

SEVILLA / 5 / 9 APRIL 2011
WWW.FESTIVALZEMOS98.ORG

13 ZEMOS98 INTERNATIONAL FESTIVAL

 MAKING
SATISFACTORY
PROGRESS



13 ZEMOS98 INTERNATIONAL FESTIVAL

They say there's no time to lose. They say it on the news, in fanzines, in classic songs, and in the subtitled films we go and see now and then. The message seeps in through the subliminal cracks of advertising, on B-sides and in the small print. We live day to day: hyper-connected, hyper-motivated, hyper-linked We continue our journey from atoms to bits at the speed of light. Culture converges, becomes transmedia and hybrid. Education, communication, art, science and technology copulate on friendly terms. We are experts in nothing and amateurs in everything. At this point, we've decided to stop and be still, in order to think, to work out what is lost when time goes.

Is cultural overbooking a new problem in contemporary cities? Are we reflecting, or generating reflexive artifices? Should critical thought market itself? Why are we attracted to the new? Is it necessary to constantly generate news? Are we writing our own story, or generating communication consumables? Do we want to get there sooner, or to go faster? Is it getting harder and harder to think?

Over the last few years we've talked about control and video surveillance, about television and collective intelligence. We've put concepts like Mibrobes, Expanded Education and Back to

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the Future on the table. We've drawn and erased ourselves an infinite number of times without fear of slipping outside the lines. We've asked ourselves questions and answered them. We've looked for solutions and we haven't found them. We continue to ask ourselves questions.

One festival after another, we've felt responsible for suggesting a subject that could open up new channels for reflection, that could help to further define the paths of our yearnings and intuitions, in the belief that by connecting the neuralgic points in this nervous system, we would be contributing something to this cultural ecosystem in which we move. Not this time. This time we don't want to grasp at the urgency of the new, we don't want to generate a trending topic or a fashionable keyword. What we want is to take however much time is necessary to continue thinking about what we believe defines and redefines the cultural context of those of us who weave together analogue and digital spaces.

We want to take time out along the journey, to strengthen the idea that although we are small microbes, we form part of a shapeless mass that lives in the network society, generating micro-dynamics that clear new ground for free culture and the commons. The ZEMOS98 International Festival is a cultural hub; this is why we are technological mediators, and why we experiment with content and formats.

In 2011, the year of the never-ending crisis, our interests follow their course, while anchored in our three research lines:

Expanded education: because we learn any time and anywhere; because we see the genealogy of the festival as an educational laboratory.

Integrated audiovisuals: because we live immersed in an audiovisual culture, and its representation and narrative systems are mutating due to concepts such as interface, hyperlink, embed code, etc.

Beta communication: because you can't have communication without education and vice versa, because the net demands that we converse, multiply our identity, be honest and transparent.

All of the above, ladies and gentlemen of the press, festival workers and members of the general public, leads us to announce that: **THE ZEMOS98 INTERNATIONAL FESTIVAL IS CLOSING ITS DOORS.**

Just joking. In reality, we just don't have a new theme this year.

Or maybe we do.

**13 ZEMOS98
INTERNATIONAL
FESTIVAL:
MAKING SATISFACTORY
PROGRESS**

PROGRAM#13

TUESDAY APRIL 5

8PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

«THINGS DIDN'T TURN OUT THE WAY WE THOUGHT THEY WOULD»

A LECTURE BY JOSE LUIS DE VICENTE

WEDNESDAY APRIL 6

6PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

«LES GLANEURS ET LA GLANEUSE»

«THE GLEANERS AND I»

A FILM BY AGNES VARDA

8PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

ULTRASHOW AND SONGS

A PROJECT BY MIGUEL NOGUERA

AND PRODUCCIONES DORADAS

THURSDAY APRIL 7

4.30PM – VENUES AROUND SEVILLE – FREE ADMISSION

DOMESTIC CONCERTS

ANKI TONER «FILE UNDER TONER» + ESPALDAMACETA

+ CUISINE CONCRETE + MALAVENTURA + FLUZO

9.30PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

«AN ISLAND»

A FILM BY VINCENT MOON

FRIDAY APRIL 8

5PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

«[PAISAJE DEL RETROPROGRESO / RETROPROGRESS LANDSCAPE]»

A FILM BY JOSÉ LUIS TIRADO

6PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

INVISIBLE HANDS

A VIDEO PROGRAM CURATED BY HAMACA

8PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

MARTA PEIRANO

«AUDIOVISUAL SOURCE CODE»

LAPETITECLAUDINE.COM

10PM - TEATRO ALAMEDA - 5 EUROS / LIVE SHOW:

LAS BUENAS NOCHES

SATURDAY APRIL 9

6PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

«COPIAD MALDITOS / COPYRIGHT, OR THE RIGHT TO COPY»

A FILM BY STEPHANE M. GRUESO

8PM - CENTRO DE LAS ARTES DE SEVILLA – FREE ADMISSION

JONATHAN MCINTOSH

«AUDIOVISUAL SOURCE CODE»

POLITICALREMIXVIDEO.COM & REBELLIOUSPIXELS.COM

10PM - TEATRO ALAMEDA - 5 EUROS / LIVE SHOW:

HEXSTATIC «TRAILER TRAX AV SET»

