

!!!Act [No.22]



APRIL / 2019

SPECIAL: !!!Sección A R T E

[INDEX]

- [04] [Conceptual Foundation/](#)
- [10] [Daily Projects/](#)
- [13] [Adonis Ferro/](#)
- [15] [Ali Eslami/](#)
- [19] [SONIC PLOTS](#)
 - Artists_N. Adriana Knouf - Fruta Bomba
 - Curated_Claudia Costa Pederson - Nestor Siré/
- [25] [ALBANIA IS NOT CUBA](#)
 - Artists_Donika Çina - Lek M. Gjeloši - Anri Sala
 - Curated_Amy Zion/
- [31] [Cheon Pyo Lee/](#)
- [35] [NETART LATINO DATABASE NET ART ANTHOLOGY](#)
 - Artists_Brian Mackern
 - Curated_Michael Connor - Aria Dean/
- [39] [Ed Pien/](#)
- [41] [Andrew Demirjian/](#)
- [43] [Franco Mattes & Eva Mattes/](#)
- [47] [Gaia Tedone/](#)
- [51] [Gethan&Myles/](#)
- [53] [Jan Robert Leegte/](#)
- [57] [Johannes Zits/](#)
- [59] [Lara Baladi/](#)
- [63] [Luis-Rodil Fernández/](#)
- [65] [Max de Esteban/](#)
- [67] [Mina Cheon/](#)
- [69] [Mitra Azar & Malthe Stavning Erslev/](#)
- [73] [Paul Soulellis/](#)
- [75] [Rachel Devorah/](#)
- [77] [Dale Small/](#)
- [79] [Sunwoo Hoon/](#)
- [83] [Dianett Quintana Solís & Yonlay Cabrera/](#)
- [85] [Yves Mettler/](#)
- [87] [Bram de Groot/](#)
- [89] [Fanzine SUPERVIVO Special Edition/](#)
- [92] [Sub-Matrix Intervention/](#)
- [93] [How to do it\[your own digital archive\]/](#)
- [95] [Weekly Package \[Paquete Semanal\]/](#)
- [98] [!!!Sección A R T E 2016-2019/](#)
- [100] [Contact/](#)

!!!Act [No. 22]

Off Line Curatorial Digital Project

National Curated Awards of Group Exhibitions 2019
Havana / Cuba

Curated by
Nestor Siré

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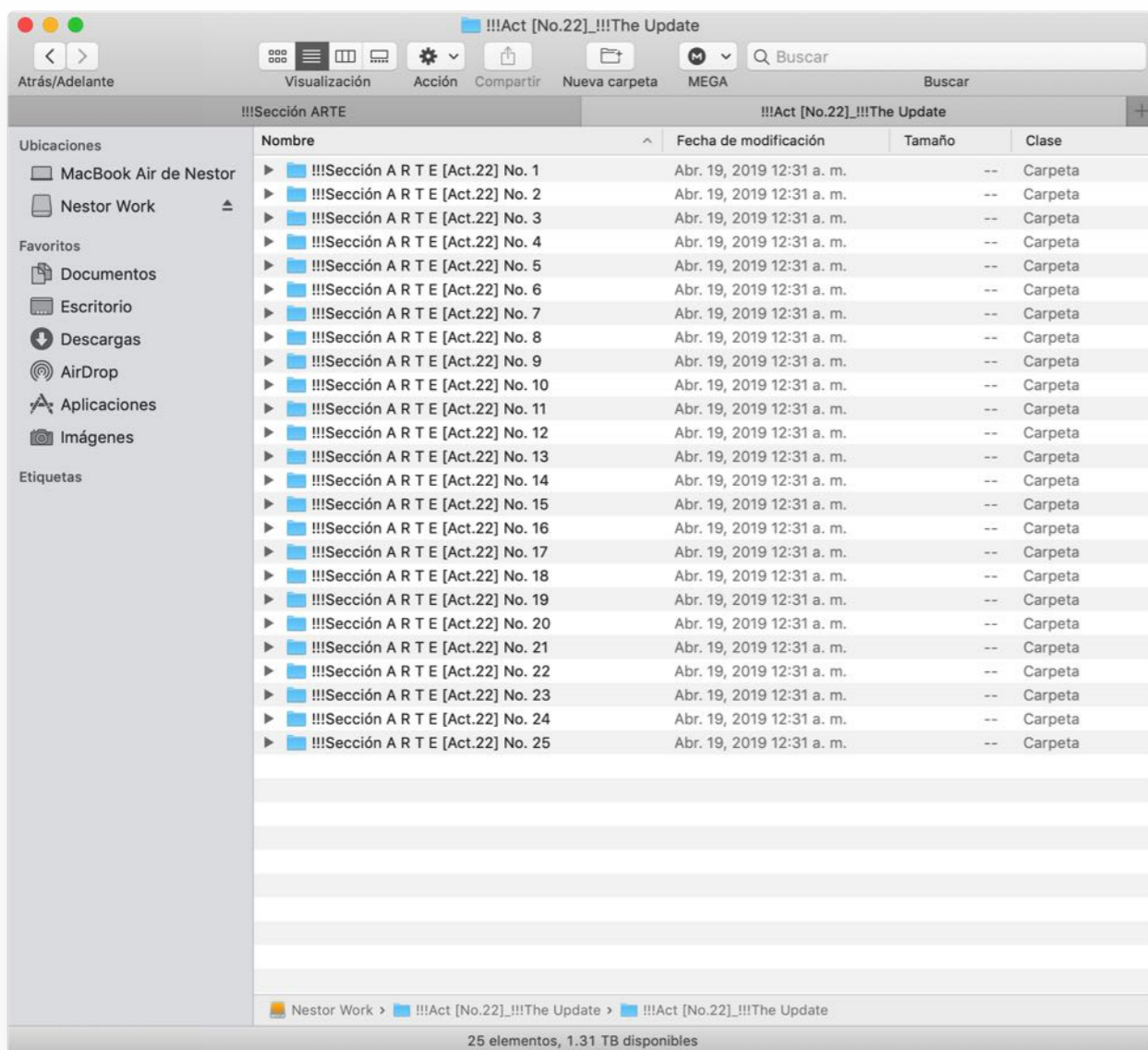
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!!!Act [No.22]_2019 Intervention in Sales Points of the *Paquete Semanal* in all Cuba

