



16TH

ZEMOS98

FESTIVAL

RE-
-MAPPING
EUROPE

APRIL 8-12

SEVILLE

2014

Europe.

What do you feel when you say its name?

Does it make you dream? Is it exciting?

Does it make you uncomfortable?

What images does it evoke?

Europe.

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THE IMAGERY ON EUROPE IS WEAVED BY HUNDREDS OF THOUSANDS OF IMAGES THAT ARE CONSTANTLY RENEWED BUT ALSO REPRODUCED REPETITIVELY IN A LOOP: short phrases, slogans, repetition devices that fill political propaganda, news networks, publicity and often cinema. A sticky web that gradually thickens till it forms a dense veil of images, conditioning what we see and how we look at things, taking control of our direct experience.

Thus, behind that veil imposed by dominant memories, Europe emerges as an endless collection of clichés that far from generating a condition of European citizenship, thrusts us towards a kind of Invernalía filled with deadly frontiers. As opposed to the Europe of agreements, summits, common currency and commercial opportunities, there's the Europe of "terrible tragedies", which reach our dining table at lunchtime, narrated as if they were inevitable natural catastrophes. Europe once was the dream of an open and inclusive society, but is now a fortress that lets people die in the frontier between Spain and Morocco, Italy and Tunisia, or between Libya and Greece.

Riding the inexorable progression of Capitalism, neoliberal policies jeopardise life and leave us alone with

our vulnerability. It is within this hostile domain where increasingly reinforced xenophobic and racist tendencies advance, often promoted by the same hypocritical entities that let thousands of people who were obliged to emigrate be bereft of their Fundamental Social Rights. Thus, as some ask themselves what to do with their plasticised European passports, others are obliged to support the European Union's economic system from a second or third category citizenship. Others. "The Others".

Most general information media explain the otherness as if it threatened to destroy some very important features that help define the alleged bearers of such "official identity". The identity of "our folk". "Us". In those same media, the term "immigrant" is used too often in dominant representation as a synonym of "assailant, invader, varmint, exiled person, terrorist, criminal, foreigner, stranger, non-citizen, worker in transit, illegal element..." Ignoring the fact that borders are limits that define artificial differences between some people and the rest. As if being a migrant were like a title or a stigma passed down through generations. WE'RE ALL CROSSED BY BORDERS, TRUE, BUT ONLY SOME ARE KILLED BY THEM.

Versus this situation, THE NEED APPEARS TO HACK THE VEIL, TO USE MELTING-POT REMIX AS A MEAN TO DECONSTRUCT THE DOMINANT SOCIAL IMAGERY; and thus unveil and expose social, institutional and media racism. The need to reveal the farce about migrants in media through paying attention to personal stories. To enhance the value of memories in movement and transformation which can displace the rigidity of media-based imagery.

The need to rebuild the meaning of Europe comes forth, starting from the acknowledgement of our shared vulnerability and interdependence inherent to our

condition as human beings. To value and promote liberating civic practices that outline new representations for migrants, and that may shape an inclusive concept of citizenry, capable of giving back a right to be heard to those who are excluded.

The need appears to banish the notion of multiculturalism as a kind of decaffeinated and middle-classed folklore. The need to narrate our identities as fragmentary, and, therefore, to acknowledge that they can only be complete taking otherness into account. The need to claim a right for migrants to stay and belong.

The need appears to banish the notion of multiculturalism as a kind of decaffeinated and middle-classed folklore. The need to narrate our identities as fragmentary, and, therefore, to acknowledge that they can only be complete taking otherness into account. The need to claim a right for migrants to stay and belong.

The need to re-write Europe. To remix Europe.
To Remap Europe.

16TH ZEMOS98 FESTIVAL - REMAPPING EUROPE

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Post-Scriptum

REMAPPING EUROPE is, apart from the title for the 16th Edition of ZEMOS98 Festival, a project coordinated by DOC NEXT NETWORK, to research and work on the concept and tool of remixing as a method to re-visualize, reconsider, and reinvent the dominant imagery about Europe.

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Only a certain amount of tickets for each activity will be made available for online booking, so there will always be tickets available at each venue, starting an hour before the scheduled start. As the tickets are free, you can book a maximum of two per person. And if you can't make it to any of the activities you have booked, please make sure you let us know by sending us an e-mail. We will always ask you to confirm bookings via e-mail.

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You cannot book in advance for the screenings (Seville Arts Centera) and Concerts at the La Cartuja Monastery (Saturday 12 April, from 1pm onwards), which are free until the venue is full.

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If you have any questions, please write to us
at info@zemos98.org

TUESDAY 8TH APRIL

+ Festival opening:

EUROVISIONS A NEW SHOW BY EUROPEAN SOUVENIRS

Free tickets previous booking / 8pm at Alameda Theatre.

