

ENGLISH DOSSIER

**dates**

19th to 25th March 2007.

organized by

colectivo ZEMOS98.org

produced by

Hapaxmedia

sponsors

Concertado con el Instituto de la Cultura y las Artes de Sevilla (ICAS) y cuenta con el apoyo del Instituto Andaluz de la Juventud (IAJ), la Universidad Internacional de Andalucía, la Consejería de Cultura de la Junta de Andalucía.

venues

Teatro Lope de Vega | Facultad de Comunicación de la Universidad de Sevilla | Universidad Internacional de Andalucía | Monasterio de San Clemente – caS - | Pabellón Hassan II – Fundación 3 Culturas – La Cartuja | Endanza -lugar de creación- | Teatro Alameda | Centro Andaluz de Arte Contemporáneo

CONTENTS

1. **ZEMOS98 9^a EDICIÓN – OUT OF CONTROL – FUERA DE CONTROL**
2. **TIMETABLE**
3. **SHORTFILM SCREENING**
4. **AUDIOVISUALS PERFORMANCES**
 1. Modified Toy Orchestra
 2. ALKU
 3. Janek Schaefer
 4. Pierre Bastien
 5. Arkestra Dj's + Input Select VJ
 6. COLDCUT presents Journeys by VJ
 7. ALEC EMPIRE & band
 8. Nettle
5. **EXHIBITION “PANEL DE CONTROL”**

1. ZEMOS98 9^a edición – FUERA DE CONTROL

The topic of the festival is “Out of Control”

The searching process started by the ZEMOS98 group does not forget the lines already seen in past editions about “Creation and collective intelligence” and “Beyond TV”; moreover, these subjects are streams of the same river, that of the critic reflection on Media.

The ZEMOS98 Festival has drawn a new line of investigation in its particular work of cultural management. We live in the society of media sham; reality has been downgraded to channel-hopping or oversized consumption of images. No more do we live surrounded by images, but they live inside us.

We want to reveal the myth, to unmask the rite, to demystify the media, to move the spectacular upside down with the strategies of critic thought, dropping equalization and celebrating the collective right to be out of control. It does not have to do with the old debate between philo and technophobe: we just want to turn off in order to have more light.

Is it possible a cultural critique of the controlled society? Avoiding to fall into aesthetic virtuosity, we think that we have something to tell from the audiovisual side. ZEMOS98 ninth edition will try to understand and propose that there is a possibility of being out of control, that we are able to cover security cameras with graffiti and to send e-mails about “poetry of the out-of-control”

2. TIMETABLE

Workshop + Performance 20th to 23th March, **SVEN - Surveillance Video Entertainment Network. Centro Andaluz de Arte Contemporáneo.**

Monday, 19th March 2007

TEATRO LOPE DE VEGA – 21 horas – INAUGURACIÓN. **Modified Toy Orchestra.** Concierto audiovisual. free entrance (with invitation)

Tuesday, 20th March 2007

MONASTERIO SAN CLEMENTE de 17h a 21h. free entrance

18:00 h. PARALELAS INVITADAS: **Who is the terrorist?** - Selección de OVNI
 19:00 h. ESTRENO: **Confabulación** de Valeriano López – (ESTRENO del III Premio Creación Audiovisual Andalucía – ZEMOS98 – RTVA). Presentación del director.
 19:30 h. PARALELAS INVITADAS: **Beautiful World** - selección de Maria Pallier. Presentación.

Wednesday, 21th March 2007

MONASTERIO SAN CLEMENTE de 11h a 14h y de 17h a 21h. free entrance

12:00 h. PARALELAS INVITADAS: **Who is the terrorist?** - Selección de OVNI
 13:00 h. PARALELAS INVITADAS: **Beautiful World** - selección de Maria Pallier
 17:00 h. PARALELAS INVITADAS: **Observador observado – Culture Jam** - selección de Maria Pallier
 18:00 h. OPEN ZEMOS. Charla : **Sponge Borders - Redefinición de unos espacios [fuera de control]** por Guido Cimadomo - Pilar Martínez Ponce.
 19:00 h. PARALELAS ZEMOS98: **Sección Verdad**
 20:00 h. PARALELAS ZEMOS98: **Sección Mentira**

CSOA Casas Viejas – EXPERIENCIAS SONORAS. - free entrance
 19 horas - Lecture + Audition: **Less-Lethal, Volumen 1** por ALKU.

