



One of the works of «Nothing New», the latest individual from Carlos Aires in Barcelona [ART](#)

The inspiring art news

Brexit, climate change or xenophobia, in the new double appointment of ADN-Barcelona, with a prominent Carlos Aires

Marisol Salanova Updated: 01/03/2020 00: 56h SAVE

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A ticket is designed to pass through the hands of thousands of people without deteriorating, work forgery and distinguish themselves for their economic value. But beyond constituting a measure of exchangeable value for objects or experiences, **money represents how we understand rationality** in a neoliberal capitalist context soaked in impersonality.

Paper money

Under this premise, the artist **Carlos Aires** (Málaga, 1974) articulates the speech of his individual in the [ADN gallery](#), entitled *Nothing New*. It uses original banknotes from different countries in a juxtaposition of images based on intervening them with barbed wire, trimming them to strips and twisting them generating **tricks** where to find hidden messages and famous faces of personalities. Lyrics like *I Want to Break Free* of **Queen** appear drawn with blue clippings stuck with pins gold pounds and silhouettes fly about to take flight. The face of Queen **Elizabeth II**

of England He is the protagonist of this exhibition inaugurated in full confirmation of Brexit.

Also, military caps with embroidered messages, ceramic plates with political leaders painted in a loop that repeats eyes or mouths, Lladró figurines with hands and faces painted black criticize the **rise of xenophobia and racism** . History, so cyclical, inspires the artist, who has been working on these issues for several decades and who is questioning the inequalities of capital and the crisis that threatens to return, if it ever faded.

Another crisis is tackled in parallel in **ADN Platform** , the second headquarters in Sant Cugat of the gallery, a two-storey building that hosts the **Fingers Crossed** exhibition in collaboration with the Huesca CDAN and curated by Blanca de la Torre and Sue Spaid. It is a look at the current ecological crisis through works by about thirty artists divided by visions of the past, the present and the future, **bordering on the dystopian** .

An impeccable and suggestive montage that interprets ecological problems such as **disasters from climate change** from contemporary art . Namely: floods, hurricanes, sea level rise or the importance of the conservation of the marshes, in the work of **Esteve Subirah** (Gerona, 1975). This author discovers attractive interrelations between landscape and representation. This is a constant that links the rest of the artists, product of a curatorial research process that establishes a mapping of concern for ecology.

A ray of sunshine

The didactic and interaction component is frequent throughout the appointment. A visual piece by **Björk himself** (1965) recalls his *Biophilia Educational Project* , based on the use of creativity as a research and teaching tool where music, technology and natural sciences combine in an innovative way. It also highlights the work of **Pep Vidal** (1980), playing with the potential of artificial light to preserve the territory. Like a sun whose rays pass through the room, his work illuminates a future that may not be so apocalyptic.



Assembly of "Fingers Crossed"

Carlos Aires *Nothing New* . [DNA Gallery](#). Barcelona. C / Mallorca, 205. Until February 29. **Fingers**

Crossed. Collective [Platform DNA](#) San Cugat del Vallés (Barcelona). C / Víctor Hugo, 1. Commissioners: Blanca de la Torre and Sue Spaid. Until 4 of April.