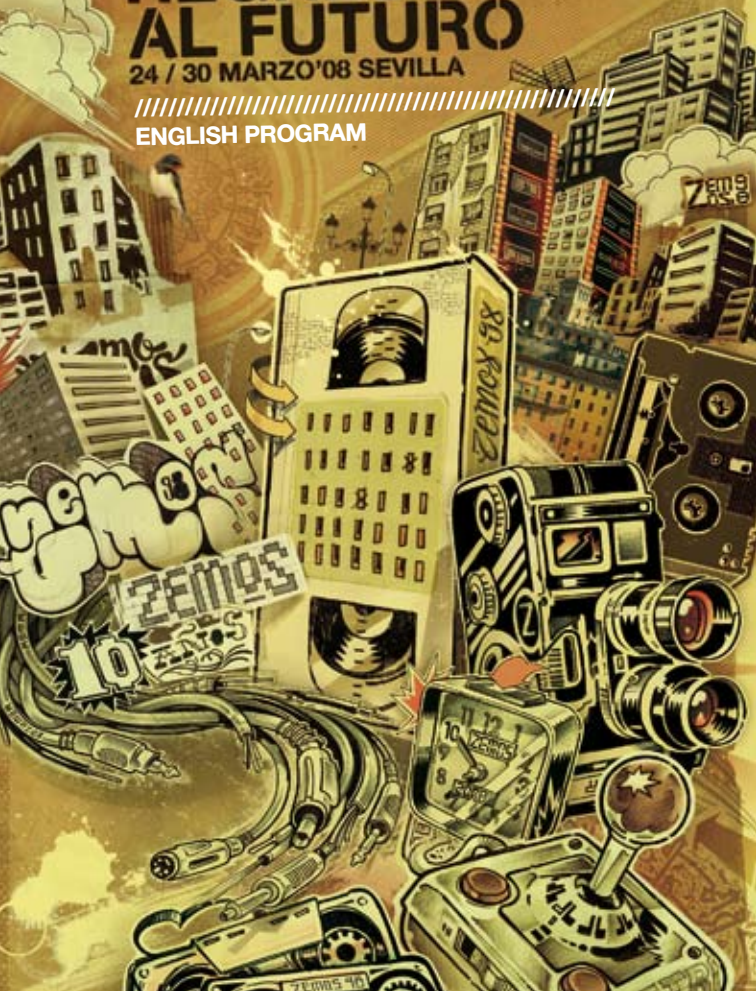


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FESTIVAL ZEMOS98 10a EDICIÓN
REGRESO
AL FUTURO

24 / 30 MARZO '08 SEVILLA

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ENGLISH PROGRAM





AMERICA

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3

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AMERICA

ASMA

WELL



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FESTIVAL ZEMOS98 10a EDICIÓN

**REGRESO
AL FUTURO**

24 / 30 MARZO'08 SEVILLA

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WWW.ZEMOS98.ORG

**“If we don’t do anything,
Internet and cable will be
monopolized by the managerial
megacorporations in 10 or 15 years.**

**People don’t know that
these technological instruments
are in their hands instead of
leaving it to big companies.**

**Consequently, coordination
is necessary among the groups
that are opposed to this monopolization,
using the technology with creativity,
intelligence and initiative to promote,
for example, education”.**

Noam Chomsky, 1998



FESTIVAL ZEMOS98 10a EDICIÓN

REGRESO AL FUTURO

10th ZEMOS98: BACK TO THE FUTURE.

Ten years have passed since the ZEMOS98 festival made its first appearance at El Viso del Alcor. In January 2008 we went back there to celebrate with an audiovisual birthday cake. Over that time, ZEMOS98 has worked to transmit culture from Andalusia and generate an ongoing exchange of trends, theory and critical culture between our community and the rest of the world. For this reason, ZEMOS98: blow out your birthday candles and make a wish: let's keep believing in culture.

The leitmotiv for this occasion wasn't picked by chance. In *Through the Looking Glass*, Lewis Carroll writes "it's a poor sort of memory that only works backwards (...) I can remember things that happened the week after next. Time flows in two directions... the trick is to remember forwards". And so the future is an archive constructed in the past and consulted in the present, a work from the past that we overwrite and reinterpret. For its 10th year, ZEMOS98 goes Back to the past and forwards to the Future. And we pause for a moment in this flux to present an open, participative program generated between storms of enthusiasm, building timeless desires, with the collaboration of Mar Villaespesa.

And... what does it mean to go back to the future? Going back to the future means remembering what we were doing ten years ago, in order to know what we will do in ten years time. It means declassifying our memories and turning them into a time machine. It means unveiling the myth, unmasking the rite and demystifying the medium. It means recording beyond tv again. It's a place and a time for collective intelligence and creativity. It means rewinding pollution. Lying by telling the truth. Writing the sexuality of flies. It is the hunger/food of the soul. It means love. It means knowledge. It means the beginning and the end (of the world).

To go back to the future has been, is and will continue to be a trip through the remixed memory of ZEMOS98.



COLECTIVO

ZEMOS98.org

Tickets and points of sale ///

ZEMOS98 10th edition has tickets for sale for some concerts and shows at theatres. We explain here how proceed to buy a ticket in advance. You can also know how to contact us to solve your doubts.

The rest of activities that are not included here are for free.

1 / OPENING ZEMOS98.

Israel Galván + Orthodox + Fernando Terremoto

- > Monday 24th March. 21h
- > Venue: Lope de Vega – Avda. María Luisa, s/n. Sevilla.
- > Price: from 3 to 12 €.
- > Tickets:
 - Ticket Office at the venue (from 11h to 14h and from 18h to 21h).
 - Telephone with charge in credit card at 954 59 08 67 (ticket office opening hours).
 - Internet at www.generaltickets.com

2 / SOUND EXPERIENCES (EXPERIENCIAS SONORAS).

Pan Sonic and Doravideo

- > Wednesday 26th March. 21h.
- > Contemporary Music Course.
- > Venue: Teatro Central - Sala A - José de Gálvez, s/n. Isla de la Cartuja, Sevilla.
- > Price: 14 €.
- > Tickets:
 - Internet: www.servicaixa.com
 - Telephone: 902 33 22 11.
 - Cell phone: vía wap at wap.servicaixa.com

3 / AUDIOVISUAL CONCERTS.

Sofa Surfers presents Life in Loops - Live

- > Friday 28th March. 23h.
- > Venue: Teatro Alameda – C/ Crédito, 1. Sevilla.
- > Price: 5 €.

4 / The Light Surgeons presents True Fictions: New adventures in folklore

- > Saturday 29th March. 23h.
- > Venue: Teatro Alameda – C/ Crédito, 1. Sevilla.
- > Price: 5 €.

> Tickets:

- Ticket Office at the venue (from 11h to 14h and from 18h to 21h).
- Telephone with charge in credit card at 954 59 08 67 (ticket office opening hours).
- Internet at www.generaltickets.com

The **Official Section screenings** at the weekend at Teatro Alameda do not need a ticket, screenings are **free entrance**.

Tickets available the same day of the concert:

At the Teatro Alameda, 2 hours before the concert.