WORKSHOPS

MARCH 14 - 15 - 16 - 17 + 25

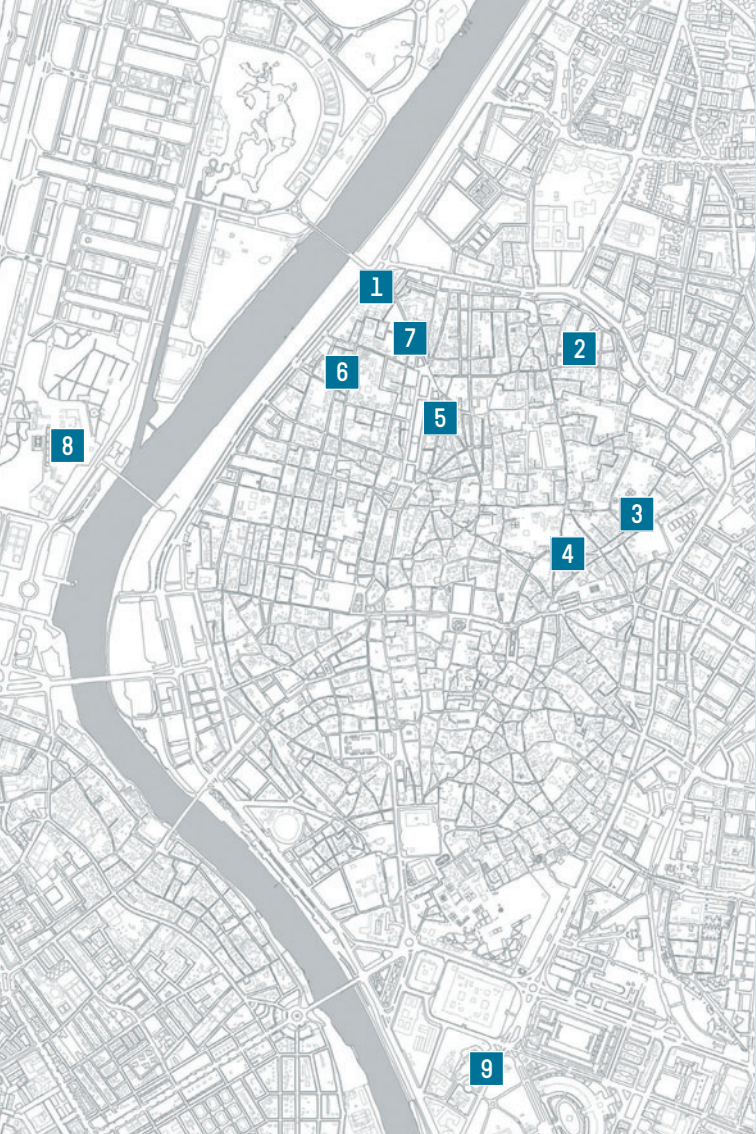
AUDIOVISUAL REMIX: THE FASCINATED SOCIETY

UN-READING, RE-READING AND RE-MAKING MEDIA
IMAGES

APRIL 5 - 6 - 7 - 8 - 9

RADIOACTIVES: COLLECTIVE LISTENING AND CREATION

LISTENING IS HEARING WHILE THINKING



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VENUES#13

1 CENTRO DE LAS ARTES DE SEVILLA

Monastery of San Clemente. C/ Torneo, 18. This is the festival headquarters, so as well as the programmed activities, you will also find the festival store and information desk. Free admission, limited capacity.

DOMESTIC CONCERTS

The concerts will take place at several venues around the Alameda de Hércules and c/San Luis. To find your way around, see the map. From 4.30pm onwards. Free admission, limited capacity.

2 LABORATORIO INTR:MUROS

C/Aniceto Saénz 2 – ground floor – next to Plaza del Pumarejo.

3 COLEGIO HUERTA DE SANTA MARINA

(Formerly Padre Manjón). C/Bordador Rodríguez Ojeda 10 behind the Church of Santa Marina, c/San Luis.

4 RESTAURANTE CONTENEDOR

C/San Luis 50 – corner C/Duque Cornejo.

5 EL FOTOMATA

Calle Mata 20 - Alameda de Hércules.

6 CASA DE MAX

C/Álvaro de Bazán 6 - between Torneo and Alameda de Hércules.

7 TEATRO ALAMEDA

Calle Crédito - Alameda de Hércules.

8 CENTRO ANDALUZ DE ARTE CONTEMPORANEO

Monastery of Santa María de Las Cuevas, La Cartuja.
Access: Avda. Américo Vespucio, 2 or Camino de los Descubrimientos, s/n. – Bus numbers C1 and C2.

9 TEATRO LOPE DE VEGA - TAQUILLAS

Avenida de María Luisa s/n. Advance ticket sales. Note: there are no shows scheduled at Teatro Lope de Vega this year.

TICKETS#13

This year, only two activities in the ZEMOS98 International Festival require tickets: **the two concerts at Teatro Alameda, on Friday April 7 and Saturday April 8.** Tickets are **5 euros** and the venue has limited capacity, so we recommend you buy tickets in advance.

TEATRO LOPE DE VEGA BOX OFFICE

Avenida de María Luisa s/n.

11am to 2pm and 6 to 9pm

TELEPHONE: 954 590 867

Credit card payments:

11am to 2pm and 6 to 9pm

INTERNET: WWW.GENERALTICKETS.COM

Prices do not include credit card company surcharges.

If tickets are not sold out in advance, they will be available at the Teatro Alameda box office from 1 hour before the start of the shows.

Admission to the rest of the concerts and activities will be free until venues are full. Punctuality is requested.



TUESDAY APRIL 5 – 8 PM – CENTRO DE LAS ARTES DE SEVILLA
FREE ADMISSION, LIMITED CAPACITY

«THINGS DIDN'T TURN OUT THE WAY WE THOUGHT THEY WOULD»

A LECTURE BY JOSE LUIS DE VICENTE

PROGRESS / FUTURE / FAILURE / CITY / LECTURE

We are born, we grow up, we consume and we are consumed, in other words, we go. But we don't just let it happen. We always try to make our mark. To write a novel that will go down in history. Or take a photograph that will change systems of representation. Or a recipe, an installation, a structure, a genome... but no. In most cases, the history of so-called progress is simply a build-up of situations that never intended to be what they are.

"Things didn't turn out the way we thought they would" is an experimental, first-person lecture that takes us on a journey through places that are the result of improbable circumstances. A wander through ruins of the future, Ballardian holidays, simulations, anti-monuments and hacker tourism destinations. A series of postcards as souvenirs of a sense of space that is in the process of breaking down, and as a means of speculating on what is still to come.

José Luis de Vicente has curated exhibitions, organised events and written in blogs and the press. He is interested in the intersections between culture, technologies and society. He currently directs the VISUALIZAR program at Medialab Prado, Madrid. He works in ZZZINC, a platform of researchers and cultural producers in Barcelona. He is one the classic guests of the ZEMOS98 International Festival, and this is his fourth time on the program.

[ABOUT.ME/JLDEVICENTE](https://about.me/jldevicente)



WEDNESDAY APRIL 6 – 8 PM – CENTRO DE LAS ARTES DE SEVILLA
FREE ADMISSION UNTIL VENUE IS FULL

ULTRASHOW AND SONGS

A PROJECT BY MIGUEL NOGUERA
AND PRODUCCIONES DORADAS

CONCERT / PERFORMANCE / HUMOUR

Miguel Noguera is a kind of surrealist troubadour, a superhero of the supernatural, a messiah of the absurd, determined to take his controversial mental state to the extreme. He was already a guest at the festival in 2010 with one of his famous Ultrashows, an improvisation in which he develops a series of ideas one after the other, but this time Miguel has put together something new. Accompanied by Daniel Granados (keyboards and guitar), Miguel Noguera will include music and live songs, as well as projections of drawings and photographs, in his performance. It is his most complex, most orthopaedic show to date: «We will try to attain the total work of art, like Wagner, but this time in Seville and with young people. We are young. Long live Lied! Hurrah for Power Point!»

