

## Archiving the Unarchivable – Das Unarchivierbare archivieren

International conference by the documenta archive  
in preparation for the future documenta Institut

Thursday, 22 November – Saturday, 24 November 2018  
documenta Halle, Kassel

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### **Third Session:**

### **Time-based Media Art: Bearing the Challenge of Lifecycle Management**

**Saturday, 24 November 2018, 11:30 – 12:15**

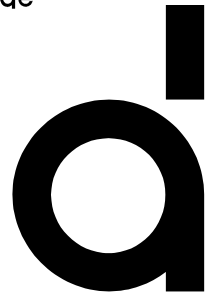
**Daniel G. Andújar**

*Against the Archive, as a "political space"*

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Democracy has become an aesthetic matter. The stage of the public has become a sort of orchestrated video game or operetta with a few recited parts; an operetta performed daily before a people overwhelmed by the consequences of the crisis, that acritically acclaims a fake pre-established script, frivolous, affected and ridiculous; where the audience is immediately proscribed by the mass media and therefore defused before its fellow citizens should it dare to boo from the stands.

This is the criminalisation of resistance, which we believe leads to the brutalisation of audiences implemented by refined political techniques — in short, to audiences that dare practice disobedience to the rules imposed by the theatrical institution, such as transgression, insubordination, the creation of new political experiences or the rehearsal of new voices. Political technique is immersed in a sort of video game of construction and management in which players build, expand or administer fictitious communities or projects with limited resources, where the rules of the game are predetermined and opportunely interrupted. A perfectly defined, mathematically established computer game in which each movement, each strategy, the rules, the architecture, the characters and their movements or temperaments, even the space itself, are reduced to a mere code — a set of ones and zeros known only to its creators,



who manipulate each of the players' motions at will. Art, like any other cultural process, is basically a process of transmission, transfer, continuous, permanent and necessary dialogue. But, lest we forget, it also means transgression, rupture, irony, parody, appropriation, alienation, confrontation, investigation, exploration, question, reply. Maybe living inside the archive, in its rigorous narrow-mindedness, is not the best option.

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Daniel G. Andújar is a visual artist, theoretician and activist, who lives and works in Barcelona. Through interventions in public space and a critical use of digital media and the communication strategies of the corporations connected to it, the theoretical and artistic work developed by him oscillates between territories that are real (the city) and virtual (the Internet).

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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. His works have been shown in numerous exhibitions worldwide, including Manifesta, the 53rd Venice Biennale, and the Kiev Biennale. In 2015, he showed a comprehensive solo exhibition at Reina Sofia in Madrid, curated by Manuel Borja-Villel. In 2017, he participated in documenta 14 in Athens and Kassel. He regularly teaches and gives workshops and seminars for artists and social collectives internationally.