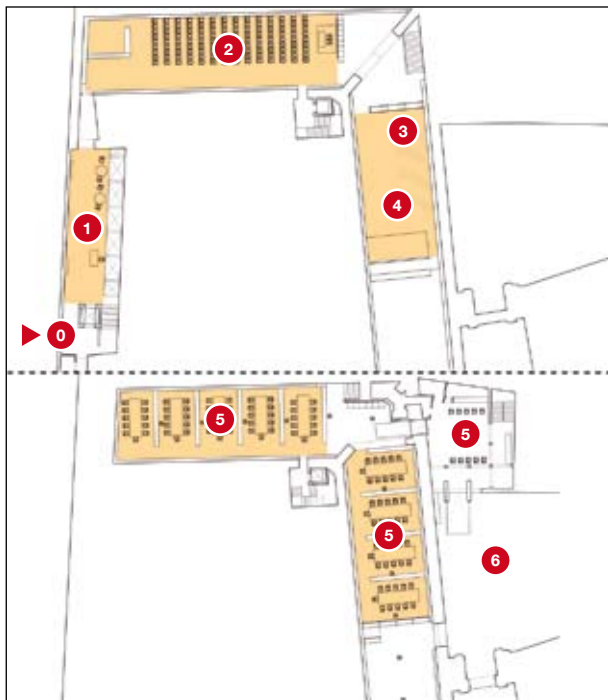
Venues **Sevilla.** **ZEMOS98 Festival** **10th Edition.** ///



- 1 / **caS - centro de las artes de Sevilla. Sede Oficial.** C/ Torneo 18.
- 2 / **Teatro Lope de Vega.** Avda. de María Luisa, sn.
- 3 / **Teatro Central.** C/ José de Gálvez, Isla de La Cartuja.
- 4 / **Teatro Alameda.** C/ Crédito 1.
- 5 / **Pab. Hassan II - Fund. Tres Culturas.** C/ Max Planck 2, Isla de La Cartuja.
- 6 / **Univ. Internacional de Andalucía.** Avda. Américo Vespucio 2, I. de La Cartuja.

caS C/ Torneo 18. centro de las artes de Sevilla.

///



Planta alta

- 0** / Entrada C/ Torneo 18
- 1** / Información y tienda
- 2** / Conferencias
- 3** / Mediateca - Vídeo a la carta
- 4** / Des.conciertos - Pantallas Paralelas

Planta baja

- 5** / Talleres REGRESO AL FUTURO
- 6** / Patio

Back to the Future Encounters ///

Over its history, we could say that ZEMOS98 has explored 10 basic themes in the general area of “Audiovisual Culture”. With this in mind, we felt the need to generate a space for reflection and production where we could pay tribute to our origins and memories, and collectively build a three-way archive: towards the past, the present and the future. For this reason, we wanted to reunite with all those people who, whether they physically participated or not, have made a significant mark on the festival. We wanted them to help us work on the process of looking back in order to keep looking forward, to find the history that resides in the power of memory, in the equation of ideas, the algorithm of the imagination or “the spirit world of objective facts” as Alexander Kluge would say. We wanted to invite them so they could show us their vision of history - because what is history, other than a remix in the present? What is history but an archive that is constructed like a palimpsest?

With the Back to the Future Encounters, ZEMOS98 aims to open up a new space/time that allows the convergence of many of the concepts that are fundamental to its way of understanding current socio-artistic practices: user-creators, prosumers, the remix, memory in progress, collectives and intelligent archives... For this reason, more than ever, ZEMOS98 needs active and creative people who can embark on this journey to the future.

ZEMOS98 believes in the future. And the future is our remixed memory. Do you want to come, become, flow, laugh, emerge, be reborn, grow, be, disappear, return, remember, improvise, question, arrive, pressure, fantasise, speculate, create?. Do you want to come and discuss whether the concept of utopia is still meaningful in our era? Although as Fredric Jameson explains in *Archaeologies of the Future*, the future can only be imagined using the terms of the system - so, do you want to come with us and think about how to “rupture” the future and open it up again for everyone? Do you want to go Back to the Future?.

Mar Villaespesa + colectivo ZEMOS98

Workshops.

10 workshops for 100 people. ZEMOS98 carries on with its interest in education presenting these 10 workshops about audiovisual culture in which all the background picked up until now is going to be remixed. 100 people that will change the history of ZEMOS98.

ZEMOS98 is back at the center of arts of Seville to live it as an hypermedia space where you'll be able to theorize, reflect, conceptualize, but also a place to create, remix, produce starting from statements like property is theft! or author as producer. Image, word and body as poetic machines in Georges Pérec's *Life: A User's Manual*. A microcosmos formed by workshops inside workshops simultaneously visibles.

1/ "PREFERIRÍA HACERLO. ARTE = CAPITAL. TALLER DE INTERCAMBIO DE ARCHIVOS"



art | P2P network | file | free culture | copyleft | share | copy activism | copy |
remix | general intellect | imaginary | exchange
Given by Federico Guzmán.

2/ “CARTOGRAFÍAS DE LA ESCUCHA. AIRE, SONIDO Y PODER”



sound | power | listening | control | soundscape | visual hegemony | aural image |
sound weapons | anthropology sound
Given by Chiu Longina.

3/ “OTROS ECLIPSES. RELACIONES ENTRE TIEMPO CINEMATográfico Y TIEMPO PERFORMATIVO”



time | performance | story film | linearity | fragmentation | flashback | space |
movement
Given by Blanca Calvo.

4/ “MEDIABIOGRAFÍA Y NARRATIVAS INSURGENTES. TECNOLOGÍAS DE LA MEMORIA PARA UN RELATO COLECTIVO”



memory | storytelling | technology | fragment | remix | palimpsest | visual poems |
loops | participation
Given by Virginia Villaplana.

5/ “RETROMOD THE GAME”



videogames | past | future | atari | software | media activism | techno science | politics | analysis | modding
Given by Flavio Escribano.

6/ “SERIALIZACIÓN E HIPERTEXTUALIDAD: OTRA NARRATIVA POSIBLE COMO PROYECTO SOSTENIBLE EN INTERNET”



narrative media | otra narr@tiva | alternatives | creation | hypertextuality | serialization | public space | mass media | self media | internet | independence
Given by Fran ilich.

7/ “NI RASTRO DE CARMÍN”



utopia | technologies | situationism | dadaism | punk | culture | media | innovation | reproductibility | hacker | cultural industry | cynicism | network
Given by María Pérez (Ptqk).

8/ “GRAB & REMIX”



plagiarism | copy | free culture | digital art | piracy | creative commons | meme | copleft | do it yourself | appropriationism | low-tech | collective | free software
Given by David Casacuberta and Marco Bellonci.

9/ “FLAMENCO, ACCIÓN Y CINTAS MINIDV”



interpretation | flamenco | singing | dancing | performance | film | videosurveillance | audiovisual | feedback | media activism
Given by Santi Barber and Curro Aix.

10/ “¿ALGUIEN DIJO CONTENIDOS?”



commitment | narration | cyberculture | transformation | narrative | digital | internet | dialogue | present time | change | content | social evolution | multimedia | crossmedia | cross-platform
Given by Joan Carles Martorell.

OPEN ZEMOS ///

After 3 years in a row, ZEMOS98 uses again this multidisciplinary format to complement all the reflecting proposal of the festival. In this edition, memory, remix, palimpsest and archive are the topics these presentations of 5 thinkers will be around. They help us to analyse the present from a creation/ communication point of view.

This year, OPEN ZEMOS is conceived as a cross section just after the workshops and at the same place.

The programme is from Monday to Friday from 13h (free entrance) at the centre of arts of Seville (caS), C/ Torneo, 18.

Monday 24th March

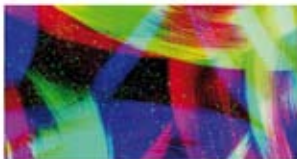
Eugeni Bonet.