WEDNESDAY 9TH APRIL

+ <HOME> REMIXING MEMORIES IN TRANSIT

From 10am to 2pm / Seville Arts Center.

+ AUDIOVISUAL SOURCE CODE BY ABU ALLI,

HACKING THE VEIL

Free tickets previous booking / 5.30pm at Central Theatre.

+ SCREENINGS: REMAPPING EUROPE ARCHIVE + LIBROS DE TEXTO + EL ESPECTÁCULO

Free entrance until complete capacity /
8pm at Seville Arts Center.

+ PERFORMANCE: ACUCHILLAD+S BY MIGUEL BENILLOCH

Free tickets previous booking /
9.30pm at Seville Arts Center.

THURSDAY 10TH APRIL

+ <HOME> REMIXING MEMORIES IN TRANSIT

from 10am to 2 pm at Seville Arts Center

+ AUDIOVISUAL SOURCE CODE BY AYŞE AKALIN,
THE DOMESTIC IS POLITICAL

Free tickets previous booking /
5.30pm at Central Theatre

+ SCREENINGS: REMAPPING EUROPE ARCHIVE + THE
INNER MEMORY

Free entrance until complete capacity /
8pm at Seville Arts Center.

+ CONCERT: ZOË IRVINE PRESENTS MAGNETIC MIGRATION
MUSIC

Free tickets previous booking /
9.30pm at Seville Arts Center.

FRIDAY 11TH APRIL

+ <HOME> REMIXING MEMORIES IN TRANSIT
From 10am to 2pm at Seville Arts Center.

+ AUDIOVISUAL SOURCE CODE BY MAMADOU KHERABA DRAME
& CARLOS DELCLÓS, AUTONOMOUS IMAGERIES

Free tickets previous booking /
5.30pm at Central Theatre.

+ SCREENINGS: REMAPPING EUROPE ARCHIVE + ENTREMONS

Free entrance until complete capacity /
8pm at Seville Arts Center.

+ CONCERTS: B-FLECHA + DJ NIGGA FOX

Free tickets previous booking /
10.30pm at Duque Theatre - Sala La Imperdible.

SATURDAY 12TH APRIL

+ MUSIC ON THE MEADOW

Free entrance. From 2 to 8pm /
La Cartuja Monastery.

- Tercer Hombre - 4.30pm

- Frankie Pizá - 5pm

- Antropoloops - 7pm

A. Seville Arts Center

18 Torneo St. - Next to La Barqueta Bridge.

All activities will be of free access until full capacity is reached. For the performance by Miguel Benlloch and the concert by Zöe Irvine, you can book your free ticket online. The onscreen showings are of free access until full capacity is reached. Being the home venue for the festival, apart from the activities that appear on the schedule of events, you can also find here the shop and the information point.

B. Alameda Theatre

11 Crédito St. - Next to Alameda de Hércules.

This venue will host the inauguration act with Eurovisions. Book your free ticket online.

C. Central Theatre

6 José de Gálvez St. Isla de la Cartuja. 41092

The Audiovisual Source Codes are the public activities of the <Home> Encounter. You can book your free ticket online.

D. Duque Theatre - Sala La imperdible

Duque de la Victoria Square.

The concerts by B-Flecha y Javier Estrada DJ are free. You can book your free tickets online.

E. La Cartuja Monastery

2 Américo Vespucio Avenue, Isla de la Cartuja. Access through Puerta de Tierra. Nearby parking space available.

The Saturday Encounter will take place on the Lawn in the Gardens of the Centro Andaluz de Arte Contemporáneo (Andalusian Modern Art Center) with free access.

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THE ENCOUNTER
OF REMAPPING EUROPE,
"HOME, REMIXING MEMORIES
IN TRANSIT"

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April 9, 10, 11 / 10am / Seville Arts Centre

We are living in a world where different types of borders are co-existing. Digital culture is part of the hope for a world without boundaries. However, people lack the right to move freely through different countries, thus the difference between migrants and non-migrants is created.

HOME, REMIXING MEMORIES IN TRANSIT is the final Encounter (an interdisciplinary seminar based on the methodologies of collective intelligence) of REMAPPING EUROPE. Remapping Europe is a two-year project organised by DOC NEXT NETWORK and ECF with EU CULTURE PROGRAMME funding. Taking place across four European countries, it involves more than 50 multi-media creators, curators and educators, sharing migrant European, Asian, African and Latin American backgrounds. They are working to connect new dots on the map, challenge existing myths, deconstruct and remix prevailing imagery, and present alternative perspectives on Europe.

VIDADES

Global (Procter
Global
Sostenible

→ económico
→ ambiental
→ humano

HOME as a concept means different things. HOME as a place where hospitality works as a technology; hospitality as the capacity for empathy and as a host for ideas by others. HOME as a place where no one feels as the other, the stranger, the migrant, the different one, the foreigner. HOME as a place to represent the non visible in mainstream media. HOME as an open web code where we can define what page of our history we want to write. HOME as the place you come back to when the game is over in your video game.
HOME because "Home is wherever I'm with you".