ENDANZA – EXPERIENCIAS SONORAS. - 21 horas – free entrance

21h. A/V performance: **Pierre Bastien**
 22h. A/V performance: **Janek Schaefer**

Thursday, 22th March 2007

MONASTERIO SAN CLEMENTE de 11h a 14h y de 17h a 21h. free entrance

12:00 h. PARALELAS ZEMOS98: **Sección Verdad**
 13:00 h. PARALELAS ZEMOS98: **Sección Mentira**
 17:00 h. PARALELAS INVITADAS: **Líneas Marginales** - selección de Daria Pyrkina
 18:00 h. OPEN ZEMOS. Sesión a/v : **Spoweck + Caperuza Roja Live – Play-Code**
 19:00 h. PARALELAS INVITADAS: **Les Filmistes**

20:00 h. OPEN ZEMOS. Sesión a/v: **proyecto grindcore - NEGATIVO 02**

OBBIO SALA CULTURAL 23h. free entrance (with invitation) **Arkestra Soulsystema Dj's & Input Select VJ presentan URBganix**

Friday, 23th March 2007

MONASTERIO SAN CLEMENTE de 11h a 14h y de 17h a 21h. free entrance
 12:00 h. PARALELAS INVITADAS: **Lineas Marginales - selección de Daria Pyrkina**
 13:00 h. OPEN ZEMOS Charla : **La pobreza ha venido para quedarse - Santi Ochoa**
 17:00 h. PARALELAS INVITADAS: **Otra narr@tiva es posible** una selección de Possible Worlds
 18:00 h. OPEN ZEMOS Charla: **Kutxabeltza – Luis André**
 19:00 h. OPEN ZEMOS Sesión a/v: **El show de OAU!**

TEATRO ALAMEDA Entrada Libre hasta completar aforo. Imprescindible Recoger Invitación.

20:30 Proyección SECCIÓN OFICIAL 1 free entrance
 23:00 A/V Performance: **COLDCUT presents "Journeys by VJ"** free entrance (with invitation)

Saturday, 24th March 2007

MONASTERIO SAN CLEMENTE de 11h a 14h y de 17h a 21h. free entrance
 11:30 h. PARALELAS INVITADAS: **Les Filmistes**
 12:00 h. Presentación del Encuentro de Creadores Audiovisuales
 13:30 h. OPEN ZEMOS. Charla : **Blogs desde la prisión - Jorge Franganillo, Lola Burgos, Aída García, Cristina Tomàs**
 17:00 h. PARALELAS INVITADAS: **Observador observado y Desobediencias – Metrópolis TVE**
 18:00 h. OPEN ZEMOS. Charla: **Tecnologías de Control Social: El Sonido - Chiu Longina**
 19:00 h. OPEN ZEMOS. Charla: **Seguridad y privacidad, luces y sombras de la encrucijada electrónica - Jose F. Alcántara**
 20:00 h. OPEN ZEMOS. Performance: **Los cuerpos cuando caen hacen ruido - Alejandra Pombo Suárez**

TEATRO ALAMEDA Entrada Libre hasta completar aforo.

20:30 Proyección SECCIÓN OFICIAL 2 free entrance
 23:00 A/V Performance: **ALEC EMPIRE & Band** free entrance (with invitation)

Sunday, 25th March 2007

MONASTERIO SAN CLEMENTE de 11h a 14h. free entrance.
 11:00 h. PARALELAS INVITADAS: **Otra narr@tiva es posible una selección de Possible Worlds**
 12:00 h. OPEN ZEMOS Charla : **dvactivisme.org - Eduard Folch Florido**
 13:00 h. OPEN ZEMOS Charla: **ATARI COLD WAR. La Guerra Fría a través de los videojuegos – Flavio Escribano**

FUNDACIÓN TRES CULTURAS – Pabellón Hassan II. 19h. CLAUSURA.
Concierto Audiovisual: **Nettle** free entrance (with invitation)

ZEMOS98 SECOND WEEK

MONASTERIO SAN CLEMENTE, de 11 a 14 y de 17 a 19h. Domingos tarde y
Lunes cerrado. free entrance

Tuesday 27th March

19:00 - PARALELAS ZEMOS98: Sección Verdad

20:00 - PARALELAS ZEMOS98: Sección Mentira

Wednesday 28th March

19:00 - FESTIVALES ASOCIADOS: Cortometrajes del Festival de
Orleans. Francia

20:00 - FESTIVALES ASOCIADOS: Certamen Nacional INJUVE 2006

Thursday 29th March

18:00 - PARALELAS INVITADAS: Líneas Marginales - selección de Daria
Pyrkina

19:00 - PARALELAS INVITADAS: Otra narrativ@ es posible - un
programa de PossibleWorlds.org

20:00 - PARALELAS INVITADAS: Beautiful World - selección de Maria
Pallier

Friday 30th March

19:00 - PASE ESPECIAL: Antoni Muntadas - On Traslacion:
MIEDO/FEAR

19:30 - PASE ESPACIAL: Michael Klier - "Der Riese" (1983).

Saturday 31th March

19:00 - PASE ESPECIAL: Cómo ser Michael Haneke del colectivo
ZEMOS98. Confabulación de Valeriano López.

20:00 - **PREESTRENO: La Liga de los Olvidados de José Luis
Tirado.** ZAP Producciones con la colaboración de ZEMOS98.