TIRA TU RELOJ AL AGUA (VARIACIONES SOBRE UNA CINEGRAFÍA INTUIDA DE JOSÉ VAL DEL OMAR): UN MAKING-OFF ORAL

This is a singuionizada film (without a film script), edited and directed by Eugeni Bonet.

New visions of Granada – the counterpoint of the Arab-Andalusian culture that Val del Omar felt in his veins and the hurried glances of the hordes of tourists strolling between the closed paradise of the Alhambra and the open gardens of the Generalife – give way to the dynamic, increasingly abstract and profuse ecstasy of images, of a time without clocks, without space, without feet or ground to stand on... Only to return once again to the everyday and the mundane in the form of film footage by Val del Omar that is more private or diaristic in character, before coming at last to the primordial spring or water-mirror of life.

www.valdelomar.com



Tuesday 25th March

**Natxo Rodríguez (Fundación Rodríguez).
ERROR: LIBERAR MEMORIA!!**

Intellectual property versus public domain make us think about the paradigm of copyleft and free culture as existing alternatives to recover and enrich common goods.

www.rdz-fundazioa.net





Wednesday 26th March

Régine Debatty.
**GENETICALLY MODIFIED
ART**

Brain-in-a-dish flies plane; Hybrid computer will meld living brain with technology; GM mosquito bred to destroy malaria; Bio-sensor puts slime mould at its heart; First designer babies to beat breast cancer; Race to be first to 'hibernate' human beings; Skimmed milk direct from the 'magic cow', etc. Those sentences come right from newspapers and science magazines.

www.we-make-money-not-art.com

Thursday 27th March

**Isaki Lacuesta.
LOS CINEASTAS SIN LA CÁMARA**

In his talk, Isaki Lacuesta will re-write images of others to remix them in a new cinema: appropriationism, found footage, détournement, visual recycling, collage from old photograms... Sometimes you do not need a camera to make films.

Friday 28th March

Tíscar Lara.
MANIPULA, QUE ALGO QUEDA

Educommunicate in remix culture goes beyond “reading” and “writing” the internet. It includes an ethical-political attitude demanding conditions to be on the side of free and mashup culture.

www.tiscar.com

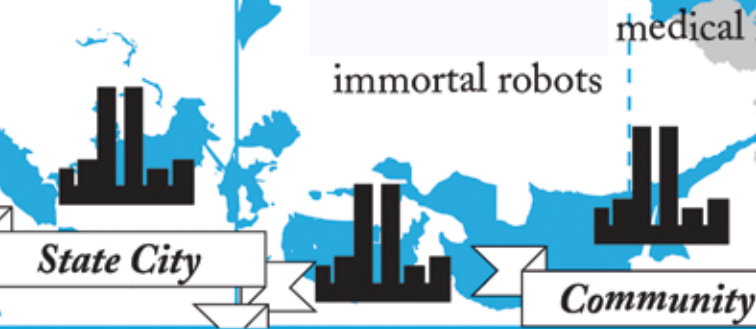
...fake, agregación, **foto|montaje**, fair-use, **verídico**,
intertextualidad, **representación**, **pedagogía crítica**,
remake, anti-trailer, **edukomunikación**, palimpsesto,
remezcla, **apropiación**, mass-media, **mecano**, deconstrucción,
mosaico, **representación**, tangencia, **verosímil**, apropiacionismo,
procomún, **viral**, híbrido, **contrapublicidad**, código,
alfabetización digital, memoria, **open archive**, **identidad**,
play-back, **embed**, reconstrucción...

...fake, agregación, **foto|montaje**, fair-use, **verídico**,
Manipula, que algo queda, intertextualidad,
representación, **pedagogía crítica**, anti-trailer, **remake**,
edukomunikación, palimpsesto, remezcla,
apropiación, **Educar en la cultura de la remezcla**,
mass-media, **mecano**, deconstrucción, mosaico, **representación**,
tangencia, **verosímil**, apropiacionismo, **procomún**,
viral, híbrido, **contrapublicidad**, código,
Pedagogía crítica con y sobre los medios de comunicación
alfabetización digital, memoria, **open archive**, **identidad**,
play-back, **embed**, reconstrucción...

Critical powers ///

The Encounters Back to the Future invite 5 thinkers/creators looking for the possible functions of utopic thinking in an Era of Advanced Capitalism, or the effects of technology changes on cultural process, or the power of a public sphere where sharing knowledge. Choral discourses to create new critical powers of liberation and emancipation; also to know neutralization threats of the same liberation powers.

The programme will be from Monday to Friday, from 18h (free entrance) at the centre of the arts of Sevilla (caS), C/ Torneo, 18.



Monday 24th March

Laurence Rassel.

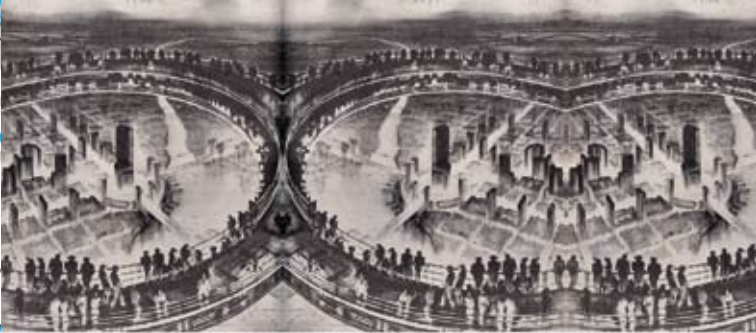
BELLAS NECESIDADES (Beautiful needs)

Using fiction, the articulation of a narration, let you consider a situation that defies you not to let machines speak instead of yourself, but to talk to them from our own point of view. Fragmenting words, situations, objects and recomposing them with the aim of experimenting about different questions related to our connection with technology and testing some ways of communication. Sharing the knowledge of using media to go beyond stereotypes, social control, purity of discourse.

Thinking about machines, systems and codes, software and free licenses, gender questions and discourse and communication formats, the formats of our *détournés* representations about sci-fi, about "What about if..."; about the desire of telling a different story, anonymous, collective, cryptic, out of market, out of media, a non-ending story.

Visual artist, Laurence Rassel is a cyberfeminist and member of Constant, an artist-run organisation in Brussels that connects from 1998 theoretical thinking, critical use of new technologies, artistic behaviour and political questions on the net. They are working on topics related to open source, cyberfeminism, copyleft and ways of sharing new knowledge about media. Constant has organised numerous digital culture events such as Jonctions and Stitch and Split about race, gender and sci-fi.

www.constantvzw.com



Tuesday 25th March

José Luis de Vicente.

UN DIARIO PERSONAL DE LAS UTOPIÁS DIGITALES (A personal diary of digital utopias)

If something similar to digital culture exists, it might be defined as the way our vision of daily life is transformed by the unexpected scenarios suggested by new technologies. And one of the basic engines of digital culture is the utopia, the conviction that the revolutionary technologies appearance will be enough to unleash deep social transformations. This talk is a personal chronicle that pretends to investigate the function that utopia carries out in a space in which culture, society and technology converge. It also pretends to ask if the moment of getting them out has already come.

Cultural investigator. He works on projects about innovation, creativity, technology and culture and collaborating with organizations like Sónar, ArtFutura, OFFF, CCCB, Medialab-Prado, y FAD, among others. He is one of the bloggers at Elástico.net. José Luis de Vicente collaborates in different media and teaches at Escuela de Diseño Elisava.

www.elastico.net

无名 this revolution is faceless



Wednesday 26th March

Wu Ming.

