



CRUZETA

Daniel Dobarco

¿What is Cruzeta?, ¿is it a cyberpunk or fantasy world, a videogame, a syncretic dystopia, a cannibalized reflection of our reality, what could be once imagined as the 21st century in sci-fi novels and movies? Cruzeta is a deterritorialized world, a construct in constant and fluctuating mutation that is in its essence composed of dynamic interactions that occur today: the events, fantasies and approaches that invade us in our days, where everything seems relative, and where retro meets futuristic, the real with the virtual, and the virtual with the spiritual. It is the other side of our Cruz (cross) world, the reality that is constructed as result of the adoption of the Gregorian calendar up until post-modernity, dominated by the religious and state ideals, from the the rigid stability of the cross (so much in structure as in semiotics). Cruzeta would be the defeated crosspad of a video-console controller, virtual reality equipment far from the established guidelines of action. The paradox of the work lies in the medium, since it moves away from the digital archetype by analogical practice, but it should not be confused with a procedural activity in opposition to digital media, this project, of which this present work is part of and of which we will discuss next, is a state of ruin, a technological downgrade. We are facing a self-reflection of theories about the fluid future that is reoriented in many different ways, a “noise artifact (Noise)” as Rosa Menkman coined in the Glitch manifesto, without pixels or cathode rays, noise as a break from the traditional discourse on technology and as a counter-discourse to the clean, clear and sanitized vision of the future.

The installation that is presented, is a work that we can consider as an advertising stand of a video game convention from the 90's, we stand before the cover of the game, whose central figure is the final Boss or nemesis of this world-Big Data-and possibly ours. The great Cephalus that feeds itself through its ethereal columns of information erected under the forms of variety, velocity and volumen (the 3vs of data) and through which it knows everything about you and everything that surrounds you. The sculptures are mounted on cardboard, like the type that wraps our nomadly fluid products, the leftover and modular waste of our pieced furniture from Ikea. Columns in assembly, patterns programmed onto an unstable material that is opposed to any idea of conservation, as is its meaning in an encoded / decoded world: data, columns, packets, networks. And now, Big data says: Welcome to Cruzeta.

Daniel Dobarco

Opening : Friday 13 Nov 18:00 - 21:00h
On View: 13 Nov - 31 Dec
Tuesday - Friday 17:00 - 20:30h