

# Daniel G. Andújar

## The Disasters of War

ENGLISH



Daniel G. Andújar | *Atlas, Hacking the Canon*, 2016-2017 | 42 x 59,4 cm | digital print on paper

The Fundació Suñol is pleased to present the project that Daniel G. Andújar (Almoradí, 1966) created for documenta 14, in 2017. Conceived as a visual protest against violence, it offers a present-day take on the representation of conflict.

The first edition of documenta was held in 1955 with the aim of renewing the dialogue between Germany and the rest of the world that had been broken off by the Second World War, as well as making contact with the international art scene through a “presentation of 20th-century art”. The city of Kassel has played host to this event ever since and over time has become an indisputable benchmark for the evolving arts. The 2017 edition was entitled *Learning from Athens*, since it was held not only in Kassel, as usual but also, previously, in Athens.

The curators for documenta 14 invited the selected artists to think about the social and political situation in Europe and the rest of the world, as well as the palpable tension between North and South.

Within this framework, Daniel G. Andújar created a project in two acts shown separately in Athens and Kassel. The work centred on the cultural pillars of Europe, with classical Greece as the cornerstone, and gave a transhistorical reading of this heritage from the history of art. The project took on the format of an atlas and included landscapes reflecting the history of Spain and Andújar’s own artistic career.

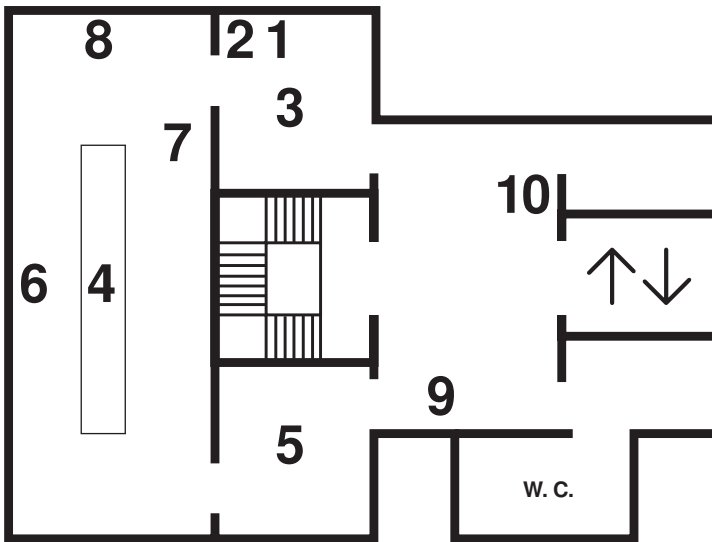
The European aesthetic canon in general, and the German canon in particular, draws heavily from a series of classical

structures that fascinated German philosophers, poets and writers, and has also incorporated artistic heritage plundered and stolen from Greece. In the words of Imma Prieto, author of the text accompanying this exhibition, “Stealing heritage from the past also means removing the aesthetic codes that informed another age.”

### THE DISASTERS OF WAR. METICS AKADEMIJA Athens, 8 April – 16 July 2017

In Athens, the artist presented the first part of the project, entitled **The Disasters of War: Metics Akademia**, an interdisciplinary work centred on the ideas of nationality, public domain and cultural and intellectual property, as well as the authenticity, reproduction, theft and plunder of antiques.

The Greek exhibition was divided into three sections, which are reflected in this show. The first group of images is entitled *Atlas, Hacking the Canon* (2016–2017) and begins with William Hogarth’s print *Boys Peeping at Nature* (1731), which hints at the problems that arise when trying to reproduce an artwork. A 1970 map that places Athens at the centre of the world (*Centred on Athens*, 2017) also serves as a prologue to the project as a whole. The remaining walls in this room feature different images of classical sculptures, as well as numerous photographs from debunked anthropological studies with racist overtones that set out to categorise the European aesthetic canon by analysing human