The main axis of Home - Remixing memories in transit is the combination between mainstream memories and memories in transit. In the former, we have the hegemonic stories, power, colonialism, Europe as a fortress, migrants as problems, official history represented by the official archives. In the latter, we have the difference, the idea of hacking the powers, post-colonialism, mutual support networks, oral literature, invisible commons, the unknown story of personal archives. HOME encounter will have working sessions (with a previous subscription) and public sessions.

DAY ONE (APRIL 9): HACKING THE VEIL

The imagery on migrants is weaved by hundreds of thousands of images that are constantly renewed but also reproduced repetitively in a loop. A sticky web that gradually thickens till it forms a dense veil of images, conditioning what we see and how we look at things, taking control of our direct experience. This mainstream veil can be hacked and subverted by using the remix as a useful tool to enhance the value of personal memories that question the official and dominant memories.

Working session 10 to 14pm.

Public session: Audiovisual Source Code 17.30 to 19pm.

DAY TWO (APRIL 10TH): THE DOMESTIC ISSUE IS POLITICAL

Migrant women are usually who take care of domestic tasks. This means that migrant women are supporting the economic system of European countries. However, they suffer at the same time their condition as migrants and women.

Working session 10 to 14pm.

Public session: Audiovisual Source Code 17.30 to 19pm.

DAY THREE (APRIL 11): AUTONOMOUS IMAGERIES

As a consequence of the hacking of mainstream imagery and through the construction of new imageries: How can we tell stories that respect migrants' freedom and autonomy? How would these new independent imageries be?

Working session 10 to 14pm.

Public session: Audiovisual Source Code 17.30 to 19pm.

AUDIOVISUAL
SOURCE CODE

Our memories are part of a living archive, we are constantly producing and re-interpreting images, in fact we are built with images.

A source code is the combination of text which enables a computer to execute a software item. Sharing the source code is the basis of free software. The Audiovisual Source Code sets out from the point of applying this idea to culture, to realize that every cultural issue is produced through different voices in relation to the context where it's produced. The ASC tries to erase this idea of the artist as an inventor and the Copyright laws that are supported by this idea, as well as the business models produced by the cultural industries. This format lets us rethink culture as an infinite palimpsest, art as a game between different people from different eras, remixing as a cultural system where these processes take place.

The Audiovisual Source Code as a space to play and experiment, as a hybrid frame between a lecture and a screening, and many more things.

The Audiovisual Source Code format is distributed through a Creative Commons BY-SA license and appears from the core of EMBED integrated audiovisual, a community that reflects on the integrated audiovisual.



AUDIOVISUAL CONTEMPORÁNEO.
CULTURA ABIERTA Y OTROS POTAJES



HACKING THE VEIL, AUDIOVISUAL SOURCE CODE BY ABU ALI

April 9 / Free tickets previous booking /
5.30pm at Central Theatre

The realities produced by the mainstream media interfere with our direct experience, creating hegemonic discourses that are difficult to tear down. How can we begin? 'Hacking' the veil of imposed images is a crucial challenge if we are to generate a model of inclusive citizenship and to demolish the monuments of neoliberalism, revealing the shadows that they cast.

ABU ALI (TONI SERRA) studied History of Art and Philosophy at the Universidad de Barcelona, video edition and aesthetics at the Film & Video Art in New York, and Communication Analysis at CUNY Brooklyn College. In 1989 he started working in video as a form of reflection and critique of contemporary culture, and also as a means of personal exploration. In 1992 he co-founded the OVNI archives where he still works doing research and programming events such as: "Post Sept 11th", "Resistances", "Colonial Dream, Autonomous Zones".



THE DOMESTIC IS POLITICAL,
AUDIOVISUAL SOURCE CODE
BY AYŞE AKALIN

April 10 / Free tickets previous booking /
5.30pm at Central Theatre

By exposing labour that has long been kept invisible, that is done in hidden spaces and allows money to change hands out of sight; by acknowledging people who are doubly discriminated against because they are women and because they are migrants; by recognising that the domestic is political, we spill a bottle of ink into the channels of invisibility that have allowed money to be construed as the universal measure of all things.

Ayşe Akalın is Assistant Professor of Sociology in the Dept. of Humanities and Social Sciences at Istanbul Technical University. She received her BA in Sociology and in Political Science and International Relations at Bogazici University. She did her PhD in Sociology at the City University of New York, Graduate Center. Her research concentrates on the irregular status of migrant domestic workers in Turkey and its rendering into available affective labor. Her fields of interest include migration and border studies, transnational feminist theory and sociology of the body.