Miguel Noguera is the leading representative of so-called "post-humour". He has worked with **Venga Monjas**, Nacho Vigalondo, Marc Vives and Jonathan Millán. In 2010, together with Millán, he published "Hervir un Oso" ("To Boil a Bear" Ed. Belleza Infinita) and he is soon to publish "Ultraviolencia" (Ed. Blackie Books, 2011). Miguel Noguera has become a key figure of the new wave of avant-garde artists and humorists in Spain.

Daniel Granados is one of the most active personalities on Barcelona's independent music scene right now. He is a member of **Tarántula**, founder of **Producciones Doradas** and runs the project **Doropaedia**.

MIGUELNOGUERA.BLOGSPOT.COM

WWW.PRODUCCIONESDORADAS.COM

THURSDAY APRIL 7 – 4.30PM – VENUES AROUND SEVILLE
FREE ADMISSION, LIMITED CAPACITY

DOMESTIC CONCERTS

Once again, we present Domestic Concerts, small scale performances that set out to explore the ideal conditions for enjoying live music. These spaces for the everyday follow in the wake of ZEMOS98's sound research, formerly known as **Sound Experiences**, which produced results that were presented at various venues in different formats (Casa de la Cultura Antonio Machado at El Viso del Alcor, Endanza, C.S.O.A. Casas Viejas and Teatro Central). This year, we present five concerts devised for small venues and audiences, where we will try to resignify new stages and new relationships between musicians and their audiences.

NOTE FOR THE AUDIENCE //////////////////////////////////////

Performances will last approximately 45 minutes, with a 15 minute break to allow people to move to the next concert. There will not be a guided group. Venues have limited capacity, and concerts will start on time.

A photograph of a man with short hair, wearing a dark t-shirt, playing a white Pioneer synthesizer on a stage. The scene is lit with warm, reddish-orange light, creating a moody atmosphere. The man is leaning over the instrument, focused on his performance. The background is dark and out of focus.

ANKI TONER «FILE UNDER TONER»

4.30PM / LABORATORIO INTR:MUROS
ANICETO SAENZ 2 - LOCAL

CONCIERT / NOISE / SILENCE / COMMON / APPROPRIACIONSIM

Anki Toner is a multifaceted musician and specialist in the relationship between music and intellectual property. He was the singer, harmonica player and writer with **Superelvis**. He is currently the singer with electronic rock band **Ankitoner Metamars**, and the sole member of the project **File Under Toner**, in which he explores the limits of music, and where he has developed a live act based on the CD "This is the End, Beautiful Friend" (Hazard Records, 2008) which was censored for issues with its content in spite of it being made up of silences.

WWW.ANKITONER.COM

A man with dark hair, wearing a dark jacket, is shown in profile, leaning his head against a rough, textured rock wall. The background is slightly out of focus, showing some green foliage. The overall mood is contemplative and artistic.

ESPALDAMACETA

5.30PM / COLEGIO HUERTA DE SANTA MARINA
(FORMERLY PADRE MANJON)

BORDADOR RODRIGUEZ OJEDA 10

BEHIND THE CHURCH OF SANTA MARINA

CONCIERT / POPULAR / EVERYDAY LIFE / SINGER-SONGWRITER

A nylon aesthetic and an infinite array of throat-guitar variations are the defining features of **Espaldamaceta**. A unique character who plays with new rhythms, an expanded attitude and the exaggeration of aspects of his own caricature. This Catalan musician plunges us into the most beautiful sadness to show us that, even there, we can find an immense desire to live and to love.

WWW.ESPALDAMACETA.COM



CUISINE CONCRETE

6.30PM / RESTAURANTE CONTENEDOR
SAN LUIS 50

CONCERT / COOKING / SOUND ART / PERFORMANCE

Cuisine Concrète is a singular concert that goes all out to delight its guests. The everyday act of cooking is transformed into an appetising performance of smells, tastes and sounds. **María Durán**, a Sevillian artist specialising in digital art, joins forces with the chef from **ConTenedor**, forming a duo of artists-modifiers of culinary sounds.

Literally, a delicious sound.

WWW.LALOCURA.MOTORHUESO.NET
WWW.CONTENEDORCULTURAL.COM



MALAVENTURA

7.30PM / EL FOTOMATA

MATA 20

ALAMEDA DE HERCULES

AUDIOVISUAL CONCERT / COMMONS / VJ / REMIX

Malaventura manipulates film fragments to build a real-time collage of perfectly synchronised images and sounds, creating new audiovisual pieces, altering rhythms, deconstructing takes, shots and scenes, in order to put together a jigsaw puzzle of old films – now part of public domain –, recontextualising them and giving them a new aura of life, like an Audiovisual Frankenstein.

WWW.MALAVENTURA.NET
WWW.ELFOTOMATA.COM



FLUZO

8.30PM / CASA DE MAX

ALVARO DE BAZAN 6

BETWEEN AV. TORNEO AND A. DE HERCULES

CONCERT / HIP-HOP / GALEGO / EVERYDAY LIFE / THE CITY

Fluzo is the sum total of the work and experience of Javi and Hevi, regular collaborators who have joined forces to create their first piece: a 10" in which old school meets IDM, 8bit music, low-fi and the most experimental jazz. Double basses side by side with modified casiotones, woodwind phrasing with monophonic synthesisers, Commodores that talk and mutant gameboys rubbing shoulders with Hammonds and vibraphones... a return to the rap of the future. In Galego, of course.

WWW.FLUZEANDO.COM

VENUES DOMESTIC CONCERTS

Without these venues, it would have been impossible for us to bring you the Domestic Concerts. Our warmest thanks to:

LABORATORIO INTR:MUROS

In the centre of Seville, José María Pérez and Míriam Blanch run this association specialising in sound art, which welcomes anybody who wants to participate in the audiovisual sessions, auditions, workshops and concerts that they program.

RESTAURANTE CONTENEDOR

A place where eating is a pleasure. Its owners are committed to local artists, lending their space so that they can experiment and fine-tune their works.

COLEGIO HUERTA DE SANTA MARINA

A centre that is an intrinsic part of Seville's history. Right in the centre of the old town, this public school will burst through the official walls of academia to host a small concert that could easily be part of the core syllabus.

EL FOTOMATA

A venue free from dogmas and barriers, in which to talk about independent, creative photography through different formats: courses, exhibitions and informal discussions.