## Daniel G. Andújar. *The Disasters of War*, Metics Akademia, 2017

1. William Hogarth. *Boys Peeping at Nature*, 1731
2. Daniel G. Andújar. *Centered on Athens*, 2017
3. Daniel G. Andújar. *Atlas, Hacking the Canon*, 2016–2017
4. Daniel G. Andújar. *Liberated Models*, 2016–2017
5. Daniel G. Andújar. *métoikos\_mouseion, arte\_factum\_replica\_factory*, 2016–2017

## Daniel G. Andújar. *The Disasters of War*, Caballo de Troya, 2017

6. Francisco de Goya. *Yo lo vi*, 1810-1814
7. Daniel G. Andújar. *Atlas, The Disasters of War*, 2017
8. Daniel G. Andújar. *Torture*, 2017
9. Daniel G. Andújar (in collaboration with E.T.S. Arquitectura del Vallès). *Ruins* (Garnisonkirche-II Convento), 2017
10. Daniel G. Andújar. *The Trojan Horse – Burning the Canon*, 23 June 2017

morphology. Some of these materials have been hacked by the artist and point towards new typologies outside the established canon.

Another hacked series from the Athens project features an army of small-scale figures made with a 3D printer (*Liberated Models*, 2016–2017). Modelled on forms from classical culture, most inspired by Greek ideas, these deformed hacked figurines break free from the very aesthetic canon they represent.

The final room combines three sets of photographs: images of the workshops where official “original” copies of Greek sculptures are made on behalf of Athens institutions; images of the studio of Valencian artist and master *falla* builder Manolo Martín, who also uses copies of Greek statues in his work; and images of the Terra Mítica theme park, in Benidorm (*métoikos\_mouseion, arte\_factum\_replica\_factory*, 2016–2017). Presented as an amalgam of different materials, with a healthy dash of ironic humour, these photographs invite spectators to reflect on the concepts of authenticity and reproduction.

### THE DISASTERS OF WAR: THE TROJAN HORSE Kassel, 10 June – 17 September 2017

In Kassel, Daniel G. Andújar presented the second part of the project, **The Disasters of War: The Trojan Horse**, inspired by Francisco de Goya’s series of prints *The Disasters of War*. In Imma Prieto’s words, this work explores “the consequences of conflict, the effects of hunger, the stigmatisation of the weak, unlimited greed, power, the suspension of aid, refugees, the body as a battlefield, capitalist war and violence.”

This picture essay gets under way with a print by Goya entitled *Yo lo vi* (1810–1814), which poses the question “What

are we willing to see?” and marks the start of a path that will lead us through the effects of war, starting with a group of photographs documenting the evacuation of artworks from the Museo del Prado, in Madrid, during the Spanish Civil War (the first evacuation of artworks in history) and concluding with images exploring present and future control, at a time when neofascism is being driven by algorithms and new technologies (*Atlas, The Disasters of War*, 2017).

The final piece in the Kassel exhibition, entitled *Torture* (2017), features recognisable images of cases of torture carried out at Guantánamo Bay and in the Middle East that have become modern-day icons. It is presented as a series, as if documenting multiple cases of torture, when it is actually made up of a small number of combined models.

The exhibition also bears witness to an action carried out for the Kassel exhibition entitled *The Trojan Horse – Burning the Canon* (23 June 2017), which involved burning a *falla* made by the artist in collaboration with Manolo Martín’s studio.

Brought together here at the Fundació Suñol, *Metics Akademia* and *The Trojan Horse* offer a joint reading of the project that was presented in two separate chapters at documenta 14.

## Daniel G. Andújar. *The Disasters of War*

31st May – 15th September 2018



### Fundació Suñol

Passeig de Gràcia 98  
08008 Barcelona  
T 93 496 10 32  
www.fundaciosunol.org

**Opening hours:** Monday to Friday, 11 am to 2 pm and 4 pm to 8 pm.  
Saturday, 4 pm to 8 pm. Closed Sundays and Public Holidays.