AUTONOMOUS IMAGINARIES, AUDIOVISUAL SOURCE CODE BY MAMADOU KHERABA DRAME AND CARLOS DELCLÓS

April 11 / Free tickets previous booking /
5.30pm at Central Theatre

To generate autonomy by deconstructing the imaginaries imposed on us by the mass media. The case of Som300, a movement that grew out of the eviction of hundreds of African immigrants who had been living and working in an abandoned industrial warehouse in Barcelona's Poble Nou, is a good example of the media's unsuccessful attempts to destroy people's capacity to generate autonomous imaginaries. Images spill out of their pigeonholes and spread beyond the imposed labels, challenging media constructs through the idea of inhabiting spaces, of simply by becoming visible.

MAMADOU KHERABA DRAME is a Barcelona-based Senegalese linguist, and a prominent figure in Catalonia's pan-Africanist movement. He is the president of the Barcelona Pan-Africanist Association manager of the integral cooperative Cal Africa Moving, founder of the Lukum Taka arts association, and member of the Black Parliament of the Congress of Deputies.

www.som300.info

CARLOS DELCLÓS is a sociologist and lecturer at the Universitat Pompeu Fabra as well as an active participant in the 15-M Movement in Barcelona. His work focuses on migration, health inequalities, urban dislocations, urban conflict, economic organization in the home and in the workplace, and fertility. He is an editor at ROARMAG a contributor to Open Democracy and his work has appeared in media outlets such as Democracy Now!, Adbusters, ElDiario.es, Periódico Diagonal, Cadena SER amongst others.

www.twitter.com/carlosdelclos



EUROPEAN SOUVENIRS: €UROVISIONS

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April 8 / Free tickets previous booking /
8pm at Alameda Theatre

€urovisions is the second live cinema performance by this international collective of young artists from different European countries with creative media and music backgrounds. Produced in collaboration with Chris Allen and Tim Cowie of the Light Surgeons; coordinated by ZEMOS98 collective.

Does Europe make us dream? In the first instalment of European Souvenirs we raided film archives in different countries and sifted through these celluloid traces in order to revive memories that had been buried, forgotten, dulled by time.

€urovisions uses live cinema and expanded documentary techniques (multiscreen, live music, audiovisual actionism, sampling and cutups) to create a collective audiovisual performance. Drawing on the material generated in the Remapping Europe workshops, we've put together and remixed a mosaic of images, sounds, music and voices that is both fragile and forceful. Fragile because personal memories do not come together in a single story that describes what is happening, and forceful because those images and sounds, woven together, have led us to position ourselves.

www.europeansouvenirs.eu



PERFORMANCE:
ACUCHILLAD+S
BY MIGUEL BENLLOCH

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April 9

Free tickets previous booking

9.30pm at Seville Arts Center

Now that both multinationals and developed and emerging states are racing to monopolize land through the purchase or extremely long term leasing of millions of the most fertile hectares in Africa, Asia and Latin America, and now that the growing of agrofuels and energy production is enhanced within the context of a depletion forecast for some of the main energy sources; the displacement of local indigenous communities from those territories has become necessary. Many times, this is achieved through the use of violence: "people don't leave because there's violence, but violence is generated so they leave".

Texts from: Gema Fernández Rodríguez de Liévana et al., *¿Qué hacemos con las fronteras?* ("What shall we do with frontiers?") Akal 2013; and Naomi Klein, *The Shock Doctrine*. Penguin Press 2008.

ACUCHILLAD+S is an urgent action against the existence of the Melilla border fence and its reinforcement with blades to inflict a greater suffering to the emigrants who try to jump it. Most of them reach this wall after putting their own lives at risk by crossing the Sahara Desert, where they are victims of mafias and the harsh conditions of their journey.

miguelbenlloch54.wordpress.com



MEK 02 18:57



CAMLIYAYIRI

18:57

KENTSEL DÖNÜŞÜM BAŞLADI

33 İLDE AYNI ANDA YIKIM VAR

EN AZZİLLERİ TÖRENİN ARDINDAN DÖNÜŞÜMLERİ BAŞLADI

MEK 02 18:57



SCREENINGS

Free entrance until complete capacity /
April 9, 10, 11 / 8pm at Seville Arts Center

APRIL 9 / REMAPPING EUROPE

ZJEDNOCZENI W SZCZÊCECIU United in Happiness /
5:02 / Ewa Kalinowska / Poland 2013 / Spanish premiere

The speeches that accompanied Poland's accession to the European Union and the Schengen zone.

PORTMANTEAU 4:25 / Hande Zerkin / Turkey 201 /
Spanish premiere

While residential buildings are demolished, enticing ads for suitcases invite you to pack up and go on vacation.

OJCZYZNY Motherlands / 7:42 / Anahita Rezaei /
Poland 2013 / Spanish premiere

When you're little you can't tell the difference between Iran and Poland, it's all one big continuum.

