autores Españoles, MUA, Alicante, Curated by Aramis López, Alicante, Spain

Kosmotica II, e-paisaje.org. Centro de Cultura Contemporània de Barcelona, Curated by Juan Insua, David Casacuberta. Barcelona, Spain

Banquete_nodos y redes. LABoral Centro de Arte y Creación Industrial, Gijón, Curated by Karin Ohlenschläger. Gijón, Spain

The Wonderful World of irational.org: Tools, Techniques and Events 1996-2006. Museum of Contemporary Art Vojvodina, Novi Sad. Curators Inke Arns (Dortmund) and Jacob Lillemose (Kopenhagen). Novi Sad, Serbia

e-paisaje.org, Instituto Cervantes, New York City, Beijing

InterACCIONES ELECTORALES, Off Limits, Curated by Democracia. Madrid, Spain

e-identitat.org. Projecte identitat, Local | Visitante 2: Manresa, Spain

2nd Biennial 01SJ Global Festival of Art on the Edge, Zero1. San Jose, California, Curated by Steve Dietz. USA

Close Window. Refresh, Senko Studio in Viborg, Curated by Annette Finnsdottir. Denmark

'Unrecorded' exhibition questions space. Hacklandscape. akbank Gallery Istanbul. Curated Başak Şenova. Istanbul, Turkey

2007

Extremos del sexto continente. I Bienal del Fin del Mundo. Ushuaia Curated by Gustavo Romano. Ushuaia, Argentina

The Wonderful World of irational.org: Tools, Techniques and Events 1996-2006. CCA Glasgow. Curators Inke Arns (Dortmund) and Jacob Lillemose (Kopenhagen). Glasgow, UK

Pilot 3. VENICE 8-17 JUNE 2007, Monastery of St Damien and St Cosimo, La Giudecca, Venice, Italy

SINTOPÍAS, e-paisaje.org, Instituto Cervantes de Beijing, China

2006

AYERMAÑANA, Facultad de Bellas Artes de Cuenca, Spain

404 Object not found_Seoul, Total Museum of Art, Seoul Curated by Natalie Boseul Shin, Seoul, South Korea

THE WONDERFUL WORLD OF IRATIONAL, Tools, Techniques and Events 1996-2006. Hartware MedienKunstVerein, PHOENIX Halle Dortmund. Curators Inke Arns and Jacob Lillemose. Dortmund, Germany

HackLandscape. PhotoEspaña2006, Matadero Madrid, Curated by Horacio Fernández. Madrid, Spain

2005

Nulles05, Contemporary Rural representations. Nulles, Spain

Cabanyal Portes Obertes. Valencia, Spain

Juego Doble: Mediactivismo y activismo en la red. With Fran Illich. Centro Cultural de España. Mexico DF., Mexico

MEDIASCAPES. Curated by Montse Badia and Andreas Kaufmann, Fundacio la Caixa, Girona, Spain

On Difference #1, 21. May – 31. July 2005, Württembergischer Kunstverein Stuttgart. Curated by Iris Dressler and Hans D. Christ, Stuttgart, Germany

Pintar sense pintar. Centre d'Art la Panera. Lleida, Spain

Archive cultures: Representations. Monasterio de Nuestra Señora del Prado. Curated by Jorge Blasco. Valladolid, Spain

MEDIASCAPES. Curated by Montse Badia and Andreas Kaufmann, Fundacio la Caixa, Tarragona, Spain

2004

media_city seoul 2004. The 3rd Seoul International Media Art Biennale, Curated by Johan Pijnappel, Liz Hughes, Hans D Christ. Tilman Baumgaertel. Seoul Museum of Art. Seoul, South Korea

_PROCESSOS_OBERTS_ Curated by Manuel Oliveira. Tarrassa, Barcelona, Spain

MEDIASCAPES. Curated by Montse Badia & Andreas Kaufmann, Fundacio la Caixa, Lleida, Spain

Ambulantes. Portable Culture. Curated by Rosa Pera. Centro Andaluz de Arte Contemporaneo, Monasterio de la Cartuja de Santa María de Las Cuevas. Sevilla, Spain

Tour-isms. The defeat of dissent, critical itineraries. Curated by Nuria Enguita, Jorge Luis Marzo, Montse Romani. Fundació Antoni Tàpies, Barcelona, Spain

2003

El Banquete, Curated by Karin Ohlenschläger .Centro Cultural Conde Duque, Madrid, Spain

ART FOR NETWORKS, Reg Vardy Gallery in Sunderland, UK

Interactiva 03. Bienal Internacional de Artes mMediáticas y Electrónicas. MACAY, Museo de Arte Contemporáneo de Yucatán. Mexico