CASA DE MAX

A one-of-a-kind place in Seville, a subterfuge, an escape, a house: the House of Max.

MACARENA

DOMESTIC VERSIONS FROM THE COMMONS

PUBLICATIONS / POPULAR / FLAMENCO / POP / INTELLECTUAL PROPERTY

Friday night. **Los del Río** begin a campaign to celebrate their 50 years as a duo. First stop: **Menuda Noche**, a family program hosted by Canal Sur TV's star presenter, expert in kids and grow-ups, Juan y Medio. After a few questions, between laughs, a little girl innocently asks «Have you made a lot of money with "la Macarena"?». The guests stammer, murmur, they smile... and they let slip «... so many people ended up "loaded" through "Macarena" ... it's almost upsetting... so many people swindling.... » Just as it looks like they're about to spill the beans, they think better of it and say «It's lucky really, because so many people worked on it...». The presenter re-channels the child's impertinence «What she meant to ask is, how did La Macarena come about?» And we're back to the script: that the song emerged at a party in Venezuela, that it's a universal song because it's been recorded in every language in the world, that there are more than 4,700 versions, that it's the most-sold song in the whole wide world, 110 million times according to the SGAE... in short, a smash hit. Why are we telling you all this?

Pedro G. Romero wrote about "Macarena": «It was originally a children's song, adapted from a famous USE Marines marching song, which spread from the Rota and Morón bases (...). The key thing was the rhythm, with its ensuing little dance. It was such a huge money-maker that its rights ended up featuring in several court cases.»

The children's adaptation became a popular song, "Trabajando en las minas de pan duro" ("Working in the Hard-Bread Mines"), the Spanish Youth Organisation (OJE) used it as a marching song in the late sixties. The first pop song that derived from it was "Una Pena (Micaela)," released as a B-side by the group **Desmadre75**. The famous flamenco version "Saca el Güisqui, Cheli," released post-Expo'92 in 1993, was created by the arranger **Manuel Soler** (the true musical "author,"

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A US Sargent shows a soldier in Iraq how to dance the Macarena.

as Pedro G. Romero points out in the text **"Arqueología de 'Macarena',"** which you can find on our website). The dance version was released by **Fangoria** (that's right, Alaska and Nacho Canut). This was the one that sold more than 4 million copies in the US, and led to court cases for the distribution of royalties... From that point, the thread gets lost among authorised and unauthorised cover versions and remixes, impersonations and court cases... Like the **Los del Mar** version that reached number 2 on the Australian charts.

Given this background, we had to do something. In spite of all the problems around copyright, Spain's **"Sinde" Law**, the **Wikileaks** revelations on lobbying by the US ambassador, and all the other miseries of Spanish cultural policy, it is paradoxical that our country's biggest royalties hit is a plagiarism of a popular United States army marching song. An exemplary case.

Given that they closed-off the public domain, we have decided to invite the groups performing in the **Domestic Concerts** to "re-cover" **"Macarena"**. When **Producciones Doradas** found out we were thinking of doing this, they suggested going further. So we have decided to co-publish a digital reference and vinyl record entitled: **Macarena - Versiones Domésticas desde el Procomún / Macarena – Domestic Covers from the Commons**.

All the material we release will remain **Public Domain**, it's our way of re-thinking the limits of popular and even commercial culture. After all: who is the author of all of this? What will happen when **Los del Río** find out there are 10 new versions of "Macarena"? Is it possible to cover music that is odious in itself?

The digital version co-released with **Producciones Doradas** will be presented on Wednesday April 6. On Thursday April 7, the groups participating in the **Domestic Concerts** will play their versions of "Macarena" live. This experiment would not be possible without the work and support of **Mursego, Tu Madre, Tarántula, Manos de Topo, Fluzo, Espaldamaceta, Pony Bravo**, and the children's group **"Los Chiquillos del Barrio"** which will sing the original song recovered under the guidance of **Pedro G. Romero / Máquina P.H.**

AUDIOVISUAL REMIX WORKSHOP

THE FASCINATED SOCIETY. UN-READING,
RE-READING AND RE-MAKING MEDIA IMAGES

«I'm a prisoner of the kiss you should never have given me... But I won't delete you from Facebook».
Anakin Skywalker to Padme.

If we pay attention, we will see that the remix is everywhere in our day-to-day lives: babies imitating others to learn to talk, for example. The main development centre for remixes is, therefore, our brain. The audiovisual remix is so ubiquitous that it runs the risk of becoming a fad devoid of content, left in the hands of our fascination with moving images. Remixing does not simply mean "taking pre-existing material." Remixing means taking on other voices, in order to transform culture. **In this workshop, we will unmask stereotypes and work with consumer images.** In the society of the spectacle, the fascination triggered by images prevents us from seeing beyond the surface of messages. **What hides behind the consumer discourse?** We want to remix texts, audio, visuals, driven by the common purpose of reordering the representation of ourselves as consumers and producers of meaning.

Dates: March 14 to 17 (afternoons) + March 25.

How to register: FESTIVAL.ZEMOS98.ORG/TALLERES

Deadline: March 11.

Venue: Centro Andaluz de Arte Contemporáneo.

This workshop forms part of the activities that ZEMOS98 is carrying out in collaboration with the **Youth&Media network of the European Culture Foundation** (see following pages). The material produced in the workshop will be presented at the 13th ZEMOS98 International Festival, and become part of the archive of the **Youth&Media** program.

RADIOACTIVOS WORKSHOP

COLLECTIVE LISTENING AND CREATION

To hear is to listen while thinking: this is the maxim behind the **Radiactivos** workshop on collective listening and creation. **Radiactivos** is the **ZEMOS98** podcast, which is also broadcast on **Radiópolis (98.4FM)**. For the past few years, we have decided to include this tool in the festival program, either as a communication mechanism or as an event. This year, we have decided to organise a workshop in which participants can use the content of the festival for joint reflection, to translate their experiences into radio format and to build a collective narrative of remixed stories. A way of re-thinking the communication model of the festival, from within. A practical application of what we call **"Beta Communication."** The methodology will be determined through discussion sessions, and agreed on by consensus. The workshop will conclude with the live production of several radio pieces on the final day. **The workshop is aimed at people** familiar with sound media, with an interest in radio, experimental creation and critical reflection. **Maximum 15 participants.** In addition, **5 guests** will be invited to generate radio dynamics, based on their own experiences.

Dates: April 5 to 9.

How to register: FESTIVAL.ZEMOS98.ORG/TALLERES

Deadline: March 25.

