

Garcia, Angeles. "Daniel Canogar sculpts the sounds of the planet," *El País*, February 7, 2017.

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## "Daniel Canogar sculpts the sounds of the planet"

By Angeles Garcia



The saturation of images, climate change and technological scrap are three essential issues in the work of Daniel Canogar (Madrid, 1964) and they return to the Echo exhibition that until March 25 can be seen in Madrid's Max Estrella gallery. There are six peculiar sculptural screens in which he has tried to collect the sounds of the planet through its volcanoes, temperature, fires, pollution or the intensity of the rains. Of surprising beauty and color, the screens collect abstract animations generated by algorithms in the wake of the work of two artists essential for Canogar: James Turrell and Mark Rothko.

The brushstrokes of light that are projected from the membrane screens created by the artist come from a real world whose ability to generate information scares. And this is shown by some screens that are rippled in a gesture of exhaustion by the bombardment of personal data that we are all pouring into the network for the use of large corporations. "We have computers placed on our wrist, we consume smart phones at an unimaginable speed a few years ago and we make known everything that has to do with our lives for the use, benefit and manipulation of political and economic corporations. You have to reflect on this and the dangers involved. They are no longer threats, they are realities." As an example, he talks about the electoral use of all those data in elections like those that have just given power to Donald Trump.

Always concerned about climate change and global warming, "a reality that is impossible to deny", each of its pieces is connected to a website specialized in providing information on a specific topic. The piece titled Toposphere (2017), made with a screen of LEDs, electronic components, metal structure and computer, shows an animation that responds in real time to the air pollution data of Washington following the international contaminant measurement standard. As the dirt in the air increases, the color is transformed on undulating screens and exhausted by the information. The pieces also show the guts of each of the machines in the form of cables and hanging tapes that attest to a use that has put them on the verge of death and that are an artist's tribute to that obsolete and out-of-service machinery. The one that with great indifference comes off the users to replace them with the latest model.



Author of gigantic pieces in public spaces such as the Council of the European Union in Brussels, the facade of Union Station in Toronto, Times Square or the international airport of Tampa (Florida), this time Canogar has preferred smaller formats. “Three years ago I had this project on a more human scale in mind than all those pieces. I wanted works closer to those that I could look directly into the eyes, without having to raise my head “.

With open study in California and Madrid, lives the Trump era with great perplexity. “It is impressive to see how social activism has been reborn in a country like the United States. It is brutal. I do not know anyone in my area who is not participating in the protests. The art world, of course, is totally dedicated to all kinds of manifestations. “

Daniel Canogar is fortunate to be one of the few Spanish artists who has been exhibiting regularly in major international circuits for two decades and can live from his work. “I have been coming and going for a long time, but every time I like living in a relatively small city like Madrid. You can walk, it is a safe and very pleasant city. The art market is small and fragile, but I would tell the young Spanish artists that they have to be clear that nobody is going to solve their lives . That everything depends on them exclusively. “