

Technologies To The People/Daniel G. Andújar

www.danielandujar.org

info@danielandujar.org

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 irrational.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 53 Venice Biennale.

Exhibitions

Solo Shows (selection)

2013

Technologies To The People Photo Collection, Galería Casa sin fin, Madrid, Spain

2011

The Art of Seduction, with Rogelio López Cuenca. Palmadotze, Galeria d'Art, Vilafranca del Penedés, Spain

Capital León. Musac, Curated by María Inés Rodríguez, León, Spain

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

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

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

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. Bremen, 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, 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)

2014

Invisible Violence, Artium, curated by Zoran Eríc and Blanca de la Torre, Vitoria, Spain

Hic et Nunc: About Democratic Paradoxes CCEJS AECID - PARAGUAY, curated by Imma Prieto, Asunción, Uruguay

"Tiempo de progreso". Museo Barjola, curated by Avelino Sala and José Luis Corazón, Gijón, Asturias, Spain

La herencia inmaterial. Ensayando desde la Colección. Curated by Valentin Roma. Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, Spain

Hic et Nunc: About Democratic Paradoxes Bolit, curated by Imma Prieto, Girona, Spain

Invisible Violence, Museum of Contemporary Art Belgrade, curated by Zoran Eríc and Blanca de la Torre, Belgrade, Serbia

Oh, My Complex: On Unease at Beholding the City Transformation of the Public Space. Mine, Yours, Ours festival, Museum of Modern and Contemporary Art, Curated by Iris Dressler, Hans D. Christ, Rijeka, Croatia.

Helsinki Photography Biennial, curated by Basak Senova, Helsinki, Finland

NETescopio + NETescopio Sessions tonight. Edith-Russ-Haus for Media Art, curated by Gustavo Romano. Oldenburg, Germany

Hic et Nunc: About Democratic Paradoxes TEMP Art Space New York City, curated by Imma Prieto, USA

2013

riure #1 superioridad vs inferioridad. Centre d'Art Lo Pati, curated by Blai Mesa, Tarragona, Spain

Feria Internacional Ciudad Creativa. CentroCentro, Palacio de Cibeles de Madrid, Spain

To The Reader - Basis voor Actuele Kunst - BAK, curated by Benjamin Fallon, Utrecht, Holland

HIC ET NUNC. Sobre paradojas democráticas. Museo Pumapungo, curated by Imma Prieto, Cuenca, Ecuador

The Art of Not Being Governed Like That. An exhibition by Württembergischer Kunstverein Stuttgart. Idea and conception: Hans D. Christ, Yvonne P. Doderer, Iris Dressler, Stephan Köperl, Sylvia Winkler. In conjunction with Risk Society. Individualization in Young Contemporary Art from Germany at Museum of Contemporary Art Taipei (MOCA), Curator: Melanie Bono, Taipei, Taiwan

Giving Form to the Impatience of Liberty. Württembergischer Kunstverein Stuttgart. Curated by Iris Dressler, Hans D. Christ, Germany

El Teatro del Arte. Colección La Caixa de Arte Contemporáneo. Centro de Arte Caja de Burgos.

Curated by Valentin Roma, Burgos, Spain

HIC ET NUNC. Sobre paradojas democráticas. Galería Proceso, curated by Imma Prieto, Cuenca, Ecuador

ACTS OF VOICING, On the Poetics and Politics of the Voice, Total Museum of Contemporary Art, Curators: Hans D. Christ, Iris Dressler, Christine Peters, Cosmin Costinas, Natalie Boseul Shin, Seoul, South Korea,

Without Reality There Is No Utopia, Yerba Buena Center for the Arts, curated by Alicia Murría, Mariano Navarro and Juan Antonio Álvarez Reyes, San Francisco, EEUU

2nd edition of Project Biennial D-0 ARK Underground, Tito's Nuclear Bunker, Curators Basak Senova and Branko Franceschi. Konjic/Sarajevo, Bosnia and Herzegovina

¡Reset!, Galería Palmadotze. Masia Mas Pujó, Barcelona, curated by Valentin Roma, Spain