NARRAR NO ES SUFICIENTE.

EL OFICIO DEL CUENTACUENTOS EN LA ÉPOCA DIGITAL

(Telling is not enough. The job of storyteller in the digital era)

Telling and listening to stories is not just a need of a human being, but also a pleasure. Myths, fables and legends, or magic formulas and spells, are useful to modify reality. There are stories to educate and stories to go to bed; stories to sell and stories to remember. It is very often to judge the function of a story according to the content: who the good ones and the bad ones are, which the moral of the story is and what the author wanted to tell us. Actually, a lot of what a story can do depends on the way you tell it, on the instruments you use and also depends on the relation established by the storyteller and the community. We will discuss about all this aspects of narration from the experience of Wu Ming and, in this particular case, the experience of Manitwana, the last work by the collective.

Wu Ming is a pseudonym for a group of Italian authors formed in 2000 from a subset of the Luther Blissett community in Bologna. In Chinese, “wu ming” means either “anonymous” or “five names”, depending on how the first syllable is pronounced. The group has published several novels in print and online, released under a Creative Commons license, and they are available for download on the group’s website. As of December 2007, only Q and 54 have been translated into English, whereas most books are available in several European languages.

www.wumingfoundation.com

Thursday 27th March

Lisa Parks.

“SATELLITE SECRETS”: BETWEEN SPYING AND DREAMING

This talk explores uses of satellites as part of our encounters with the past and the future. It builds upon my book, *Cultures in Orbit*, and discusses uses of satellite technologies that emerge from two very distinct practices – 1) state-sponsored espionage and 2) media art & activism.

I begin with a description of state-sponsored projects designed in the 1960s to conceal or hide satellite technologies from the public and deploy them as top-secret vision machines to be used in the name of national and global security. I contrast these classified state projects with artists' and activists' uses of satellite technologies from the 1970s to the present. By creating experimental transmissions, performances, and installations, artists and activists have drawn attention to the unique properties of satellite technologies, critiqued the militarization and corporatization of orbital space, and dreamt up alternative uses of these high capital machines. Such works are crucial, I argue, to the process of imagining satellite uses in the public interest. I end the talk with a few fantasies for future uses of satellites.

Lisa Parks, Ph.D., is Associate Professor of Film and Media Studies at UC Santa Barbara, where she is also an affiliate of the Departments of Art and Women's Studies and serves on the Executive Committee on the College of Creative Studies. Her research explores uses of satellite, computer and television technologies in a transnational context. She is the author of *Cultures in Orbit: Satellites and the Televisual* (Duke University Press 2005) and co-editor of *Planet TV: A Global Television Reader* (NYU Press 2003) and *Undead TV: Essays on Buffy the Vampire Slayer* (Duke UP, 2007).

www.filmandmedia.ucsb.edu/people/faculty/professors/parks/parks.html



Friday 28th March

Geert Lovink.

ISSUES IN CRITICAL INTERNET CULTURE

I will give an introduction to the work of the Institute of Network Cultures and then switch to my own research. Then I will talk about the current Web 2.0 and blog theory in particular. I will put this in the perspective of the previous late nineties dotcom hype.

Media theorist, net critic and activist, studied political science on the University of Amsterdam (MA) and holds a PhD at University of Melbourne. In 2003 he was a postdoc fellow at University of Queensland in Brisbane. 2004 he was appointed research professor at the Hogeschool van Amsterdam (interactive media) and associate professor (new media) at the University of Amsterdam. His position was renamed as the Institute of Network Cultures (www.networkcultures.org). In 2005 his institute organized four international new media conferences: one on the history of webdesign (www.decadeofwebdesign.org), one on alternatives in ICT for Development (www.incommunicado.info/conference), another on urban screens (www.urbanscreens.org) and the Art & Politics of Netporn (www.networkcultures.org/netporn). In 2005-2006 he is a fellow at the Wissenschaftskolleg, the Centre for Advanced Study in Berlin where he is finishing the third volume of an ongoing research on Internet culture, to be published by Routledge New York.

www.laudanum.net/geert





ZEMOS 98

Programme

MONDAY 24th March 2008.

Venue caS - Centro de las Artes de Sevilla. Free entrance:

9:00 to 13:00 / WORKSHOPS Encounters Back to the Future.

13:00 to 14:30 / OPEN ZEMOS - **Eugeni Bonet** - Tira tu reloj al agua (Variaciones sobre una cinegrafía intuida de José Val del Omar): un making-off oral.

17:00 to 18:00 / Parallel screens.

18:00 to 20:00 / CRITICAL POWERS - **Laurence Rassel** - Bellas necesidades.

Venue Teatro Lope de Vega:

21:00 / Opening ZEMOS98 10a: ISRAEL GALVÁN + ORTHODOX + F. TERREMOTO

3 to 12 euros. Tickets for sale at Teatro Lope de Vega (954 59 08 67) and at www.generaltickets.com.

TUESDAY 25th March 2008.

Venue caS - Centro de las Artes de Sevilla. Free entrance:

9:00 to 13:00 / WORKSHOPS Encounters Back to the Future.

13:00 to 14:30 / OPEN ZEMOS - **Natxo Rodríguez** - ERROR: Liberar Memoria!!

17:00 to 18:00 / Parallel screens.

18:00 to 20:00 / CRITICAL POWERS - **José Luis de Vicente** - Un diario personal de las utopías digitales.

21:00 / de.sconciertos: "d" and TENSION CO.

WEDNESDAY 26th March 2008.

Venue caS - Centro de las Artes de Sevilla. Free entrance:

9:00 to 13:00 / WORKSHOPS Encounters Back to the Future.

13:00 to 14:30 / OPEN ZEMOS - **Régine Debatty** - Genetically Modified Art

17:00 to 18:00 / Parallel screens.

18:00 to 20:00 / CRITICAL POWERS - **Wu Ming** - Narrar no es suficiente. El oficio del cuentacuentos en la época digital

Venue Teatro Central:

21:00 / 21h Sound Experiences: DORAVIDEO / PAN SONIC. 14 euros.

THURSDAY 27th March 2008.

Venue caS - Centro de las Artes de Sevilla. Free entrance:

9:00 to 13:00 / WORKSHOPS Encounters Back to the Future.

13:00 to 14:30 / OPEN ZEMOS - **Isaki Lacuesta** - Los cineastas sin la cámara

17:00 to 18:00 / Parallel screens.

18:00 to 20:00 / CRITICAL POWERS - **Lisa Parks** - "Satellite Secrets": entre espiar y soñar



FRIDAY 28th March 2008.

Venue caS – Centro de las Artes de Sevilla. Free entrance:

9:00 to 13:00 / WORKSHOPS Encounters Back to the Future.

13:00 to 14:30 / OPEN ZEMOS - **Tíscar Lara** - Manipula, que algo queda.

17:00 to 18:00 / Parallel screens.

18:00 to 20:00 / CRITICAL POWERS - **Geert Lovink** - Sobre cultura crítica en internet.

Venue Teatro Alameda. Free entrance:

21:00 to 22:00 / OFFICIAL SECTION 1 (Screening).

23:00 / Audiovisual Concert.

SOFA SURFERS PRESENTS LIFE IN LOOPS - LIVE

5 euros. Tickets for sale at Teatro Lope de Vega (954 59 08 67) and at

www.generaltickets.com.



SATURDAY 29th March 2008.

Pabellón Hassan II. Fundación 3 Culturas. Free entrance:

10:00 to 14:00 / Observatorio de la Creación Audiovisual y Nuevas Tecnologías.