3. SHORT FILM SCREENINGS

In the era of video blogs, Internet television, audiovisual newspapers, etc... what responsibility do we have, as a FESTIVAL that receives almost 700 submissions from 50 countries in response to our call for works?

Overabundance is not a theoretical novelty, and neither is audiovisual democratisation. We all produce images and nothing will stop us from continuing to do so now - unless a massively destructive meteorite hits planet earth. And even then we'll know what to do because we've seen it at the movies. But we believe that, at this point in the history of the media, it is important to insist on two values: programming/selection and contradictions.

OFFICIAL SECTION

The Official Section reveals our intentions in choosing the stories we think should feed the present. We are interested in works that offer alternatives in relation to narrative, that move between fiction and reality, that aren't shorts, or video clips, or animations, or video art... but all of these things at once (or none of them). Remember that the prizes (inclusion in an international DVD compilation) are also awarded by popular acclaim: look for your vote and fill it in.

Friday, 23th March – 20:30 h. - TEATRO ALAMEDA – Free Entrance

1. Under twilight – 5' – Jean Gabriel Périot - France

SINOPSIS: Beauty and/or destruction

2. DVD – 17' – Ciro Altabás – Spain - Madrid

SINOPSIS: This short film includes: a selection of scenes / trailer / outtakes / alternative end / cut scene / music video / featurette: "What is a freak?" / audio comment / selection of characters and a boy-meets-girl story.

3. Cirugía – 2'18 - Alberto González – Spain - Madrid

SINOPSIS: Don't care about that shudder

4. Si viene o no viene – 6'55 – BCNova! - Spain - Barcelona

SINOPSIS: "Si viene o no viene" merges ideas and research material resulting from B_top, an experimental study on mobile selling and flexibilized subjectivities. The video was filmed at Barcelona's Olympic Port both as documentation of an action on site and a fictitious "mise en scène": Mobile vendors and non-vendors play themselves, speak about different self-images and roles, strangely exposed waiting for something in the middle of an ongoing flow of Sunday passers-by. The work evolved from a concrete context and place: The "new" event-orientated Barcelona after the Olympic Games and the "Forum of the Cultures 2004" - converted into the centre of an immense image production, tourism and migration. Different off-voices cross each other, telling about their notions of "work" - work as a possible or tiresome way of self-management. They reflect on their daily rituals, how to sell or to organize themselves, or about the simple wish for something else to happen.

5. In good hands – 5'15 - Miguel C. Rodríguez Gómez – Spain – Palma de Mallorca

SINOPSIS: Paula knows her father will do everything he can to protect her. She is not wrong..

6. Ciudad Leve – 4'30 - Annamaria Anderloni + Ángel Tirado – UK + Spain London + Sevilla

SINOPSIS: Audio-visual reflection and experimentation about the contemporary city.

7. Abismo – 1' – Raúl Bajo – Spain - Madrid

SINOPSIS: Abysm. A bottomless gulf or pit; any unfathomable (or apparently unfathomable) cavity or chasm or void extending below (often used figuratively)

8. Future Memory: Desire – 2'14 – Scott Kidal - USA

SINOPSIS: Birds fly over a factory at dusk; a lone tree stands in the middle of a rippling lake; rain pours against garbage in a deserted alley. These "in-between" shots derive from Hollywood films. The images slip through cracks in our conscious memories, triggering a displaced familiarity. We have seen this before, but we don't know where.

9. When I wish upon a star – 2'22 - Mai Yamashita+Naoto Kobayashi - Japan

SINOPSIS: In this video, the artist prolonged a videotaped image of a real shooting star, whose duration is originally less than a second, into about two minutes in order to make it long enough for all of Yamashita's wishes upon the shooting star. For example: I wish to become a great artist... I wish to speak German fluently... I wish to produce masterpieces... Presenting this obviously childish act of tampering, they try to redraw the shape of human desires.

Saturday 24th March – 20:30 h. - TEATRO ALAMEDA – Free Entrance

1. Jauh Forever – 4'47' - Eduardo García-Villalón Jiménez – Spain - Sevilla

SINOPSIS: Music video of a song produced by Andreas Lutz with ARTELOJAZZ P.C. for the skateboard video's soundtrack JAUH FOREVER.

2. The market (Plac) – 9'32 - Ana Husman – Croacia

SINOPSIS: "The Market" is about buying groceries and preparing food for winter. It deals with the tendency of the buyers to buy domestic products, considering them thus better than those foreign and imported, no matter the method of their cultivation. "The Market" explores people's behavior during ordinary, everyday shopping on market places.

3. Escollera – 5'37 - Santiago Torres Muro – Spain – Madrid y Asturias

SINOPSIS: Two men and a woman give free rein to their sexual mind in a street.