La belleza robada, Espacio Cultural El Tanque, Santa Cruz de Tenerife, Spain

Tools Of Distorted Creativity Transmediale 2013 BWPWAP Berlin, curated by Jacob Lilemouse, Berlin, Germany

2012

Montaje de Atracciones - Tirar del Hilo - Colección Artium / Sala Norte . ARTIUM - Basque Museum Center of Contemporary Art, Curated by Blanca de la Torre and Daniel Castillejo. Vitoria-Gasteiz, Spain

Acts Of Voicing, On the Poetics and Politics of the Voice, Württembergischer Kunstverein Stuttgart Curators: Hans D. Christ, Iris Dressler, Christine Peters (Württembergischer Kunstverein Stuttgart); Cosmin Costinas (Para/Site Art Space, Hong Kong); Natalie Boseul Shin (Total Museum of Contemporary Art, Seoul)

El Hilo De Ariadna: Lectores / Navegantes, Casa del Lector, Madrid, curated by Francisco Jarauta, Spain

Cartographies Of Hope: Change Narratives, DOX Center for Contemporary Art, Prag, curated by Jaroslav Anděl, Prag, Czech Republic

Online/Offline. Encoding everyday life. Galería Valle Ortí, curated by Lorenzo Sandoval, Valencia, Spain

Tiempos de urgencias, Sala Norte, ARTIUM Centro-Museo Vasco de Arte Contemporáneo, Curated by Blanca de la Torre and Daniel Castillejo. Vitoria-Gasteiz, Spain

Oh, My Complex, On Unease at Beholding the City, project by Hans D. Christ Württembergischer Kunstverein, Stuttgart, Germany

You and Eye. Cartografías existenciales e itinerantes urbanos. Project by Wendy Navarro and Ada Azor, Circuiti Líquido, 11 Bial de La Habana, La Habana, Cuba

The Rescue Of The Effects – Notes for a Theory of the Reader. General Public, Berlin, project by Lorenzo Sandoval, Berlin, Germany

Cacotopía. FOKUS'12 I Nikolaj Kunsthal. Copenhagen, Denmark

Dark Drives. Uneasy Energies in technological Times, transmediale 2012, curated by Jacob Lillemose, Berlin, Germany

Artefact 2012 THE SOCIAL CONTRACT, STUK arts centre Leuven, The Wonderful World of irrational.org is curated by Inke Arns (Hardware MedienKunstVerein), Jacob Lillemose and Heath Bunting, Leuven, Belgium

2011

Crossing East West Narratives by the End of Video Art (2000-2011), Tabacalera, Madrid, curated by Menene Gras Balaguer, Madrid, Spain

Relatos encadenados. Centre d'Art la Panera, curated by Gloria Moure, Lleida, Spain

Psychoeconomy. The upcoming summit: Sevilla 2011, CAAC (Center of Contemporary Art of Andalusia), Curated by Gustavo Romano, Sevilla, Spain

Relatos encadenados. Centre d'Art la Panera. Lleida, Spain

HUMAN RIGHTS / COPY RIGHTS, CHILE AÑOS 70 Y 80. MEMORIA Y EXPERIMENTALIDAD. Museo de Arte Contemporáneo de la Universidad de Chile. Curador Cristián Gómez-Moya, Santiago de Chile, Chile

Cacotopía. Daniel G. Andujar + Avelino Sala. First Screen / Premières de artistas en La Pedrera. LOOP/ Screen from Barcelona y la Fundación Catalunya Caixa Barcelona, Spain

-Y mañana qué... Trayecto Galería, Curated by Fernando Iliana. Vitoria-Gasteiz, Spain

Sin realidad no hay utopía. CAAC. Centro Andaluz de Arte Contemporáneo. Curated by Mariano Navarro, Alicia Murría and Juan Antonio Álvarez Reyes. Sevilla, Spain

Video(S)torias. ARTIUM. Centro-Museo Vasco de Arte Contemporáneo. Vitoria-Gasteiz, Spain

2010

The Archivists Impatience. The Loft. Mumbai, with 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, 53 th 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 Contemporánea 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-identsitat.org. Projecte identsitat, Local I 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 Martínez 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

Futuropresente, 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, curated by Steve Dietz, 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, curated by Pep Benlloch. 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 Inntxaurreondo, San Sebastian, Spain