16:00 to 18:00 / OFFICIAL SECTION 1 (Screening).

Venue Teatro Alameda. Free entrance:

21:00 to 22:00 / OFFICIAL SECTION 2 (Screening).

Teatro Alameda:

23:00 to 01:00 / Audiovisual Concert.

THE LIGHT SURGEONS presents True Fictions: New Adventures in Folklore.

5 euros. Tickets for sale at Teatro Lope de Vega (954 59 08 67) and at

www.generaltickets.com.



SUNDAY 30th March 2008.

Pabellón Hassan II. Fundación 3 Culturas. Free entrance:

09:00 to 14:00 / Observatorio de la Creación Audiovisual y Nuevas Tecnologías.

16:00 to 18:00 / OFFICIAL SECTION 2 (Screening).



Audiovisual concerts. Opening ///

Opening night 10th ZEMOS98. Monday March 24th

ISRAEL GALVÁN + ORTHODOX + FERNANDO TERREMOTO

> Teatro Lope de Vega, Avda. María Luisa, s/n. Seville. 21h.

> Prices: from 3 to 12 euros.

> Tickets on sale at the Teatro Lope de Vega (954 59 08 67) and at
www.generaltickets.com



ISRAEL GALVÁN + ORTHODOX + FERNANDO TERREMOTO

Two years ago, the ZEMOS98 people were handling a happy coincidence between my project Vivir en Sevilla and a citizen's cultural initiative in Presupuestos Participativos ("participative budgets"). The dream almost became a nightmare. Local government management turned it into a living hell, but one Orthodox was a flame that really caught fire. Antonio Ramírez, from Mentas de ácido, the anonymous citizen who wanted to take the fresh air of 70s underground culture into neighbourhood Civic Centres, was the person who showed me the fire and told me about Orthodox's legendary concerts on Thursdays in Holy Week. For many people, still governed by the superstitions of science and the magic of technology, Holy Week can be about religion or tradition. But in reality it is a powerful technology that transforms the social body of this city of Seville, in a way no other infomedia, no other chemical stimulant, no other passion, can match: sex, drugs and rock and roll.

I was working with Israel Galván on El final de este estado de cosas, his very personal reading of the book of the Apocalypse. I introduced him to the music of Orthodox - which includes, among other virtues, the fact that it is music to be seen and played - and he understood that we had to include the group in the eschatological work we were engaged in. Then he witnessed their stage presence: hooded penitents with electric guitars and a drum kit. And we ended up in Brest, France, at the Antipodes avant-garde festival, dragging, for more than an hour, walls of sound, mechanic chains, electronic lechery that Galván's body - literally more galvanic than ever - miraculously transformed into flamenco.

We kept working with them, and for the Malaga en Flamenco biennale we upped the challenge: put two cataclysms face to face - the doom of Orthodox and the voice of Fernando Terremoto. For me, Orthodox's concert at the San Clemente convent, when it was the caS, is already in the realm of the legendary. I should have been paying more attention to the Mother Superior's reprimands and the way she spoke to the local authorities. It would have saved me some suffering. The thing is, that the memory of Terremoto's face when he saw, heard and felt the Orthodox experience has a special place in that story. So we took him to Malaga: he saw, heard and overcame the sound fury of Orthodox, raising his "saetas" above the sound storm of the Sevillian heavy metal group, so the high point of his traditional Holy Week flamenco songs ended up high above the roar of electrical distortion.

In short, it must be very special indeed to see Israel Galván, Fernando Terremoto and Orthodox together now. We were recently discussing Holy Week, and while some were hostile and others indifferent, paradoxically, the members of Orthodox were its most passionate defenders. Their music, Earth, John Coltrane and Ligeti, in equal parts have their source in the band's music, horns and drums. As far as Fernando Terremoto - what can I say? It's the power of his voice, not just his volume and endurance, but his power and his potential to be the best flamenco singer today. The exceptional Israel Galván would be able to reorganize that criminal act that is the war of Iraq and make it sound flamenco. Because we're playing with fire, but as the poets say, there where danger is, the saving power also grows.

Pedro G. Romero



A CO-PRODUCTION BY

ZEMOS98

A Negro Producciones

Teatro Lope de Vega

DIRECTED BY

Máquina PH

DANCING AND COREOGRAPHY

Israel Galván

SINGING

Fernando Terremoto

ORTHODOX

Marco Serrato (bass)

Ricardo Jiménez (guitar)

Borja Díaz (drums)

LIGHTING

Antonio Alonso

SOUND

Félix Vázquez

PRODUCTION

Cisco Casado, Chema Blanco
e Isabel Amián

DOCUMENTATION

María Velasco

ADMINISTRATION

Rosario Gallardo



TEATRO LOPE DE VEGA
Sevilla

des.conciertos en el caS ///

des.conciertos are 4 audiovisual concerts at caS – Centro de las Artes de Sevilla.

> caS - centro de las artes de Sevilla – c/ Torneo, 18.

des.conciertos

Tuesday 25th March. 21h.

Free entrance

“d”

Electronic sound project by the artist David J. Fonseca, (aka “d”), born in Sevilla in 1969. Electronic noise, loop manipulation and fragments of sounds full of contrasts.

myspace.com/sonoro69

TENSION Co.

Electronic duo trained at the end of 2006 by Miriam Blanch (aka MIR), laptop and bass that plays, tries and manipulates directly and Jose M^a Perez-Flor (aka Synthetic Mouse), laptop. They join in Seville, city in which they reside nowadays, after confirming your musical tastes and fulfilling some lucky enough “jam” of test, in which there go out to shine, your preferences to the most atmospheric “noise”, the digital minimalismo, the electroacústica and, definitively, for the musical ones of difficult traffic that need an a bit more awkward scout. Since then they have not stopped being employed at the study, together or separately to give form and soul to this strange and exciting audible creature called TENSION Co. Visuals by Juan Domínguez aka jVH2Ö.

myspace.com/tensionco





des.conciertos
Thursday 27th March. 21h.
Free entrance

-NEGATIVO

-NEGATIVO carries out his investigation line of new ways of presenting live cinema, experimenting noise, industrial and grindcore.

www.welovecinema.net



DJ HIDRÁULICO + JAVIER DÍEZ

Hidrático is the DJ nickname of brasilian cultural producer and independant curator Daniel González (coordinator at AVLAB, Medialab-Prado, Madrid).

www.pueblorecords.com

Sello Dead Capo

impersonalstrikes.blogspot.com

collective breakcore Dj Hidrático



Sound Experiences

(experiencias sonoras)

///

ZEMOS98 10th EDITION.

Wednesday 26th March. 21h.

DORAVIDEO Y PAN SONIC

- > Contemporary Music Course.
- > Venue Teatro Central, José de Gálvez, s/n. Isla de la Cartuja.
- > 14 €.



DORAVIDEO

Blending live drumming and video art, Doravideo is the solo project of Yoshi-mitsu Ichiraku. Before collaborating with many Japanese and Western artists -- among them Otomo Yoshihide, Haco, Pascal Comelade, Eugene Chadbourne, Gong, Kevin Ayers, Keiji Haino, and Kazuhisa Uchihashi. Programmer Ito Takayuki designed some software to match Ichiraku's needs: first "Paradrum", then "Doravideo" in 2004.

This name is derived from "Doraemon", a manga character from the 50s who became a true icon of Japanese pop culture. In the same way Ichiraku plunders video material without any regards for copyright laws, his hijacking of such iconography is a refreshing and vibrant approach in a world paranoid about sampling, downloading, bootlegging and so on.