4. **Beach – 4'55' – Guli Silberstein – Israel**
SINOPSIS: A personal account in the form of an out of tune TV broadcast; an accelerating stream of images, depicting a family on the beach in Tel Aviv, is juxtaposed with a video of a girl running frantically on a bombed beach in Gaza, only about 100 kilometers away. It's a reality where tranquility turns into horror in an instance, and where possibilities of the Real are repressed, raising perceptual, existential and moral questions.
5. **...And while we were on air – 2' - Allsopp & Weir – Reino Unido**
SINOPSIS: The video uses BBC news footage from the summer of 2005. The footage has been re-edited taking out everything apart from the newsreader's breath. The resultant video produces stuttered movement and exhaustive rhythms from edited pulses of newsreaders' breath, on the brink of speech. Events are announced as flashed headlines against a backdrop of whispering newsroom monitors.
6. **Blind Man's Alley – 7'25 - Tony Kelly – Reino Unido**
SINOPSIS: Five new players arrive at this year's secret location for the ninth annual game of Blind Man's Alley.
7. **En el cubo de mi madre (Granjeros espaciales) – 5' – Juan Domingo Ferris – España - Valencia**
SINOPSIS: As a post-romantic/industrial plot "En el cubo de mi madre" is about the social metamorphosis of the citizen and the successive changes that he feels during his life. The return to beginning, to the origin, to the mother, where death is showed as a link through the cube figure, coffin where finally all of us end, hoping at least arrive rounding the farthest way. Gestation, birth, future and its social meeting melt in a end/return as a repetitive curl, involved in erotic-emotiv sensations, promoting the familiar feeling of the process.
8. **Goodnight – 5' - Video arms idea - Italia**
SINOPSIS: 300 images per second... and goodnight
9. **The Wizard of Oz, part II – 2'46 – Paz Tornero - Barcelona**
SINOPSIS: It's a piece realized with one of the videos about the attacks to Irak in 2003, available in the Internet. These images were cut in the USA, and now they are showed with a famous american film's soundtrack, that it's about the perfect place where dreams come true. The promised land. The home. So, the images and the soundtrack sense take a new meaning.

4. AUDIOVISUAL PERFORMANCES

INAUGURATION ZEMOS98 9th edition

Teatro Lope de Vega – Monday, 19th March – 21:00 h.

Free entrance (with invitation)

MODIFIED TOY ORCHESTRA

<http://www.warmcircuit.com/>

Modified Toy Orchestra are a collection of abandoned and reconstructed Childrens electronic toys, conducted by a selection of musicians.

As a solo artist Brian Duffy has been performing, lecturing, and demonstrating the Modified Toy Orchestra and the philosophical implications of his experiments for six years.

This year sees a new incarnation of the orchestra. Wishing to expand the live potential of the orchestra, Brian has formed a six piece band to accompany him in the process of performing and writing. He is now joined by Laurence Hunt (Pram), Darren Joyce (Dreams of Tall Buildings), Mike Johnston (Plone, Mike in Mono), Michael Valentine West (Twiggy and the K-Mesons), and Chris Plant (Colour Burst). Together they have performed to packed houses and critical acclaim, for instance, at the 2006 Sonar festival in Barcelona and Supersonic festival in the UK. Previous performances have included the Royal Institute, and supporting bands as diverse as Heaven 17 and Melt Banana. Live sets have also been transmitted on Resonance FM and BBC Radio 1.

REVIEWS

Rescuing electronic childrens toys from car boot sales and thrift shops, Duffy chops and channels the wiring inside to produce a marvellous range of strange new sounds. Under his influence, SpeaknSpell and TouchnTell are transformed into Delphic oracles, offering impassive mythic revelations on the catchy Fantastic Little Blue World and the gnomonic pop insistence of This is the Monkey. Where is my Sock turns the act of getting dressed into an existential enquiry. *The Wire*

This music is a wonderfully forward-moving electronic soundscape that gobbles up beats and squeaks without regard for their actual source. Very pleasurable stuff. *The Wire*

Brian Duffy is a national treasure. *Mute*

Another angle that makes SONAR a yearly addiction for some is the surprise factor. Even if you manage to map out a schedule you continue to wind up hearing something utterly unexpected that blows your mind. This year the winners of the What the f*ck is this but I love it award goes to the British tech-nerd ensemble known as the Modified Toy Orchestra. I never in my life thought I would hear a Kraftwerk cover performed on rewired dolls and altered plastic toy guitars. An unexpected treat that has made me a massive fan. *livesets.com*

The Modified Toy Orchestra are converting plenty of people to their skewed vision. Texas Instruments' Speak and Spell machines sound like proclamations from the Great Horned One himself. And various people bully kiddys Fisher

Price toys into making the kind of noises that would cause most pre-teens to burst into tears. But this is no avant noise irritation. Duffy and co find beauty, terror and melody where, by rights, they should just sound like the prelude to your dad yelling 'Keep it down you noisy bastards!' *playlouder.com*

Effortlessly enjoyable. Birmingham's Modified Toy Orchestra is something of a local legend, producing strangely beautiful electronica from discarded playthings. Brian Duffy walks a fine line between genius and madman. Like a nine volt Frankenstein. Just amazing. *Zero Tolerance*

I've seen Devo and Kraftwerk play live, and these guys blow them away! *Tony Wilson*

EXPERIENCIAS SONORAS - LECTURE

ALKU - 'Less-Lethal, Volumen 1'

Wednesday, 21th March, 19:00 h.

