Pdtpe20dfelp100a

by David Armengol
with regard to the project *Obsessions: Examples of redundancy and cyclical persistence*

The work of Daniel Jacoby (Lima, Peru, 1985) is characterised by the systematic search for something impossible: an objective and dehumanised relationship with our daily environment. His oeuvre concentrates on the obsessive construction of methods – a term he uses himself to define his actions and registers – which attempt other possibilities of classifying reality. His working dynamic eschews the supposed functionality or profitability of things (books, films, newspapers, pieces of music, etc.), as well as the subjective interest that we place in them, to provide a merely informative and accumulative reading of that which surrounds us.

To accomplish this, Jacoby uses different systems to file and organise data which, while always based on processes of repetition, attempt to come closer to the notion of objectivity in a simultaneously ironic and rigorous way. (And this is something which, inevitably, introduces the concepts of failure and absurdity to his work.) Thus, *Chromatic frequency in Spanish written press in January 2008*, a graphic calculation of the predominant range of colours found on the covers of the four most-read newspapers in Spain; *894 documents from the Centre de Documentació Juvenil in order of height*, an installation based on impractical ordering criteria, such as the height of books; and *First election debate between Mariano Rajoy and José Luis Rodríguez Zapatero in alphabetical order*, a transcription of the debate between the two Spanish politicians, ordered alphabetically by the first letter of everything said, are just three significant examples of Jacoby's way of approaching artistic work.

In L'Aparador, Daniel Jacoby presents a new work faithful to his alternative processes to methodologically systematise our daily life: *Pdtpe20dfelp100a*, a new attempt at the objective interpretation of reality centred in this case on the concept of weather.