MARGEN DE ERROR: LIBROS DE TEXTO

16:24 / Declinación Magnética / Spain 2013 / Premiere

The official accounts of Spain's colonial past and neo-colonial present, as explained in school textbooks that teach students about 'the discovery and colonisation of America'. How can these subjects be dealt with critically in the classroom?

EL ESPECTÁCULO Documentary / 31:05 / Erika Sánchez and Xavi Esteban / Spain 2012

A group of Sahrawi kids spend three months in Barcelona over the summer. La pyramide humaine is fixed in the filmmakers' minds as they film El Espectáculo. A Sahrawi friend living in exile, a group of kids from the desert, and a theatre play are the elements that make up an imperfect story.



APRIL 10 / REMAPPING EUROPE

NASYL GÖÇMEK ÝSTERSİNİZ? *How Would You Like to Migrate?* / 3:38 / Fatih Bilgin / Turkey 2013 / Spanish premiere

In hard economic times, governments in different places and at different times have implemented policies that encourage migration in one way or another. But what would an official ad promoting emigration look like?

FIRST STEPS *Sorry+Please* / 2:58 / Cedoux Kadima / England 2013 / Spanish premiere

When Cedoux first arrived in the UK, he only knew two English words: 'Sorry' and 'please'. How did he manage in those first few days?

DOWÓD *Proof* / 6:04 / Alicja Plachówna-Vasilevska / Poland 2013 / Spanish premiere

Does your husband put sugar in his tea? Which side of the bed does she sleep on? Alicja Plachówna had to answer these questions in the middle of the night, without hesitation.

NIGDZIE *Nowhere* / 6:06 / David Sypniewski / Poland 2013 / Spanish premiere

Migrating is like becoming a mother. Once a mother, always a mother. The same goes for migration. Once you have become a migrant, you will remain one forever.

MOBİL ÝÇ HUZUR *Mobile Inner Peace* / 5:33 / Ayşe Aybüke Samast / Turkey 2013 / Spanish premiere

What images come to mind when you think about calm and tranquility? Mobile Inner Peace looks at the scale of values that we use to construct identity.

LA MEMORIA INTERIOR *Inner Memory* / 32:00 / María Ruido / Spain 2002 / Documentary

An investigation into the construction of memory and the mechanisms by which history is produced, and a trip to Germany in late 2000 are at the heart of



this documentary. The filmmaker explores her family history in order to delve into the memory of migration, into how identity is constructed around gaps and the experiences of others.

APRIL 11 / REMAPPING EUROPE

GÖÇ HARITASÍ Map of Migration / 5:00 / Süleyman
Bahin / Turkey 2013 / Spanish premiere

A wooden suitcase bears witness to forgotten stories; the maps inside it embody the memories and feelings of one family's migrations.

OBCY? Stranger? / 8:57 / Kamil Rodzik and Magda
Radwańska / Poland 2013 / Spanish premiere

Seasonal workers and students from Ukraine go to Lublin, Poland, where people also smoke Ukrainian cigarettes smuggled in trains and cars. But what do Lublin locals think about Ukraine and Ukrainians? Are they from another planet?

ABU ALI RETROSPECTIVE: ENTREMUNDOS

Between Worlds / An audiovisual collage by the artist
/ Morocco 2014 / Abu Ali / Toni Serra

Toni Serra's films have explored the different meanings of trance and the realities of dreams. The gradual realisation that criticism should be a means by which to discover and shed light on other worlds has led him to consider and experiment with the relationship between video and visionary experience, between the inner world and the visions that move between worlds, spaces and times, between the real and the unreal, dreams and wakefulness, poetry and prophecy... in a journey that doesn't just cross boundaries, but also erases them.



ZOË IRVINE

MAGNETIC MIGRATION MUSIC

April 10 / Free tickets previous booking /
9.30pm at Seville Arts Center

Have you ever seen fragments of audio tape flapping in the wind? Snagged round a branch or lamp post? trailing down the road? Certainly it is far less common now than it was in 1998 when I first picked up a piece of tape, cleaned the clag off, spliced it into a cassette and listened to the revelatory sound of chewed and mangled 'tutti fruti'. I have collected, respooled, listened to and worked with tape fragments ever since.

This project has had many foci and iterations over the years, it has been a great tool for exploring landscape, community, migration, music and medium. There have been installations, radio programmes and live performances, CDs, artist books and an ever growing MP3 archive. In Sevilla, Magnetic Migration Music, will be presented in the form of live performance.