Free Entrance. **CSOA Casas Viejas – C/ antonia saez -**

A compilation CD about sound-based nonlethal weaponry featuring tracks by Carlos Giffoni, Dave Phillips, Francisco López, Gæoudjiparl van den Dobbelsteen, Justice Yeldham, Lasse Marhaug, Mark Fell, Powerbooks for Peace, Torturing Nurse, Weasel Walter and Zbigniew Karkowski.

Keywords: *less-lethal, nonlethal, torture, warfare, noise, crowd control, psychoacoustics.*

LESS-LETHAL, vol. 1 is a sarcastic approach to the use of commercially available music in the military context (see Waco, Noriega, etc.) It includes a 16-page booklet with an essay by German researcher Paul Paulun about nonlethal force and its historical relationship with sound and music.

The foundations for this project were laid around 1999, with a long period of research into the equally blurry and fascinating fields of nonlethal weapons (also known as less-lethal weapons) and the behavioral sciences. Over the course of this time, we found that one of the most interesting aspects of this phenomenon – full of mythology and speculation – was the use of commercially available music in the context of armed conflict, torture and crowd control. Particularly the sheer lack of imagination on the part of military experts who resort to the use of pop music as a weapon, by playing it back for painfully long periods of time at very high volumes.

The direct relationship between sound and behavior has been documented outside the military over the centuries, from the musical treatment of mental patients in the Ottoman Empire to Muzak's stimulus progression theory. With this in mind, it was the PSYOP's complete lack of research which provided an excellent starting point for a challenging musical exercise. Eleven artists were invited to contribute a sound piece that could be used as a weapon in an armed conflict.

The resulting tracks approach the subject matter in radically different ways. Amplitude, duration and repetition may indeed constitute key elements of discomfort, but these tracks all go well beyond that. Exploring dynamics and frequency range, structure, latent content, or various aspects from the realm of psychoacoustics, these pieces pose a stimulating (and less lethal)

alternative to the average weaponized AOR.

<http://personal.ilimit.es/principio/>

EXPERIENCIAS SONORAS

PIERRE BASTIEN

Wednesday, 21th March, 21:00 h. Endanza C/ San Luis 40

Free Entrance.

Pierre Bastien (born Paris, 1953) post-graduated in eighteenth-century French literature at University Paris-Sorbonne. In 1977 he built his first musical machinery. For the next ten years he has been composing for dance companies and playing with Pascal Comelade. In the meantime he was constantly developing his mechanical orchestra. Since 1987 he concentrates on it through solo performances, sound installations, recordings and collaborations with such artists as Pierrick Sorin, Karel Doing, Jean Weinfeld, Robert Wyatt or Issey Miyake.

<http://www.pierrebastien.com>

The French composer and multi-instrumentalist Pierre Bastien played first in some collective bands (Operation Rhino, Nu Creative Methods, Effectifs de Profil), and with the Dominique Bagouet Dance Company.

Around 1986 he started participating in Pascal Comelade's Bel Canto Orquesta. At the same time he created - and literally built - his own orchestra called Mecanium : an ensemble of musical automatons constructed from meccano parts and activated by electro-motors, that are playing on acoustic instruments from all over the world.

" A composer's dream : a fail-safe orchestra at one's fingertips obeying ever so gently to his every command : a timeless sounding orchestra, both futuristic and slightly dada, conjuring ancient traditions in its surprisingly sensuous music. This is, in a nutshell what Pierre Bastien's "Mecanium" is all about, a daydream of sorts that he has successfully pursued since 1976. The musicians of his orchestra are machines. And the idea behind it is simple, efficient and poetic : to have traditional instruments (Chinese lute, Moroccan bendir, Javanese saron, koto, violin, sanza, etc.) played by a mechanical instrument made of meccano pieces and recycled turntable motors. These hybrid and self-playing sound sculptures perform a series of short pieces, charming and hypnotic. " (Michel F. Côté)

In the nineties the mechanical orchestra developed up to 80 elements. It took part in music festivals and art exhibitions in Norway (World Music Days'90), Australia (Tisea'92), Japan (Artec'95), Canada (Fimav'95, Sound Symposium'98), Poland (Warsaw Autumn'95), United States (Flea Festival'96)...

In the recent years, Pierre Bastien and his machines collaborated with video artist Pierrick Sorin, fashion designer Issey Miyake, dj Low, British singer and composer Robert Wyatt and the Trottola circus. The most recent compositions were released on Lowlands and Replex.

