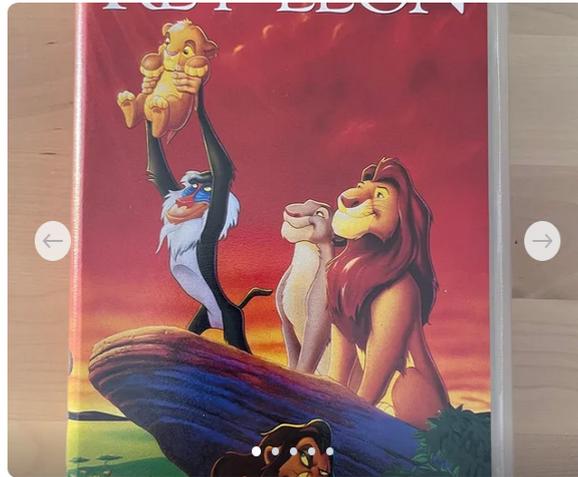


"ultra rare! only 1000 units in the world, highly sought after!!!"
"THERE IS NO MISTAKE IN THE PRICE, THIS AD IS FOR EXPERTS"
"For collectors or fans who appreciate and value it like I do"
"No curious people."

These are the descriptions of the ads, in a second-hand buying and selling app, of old VHS tapes of the movie The Lion King. The descriptions try to convince buyers of the very unjustified price at which they are for sale: up to 60,000 euros per tape.



60.000 EUR
EL REY LEON VHS

The project 'Ghost Screensaver' stems from an interest in the contradictions that lie behind the culture of collecting retro technology. On the one hand, this type of collecting, although it is fetishistic, works to preserve technological artifacts that, otherwise, would have already fallen into oblivion. Thus, retro-collecting could be considered as an act of resistance against consumerism. However, on the other hand, there are sectors of this collecting driven by interest in the economic speculation of these artifacts; a kind of speculation that feeds on nostalgia as emotional capital.

What is the reason for this increase in value? Could the case of The Lion King tapes be a grotesque caricature of the relationship we have with technological artifacts under the current neoliberal regime? What are the dangers of not being aware and honest about the emotional attachments we have to technology and instead allowing others to speculate on them?

Unlike the Disney classic, there are other technological devices that, over time, have ended up losing their economic value. The case of large-format retro-projector televisions is especially paradigmatic because, coinciding with the beginning of the second millennium, they fell into obsolescence in less than a decade. Although their original market price was a minimum of six thousand euros, and they functioned as a symbol of class status -along with the entire "high fidelity" culture-, a few years later they began to be found on second-hand websites for symbolic prices between 20 and 50 euros. For sellers it is preferable to lose money than to have to deal with the weight and dimensions, almost comical, of these technological dinosaurs.

Today, these televisions are a megalithic monument to the idea of technological progress prior to the economic and climate crisis. A commemoration, raised from the domestic space, to the belief that resources are not finite and that ethics of technology is an absurd field of reflection, since any technological advance that provides well-being -no matter how frivolous- is always good.

'Ghost Screensaver' is an audiovisual installation that aims to reflect on concepts such as obsolescence, progress, scarcity or nostalgia towards technology. What do these speculative logics say about us and our relationship with technology? What is the point of questioning them in a space like the Museu del Disseny, an institution that precisely works to preserve the memory of this type of heritage?

The various elements that are part of 'Ghost Screensaver' come from second-hand buying-selling and exchange networks and platforms, and will remain on sale throughout the exhibition period. Once the exhibition is over, and coinciding with the same day of disassembly, these old electronic devices will be acquired by collectors, continuing their cycle in the retro technology market.

If you are interested in knowing more about 'Ghost Screensaver' and the pieces that form the installation, you can scan the following QR code and access the artist's Wallpop profile site where, in the descriptions of each of the artifacts for sale, you will find information about their creation process within the project. Also, if you have comments, reflections, questions, or want to discuss any of the issues raised by the project, do not hesitate to write a message to the artist through the application. With this small poetic gesture we can symbolically appropriate Wallpop and turn its use around.



Daniel Moreno Roldán (Barcelona, 1990) is an artist and musician. Lately, his work revolves around questions of obsolescence, nostalgia and temporality in digital environments, as well as archive and conservation on the Internet. He has shown his work in Radio Nostalgia Profunda (Bombon Projects, Barcelona), Myspace Dragon Hoard (La Capella, Barcelona), Instadeath (Getxophoto, Getxo), Assumpte: una forta intuïció (MNAC, Barcelona), You are too alert to sleep any longer (The Roommates, Londres), Toco en la puerta de la piedra (Espacio Trapézio, Madrid), Some and Others (Spinnerei, Leipzig) and ¡Pica i Fuig! (Fundación Joan Miró, Barcelona) among others.

He has been awarded by Art Nou 2021 (Barcelona), Art-O-Rama 2021 (Marsella) and Embarrat 2017 (Tàrrrega) and has been granted by art3/Homesession (València), Creació i Museus 2022 (Barcelona), OSIC (Generalitat de Catalunya), BCN Producció (Barcelona), /UNZIP (El Prat de Llobregat), Can Felipa (Barcelona), Hangar (Barcelona), Can Serrat (El Bruc), Sant Andreu Contemporani (Barcelona) and Sala d'Art Jove (Barcelona).

He is a member and co-founder of the Club de Videojocs, a group of people interested in videogames beyond being forms of entertainment, which meets every two months at Hangar. He is one of the members of the electronic music project SOSUN.dance, where he composes songs using outdated computers and game consoles. He also works as a music producer and sound designer.

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'Ghost Screensaver' is a project exhibited at the Museu del Disseny de Barcelona, within the context of Creació i Museus, Festival Grec 2022.

With the collaboration of Albert Sánchez (audiovisual production and artistic accompaniment), Daniel Miracle (technical advice) and Hangar.org (production).

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