Venue: Centro de las Artes de Sevilla.

This workshop forms part of the activities that ZEMOS98 is carrying out in collaboration with the **Youth&Media network of the European Culture Foundation** (see following pages). The material produced in the workshop will become part of the archive of the **Youth&Media** program.

RADIOACTIVOS.ZEMOS98.ORG

ZEMOS98 IN THE EUROPEAN CULTURAL FOUNDATION YOUTH & MEDIA PROGRAM

How do young people relate to technology and new media? How do they build their individual and collective "self"? What new narratives of our societies in Europe are being represented by European youth? What are the implications of digital narratives in terms of the way we produce and consume images and identities?

The **Youth & Media** program is an initiative of the **European Cultural Foundation** that focuses on providing support and diffusion for talented, up-and-coming youth in the field of the media. The younger generation are expressing their opinions and creative visions like never before, with new technologies and unprecedented communication possibilities.

The programme is made up of several European partners whose main objective is to promote documentaries (and other types of media documents) by young people who have important, alternative visions of Europe, and to present them to new inter-generational audiences. In this way, the network promotes more inclusive policies and media, and seeks to provide access to media for young people who are excluded from the dominant public discourses due to their social, cultural and/or political situations.

ZEMOS98 is one of the European partners. Its contributions to the network are its local and international experience in projects that recognise the need for media education, their research skills and experience and their role as cultural mediators.

Education, research and cultural and technological mediation will be reflected in their work as part of the network.

The **Youth&Media** network is made up of independent cultural organisations located in different European countries, one of which is ZEMOS98. Our partners are the **Association of Creative Initiatives "e"** (Poland), the **Future Programme** del **British Film Institute** (United Kingdom), **IDFA** (The Netherlands), **Metropolis TV** (The Netherlands) and **Mode Istanbul** (Turkey). We will use the 13th ZEMOS98 International Festival as an opportunity to meet and continue to improve this exciting project. The program is supported by Boeing.

ABOUT THE EUROPEAN CULTURAL FOUNDATION

The **European Cultural Foundation (EDF)** is an independent foundation based in the Netherlands, which has engaged in cultural work in Europe for almost 60 years. One of its main activities is to support artistic and cultural innovation programs so that they can be taken into account, and thus contribute to building a more democratic and united Europe.

WWW.EUROCULT.ORG

ZEMOS98 IS PART OF THE ECF
YOUTH & MEDIA NETWORK



ECF'S YOUTH & MEDIA PROGRAMME
IS SUPPORTED BY BOEING



THE YOUTH & MEDIA NETWORK CONSISTS OF



AUDIOVISUAL SOURCE CODE

Precisely one year ago, four independent audiovisual culture initiatives came together in a research project that was baptised: **EMBED, integrated audiovisual**. Today, this project has become a network for the exchange of ideas, and an online collective publication.

The word **EMBED** has become popular – and has been adopted by languages like Spanish – because it is the html code used to re-publish audiovisual content from online video platforms (**Youtube, Vimeo, Dailymotion, Blip.tv, etc.**) As such, “**EMBED**” represents the paradigm change in contemporary audiovisual distribution. Anybody can upload videos. Anybody can publish and distribute them. Anybody can comment on them. And anybody can remix them. The net is a gigantic audiovisual role game, and as users, we are the players.

So when we talk about integrated audiovisuales, we mean all of the multimedia work being produced as a result of the emergence and democratisation of the tools of the network society. **Videoblogs, webtv, webshows, viral videos, proam, DIY, flashmobs...** the concepts have multiplied in a few short years, and we are now facing a narrative-based and industrial redefinition of the whole audiovisual communication sector. It is what **Henry Jenkins** calls the proliferation of transmedia narratives.

But **EMBED** is not just a digital reference. As well as being a meeting place year-round, **EMBED** also materialises in the guise of different events and formats. One of these is **Audiovisual Source Code**.

If we focus on the cultural field, we see that everybody (young people, adults, creators, users, prosumers and simply viewers) has a **Source Code**. The source code is the fragments of our culture that make us think, act and even feel a particular way. So what about an **Audiovisual Source Code**? Given the number of images, films, music clips and hours of TV that we have consumed, we can all lay claim to having an **Audiovisual Source Code**.

Thanks to the fact that the Internet is the most amazing audiovisual archive ever dreamt of, we now see that exploring, finding and sharing our **Audiovisual Source Code** can be a new way of connecting concepts that we consider of key importance at the core of eternally-new media: archive, memory, media-biography, remix, education and media literacy.

This is the second year that we experiment with this format at the Festival. **Audiovisual Source Code** is not screenings, but it is not lectures either. It is a hybrid format, an interplay of audiovisual references, examples and quotes. A map of the audiovisual narratives that represent us. And this year, we have invited **Marta Peirano** (lapetiteclaudine.com) and **Jonathan McIntosh** (politicalremixvideo.com and RebelliousPixels.com) to come and share it with us.

WWW.EMBED.AT



AUDIOVISUAL INTEGRADO



FRIDAY APRIL 8 – 8 PM – CENTRO DE LAS ARTES DE SEVILLA
FREE ADMISSION, LIMITED CAPACITY

MARTA PEIRANO

«AUDIOVISUAL SOURCE CODE»

INTERNET / DIGITAL CULTURE / MEMORY / DECELERATION

Do you read fascinating articles that you instantly forget the details of? Do you zap from link to link and forget where or why you started? Do you lose interest after the third paragraph? Does your morning disappear into Facebook, Tuenti, Twitter, Flickr, eBay, Tumblr, Myspace and Youtube? Do you constantly check your email inbox? Do you eat at your computer? If you answer “yes” to three or more of these questions, you may have a problem.

Take Marta Peirano, for example: 15 years ago, she used to read Japanese, Icelandic and even Chilean novels; she knew the table of elements off by heart and could decline Latin verbs. Now she needs to use her fingers to count her change and can't even finish the classifieds. Against all expectations, the culprit is not alcohol, drugs or loose women; the culprit is the Internet.

Marta Peirano is a journalist who lives in Berlin. She is a member of the cultural collective **Elástico**, co-director of the **Copyfight** festival and author of the blog **La Petite Claudine**. In recent years, she has been chief of culture at the online newspaper **adn.es** and published two books: “El Rival de Prometeo”, an edited anthology on automata and artificial intelligence, and “Collaborative Futures,” on networked creative culture.

WWW.LEPETITCLAUDINE.COM

This presentation text uses sections of an article by Marta Peirano entitled: “What is the Internet doing to your Brain?”