EXPERIENCIAS SONORAS**JANEK SCHAEFER****Wednesday, 21th March, 22:00 h****Endanza. C/ San Luis, 40.** Free Entrance

Sound Artist Janek Schaefer was born in England to Polish and Canadian parents in 1970. While studying architecture at the Royal College of Art [RCA annual prize], he recorded the fragmented noises of a sound activated dictaphone travelling overnight through the Post Office. That work, titled 'Recorded Delivery' [1995] was made for the 'Self Storage' exhibition [Time Out critics choice] with one time postman Brian Eno and Artangel. Since then the multiple aspects of sound became his focus, resulting in many releases, installations, soundtracks for exhibitions, and concerts using his self built/invented record players with electroacoustic collage. The 'Tri-phonic Turntable' [1997] is listed in the Guinness Book of Records as the 'World's Most Versatile Record Player'. He has performed, lectured and exhibited widely throughout Europe [Sonar, Tate Modern, ICA], USA/Canada, [The Walker, XI, Mutek, Princeton], Japan, and Australia [Sydney Opera House].

BIO | <http://www.audioh.com>**A/V Session****Arkestra Soulsystema Dj's & Input Select VJ *presentan URBganix*****OBPIO LA SALA CLUB, C/ Trastamara, 29 – Thursday, 22th March - 23:00 h.**

Free Entrance (with invitation)

- info: www.arkestra.net | www.duplostudio.com

Audiovisual Performance**COLDCUT present Journeys by VJ****TEATRO ALAMEDA c/ Crédito 11 – Friday, 23th March - 23 h.**

Free Entrance (with invitation)

Dancefloor hooligans and audiovisual originators Coldcut follow on from their Sound Mirrors world tour with the next installment, Journeys by VJ. Their seminal Journeys by DJ mix is rated as the best mix cd ever. This new gob-smacking live show takes the JDJ style of mixing they defined to another dimension in which What You See is What You Hear. 4 decks are used as the instruments to slice, cut, dice, layer, mash, process and chop a cast of 1000s -from BBoy breaks, hipster film references, cartoons, politicians, Coldcut Ninjatunes and Party classics - into the ultimate AudioVisual Mixxxdown. Call it ReTurntablism...the Return of Turntable tricknology supreme in the hands of the guys who started it for the UK and who this year celebrate 20 years at the cutting edge of electronic entertainment. This is a Journey...

BIO | www.coldcut.net**Audiovisual Performance****ALEC EMPIRE & band**

TEATRO ALAMEDA c/ Crédito 11 – Saturday, 24th March - 23h.
Free Entrance (with invitation)

Let's start with the facts: Alec Empire, in addition to being an outstanding musician who had made a unique contribution to the evolution of contemporary music, is also an exceptional record producer, remixer and DJ. In a time when overhyped bands are dying like flies barely one record into their careers, Alec travels his own path with a determination and a sonic vision rarely seen amongst today's musicians.

A few years ago he put the spotlight on his birthplace Berlin with his band Atari Teenage Riot, the revolutionary outfit like no other which made charged political statements and even started riots. While the media focussed on the slogans and the insane live shows, they sometimes forgot that Alec has worked with an astonishing variety of musicians.

From the likes of Bjork, Einsturzende Neubauten, Jon Spencer, Rammstein, Thurston Moore from Sonic Youth, Slayer and many many more... he toured with Nine Inch Nails, Rage Against The Machine, Beck, Moby, the list goes on like a Christmas present list.

He's ticked most boxes on the Achievement's List... toured the world, received a Kerrang Award, had his music in Blockbuster Hollywood films....

We can't cover his whole career on a sheet of paper; there are already people in the process of writing books about this guy. Please check the internet for discography etc. You'll find someone who was always looking forwards while everybody else in music seemed to do nothing but look backwards.

Alec Empire's new album is here. The only thing we can say is that whatever you have heard before or think to know about Alec, it's only a small section of his musical arc.

He has recruited his new band and it will tour for the rest of the year.

Alec: "You know for me it's all about that rush of energy... that's why I do it these days... that's the only thing left... I made so much money in my career, I'm at this point where I just want to do things I love or which at least sound passionate to me when they present themselves."

BIO | www.alecempire.com

Closing Festival

NETTLE
PABELLÓN HASSAN II – FUNDACIÓN TRES CULTURAS -
Sunday 25th March - 19:00 h.
Free Entrance (with invitation)

Nettle is a geography defying project developed by DJ /rupture, involving 4 musicians and a video artist. The group melds superficially disparate genres into textured music that creates a new sense of common-place. Nettle has evolved over the years, but the live shows have remained intimate, powerful and challenging. North African folksong, free improv, and classical Arabic composition meet digital experimentalism, grimey electronics, and

breakbeats. The band creates a powerful sonic space where the easy fusion of World Music clichés are abandoned for the intricate reality of border-crossing, conflict, and cohabitation.