Zoë has worked with sound as her principal artistic medium since 1997. She has exhibited, broadcast and performed internationally. In 2004 she won a Creative Scotland Award to make the first edition of DIAL-A-DIVA, a 24 hour global telephonic singing event. Recent work includes "Dancing on the Stairs" a film about exile created for the first show of sound art in Cairo (2009) and Magnetic Migration Music (1997-2010) an on-going project collecting and working with fragments of cassette tape found in the environment. Zoë also works on installations, broadcasts, CD releases and performances as well as working as a sound designer for film and television and lecturing in sound art at Duncan of Jordanstone College of Art and Design in Dundee.

www.zoeirvine.net



CONCERTS: B-FLECHA + DJ NIGGA FOX

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April 11 / Free tickets previous booking /

10.30pm at Duque Theatre - Sala La Imperdible

B-FLECHA

10.30pm

beta, the eagerly awaited debut album by B-FLECHA, is, without a doubt, one of the best recent releases to come out of Spain. Its funky R&B and colourful synth pop gems will be the stars of the show that Galician singer Belén Vidal will give at ZEMOS98, accompanied by her analogue synthesisers and sunglasses from way beyond. An expert lover of funk from across the years, 1980s synth lines, R&B from yesterday and today and the most sophisticated dance music (with 2-step and house at the fore), B-Flecha kept a cool head after the runaway success of her excellent first two EPs, Ceja de Carnival and Qvasi Naves (both released on ARKESTRA, the label she runs with Mwëslee) and has come up with a mature, brilliantly finished work that can be read on many different levels and also boasts an impressive string of hits: "B33", "Mundo Bizarro", "A Marte", "Finisterrae"...

A small milestone in the history of Spanish pop that forges (or certainly ought to forge) new expressive paths and connects with a certain past sounds (1980s synth pop, Mecano) and new trends in Latin pop today (El Guincho, Javiera Mena).



DJ NIGGA FOX

11.30pm

With his O MEU ESTILO inaugural s12' release just last year, DJ Nigga Fox is part of Lisbon's PRINCIPE DISCOS crew who have been supporting an exciting scene of afro-portuguese dance music. Still in his early 20s, Rogério has already played in all sorts of the greater Lisbon clubs, while discreetly refining his own productions. On his debut 12" he presents parts of his unbelievably vast pallet. As the title implies, there's nothing quite like this, even in Lisbon's ever more productive and creative beat-based music. He's taken all sorts of lessons from local producers, as well as from the tracks coming in from Luanda, and has done his unnameable hybrid, informed by kuduro, afro-house, Angolan deep, tarraxinha, batida, and created some of the dopest, freshest music we've heard in years.

The music of Nigga Fox is a simultaneous mix of abstract, dark, mid tempo tribal techno that little by little begins to reveal its depth.

soundcloud.com/dj-nigga-fox-lx-monke



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MUSIC ON THE MEADOW

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April 12 / From 2 to 8pm /
La Cartuja Monastery /
Access from Puerta de Tierra

The 16TH ZEMOS98 FESTIVAL closing will coincide
with the 20th Anniversary of the creation of the
INTERNATIONAL UNIVERSITY OF ANDALUSIA UNIA.

Therefore, we've wanted to join the occasion by
celebrating a modest birthday party in the garden
of the Cartuja Monastery – by the way, under-
used by citizenry. There will be food and drink on
the grass, featuring African influenced musical
remixes.

Activities are open to the general public.



Supported by



Centro Andaluz de Arte Contemporáneo
CONSEJERÍA DE EDUCACIÓN, CULTURA Y DEPORTE



TERCER HOMBRE

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4:30pm

This Spanish-Moroccan rap group stands out for its protest message, revisiting the roots of rap essence, but mixed with modern and versatile rhythms gathering elements from both sides of the Mediterranean Sea.

MOHAMED ACHGAF, also known as Murasel, clearly sees his music as a form of liberation and conveyance of a sentiment imbued with street experiences. He knows immigration issues closely, and is deeply steeped in Moroccan, French and Spanish rap. The fact is that good rap has no prefixed language, but rather a lyricism through which it beautifully depicts reality. Musarel raps both in Arabic and Spanish, and even sometimes in French.

RAFAEL FONOLLÁ, a. k. a. Fono Scout, started out in rap by freestyling in parks, just like any other MC. He focused more deeply on writing during his period with the group MASACRE SCUAD. He released his first serious solo work in 2009, which was produced by BASTER and included international guest appearances like TEMPERAMENTO, conveying a thoroughly underground message.

Still harvesting recognition for their mixtape Invictus, awarded with the 10TH ANDALUSIAN PRIZE ON MIGRATIONS and widely successful in media as well as in social and cultural forums, Tercer Hombre have presented some of their demos online since 2008, and are presently preparing new material.



FRANKIE PIZÁ DJ

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5pm

Frankie Pizá will offer at ZEMOS98 a sonic trip through the latest rhythmic mutations of electronic music carrying African DNA. He will combine Kuduro, Zouk, Tarraxo, SA House or Changa Tuki with new street rooted styles from Angola or Portugal.