SATURDAY APRIL 9 – 8 PM – CENTRO DE LAS ARTES DE SEVILLA FREE
ADMISSION, LIMITED CAPACITY

JONATHAN MCINTOSH

«AUDIOVISUAL SOURCE CODE»

POPULAR CULTURE / REMIX / MASS MEDIA

Imagine for a moment an encounter between **Sesame Street's Big Bird** and **two right-wing big shots**. Imagine that, with his apparent naivety, Big Bird puts both of them firmly in their place. This is the kind of mental scenario that **Jonathan McIntosh** situates us in: remixing popular culture in order to generate narratives that go against the tide. It's what he calls **Political Remix Video**, a research project (with a homonymous website) in which he trawls for videos that challenge the dominant message and sociocultural myths created by the mass media, transforming official discourses into low-cost versions of critical culture. All things popular are liable to be remixed: electoral spots, Hollywood films, MTV music videos, Disney cartoons, television ads, infomercials or reports, news items, etc. So its Audiovisual Source Code will probably be a remix of the remix culture. A journey through DIY creation processes, political criticism, subversion and shared authorship.

Jonathan McIntosh is a hacker of popular culture, an audiovisual remix artist and a promoter of fair use (the legal exception that allows the use of material for non-profit purposes in the USA): Jonathan is also a new media teacher who uses workshops to promote access to remixing as an edu-communication tool.

WWW.REBELLIOUSPIXELS.COM
WWW.POLITICALREMIXVIDEO.COM

An activity organised in collaboration with CCCBLAB and TRÀNSIT.



WEDNESDAY APRIL 6 – 6 PM – CENTRO DE LAS ARTES DE SEVILLA
FREE ADMISSION, LIMITED CAPACITY

«LES GLANEURS ET LA GLANEUSE»

THE GLEANERS AND I
A FILM BY AGNÈS VARDA

RECYCLING / APPROPRIATIONISM / CITY

We live in the society of waste, where a potato that measures less than four or more than seven centimetres is left out of the sales circuit, as is an apple slightly browned by the sun. Aesthetics, uniformity and the laws of marketing prevail. Nevertheless, in France, the law allows anybody to collect the leftovers once a harvest is over.

Halfway between a news report and a personal journey, “The Gleaners and I” tells the stories of people who live off what society casts away.

To watch this documentary again, and re-contextualise it ten years later, seems like an exercise in poetic justice in terms of the economic system that is now collapsing around us.

Agnès Varda is a filmmaker who was born in Brussels in 1928. She lives and works in Paris. She is considered to be the “grandmother of Nouvelle Vague” and one of the pioneers of feminist cinema.

—

DV CAM / stereo / French / 82’.

Produced by Ciné Tamaris.

Distributed in Spain by Sherlock Films.

Written and directed by: Agnès Varda, 2000.



THURSDAY APRIL 7 – 9.30 PM – CENTRO DE LAS ARTES DE SEVILLA
FREE ADMISSION, LIMITED CAPACITY

«AN ISLAND»

A FILM BY VINCENT MOON

MUSIC / EXPERIMENTATION / DOCUMENTARY

In August 2010, French filmmaker **Vincent Moon** and the music group **Efterklang** came together in an Island off the Danish coast. Their aim was to make a film. There were two rules: that it should be as long as an LP, and involve collaboration with the locals. After an intense four days, Efterklang collaborated with over 200 local musicians, kids, parents and grandparents, creating cover versions of their record "Magic Chairs" (4AD, Ruraket 2010).

The whole experience was filmed by Vincent Moon, who also carried out several film and music experiments with Efterklang as his co-players. The result is an exquisite documentary experiment that is, moreover, licensed under a **Creative Commons Attribution-Non-Commercial-Share Alike licence**, in line with the filmmaker's usual practice. The documentary also uses an unusual (and innovative) system of distribution that allows anybody to organise what the organisers call "public-private screenings," as long as admission is free and the venue holds more than five. Meanwhile, there are also "official screenings," organised by festivals or events that decide to pay fees to the authors of the documentary. This is the case with our festival, which, to date (February 20), has been the first to organise this kind of screening in Spain.

WWW.ANISLAND.CC

Stereo / 50'.

Produced by Rasmus Stolberg, Rumraket & Temporary Areas.

Images: Vincent Moon, 2011.

Sounds: Efterklang.



FRIDAY APRIL 8 – 5 PM – CENTRO DE LAS ARTES DE SEVILLA
FREE ADMISSION, LIMITED CAPACITY

«[PAISAJE DEL RETROPROGRESO / RETROPROGRESS LANDSCAPE]»

A FILM BY JOSE LUIS TIRADO

TERRITORY / PROGRESS / CAPITALISM / URBANISM

A documentary electroacoustic opera in which the set is the leading character, with a libretto that brings together quotes from critical thought in relation to the neoliberal policies that have contributed to shaping our deregulated society plunged into an endless spiral of production, consumption and accumulation. Images filmed in the Bay of Gibraltar.

Tireless documentary sculptor, multifaceted artist with a critical vision, curious and unprejudiced observer: **José Luis Tirado** has spent many years immersed in research-action-participation processes, producing works that are part of the ZEMOS98 imaginary, such as the short film "Daisies" (2000), "Parallel 36" (2004), "The League of the Forgotten Ones" (2006) and "Dónde hay patrón" (2007). With his ongoing commitment to the reality around him, we welcome him back to this year's festival with [paisaje del retroprogreso], once again accompanied by the musician **Fran MM Cabeza de Vaca**.

HD Video / 16:9 / colour / stereo / 37'.

Directed by: José Luis Tirado, 2010.

Original music: Fran M.M. Cabeza de Vaca.

Editing and post-production: Manuel P. Vargas.

Documentation: Javier Gil, Juan José Téllez, Mar Villaespesa.

Full credits of the film at FESTIVAL.ZEMOS98.ORG

FRIDAY APRIL 8 – 6 PM – CENTRO DE LAS ARTES DE SEVILLA FREE
ADMISSION, LIMITED CAPACITY

INVISIBLE HANDS WITH THEIR ELEGANT TIES

A VIDEO PROGRAM
CURATED BY **HAMACA**

CONSUMPTION / CAPITALISM / PROGRESS

In 1899 the economist **Thorstein Veblen** published the book "The Theory of the Leisure Class," in which he introduced the concept of "conspicuous consumption," that is, forms of consumption that don't have a productive or reproductive function but only serve to strengthen certain symbolic constellations and articulations of power. Certain consumer habits of the nouveaux rich that only transmit a very specific message: I am rich.