The Barcelona-based project unites musicians from three continents: Moroccan violin virtuoso Abdel Hak, Scottish cellist Jenny Jones, and American producer Jace Clayton (aka Rupture). On special occasions they are joined by Morocco's Khalid Bennaji on vocals and guembri. New York visual artist Daniel Perlin works directly with Nettle, creating live cinema through realtime video projections. Using original material and cutting-edge software, Perlin has constructed a series of environments for each song, where the ideas and feelings produced by the audio both infect and effect the video, just as the video completes the visual space of the performance.

The WIRE Magazine described Nettle's potent multimedia mix as "fresh, disruptive. . . dedicated to the shifting street music of North Africa, southern Spain and the wider diaspora."

Nettle says: "Not everything can be translated."

BIO | <http://nttl.org>

Nettle has toured the U.K. and Europe with Nass El Ghiwane, one of Morocco's most important musical groups, often referred to as "The Rolling Stones of Africa". Nettle has shared the stage with artists such as Doudou Cissoko (Senegal), Autechre, and The Bug.

Nettle has released two albums, *Build A Fort, Set That On Fire* (2002, The Agriculture), and *Firecamp Stories: Nettle remixed* (2004, The Agriculture).

Their new album, *In The Heart of the Heart of the Country*, is scheduled to be released later this year.

5. EXHIBITION

**Monasterio de San Clemente – caS –
20th to 30th March. 11h a 14h y de 17h a 21h. Sunday evening &
Monday Closed.
C/ Torneo 18. Free Entrance**

CONTROL PANEL

critical interrupters of a society under close surveillance
(a Rodríguez Foundation project + ZEMOS98)

Introduction

- When talking about the theme of the surveillance of persons, there are the obvious places. The main starting point involves the panoptic idea (from Bentham to the revision of the concept by Foucault), applicable to the so-called disciplinary societies. Other lessons may be drawn from the "Taylorist" obsession for monitoring workers in the quest for controlled performance and yield and they even reach out to the imaginary, as it were, and become spectacle, as in George Orwell's novel which predicted a future world where everyone is under the perpetual gaze of Big Brother.

Nevertheless, it behoves us to take into account the qualitative change undergone by "expended surveillance" phenomena by means of the new technological possibilities the new setting of which is contemporary social context.

Thus, the spectacular outcome of the phenomenon, together with the prevailing "politics of fear" have hastened a whole series of normalisation, assimilation and even interiorisation of control in reality terms. Like a fine transparent varnish, flexible and sticky, this reality has coated those ideas of "liberation", "rebellion" or "escape" that used to journey incrustated, - longing to have a final outcome - in the above-quoted postulates (respectively, panoptic, Taylorism and the Orwellian world).

A corrosive varnish, capable of dissolving - demobilizing and deactivating - ways of autonomous creativity and of blocking cultural divergence. A varnish which acts by placing layer on layer of opacity over the perception of the political, social and institutional situation, pasting together the public and the private and dumbing down culture into a morass of banality and forgetfulness.

Deleuze points out that, "in order to better understand what is meant by crisis of the institutions, suffice to observe the progressive and wide-ranging installation of a new regime of domination".

And it is here that lies the change of paradigm. Will the fight against "the disciplines" or against the various manners of control found in enclosed places give way to new forms of resistance against the societies of control? Can we, through novel attitudes of divergence, sketch out new futures capable of analysing, subverting or fighting against the marvels of the new order?

In this respect, Michel de Certeau places subjectivity, as constructed by the powers that be, and surveillance (Foucault) as confronting the common man, protagonist of everyday life in which the keys to that constant resistance of the ordinary man against power can be found.

- The "control panel" we wish to set up through this project is aimed at

enabling access to a whole series of practices that have as a starting point an immediate context of control, but that contemplate this "claustropolis" in perspective - which Paul Virilio has talked about - in relation to global surveillance. The project aims to make sense of all this accumulation of everyday experiences that make up a whole series of micro-resistances that are capable of keeping defence mechanisms alert.

The critical interrupters that make up this console or control panel are attempting, by means of revealing the hidden, making visible the ways in which control transforms to power and vice-versa, clearly revealing this reversibility in which, slowly but surely, freedoms and as well as both sectarianism and gregarism are disappearing.

This control panel is only one of the possible ones, its design is not imposed upon by any "quality control" but its button pad is changeable, its commands being activated as a function of the response from participants, either individuals or groups, and its system open, enabling the implementation and improvement of its functions.

It is a control panel that is a shared one both in its construction and in its operation.

Lines of approach

In order to organise the construction of this panel, we will work by focusing basically on three approaches.

A. Disorientation.

In his "Technique and Time. Disorientation", Bernard Stiegler brings us face to face with a specific disorientation of a period subjected to the "industrialisation of memory", in which time devours space and in which, thereby, "the cardinal points" are absent.