FRANKIE PIZÁ is the creator of a musical project called CONCEPTO RADIO, one of the archipelagos within music journalism in which you can linger for life.

www.frankiepiza.com



ANTROPOLOOPS

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7pm

With the sunset will come RUBÉN ALONSO (from Las Buenas Noches). This project is like a celebration. A celebration of the diversity of musical expressions in different cultures and historical moments. And a celebration of the amazing possibilities that the web offers as far as knowledge sharing and the collective construction of a common public domain.

in his website ANTROPOLOOPS said "I have always been fascinated by the presence of something close and familiar in distant and culturally alien music. I think this project responds in part to this fascination, or at least i see it as a way to work with it."

All songs are based on a fragment of a song (from old vinyl or weird editions around the world), to which other fragments are added following a set of minimal rules: the tone is not changed, all loops are in their original tones; only small time adjustments are made so that the original character of the song does not vary in excess; working with 8 tracks, there are a maximum of 8 loops playing together.

The songs are assembled in live using the Ableton Live 9 Standard, and Akai APC20 controller. This project would not be possible without the effort made by many collectors and music lovers to digitize, share and spread discontinued and old records on their blogs.

antropoloops.tumblr.com

SUPERHEROES
by Dulce Pinzón

www.dulcepinzon.com

This year, our image is formed by a series of photographs titled SUPERHEROES , by artist DULCE PINZÓN. In them we can see a group of migrants involved in tasks such as child care, package delivery, laundry cleaning, etc; but at the same time, dressed up as Superheroes. It's a simple yet very powerful idea: the migrant workers who carry out lowly types of labour are really the true superheroes. They usually work in precarious conditions, and they not only give support to our societies, but also help their families in their native countries sending them money. We think that act of subverting and taking over mainstream imagery embodied by Superheroes is very stimulating to illustrate REMAPPING EUROPE. Furthermore, it connects with the work developed at the workshop held between January and March last year, where four superheroes that would defend the migrants' social rights were created based on personal experiences told by the attendees. The only literary license we've allowed ourselves, with the author's permission, is to slightly modify the titles of the images in order to adapt the idea to Europe, as the original context for the series of images took place in New York, USA.

The texts from the original series and from each of its photographs can be found below.

After September 11, the notion of the hero began to rear its head in the public consciousness more and more frequently. The notion served a necessity in a time of national and global crisis to acknowledge those who showed extraordinary courage or determination in the face of danger, sometimes even sacrificing their lives in an attempt to save others. However, in the whirlwind of journalism surrounding these deservedly front-page disasters and emergencies, it is easy to take for granted the heroes who sacrifice immeasurable life and

labor in their day to day lives for the good of others, but do so in a somewhat less spectacular setting.

The Mexican immigrant worker in New York is a perfect example of the hero who has gone unnoticed. It is common for a Mexican worker in New York to work extraordinary hours in extreme conditions for very low wages which are saved at great cost and sacrifice and sent to families and communities in Mexico who rely on them to survive.

The Mexican economy has quietly become dependent on the money sent from workers in the US. Conversely, the US economy has quietly become dependent on the labor of Mexican immigrants. Along with the depth of their sacrifice, it is the quietness of this dependence which makes Mexican immigrant workers a subject of interest.

The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper.

This project consists of 20 color photographs of Mexican and Latino immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment, and is accompanied by a short text including the worker's name, their hometown, the number of years they have been working in New York, and the amount of money they send to their families each week.

CATWOMAN.

Minerva Valencia, from Puebla, works as a nanny
in New York.
She sends 400 dollars a week.

SPIDERMAN.

Bernabe Mendez, from the State of Guerrero, works as a professional window cleaner in New York. He sends 500 dollars a month.

WONDER WOMAN.

Maria Luisa Romero, from the State of Puebla,
works in a Laundromat in Brooklyn, New York.
She sends 150 dollars a week.

SUPERMAN.

Noe Reyes, from the State of Puebla, works as a delivery boy in Brooklyn, New York. He sends 500 dollars a week.

THE THING.

Luis Hernandez, from the State of Veracruz,
works in demolition in New York.
He sends 200 dollars a week.

[illegible]







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REMIXING EUROPE

migrants media representation imagery

----- REMIXING EUROPE -----

Remixing Europe is unveiling the imagery of migrants in European media. 4 Individual case studies of recent media incidents provide the starting points for an analysis of country-specific, cultural and historical contexts that influence public perception of migrants and migration. The publication includes a film catalogue and DVD.

How does the Polish media portray Ukrainian female immigrants? How does the media reflect the way internal migrants in Turkey are positioned within movements like the Gezi Protests? What are the challenges for an Ecuadorian woman fighting for social rights in Spain in an era of evictions and the housing crisis? How do notions of "Home" influence British debates around migration and race?

Remixing Europe is produced in the framework of REMAPPING EUROPE, A Remix Project Highlighting the Migrant's Perspective. This investigative and artistic project explores the tools and concepts of remixing media as a method to re-view, re-investigate and re-consider prevailing imageries of migrants in European societies.