PAN SONIC

Pan Sonic is a Finnish experimental electronic music duo consisting of Mika Vainio and Ilpo Väisänen.

Pan Sonic cite their main influences from the early 1980s, with industrial acts like Throbbing Gristle, Einstürzende Neubauten and Suicide to reggae, hip-hop and dub. The late outsider rockabilly artist Hasil Adkins is also cited, as well as country music star Johnny Cash. Vainio often remarks that their music is a merger of these two schools of music, taking the harsh and pure sounds typical of industrial techno and spacing them out into longer, subdued soundscapes familiar to instrumental reggae and dub.

Some of their equipment is made by third “extra” member Jari Lehtinen. These and other custom made instruments are responsible for creating the sounds typical to Pan Sonic's music. They also use samplers and an MPC2000 sequencer. Pan Sonic are great fans of experimentation and art performances and have done exhibitions and sound installations in museums. They have also made music for Japanese fashion shows.



Audiovisual concert. ///

Friday 28th March.

SOFA SURFERS PRESENTS LIFE IN LOOPS – LIVE

Saturday 29th March.

**THE LIGHT SURGEONS PRESENTS TRUE FICTIONS:
NEW ADVENTURES IN FOLKLORE**

> Teatro Alameda c/ Crédito, 11.

> 5 euros.

> Tickets for sale at the Teatro Lope de Vega and at www.generaltickets.com



Friday 28th March. 23h.
SOFA SURFERS presents
LIFE IN LOOPS - LIVE

Timo Novotny labels his new project an experimental music documentary film, in a remix of the celebrated film *Megacities* (1997), a visually refined essay on the hidden faces of several world “megacities” by leading Austrian documentarist Michael Glawogger. Novotny complements 30 % of material taken straight from the film (and re-edited) with 70 % as yet unseen footage in which he blends original shots unused by Glawogger with his own sequences (shot by *Megacities* cameraman Wolfgang Thaler) from Tokyo. Alongside the Japanese metropolis, *Life in Loops* takes us right into the atmosphere of Mexico City, New York, Moscow and Bombay. This electrifying combination of fascinating film images and an equally compelling soundtrack from Sofa Surfers sets us off on a stunning audiovisual adventure across the continents. The film also makes an original contribution to the discussion on new trends in documentary filmmaking.

Sofa Surfers is an Austrian band which plays a mixture of rock and electronic music floating between trip-hop, dub and acid jazz chillout music.

www.lifeinloops.com
www.sofasurfers.net



Saturday 29th March. 23h.

THE LIGHT SURGEONS presents

TRUE FICTIONS: NEW ADVENTURES IN FOLKLORE

A cross-disciplinary project that fuses documentary filmmaking, live and electronic music, animation and motion graphics with memorable digital video performance. Commissioned by The Experimental Media and Performing Arts Center in upstate New York, The Light Surgeons set out to investigate the stories and myths surrounding Uncle Sam Wilson; bearded idol of a contemporary pantheon and personification of the United States.

The Light Surgeons - Over the past ten years the UK based art collective The Light Surgeons have developed and pioneered their own unique style of live mixed media performance. After providing visuals for many live music acts they have pioneered new directions in filmmaking and live audiovisual performance. Creating groundbreaking projects such as "APB - All Points Between" and "The Z-Axis", The Light Surgeons have blurred the boundaries between filmmaking and musical performance and toured their acclaimed productions internationally. These shows have developed a form of audiovisual journalism that fuses music and storytelling by way of recorded interviews and fragmented narratives in combination with improvised live manipulation of video.

www.lightsurgeons.com

avfolklore.blogspot.com

Screenings. Official section ///

When it's necessary to choose, it's normal to turn to specific criteria, whether it be size, colour, frequency, shape or any one of many options. There is always a conditioning factor that influences your decision making process. If the criteria arises from within, the choice will probably be more coherent, or at least less likely to be imposed a priori by unwished for criteria.

In ZEMOS98, the subject matter and genre are open – and what does the author's age or nationality matter? We are committed to video as a medium and to synthesis as a narrative value. The jury is made up of the festival organisers, who use their own criteria to choose the set of works that they think will form the best possible Official Section.

So we're pleased to present what we think is the best Official Section possible – based on an international call for submissions that resulted in over 700 videos submitted from more than 50 different countries - which will be the base of the 10th ZEMOS98 DVD.

We invite you to attend the screenings at the Teatro Alameda on Friday the 28th and Saturday the 29th of March and vote for the videos you like best. The video with the most votes will win the audience award and be included in the DVD.

> Teatro Alameda, C/ Crédito, 11.

> Free entrance.



Official Section 1
Friday 28th March. 21h.

LAMPS #1-#4

Idan Hayosh | 6 min. 7 seg. | Netherlands

Four chapters of lamp formations and their audio recordings.

Recorded currents and bursts sound from lamps/lighting systems, involving the sound with the objects' imagery in basic symmetric compositions. It is an experiment in evoking certain confrontational appearance and thus danger with the lamps' appearance. The videos are a depiction of charged power and surprise caused by the extension of infrastructure materials to extreme and total performance.



APPLE&EI

Ahmet Tas | 5 min. 25 seg. | Germany

Apple & Ei is the first part studying the melody of European markets. Often there is a relation between the colonial history and the markets today.

In Berlin 4 times a week 8 hour a day Turkish emigrants sing for an apple & ei.



EDDIE PROCTOR

Susanna Wallin | 5 min. | United Kingdom

Inside a suburban table tennis centre, a group of people kill their time playing ping-pong.

On one winter's evening, Eddie Proctor steps out of the game.



Official Section 1

Friday 28th March. 21h.

HOW TO PICK UP GIRLS

Dan Gitsham | 3 min. 52 seg. | United Kingdom

A Dull Man. A Vibrant Girl. A demented lesson in how to pick up girls.



APROP

Aitor Echeverria | 6 min. 20 seg. | Spain

The dream interrupted by the friction of an unfamiliar skin. The gentle caress of a finger cross the back. The sigh of that voice that invites you to play. The most daily gestures, seen closely, turn into an extraordinary dance.



H2O

Studio Brutus / Citrullo Int | 6 min. | Italy

H2O is a scientific lab, a water container, where primordial unicellular beings who grow, evolve and multiply, germinate.

Visual pulsations emerge from the dark, fragments of an unresolved identity, doomed to a restless mobility. What remains is the reflex of light, the intuition of a placid collision, floating, fluid, elusive. Water, palpable container. It can be seen, it can be heard. A dive in a shaded universe of indefinite and mobile contours, for the only possible duration: that of the apnoea.



NIJUMAN NO BOREI

Jean-Gabriel Périot | 10 min. | France

Hiroshima, 1914-2006.



Official Section 1

Friday 28th March. 21h.

MOSCA

Juan Manuel Arata | 1 min. | Argentina

What is time? Why we depend on a convention invented by ourselves? In historical terms the life of a man is nothing. But none of us feels that in this way. For example a fly doesn't live more than a month, how it feels?.



TIEMPO

Fernando Ruiz Romero | 6 min. | Spain

The time undergoes a process of humanization which convert it in a more and more relative and imperfect concept. Like a symptom of this disease, Time is a victim of one of the most complex of the human emotions.



DUBUS DE AV

4 min. 9 seg. | Russia

A slow dance of the classical cinema to the music of Zelany Rashoho.

THE SONG

Michael Peterson | 5 min. 30 seg. | Canada

Late one night, a song travels through a library having an amorous effect on the strangers who are fortunate enough to hear it.