With the growth of the middle classes, big brands became more mainstream, and no worker could resist sporting some logotype on the front of his or her shirt or sweater, or reminding their neighbours of their social status by regaling them with detailed accounts of their last holidays. Meanwhile, **Kenneth Galbraith** was criticising the fact that the new "Opulent Society" was detrimental to social improvements and structural change, while others like **Edward Bernays** took advantage of the situation to invent a new occupation: public relations.

The **Don Drapers** of the world have taught us to sublimate our anxieties with technological gadgets of all types, and to overcome our insecurities by showing off expensive brands. Our fears have become addictions to designer goods, and our miseries disappear and are glorified by products generated by the cultural industries.

HAMACA is a non-profit videoart and electronic arts distributor, created as an initiative of the **AAVC** and directed by **Yproductions**. Its name – which means “hammock” – refers to the operating system that it wants to work under: a horizontal network connected at several points. Its objective is to make works on video available to a large number of individuals and institutions, and it is a pioneer in the distribution of works under **Creative Commons** licences in Spain.

THE ORIGINS OF MARKETING

-FEATHERWEIGHT WORK ON HEAVYWEIGHT ISSUES-

León Siminiani, 2010. 6’.

—

ALL RESISTANCE IS USELESS

Manuel Saiz, 2004. 03’20”.

—

MEET MY MEAT

María Cañas, 2007. 7’.

—

VISUAL PRODUCTIONS OF CONSUMER SOCIETY

Erreakzioa-reacción, 2000. 4’.

—

CANTO IV

Rogelio López Cuenca, 2005. 5’40”.

—

CYNICISM 2

Technologies To The People. 50”.

—

LLAMADME CLAUDIA

Venga Monjas. 27’51”.

—

EL FIN DEL MUNDO

Alberto González Vázquez, 2010. 3’31”.

WWW.HAMACAONLINE.NET



SATURDAY APRIL 9 – 6 PM – CENTRO DE LAS ARTES DE SEVILLA FREE
ADMISSION, LIMITED CAPACITY

«COPIAD MALDITOS»

A FILM BY STEPHANE M. GRUESO

FREE CULTURE / INTELLECTUAL PROPERTY / PUBLIC DOMAIN

Not long ago, an (anonymous) Twitter user asked: «What is the relationship between free software and the Economic Sustainability "Sinde" Law?». This question reveals one of the many myths embedded in public opinion, which tend to reduce and/or lead to a misunderstanding of the complex debate around intellectual property. As such, it is fundamental to create public, educational narratives in relation to this issue. This is the importance of this work, which will be premiered as part of **Making Satisfactory Progress**.

"Copyright, or the Right to Copy" is a documentary about intellectual property, copyright and the future of culture, produced by **Elegant Mob Films** and TVE. As a strategy for communal self-reflection, the documentary includes the process of trying to produce the film with a **Creative Commons** license rather than under traditional **copyright**.

Stéphane M. Grueso is a French-Spanish director, producer, cameraman and editor. In recent years he has written and directed numerous films, including the documentary **"Module 8"** on Modules of Respect in Spanish jails (co-produced with Odissea), and written and directed **"11-M When the World Took the Streets,"** a documentary co-produced by **laSexta** on the terrorist attacks in Madrid in 2004.

BLOGS.RTVE.ES/COPIADMALDITOS

WWW.ELEGANTMOB.NET

HDCAM / Stereo / Spanish / 58'.

Written, produced and directed by Stéphane M. Grueso.



FRIDAY APRIL 8 – 10 PM - TEATRO ALAMEDA - 5 €

LAS BUENAS NOCHES

IN CONCERT

CONCERT / POPULAR MUSIC / OPEN CULTURE

There are many possible approaches to reformulating the dynamics of music production, diffusion and legislation. An example would be a famous artist who gets tired of his royalties and wants to redirect his career by imitating one of several formulas for success: **Radiohead**, **Nacho Vegas** or **Arcade Fire**. Another approach, however, is based on the belief that the best form of defending culture is to share it. We feel more comfortable with this one, as you can imagine.

Las Buenas Noches is the type of group that does not see licensing its music under **Creative Commons** as a way to access a niche market, but instead actually makes, produces, and distributes their music with an open spirit.

Las Buenas Noches is a band from Seville formed in 2006 by a group of friends who have fun making music rooted in popular culture, reinterpreting sounds from different traditions – border folk, blues, copla, klezmer and chacarera – with a sound, visual style and subject matter that fluctuates between poetic-narrative and the evocative creation of soundscapes. Following the success of **"Aventuras Domésticas"** (2008), which they recorded and self-released, they now launch their second record: **"Un mal día lo tiene cualquiera"**.

WWW.LASBUENASNOCHES.COM

Rubén Alonso. Voice, ukelele, banjo, dobro.

Miguel Brieva. Venezuelan Cuatro, charango, percussion.

Daniel Cuberta. Drums.

Camilo Bosso. Double bass, xylophone.

Daniel Gómez. Spanish guitar, charango, toy piano.



SATURDAY APRIL 9 – 10 PM - TEATRO ALAMEDA - 5 €

HEXSTATIC

«TRAILER TRAX AV SET»

IN CONCERT

CONCERT / AUDIOVISUAL CONCERT / REMIX / VJ

Released in the late 90s, "Timber" is a remix that criticises the world's deforestation, a work that integrates sound and image into a single whole. It is impossible to say whether "Timber" is a music video or a song, but it is clear that, over time, it has become a consolidated audiovisual project with everything that entails. It also forms part of research into audio and video synchronisation based on technology not specifically designed for the purpose. "Timber," released as a single in 1998, is a project by Hexstatic and part of the audiovisual trilogy **Natural Rhythms**. Since its release, Hexstatic has become an international benchmark for understanding live audiovisual remix. Its projects, released by **Ninja Tune**, are always accompanied by spectacular visuals. They include: "Rewind" (2000), "Master View" (2004) and "When Robots Go Bad" (2007).

In a sense, Hexstatic closes the cycle of audiovisual artists who have passed through ZEMOS98 International Festival in previous years, and who are key players in the field of Live Cinema: **COLD CUT**, **Eclectic Method**, **Addictive TV**, **Light Surgeons** and **Exceeda**. Hexstatic's Robin Brunson will offer a live presentation of the latest project "Hexstatic present **Trailer Trax AV**," available on **Bandcamp** and **Vimeo** and released by **Lower Level Records** in 2010, which puts the spotlight back on the audiovisual scratching of self-created material and sampling that Hexstatic is famous for.