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RADICAL DEMOCRACY

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Facing the dominant perception of society constituted round statistics, economic indicators and permanent institutional, economic and social crises, Radical Democracy as a project makes space for new ways to understand and perceive Europe from joint citizenry practices, from personal stories, from places traditionally excluded by communication media.

Radical Democracy is a video call that puts the focus on how the constructions of the individual within a collective approach produce new critical points of view, new and more luminous visions of Europe, spaces for a more worthy and healthy life.

challenge.docnextnetwork.org

These commissioned works will be screened on April 11 with Remapping Europe collection and Entremons by abu ali.

YO CREO

I Believe / 5' / Lucas Tello Pérez / Spain 2014 / Spanish premiere

F. Torres thinks things need to change, and he is the guy that the Spanish people need, so he is running for the European Elections.

TO YOU

2'50" / Akile Nazlı Kaya, Tomáš Doruška / Turkey 2014 / Spanish premiere

Nazlı moved to Czech Republic from Turkey to study film/animation and met Tomáš there. 'To You' is their audiovisual letter to their unborn child.



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CUSTOMISED VIDEOS

The first phase of the REMAPPING EUROPE Project consisted of audiovisual production workshops for young migrants and youth with migrant backgrounds. It was carried out during the spring of 2013, and the resulting collection of videos can be seen at the festival's space. This collection tries to depict different lifestyles related to marginal spaces, in difficult conditions for citizenship.

The Remapping Europe Workshops started from the idea of sharing experiences in the flesh, based on the conviction that personal stories displaced from media coverage are the ones which add up and produce new imageries that can generate collective and more responsible ways to understand life. The result is a sum of 48 videos in which the participants' stories, memories and prospects crystallize.

Understanding that these videos could be joined by others, that no possible substitution exists, that stories can only be expanded by more stories, is understanding that we're made of stories, of our own and those of others; therefore understanding that no differences exist between our own stories and other people's stories, because the only possibility is to establish ourselves as a collective, around new imageries that overthrow the dominant ones.





ZEMOS98.

We enjoy experimentation
of contents and formats.

We work with contemporary
culture.

We live with the net society.

We are a social economy
company.

TEAM

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Festival produced by ZEMOS98 Gestión Creativo Cultural, Comenzemos Empezemos Cultural Association and Doc Next Network.

Pedro Jiménez and Felipe G. Gil: General coordination.

Pedro Jiménez, Felipe G. Gil, Lucas Tello, Benito Jiménez, Sofía Coca and Nuria García Atienza: Contents team.

Gema Valencia: Communication.

Ángel Ceballos: Financial management.

Benito Jiménez: Technical direction.

Nuria García Atienza and Guillermo Sánchez: Production and guest coordination.

Pablo Navarro: Production and communication assistant.

Andrés Cabrera: Production assistant.

Ricardo Barquín Molero: Graphic design.

Apartamento: Web design.

Juan Jiménez Martínez: Web programming.

Lucas Tello: Documentation.

Óscar Clemente: Documentation.

José Luis Tirado: Documentation.

Julio Albarrán: Photography.

Nuria Rodríguez: Simultaneous translation.

Camilo Bosso Cox: Translation.

DOC NEXT NETWORK

Vivian Paulissen - Project Manager.

Menno Weijs - Project Officer.

Noel Goodwin, Matt Cuzner (London - BFI), Dorota Borodaj (Warsaw - Creative Initiatives "e"), Gokce Su Yogurtcuoglu (MODE Istanbul) and Felipe G. Gil (ZEMOS98): Hubs

Puck de Klerk:- Press & Communications.

ZEMOS98 is

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ZEMOS98 Gestión Creativo Cultural is a team formed by: Pedro Jiménez, Felipe G. Gil, Sofía Coca, Ángel Ceballos, Gema Valencia, Lucas Tello, Pablo Navarro, Guillermo Sánchez and Benito Jiménez. And a big network of partners and friends: Rubén Díaz, Ricardo Barquín Molero, Juan Jiménez, Julio Albarrán, Fernando de la Vega, Andrés Cabrera, Nuria García, etc.

THANKS

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We bit the dust in 2013. This is a strange sentence to start this acknowledgement section, but it's the most honest way to do it. It wasn't an easy year, and it doesn't seem like 2014 is going to be any better. Nevertheless, in this constant fight to keep alive (yes, what a fetish), we know we're not alone. Thank you to all the people, friends, family, collectives, artists and institutions who give us their support, and on which we rely. Thanks to the "Tide" movements for claiming what is ours: life and democracy. And thanks, please allow us, to Paula, Ada, Emma and Tomé, the best of ZEMOS98 remixes.

+ Organized by -----



**gestión
creativo.cultural**
ZEMOS98.ORG



Doc Next Network

capturing the views of young European media-makers

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