Banket, metabolismus und kommunikation. Curated by Karin Ohlenschläger and Peter Weibel, ZKM center for art and media. Karlsruhe, Germany

TechnoSkeptic, Bard College. USA

El Banquete, Palau La Virreina, Curated by Karin Ohlenschläger, Barcelona, Spain

Culturas de archivo. Palacio de Abrantes, Curated by Jorge Blasco. Universidad de Salamanca, Spain

e-arco.org, ARCO, MUA (Museo Universidad Alicante), Curated by José Luis Martinez and Aramis López. Madrid, Spain

Art for Networks. The Fruitmarket Gallery. Edinburgh, UK

Art for Networks. Turnpike Gallery. Manchester, UK

2002

Muestra Net-Art, La Casa Encendida, Curated by Laura Baigorri, Madrid, Spain

Art for Networks, Chapter Arts, Cardiff, Wales

Printemps de Septembre Toulouse 2002, Curated by Marta Gili, France

Manifesta 4, Curated by Iara Boubnova + Nuria Enguita + Stéphanie Moisdon Trembley, Frankfurt, Germany

Cultures de Arxiu. Curated by Jorge Blasco. Universidad de Valencia. La Nau. Valencia, Spain

2001

3ª Bienal D'Art Lleida, LLeida, Spain

Antagonisms. Case studies, Curated by Manolo Borja, Macba. Barcelona, Spain

ZKM Medien kunst Preis Karlsruhe, Germany

Re: Duchamp. traveling Exhibition, 49th Venice Biennale, Italy

media ambiente/MAd 2001, Ifema, Madrid, Spain

transmediale.01, Winner of the Luzifer prize. Berlin, Germany

New ideas, Old tricks, hARTware projekte, Curated by Hans D. Christ and Iris Dressler, Dortmund, Germany

2000

PLAN B, De Appel Foundation, Curatorial Training Program, Amsterdam, Holland

Startklar zur Expo ...und Sie sind dabei, Deutsche Arbeitsschutzausstellung, Germany

Microwave Festival, Hong Kong, China

Art Entertainment Network, Let's Entertain: Life's Guilty Pleasures, Walker Art Center, Minneapolis, Estados Unidos; Portland Art Museum, USA; Musée national d'art moderne, Centre Georges Pompidou, Paris France; Museo Rufino Tamayo, México DC, México; Miami Art Museum, USA

Tecnologia, ètica i futur, Nuevos medios para el arte. Barcelona, Spain

Tech_nicks, Site Gallery, Sheffield, UK

EXPO Hannover 2000, Spanish Pavilion, Hannover, Germany

Media Z Lounge, New Museum, New York, USA

Dystopia and Identity in the Age of global Communications, Tribes Gallery, New York, USA

1999

net_condition, art and global media, Curated by Peter Weibel, ZKM, Karlsruhe, Germany

Nuevos caminos/Amenazas y promesas del arte electrónico, Casa de las Artes de Vigo, Curated by Manuel Olveira, Vigo, Spain

Wizards of OS, Haus der Welt, Berlín, Germany

Vértigos: artes audiovisuales on-line/off-line, Sala Amadis, Madrid, Spain

Afinidades Dispersas, Fundación Telefónica, Curated by Nuria Enguita, Madrid, Spain

CRASH-mindpoll/thinktank, ICA, London, UK

REDesing, Festival de Navarra, Pamplona, Spain

Mediaterra, Atenas, Greek

Futuro presente, Sala Plaza de España, Curated by Alicia Murria, Madrid, Spain

1998

Sponsored by Technologies To The People®, Union Fraternelle des métallurgistes, París, France

Technoculture [Computer World], Fri-Art Centre d'Art Contemporain Kunsthalle, Friburg, Switzerland

Beyond Interface, Walker Art Center, Minneapolis, Estados Unidos; International Museums & the Web Conference, Toronto, Canada

The Works Presents "Some of my Favourite Websites are Art", Alberta, Canada

Scattered Affinities, Apex Art CP, Curated by Nuria Enguita. New York, USA

RESERVATE DER SEHNSUCHT [Reserves of Desire], Unionbrauerei, Curated by Hans D. Christ and Iris Dressler, Dortmund, Germany

Digital Documentary: The Need to Know and the Urge to Show, pARTs photography gallery, Minneapolis, USA

1997

Desde la imagen, Centre de la Beneficència, Sala Parpalló, Valencia, Spain

Short Cuts/Links to the Body, DASA, Curated by Hans D. Christ and Iris Dressler. Dortmund, Germany

1996

3MVI-Mostra de Video Independent. Floppy Forever, CCCB, Barcelona, Spain

Un-Frieden. Sabotage von Wirklichkeiten (Discord. Sabotage of realities), Kunsthaus & Kunstverein, Curated by Ute Vorkoeper and Inke Arns. Hamburgo, Germany

