

Wilde

PRESS RELEASE

DANIEL CANOGAR : PANORAMIC

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WILDE | GENEVA

Wilde is delighted to present Daniel Canogar's fifth exhibition in its galleries. With *Panoramic*, the artist displays minimalist elegance through works that engage in a dialogue between art, technology and visual culture. Taking the idea of the panorama as its starting point, an immersive pictorial spectacle that fascinated audiences in the 19th century, the exhibition explores the continuity between historical optical devices and ultra-contemporary systems of representation.

On the ground floor, two generative works catch the eye of passers-by before welcoming visitors. An imposing triptych, *Zero-day*, reveals a succession of motifs marked with cryptic statements. In real time, the work extracts data relating to cyber threats, which it translates into visuals, fuelled by future dangers or past incidents. The conceptual unease of the work is counterbalanced by its hypnotic aesthetic, but also by the second work in the space: *Blaze II*. A log from a timeless fire, the warmth evoked by this piece comes from videos of domestic fireplaces, consumed online. Irregular and uncontrollable, the work combines the incandescence of ancestral fires with that of digital content.

Upstairs, the first room continues to explore the dynamics of digital culture. *Levels* transforms video games into sculptural architecture. Live, the players' progress and conquests emerge from the metal levels of the object in the form of light. Between heat and image flow, *Blaze I* continues to reinvent the contemporary home, this time under a more complex structure. Further on, intimacy takes its course. The visual sobriety of *Margins* contrasts with the essence of its emanations, derived from streams of pornographic videos. Referencing the geometry of Donald Judd, the levels of the sculpture once again evoke the plurality of aesthetic experiences, oscillating between high and low culture. Finally, *Diorama I* bathes its surfaces in colourful reflections, generated in real time from environmental data. Extreme weather events take over this soft light, which is almost melancholic for those who grasp its essence.

The final space confronts visitors with the ramifications of surveillance and spatial visualisation. *Orbital*, a screen placed on the floor, transforms real-time satellite data into an abstract animation that echoes the vocabulary of engraving. Visual oversaturation, cartography and global surveillance serve as muses for the images. Seven prints make tangible the very satellite trajectories that govern our perception of the sky and the planet. Here, the vertigo of the cosmos is confronted with the artist's delicate gaze.

By linking the 19th century to our digital and spatial era, *Panoramic* reveals how images and representational devices shape our perception of the world. Daniel Canogar highlights the continuities and ruptures between sensory experience, technological control and visual exploration. Invited to contemplate the evolution of our relationship with space, time and information, the viewer will question their role within these visual architectures, perhaps unwittingly participating in the brilliance of the works, as the artist knows how to make the most of everything.