[MYSpace.COM/HEXSTATIC](https://myspace.com/hexstatic)

[Vimeo.COM/HEXSTATIC](https://vimeo.com/hexstatic)

[HEXSTATIC.BANDCAMP.COM](https://hexstatic.bandcamp.com)



BROTHERS AND SISTERS, WHAT ARE YOUR REAL DESIRES?

«Once upon a time, a city
attached to an exhibition,
proudly displayed
the advances of society»

Reincidentes, "The Great Swindle". Sevilla, 1992.

The image that illustrates the 13th ZEMOS98 International Festival is the result of a process of collective brainstorming, visual proposals and many hours spent on forums and **tumblr**. This collective desire to graphically illustrate our idea of "Making Satisfactory Progress" eventually led to the work crystallised by **Ricardo Barquín Molero** in a poster featuring tourists of their own reality.

«**The snapshot**». Families getting into debt so they can buy a pass to the Universal Exhibition, but happy to have their photo taken beside the blank smile of the colourful mascot. Millions of pesetas of public funds squandered on celebrations – when the need for commemorations was questionable – and on facilities and infrastructures that have now turned into ruins. Debt and speculation as a legacy for the host city. Citizens trapped by the mirage of a future that is already outdated, cheering on and applauding the descendants of updated versions of those responsible for the genocides five hundred years earlier.

«**The moment**». 1992, the start of the construction of the Seville-brand, steamrolling whoever stood in the way. This same city-showcase that now, twenty years on, coats itself with a fake new modernism in the form of skyscrapers and hideously monumental works created behind the backs of citizens, or in the face of direct and radical opposition.

«**The wish**». At ZEMOS98, among a bunch of **must-try-harders** and **making-satisfactory-progresses**, we continue to learn, and look towards our grandparents in order to explain our future. We remember the avant-gardes, the constructivists and anti-art, but above all we remember the harsh 1930s, the commitment to the "Alliance of Anti-Fascist Intellectuals for the Defence of Culture," **John Heartfield** using the full power of photomontage (both political and Dada) to denounce the the rise of Nazism in Germany. Or the exiled republican **Josep Renau** – responsible for commissioning **Picasso** to create "**Guernica**" – when he used collage in the seventies to criticise the hypocrisy of the **American way of life**. We even remember when armed resistance groups – Such as **The Angry Brigade** in England or **M.I.L.** in Catalonia –, claimed responsibility for their actions with communiques full of visual anarchy, reinterpreted cartoons and situationist photomontages. And we look towards ourselves, twenty years ago, happy, fooled, tourists of our own reality.

«If you're not busy being born,
you're busy buying.
(...) In fashion, as in everything else,
capitalism can only go backwards
- they've nowhere to go – they're dead.
The future is ours.
Life is so boring that there is nothing to do
except spend all our wages on the latest skirt or shirt.
Brothers and sisters, what are your real desires?»

The Angry Brigade.

PROGRAM#13

ONLINE

Once again, the ZEMOS98 International Festival documentation team is doing all it can to make our resources spread as far as possible, so that you can enjoy the activities on our program through various channels:

FESTIVAL.ZEMOS98.ORG

We think that it is important to pay attention to communication, because it is also part of the festival program. Our team will be providing text, visual and audiovisual reports on everything that takes place: whether or not you come to the festival.... stay tuned to our web site!

GIRALDA2.TV

This year, Seville's second municipal TV channel becomes the Festival's official channel, with live online broadcasting of some of the programmed events.

TWITTER.COM/ZEMOS98

FACEBOOK.COM/ZEMOS98

UPCOMING ZEMOS98 WORKSHOPS

If you are interested in our lines of work, here is a schedule of workshops that will take place over the next few months:

RETURN TO THE FUTURE

Micro-remix workshop with ZEMOS98 and Trànsit Projectes in the context of the ICI program.

Madrid: April 11 - CAMON.

Barcelona: April 13 - CCCB.

Free admission.

More information: www.cccb.org/lab

INTRODUCTION TO CREATIVE-CULTURAL MANAGEMENT

Workshop at the ZEMOS98 offices (c/Bailén, 35 Seville).

Very limited places.

Registration 30 euros.

Monday May 16, afternoon.

More information: info@zemos98.org

THE FASCINATED SOCIETY. UN-READING, RE-READING AND RE-MAKING MEDIA IMAGES

Audiovisual remix workshop.

September.

In collaboration with the educational program,
Museo Reina Sofía.

More information: info@zemos98.org

DYNAMICS, GAMES AND FORMATS IN THE ORGANISATION AND PRODUCTION OF OPEN CULTURE EVENTS. INNOVATION IN CULTURAL MANAGEMENT

Summer course at the UNIA.
September.

More information: www.unia.es

In addition, as part of the **Youth & Media Program** in collaboration with the European Cultural Foundation:

MEDIALABORATORIO

A workshop for young people aged 15 to 21, who don't usually have access to media but have stories to tell.

Throughout the month of May.

More information: info@zemos98.org

TRANSMEDIA MEDIABIOGRAPHY

Workshop with young people at risk of social exclusion.

Throughout the month of May.

More information: info@zemos98.org

STAFF#13TH FESTIVAL

A FESTIVAL PRODUCED BY ZEMOS98 - GESTION
CREATIVO CULTURAL AND COMENZEMOS EMPEZEMOS
CULTURAL ASSOCIATION.

Sofía Coca. Programming, communication, press and Radioactivos.

Felipe G. Gil. Programming, screenings and audiovisual source code.

Pedro Jiménez. Programming, production and concerts.

Elena Cabrera. Radioactivos.

Rubén Díaz. Youth&Media program.

Jessica Romero. Production and protocol.

Benito Jiménez. Concerts, lighting and technical coordination.

Alberto García. Financial management.

Olga Beca. Press and publicity.

Juan Jiménez. Webmaster and audiovisual documentation.

Fernando de la Vega. Web design.

Berio Molina. Web programming.

Ricardo Barquín Molero. Image, graphic design and layout.

Guillermo Sánchez. Animation and audiovisual documentation.

Julio Albarrán. Photographic documentation.

Pablo Domínguez. Videoblog.

—

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Screenings consultants: HAMACA media & video art distribution from Spain.

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And to our families, the origin.

ZEMOS98 - GESTION CREATIVO CULTURAL IS A TEAM MADE UP OF:

Ricardo Barquín Molero

Sofía Coca

Fernando de la Vega

Rubén Díaz

Alberto García

Felipe G. Gil

Benito Jiménez

Juan Jiménez

Pedro Jiménez

MUCH MORE

FESTIVAL.ZEMOS98.ORG

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