Official Section 2

Saturday 29th March. 21h.

TAXI?

Telmo Esnal | 5 min. | Spain

The taxi drivers of the city have received a course about the kindness. If you aren't tall enough, you won't arrive to your destination.

CINCO CONTRA UNO

Jorge Naranjo | 10 min. 36 seg. | Spain

Dani is twelve years old and he is in love with Monica, the girlfriend of the brother of her best friend: Pablo. He also knows that he has no opportunity to ever kiss her, until the day that her own love are threatened and needs to be defended.

18 SEGUNDOS

Bruno Zacharías y MacGregor | 6 min. 58 seg. | United States

Amy and Jack don't know each other. They live in two different cities. But they both do exactly the same things in the same seconds. Today they will meet for the first time.





Official Section 2

Saturday 29th March. 21h.

UNDER CONSTRUCTION

Zhenchen Liu | 9 min. 55 seg. | France

Due to Shanghai's regeneration scheme, old buildings are being demolished, and consequently almost 100 000 families are being forced to move each year. "Under Construction" explores the human implications of the Shanghai Planning Office and its Property Developers operations.

Photographs are composed and animated with documentary shots; the film proposes a voyage through the destruction of a district of the city.

HEZURBELTZAK, UNA FOSA COMÚN

Izibene Oñederra | 4 min. 30 seg. | Spain

Hezurbeltzak is a word in Basque which doesn't appear in any dictionary. It is a nonexistent word for designate a groups of people socially invisible. Literal translation: "blacks bones".

LA MAREA

Iván Sáinz Pardo, Jim - Box, Dirk Soldner | 8 min. | Spain

Two friends, surfing, a beach and something very strange.





Official Section 2

Saturday 29th March. 21h.

AUDIO ADDICTION

Jasmin Jodry y Mo Stoebe | 3 min. 50 seg. |
United Kingdom

A scientist discovers the incredible power of ultra-low audio frequencies while experimenting in his bizarre laboratory. Amid rats, electronic equipment and a collection of obscure tools he embarks on a secret mission investigating the potential of sonic weapons. During a breakthrough, he identifies a frequency specifically dangerous to living organisms. But through a manufacturing mistake at the record factory, his sounds hit the public where they have drastic effects.



MUSIC TO OBSERVE ELECTRONIC SHEEP TO PT.1

Sven König | 5 min. 24 seg. | Switzerland

This piece is an (actually unwanted) homage to the conductor Herbert von Karajan. It is the first elaborated attempt to apply techniques that Sven König have originally developed for his projects in audiovisual recordings of concerts of classical music.

**Because I have always
asked myself:**



After having previously mainly worked with commercial music videos of the late 80's and the early 90's as the source material, König wanted to try something completely different to be able to focus more on the purely aesthetic qualities and properties of both the source material and the resulting new piece.



Official Section 2

Saturday 29th March. 21h.

LO QUE FALTA SE LO LLEVÓ EL VIENTO

Pablo Domínguez Sánchez | 3 min. 7 seg. | Spain

This audiovisual creation is based on an attempt to influence the espacio-temporal structures own of the video format with the intention to create a narrative composition parallel to the usual.

This way it is also as an exercise of "recycling" starting from audiovisual material already checked and produced; this first step of the capture is annuled to be based in the mounting, a mounting different and parallel to the original, because definitely the author is interested in conducting a mounting based on the intention of influencing the nature of the narration. It parts of the total length of the film "Gone with the wind" to obtain a narrative of 3 minutes, It summarizes more than three hours of film in a little over three minutes.

Parallel screens ///

Parallel screens are 4 video programs, with a duration of approximately one hour each. This selection, screened in parallel to the Official Section on Friday and Saturday, will be shown at the centro de las artes de Sevilla (caS). Admission will be free to all screenings, until the venue is full. Parallel screens will also have an online presence, with a selection of videos only at www.ZEMOS98.org.

10TH PARALLEL SCREENS

2 of the programs presented consist of a selection of videos received in response to the ZEMOS98 international call for short videos. For more information, see the handbill at the venue with the list of works to be screened.

CURATED VIDEO PROGRAM

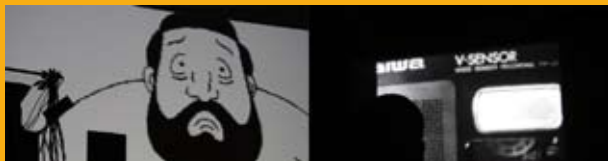
Maria Pallier (content co-ordinator of the legendary TVE program *Metrópolis*, on culture and contemporary art) is the curator of a video program called:

REPL(A)Y

The 10 artists brought together in this program re-edit filmed or found audiovisual footage for anti-establishment purposes. Their re-edits subvert messages inherent in mainstream films, educational videos, advertising and news reports, and at the same time they show the medium's instability as a producer of meaning. Although some of them simply resurrect memory by unearthing the testimony of other times from dusty archives, they all offer us an alternative vision to our learnt realities. The importance of these materials being accessible, and the power conferred by the ownership of images are the main focus of the most recent of these works - all of which were produced within the past three years -, which closes the program.

PARALLEL SCREENS ZEMOS98 COLLECTIVE

In honour of these 10 years of history, ZEMOS98 will present a retrospective of some of its own productions. It will be a 50 minute journey straight back to the future.



Derechos de autor (2001) - 25'

A group of students in their first year at university are betrayed by their teacher, who plagiarises their work to finally publish a much longed-for book. When the students see the book in a shop window, they unite to carry out a revenge that quickly gets out of hand. A psychodramatic tragedy about the copyright war.



Peatón Bonzo (2003) - 12'

Peatón Bonzo is a documentary based on a pedestrian disobedience campaign that fights the Sovereign Status of cars in the city. Interviews give expert points of view on this phenomenon that took place in Seville in 2003, in which different actions draw attention to cars' invasion of the city, pollution, noise, the occupation of public space (to the detriment of people) and the need for petrol (and the resulting wars to get at it).



El tenista (2006) - 3'

El Tenista uses images from a videogame - a tennis match - as a metaphor for a real situation that we are living in. The information society imposes life dynamics that don't leave us time to think - very little time passes between an event and the search for knowledge about it - and allows few opportunities to understand reality.



Remix, Vjing, ZEMOS98 (2007) - 6'

Paul D Miller aka DJ Spooky, Peter Greenaway, Eclectic Method and Coldcut talk to ZEMOS98 about collective intelligence, television and the VJ phenomenon.



Anything (2007) - 4'

Based on Twitter, "anything" is the answer to the question "What are you doing?" in the form of an audiovisual poem.

Media library Video on demand Sound library ///

The ZEMOS98 media library project involves building an historic archive of our own rhizome. Over these 10 years, many things have happened and continue to happen, which is why we want to build a collective archive that is useable and based on the wiki philosophy. One of our main concerns is to ensure that it is a living archive, and for this reason we are going to start building it little by little. Throughout this year.

This archive aims to become audiovisual, in order to leave behind the boxes of VHS tapes and make the move to digital format. And so over the years at ZEMOS98, we've been presenting various samples of the video library at the festival. This time, we will have a multiple space that will include:

VIDEO: All the works released on the series of ZEMOS98 DVDs. All works in the Official Section. All works produced by the ZEMOS98 collective.

AUDIO: The two compilation CDs released by ZEMOS98. Some classic and some unreleased works by Fran MM Cabeza de Vaca, Voluble.net and Pablo Sanz [From 20 to 20000 Hz series]. The Radioactivos programs produced for Radiópolis (98.4 FM).