1995

Arte e ideología, Universidad Politécnica de Valencia, Spain

Elemento de utilización política. Cercanías/Rodalíes, Club Diario Levante, Valencia, Spain

1994

Muestra de Vídeo Joven Español, Cuba; República Dominicana; México; Costa Rica; Venezuela; Colombia; Perú; Chile; Argentina

Imágenes, Centro Cultural Casa de Porras, Granada, Spain

Señores Africanos, Arteleku, San Sebastián, Spain

Estamos vigilando, Cerrado/Itxita y Ocupado con Baja Mar/LOW TIDE GROUP, San Sebastián, Spain

Elemento de utilización política. Cercanías/Rodalíes, Sala Consellería. Alicante, Spain

1993

De Interés Público, Galería Moriarty, Madrid, Spain

Workshop, Sala Parpalló, Valencia, Spain

3º Studio internacional de Tecnologias de Imagem, Sao Paulo, Brasil

La juventud del video, Sala Rekalde, Bilbao, Spain

Video, Sala de Cultura de Intxaurrondo, San Sebastian, Spain

Publications (short selection)

Subversive Praktiken / Practices
Kunst unter Bedingungen politischer Repression
60er –80er / Südamerika / Europa
Art under Conditions of Political Repression
60s–80s / South America / Europe
Hans D. Christ, Iris Dressler Editors
Published by Hatje Cantz
584 pgs.
ISBN 978-3-7757-2755-6
2010

El Arte en cuestión
Álvaro de los Ángeles Editor
Sala Parpalló
232 pgs.
ISBN 978-84-7795-568-9
2010

Postkapital Arşiv (1989-2001)
rotareader 01
Basak Senova Editor
OPAL Contemporary Art Space
136 pgs.
2010

Lapses /*3
The Pavilion of Turkey 2009
Basak Senova Editor
168 pgs.
ISBN 978-975-7363-79-8
2009

The Unavowable Community
Valentin Roma editor
Publised by Actar and Institut Ramon Llull
372 pgs.
ISBN 978-84-96954-90-8
2009

Postcapital Archive (1989–2001)
Iberia Art Center, Beijing
Gao Ping editor
120 pgs.
2009

Banquete, nodes and networks
Published by SEACEX and Turner
368 pgs.
ISBN 978-84-96933-32-3
2009

Anna Kournikova Deleted By Memeright Trusted System – Art in the Age of
Intellectual Property
Inke Arns and Francis Hunger Editors
Hardware MedienKunstVerein
224 pgs.
ISBN 978-3-941100-26-8
2008

Propiedad Intelectual
Alberto López Cuenca and Eduardo Ramírez Pedrajo editors
352 pgs.
ISBN 978-607-7690
2008

On Difference #3
Raumpolitiken/Politics of Space
Iris Dressler/Hans D. Christ Editors
Württembergischer Kunstverein Stuttgart
656 pgs.
ISBN 3-930693-29-1
2007

The Hardware Guide to irrational.org
Susane Ackers, Inke Arns, Francis Hunger, Jacob Lillemse Editors
Hardware MedienKunstverein
ISBN 3-86588-299-4
Published by Revolver
2006

Technologies To The People®. Annual Report 2000
Technologies To The People/Daniel G. Andújar Editor
MUA (Museo Universidad Alicante)
ISBN 84-931911-0-8
2000

Last press references (short selection)

Una exposició en el CCCB explora les connexions i divergències entre Barcelona, València i Palma
La Vanguardia TERESA SESÉ 2010 - Barcelona

Un triangle d'amors i desamors
26/05/10 02:00 - Barcelona - maria palau El Punt

Nolens Volens 4/
Mediascapes
Manifesta 8.

El conflicte de la apropiació audiovisual amb les lleis de propietat intel·lectual
Found Footage Hoy
Gloria Vilches
2010

Los materiales del artista
Víctor del Río
(Texto modificado y actualizado de presentación del proyecto de Daniel García Andujar Los materiales del artista, para la web del Museo Patio Herreriano en Valladolid.)
<http://www.victordelrio.net/PDFS/Artistas/DanielAndujar.html>

¿Tiene arte la crisis?
M. Martínez García
MAdrid 2010
Expasión

Arte para cuestionar el capitalismo
RICARDO GRANDE - Madrid –
05/07/2010 El País

Dijital Sanatlar: Sosyal İçerik ve 'Postkapital'
DİDEM YAZICI
Artam 21
Istanbul 2010
<http://www.artam.com/eng/dergi.html>

L'arxivista de les ciutats del futur
Público/Públic Perfil
Barcelona
Lucia Lijtmaer, dijous 19 d'agost deL 2010

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ZPŮSOBY TVORBY
Prag
Daniel G. Andújar -Iris Dressler
Umělec 1/2010 / cz en de

Arte, hacktivismo y subversión social en la web 2.0
17 de julio de 2010, Arte y Crítica
Miguel Angel Gaete.

