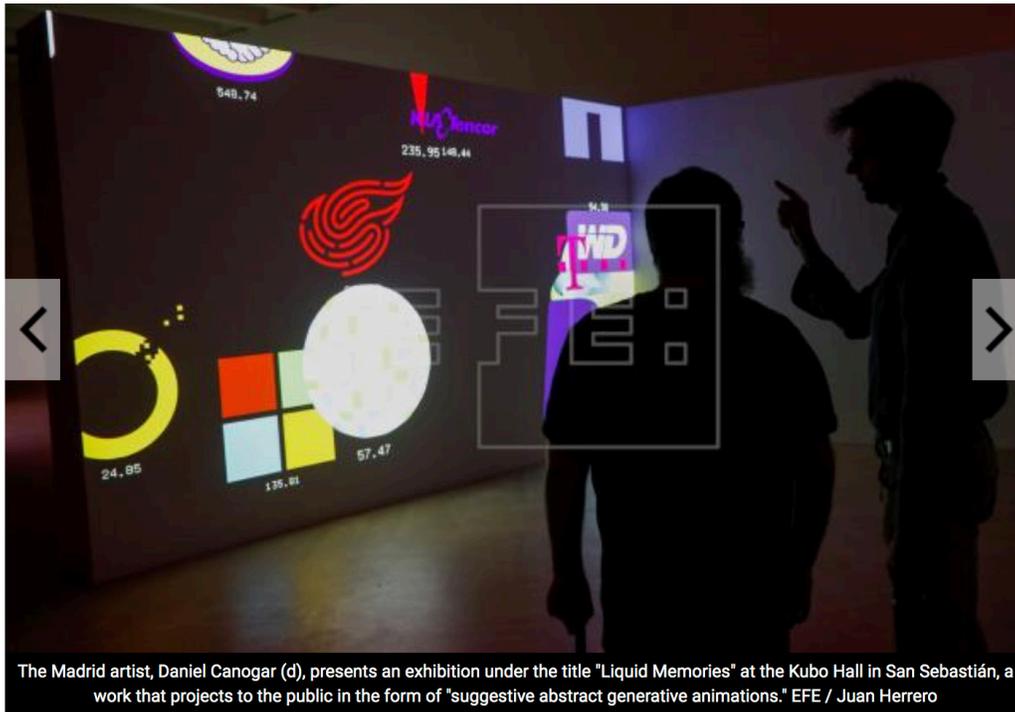




Daniel Canogar transforms "Big data" into animated art



The Madrid artist, Daniel Canogar (d), presents an exhibition under the title "Liquid Memories" at the Kubo Hall in San Sebastián, a work that projects to the public in the form of "suggestive abstract generative animations." EFE / Juan Herrero

The artist Daniel Canogar has worked three years in "shaping" the "Big data", something "invisible" but that invades every moment of everyday life. The result has been reflected in six animated abstractions that make up the exhibition "Liquid Memories", which opens on Thursday to the public the Kubo Hall in San Sebastian.

Canogar (Madrid 1964) presented this Wednesday, produced by the Kubo Kutxa Fundazioa Hall, where it will be until next January 6, which takes the concept of liquid modernity coined by the thinker Bauman Zygmunt to define an "intangible" reality .

A world "constantly changing, very software in its behavior where nothing remains and everything changes and that generates instability and restlessness in the citizen," explained Canogar, an artist who develops his career between Spain and the United States and whose beginnings were linked to the photography, although he soon explored the video and the installation.

"Artists like to shape the invisible and there is nothing more invisible than the world of 'Big data' that is in our technology and everywhere," says Canogar who has proposed to "put a face" to this reality that surrounds us to "be able to face her and realize what it means".

"Liquid memories" tries to bring the viewer to a reflection on that "algorithmic reality" that emerged in 2007 with the launch of Facebook, the release of smartphones and the establishment of the new global economy system that citizens "do not quite understand" and to which artists "try to make sense," he said.

The compositions of this sample, in which the explanations of the paper guide offered at the entrance are essential for the visitor, delve into the "constant flow" of information to which the current citizen who "is not able to submit" to process "and keeps him" distracted, "said curator Lola Durán.

Canogar, together with a team of seven people who make up his studio (including a programmer and an engineer), creates algorithms and transforms them into animations endowed with an aesthetic close to pictorial abstraction, a current he rejected in his youth but which he now considers “very convenient” to reflect concepts such as “expansiveness and visual excess” that permeates everyday life.

Thus in “Cannula” a mathematical algorithm searches for preset themes on You Tube that are downloaded on a screen but are blurred and diluted as a “liquid”.

“Xylem” collects through the same system the stock exchange of 383 index funds from around the world and forms a vertical animation whose color changes, every fifteen minutes, reflect the fluctuations in real time in the stock markets.

Canogar has highlighted the “hypnotic” and “mantra” aspect of these compositions through which he has discovered that in this “chaotic world” there is “a certain internal order that also has beauty.” In this way it is based on the numbers of the Nasdaq index of New York to elaborate a “sensory experience”

Consciousness with the Environment is another of the axes of Canogar’s career, present in the ECO series, one of whose pieces, Basin, collects rainfall data from 195 world capitals and reacts according to the intensity of rainfall records .