Immersed in a multimedia over-exhibition, time and space being abolished in the terms that have been known to date, the coordinates of our situation in the digital world vary noticeably ...

In the analogical world we determine our destiny according to our interests, putting forward our own itinerary. However, the network of the digital world opens the main gate to disorientation, which leads where we would not have wished to go or where we would not have wished to appear.

Given these circumstances it would be a good idea to determine the course of our travel plan.

The consolidation of a certain body of knowledge is also a result of its production (the digital, beyond a storage method, is a means of production), so that drawing up digital mechanisms for disorientation as an end in itself, is inherent in hegemonic approaches in social, cultural, etc., spheres, a question which puts us in a new ambit of ideological control.

If lack of access is understood as exclusion, disorientation can be considered - by those in control - as the highest level of fidelity to the "system".

How can we confront disorientation induced by the expansive policies of the grand corporations?

In what way can work on the net that facilitates space for freedom and for criticism of the net itself be put forward today?

How can we increase the means that strengthen a well-informed and communicated global public without endangering cultural diversity?

Keywords: *Net and disorientation. Net and control. Net and margins. Hacker. Sabotage. Camouflage. Infiltration. Free software. Multinational corporation.*

B. Post video - surveillance

Video-surveillance cameras are already part of the urban scene. Their progressive implantation in the public space has provoked a certain amount of friction between civil liberties and "ideology and security".

The war against terrorism is just the putting into place of a global police state and the definitive implantation of a "society of control". Fear and panic are the great arguments of modern-day politics and, given this new setting, the power of the media is much more complex than the tele-surveillance described by Orwell.

Artistic practices have dealt with all these situations either as argument for critical reflection or aesthetically sublimating them in order to adapt them to the artistic institution's own control system. In this respect, there have been many exhibitions on the theme of surveillance which have gone through all this creative scene, but what is not involved here is to once again refer back to the visual juggling that provide the closed circuits or to the morbid curiosity before the telescopic gaze, but more to deal with their consequences and side-effects.

Because it is in the margins or in the interstices therein where art and social activism coincide; other types of focuses take place which, on the street, have uncovered and revealed the presence of the cameras, have used them to subvert their secretive nature to denounce their (in many cases) illegality and indiscriminate spying.

Other proposals of a more individual and reflective character maintain, from a stance of militancy within our visual media, a position of monitoring the surveillance systems.

"Permanent pancinema", "News overdosing", "Newtonian space" versus "Minksovskian" space" - there exists a whole series of gateways to this theme that would define video-surveillance almost as a video-graphic genre¹, and can now be seen as items within a new categorising and in which it is necessary to include new practices of audiovisual divergence.

What has opposition to systems of surveillance been like in the workplace, in the factories, in the cities, in the streets? Are people aware of its coercive nature of and of the subjection to this surveillance or do they accept it as something natural? In short, have there been insurrections against big brother's watchful eye? Is there any sense in the prisoners taking control of the central tower?

Keywords: *Video-control. Video-surveillance and public space. Video-surveillance and activism. Security firms. The society of control. Counter-surveillance. Anonymity. Privacy. Public space. Legality and mechanisms of vigilance.*

C. Subjectivity and control

Mass culture and advertising, either as growing ambits of influence in the public sphere or as products of an evolved form of control, project ideal

worlds which are the true utopia of capitalism. These idealised worlds or virtual paradises are sign worlds, without any concrete existence, capable of transmitting the idea that a totally stable subjectivity is possible, that it is never vulnerable, that it won't be destabilised and within which there is no anxiety or fragility (an idea of Paradise very close to the Hebreo-Christian idea2).

Members of the public, citizens transformed into consumers who are unceasingly subjected to these idealised worlds, are always in a situation of fragility because their map of differences (what I am, what I have, what I aspire to, and so on) enters into crisis.

In this way, this fragility is interpreted as feebleness, inferiority and, finally, exclusion (and auto-exclusion).

Without being aware of it and being controlled by anxiety being triggered, consumers participate with their subjective force, their desires and their anxiety as a fundamental force of work for the building of markets within the current state of advanced capitalism.

The new forms of control operate out of very sophisticated spheres; direct marketing, customer fidelity or bank services turned products are veritable items of seduction, bait which operate as a function of restlessness and instability and which provoke a sense of precariousness (Suely Rolnik talks of "luxury subjectivity" and "trash subjectivity").

There are forms of control released in all spheres of relations and which affect freedom of expression, sexual identity, individual rights; affecting the subjectivity and sensitivity of members of the public to the point of reducing their attitude and presence in the community to what Virilio has called "Democracy of emotion": "a synchronised and globalised group emotion the model of which might be post-political tele-evangelism".

Keywords: Subjectivity and surveillance. Control and gender. The politics of gender. Cognitariat. Power. Surveillance. Sex and Power. Collective creation and surveillance. Television. Democracy. Religion. Struggle. Resistance. Local context. Micropolitics. Micro-resistances.