Nueva gestión del conocimiento. Daniel G. Andujar
EXIT Express. #52- Mayo 2010
MAdrid
José Luis Pérez Pont

인터넷 누벼 짜깁기한 ‘자본주의 그림자’ ‘포스트캐피탈...’ 연 스페인 작가 안두하르
노형석 기자 nuge@hani.co.kr, 사진 노순택 작가
Seoul
http://www.hani.co.kr/arti/culture/culture_general/421798.html
hani.co.kr

<포스트캐피탈 아카이브 1989-2001>를 통해보는 예술, 혹은 디자인의 사회적 역할에
대한 단상
글 신보슬, designdb
Seoul
<http://www.designdb.com/dtrend/trendContentsView.asp?gubun=A&PKID=1186>

Sanat pazarı
CEM ERCİYES Kültür Sanat 05/05/2010 Radikal. Istanbul

Balat'tan internetin içine seyahat
DİDEM YAZICI
2010
Radikal. Istanbul

'Postkapital' sergisi açıldı
DOĞAN TEKİN -ANF. Istanbul
22 Nisan 2010

Efectes explosius
ÁNGELA MOLINA
QUADERN. EL PAÍS, dijous 4 de març de 2010

2010 January special – New Decade, Hot Artist 29
Seoul
새로운 10년, 새로운 비전
큐레이터가 뽑은 떠오르는 작가 29인

Prácticas artísticas de intervención.
Entrevista con Daniel G. Andújar.
ALICIA MURRÍA
ARTECONTEXTO+N25
Madrid 2010

Tecnología transparente
José Manuel Costa. Madrid 2009
ABC.abcd

El artista como profeta
elcultural.es . Madrid 2009
Víctor del Río

EL OJO BREVE. La fragancia del artificio
Cuauhtémoc Medina
Mexico 2009
Periódico REFORMA, 28 Oct. 09

Theories of Relativity
Sophie MacKinnon, City Week
Beijing 2009

Problemas con la infraestructura
Bienal de Venecia
CARLES GUERRA – 12/08/2009,
Culturas, La Vanguardia

Catalunya se estrena en la Bienal pidiendo reflexión
SANDRA BUXADERAS – Enviada especial a Venecia – 06/06/2009
publico.es

Cataluña muestra su cultura polifónica en la Bienal de Venecia
C. SERRA – Barcelona – 06/06/2009 El País

El pabellón catalán se presenta como “la comunitat inconfessable”
Teresa Sesé | Venecia. Enviada especial | 04/06/2009
Cultura La Vanguardia. Barcelona

Daniel García Andújar muestra su proyecto ‘Postcapital’ en Stuttgart
CRISTINA MARTÍNEZ, Diario Información. Alicante 2009

Escobilla y caja de Cola Cao, iconos de la corrupción en una exposición en Barcelona
Palma, 5 jun (EFE)
2010

On-line Daniel G. Andújar Archives:

<http://www.danielandujar.org>

Extended CV:

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

Info about exhibitions:

<http://www.danielandujar.org/tag/exhibition/>

Photo Gallery:

<http://www.danielandujar.org/gallerygaleria/>

Lectures by Daniel G. Andújar:

<http://www.danielandujar.org/tag/lecture/>

Workshops by Daniel G. Andújar:

<http://www.danielandujar.org/tag/workshop/>

Video portfolio:

<http://vimeo.com/18532379>

other [<http://www.vimeo.com/9798263>]

postcapital timeline [<http://vimeo.com/13974732>]

Reference Interview:

<http://tttp.org/info/pdf/iris%20ing.pdf>

Other reference texts:

<http://tttp.org/info/pdf/jacob%20ing.pdf>

<http://www.danielandujar.org/docs-pdfs-etc/>

Other Internet Projects:

<http://www.postcapital.org>

<http://www.e-barcelona.org>

<http://www.e-madrid.org>

<http://www.e-stuttgart.org>

<http://www.e-sevilla.org>

<http://www.e-seoul.org>

<http://www.e-valencia.org>

<http://www.irational.org>

<http://www.lacomunitatinconfessable.com>

<http://www.herramientasdelarte.org/>

<http://tttp.org>

<http://x-devian.com>

<http://e-paisaje.org>

<http://xarxesopinio.fadweb.org>

<http://ex-amics.org/>

<http://intervenciones.net>

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