> The ZEMOS98 video library will be operating throughout the week of the festival.

> Look for it at the caS, the centro de las artes de Sevilla (Torneo, 18).



Andalusian Observatory of New Technologies and Audiovisual Creation ///

By definition, observatories are places where phenomena are observed. There are many kinds of observatories, according to the kind of discipline that corresponds to the phenomena being studied. These places are generally dedicated to astronomical or meteorological installations and observatories are usually located in places with suitable weather or other conditions for observing the objects of study.

We believe that, to open a **new space for observing** phenomena related to the audiovisual sector and new technologies in Andalusia, with an integrated process of reflection relating to research, production and innovation in these fields, the main point of reference should be the **ZEMOS98 Audiovisual Festival**.

The expansion of digital terrestrial television (DTT) channels, television-on-demand and personalised content, the rapid growth of internet video platforms (the YouTube phenomenon, Joost...), IPTV, videoblogging and mobile television... These are some of the reasons why **the audiovisual scene has clearly undergone a radical change** and audience fragmentation has multiplied the demand for content production. Meanwhile, video has allowed many artists to work with new narrative forms in recent times.



Now, more than ever, **content is the key to the audiovisual and Andalusia's digital industry.**

The **Andalusian Observatory of New Technologies and Audiovisual Creation** aims to bring together all the producers, directors, managers, artists, programmers, exhibitors, distributors and other entrepreneurial agents, companies and specialists who carry out their professional activities in Andalusia's **audio visual sector** with a **special interest in innovation and the application of new technologies.**

The new Andalusian Observatory of New Technologies and Audiovisual Creation, which starts out with the firm conviction that the future of the audiovisual and digital industry lies in content, will be presented within the framework of the 10th ZEMOS98 festival.

- > Saturday 29th and Sunday 30th of March. Mornings.
- > Fundación Tres Culturas de Mediterráneo. Hassan II Pavillion. Isla de La Cartuja.
- > Free admission.

Social Networks ZEMOS98 ///

In **1998/99**, comcinco generated the first ZEMOS98 web site thanks to **Wordpad**. Those were the days of IRC and no-flat-rate. www.lanzadera.com/cef

In 2000, as **Asociación Cultural comenzemos empecemos**, we had two different webs, one for the festival and another for the association. This year we wrote a self-interview mailed to ourselves.

In **2001**, the ZEMOS98 collective started to grow, cefsvq was born... the **newsletter** began in plain text using eListas. They say that the ZEMOS98 post page is the best post.ZEMOS98 page. Net.art works

In **2002**, **158 short** films were submitted. Mail forms arrive. The form is entered manually to update de web. Some domains from that time, **ZEMOS98.es.vg / comenzemosempezemos.com**.

In **2003**, the first database. In ASP. Video streaming server project using **open source software** in collaboration with **wewearbuildings, wwb-zemos-hack**. The zemos98 video library is born. We begin research into digital narrative at the UNIA

In **2004**, we get our own servers. Migrations. Goodbye to the separate webs. **Forums** as a working method. **Mailing lists** for each project. Things become complex. Remixing reality with narrative media. Flash videos. **Blogs**. Our online publication >>**Forward** begins.
Hapaxmedia.net is born

In **2005**, creation and collective intelligence. A pdf that made our statistics sky rocket. Increasing content on the web site. **Recommendation book. SPIP** is extremely powerful. PHP data bases, distributed statistics. Personal blog. Blog at filmica.com. archive.org

In **2006**, a new separate web for the festival, the online tv channel forward.tv begins. Integration of **google news** through RSS feeds, **flickr** as a photorepository. **dailymotion.com** for videos. We begin to outgrow >>Forward. Servers play dirty tricks on us. **del.icio.us** changes our way of working.

In **2007**, blogs make their first appearance on **ZEMOS98**, **tvlog** starts, we begin a **wiki** in progress as a media library, key words that create sections. **WIKI 2**. begins, **Twitter Followers**, **Blip.tv**, **Facebook**. How many mailing lists? How many databases? N95, mobile internet, jaborera 3G, **what's windows vista?** motion maker, cuentas pro, Twitter / Followers and leopards.. Radioactivos appears (thanks to Radiópolis 98.4 FM).

For **2008**, our challenge is: to appear in **wikipedia** :p

And if you want to keep track of us:

www.ZEMOS98.org

www.ZEMOS98.org/blogs

www.twitter.com/zemos98

zemos98.blip.tv

www.dailymotion.com/zemos98

www.youtube.com/colectivozemos98

www.flickr.com/photos/tags/zemos98

www.filmica.com/zemos98



Merchandising ZEMOS98 ///

Look at yourself. You can't help it. Anyone can see a mile away that you played with joysticks and had a walkman, that you still have your MTV video collections on a VHS tape, that you were one of the first to have a @mixmail.com... If you live rooted in the past as a vindication of the future, you're one of ours. Do you want to deck out the future?.

ZEMOS98 wants you to join their voyage and only asks you for a small "contribution/toll", an investment in culture. Come and visit our store at the caS or the other ZEMOS98 venues and collaborate with the festival.

All ZEMOS98 products are available online at:

www.zemos98.org/tienda



live*
la agenda cultural de sevilla
www.livesevilla.com



Cógelala y encuentra toda la información de nuestra programación.
¿No sabes qué hacer después? Llévatela y sabrás dónde ir a comer,
dónde tomar un café, una copa o dónde bailar hasta el amanecer.
LIVE es la agenda cultural de Sevilla. Un elemento imprescindible
para saber qué hacer, dónde y cuándo. Toda la música, el teatro,
el cine, las exposiciones y cualquier evento lúdico cultural
a tu alcance en una sola publicación.



Staff / Licencia

///

ZEMOS98 10th

BACK TO THE FUTURE.

From 24th to 30th March 2008 - Sevilla

www.ZEMOS98.org

Organize:

colectivo ZEMOS98

Asociación Cultural

comenzemos empezemos

Produce:

Hapaxmedia.net

Coordination and programme:

Felipe G. Gil, Rubén Díaz

and Pedro Jiménez

BACK TO THE FUTURE Encounters:

Mar Villaespesa + colectivo ZEMOS98

Technology and informatics:

Juan Jiménez

Tech director:

Benito Jiménez

Production and Press:

Sofía Coca

Production and documentation:

Irene Hens

Production and Public Relations

and Protocol:

Cristina Domínguez

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Melisa Moreno

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Blanca G. Carrera

Advertising delivery:

Miguel Martínez y Elena Jiménez

Communication advising:

Lucía Caro

Cultural indicators:

Chus Cantero - OIKOS Observatorio

Andaluz para la Economía de la Cultura

Translations: Nuria Rodríguez and

Rubén Díaz.

Musical advising:

Julio Gómez - SINSAL audio

Curator REPL(A)Y:

Maria Pallier

Architect / Production caS

Francisco E. Gonzalez Gil

Supplier / Production caS:

Trillo Comunicación Visual S.L.

Hapaxmedia are:

Juan Jiménez

Pedro Jiménez

Felipe G. Gil

Rubén Díaz

Irene Hens

Sofía Coca

Cristina Domínguez



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Foto-collage de José Val del Omar (Granada 1904 - Madrid 1982).

Si el pasado fuese futuro: Val del Omar volaría a la velocidad de la luz. La creación pide creación: la fomenta, contagia un temperamento, multiplica las influencias y los homenajes...

Este es uno de ellos, incompleto, inconcluso, necesario.



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