This research casts a deep glance at the informal ways for the circulation of information, digital piracy, alternative networks, the art-society relation, and the limits of net art and the new media-off line art, as well as their social interaction within the spaces of mass culture. *!!!Sección A R T E* is the result of several years of research and actions focused around one of the phenomena with the greatest scope emerged from precariousness and social creativeness within the alternative digital context in Cuba. The *Paquete Semanal* or *Weekly Package* is a means of informal circulation of digital materials focused on entertainment. It is also a physical digital archive with a capacity of up to one terabyte, distributed nationally through a weekly subscription service through a popular network organized on a person-to-person circulation of hard at a price equivalent to two dollars.

!!!Sección A R T E, active since 2015 in the *Paquete Semanal*, is one of the interventions developed for this phenomenon. This project repeats the concept of the *Package*: both are based on a directory of files without an Internet connection and are destined to be experienced off line, as a package of digital information. More subtle similarities are also detected, like the use of multiple windows and the digital aesthetics that go from the denomination of the archives to the architecture of directories through the use of files. It is not possible to activate links or hyperlinks with other contents, nor is it possible to have access to information published in previous months. In turn, it has no tools to determine, in quantitative terms, its impact and number of people it reaches. Nevertheless, the interaction with its audience is not totally unilateral as in the case of the *Package*, since it has an e-mail address through which its users request themes and materials that are included in future editions. *!!!Sección A R T E* is also ruled like the *Package*, abstaining from promoting pornography or political materials. Nevertheless, due to its nature of artistic archive, it pushes the limits of what is understood by pornography or politics.



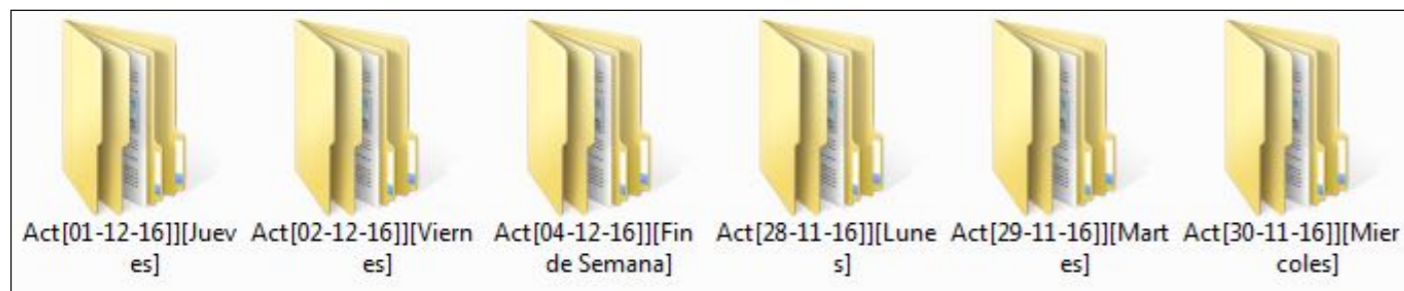
Folders structure of *!!!Sección A R T E*

News, invitations to art exhibitions, book launchings, projection of documentaries and calls are disseminated by *!!!Sección A R T E*, in addition to a virtual gallery, *la C A R P E T A =galería=*, a space designed to receive works of art created especially for exhibition in the context of the *Package*. Since 2015, artists, writers, designers, filmmakers, and curators, both Cuban and foreigners, have taken part in *la C A R P E T A =galería=*. In the elaboration of their works, these guests have taken into consideration the characteristics of the *Package*, its national scope, and even the technological media in which the *Package* audiences consume these works.

In the time of the Havana Biennial in April 2019 and for the first time ever, *!!!Sección A R T E* created a collective curatorial project called

!!!Act [No.22]. More than thirty artists participated with specially created artworks and three guest curators participated with micro projects of their own. The exhibition dynamics worked by sharing one artwork per day through *la C A R P E T A =galería=* in the *Paquete Semanal*, taking advantage of the recent evolution of the *Package* towards a folder structure that includes a daily update. The audience had two ways of accessing the works: through the regular sales points of the *Paquete Semanal*, where the daily update was supplied. Or accessing the works presented in *la C A R P E T A =galería=* each week through the regular informal subscription service to the *Package*. For practical reasons and only during this month, !!!Sección *A R T E* simplified its folder structure by focusing on the contributed artworks and an extra folder of materials related to the biennial events.

“Act” is the abbreviation used by the makers of the *Package* to denominate the Daily Update folder. The title of the exhibition !!!Act [No.22] refers to this practice widespread in all distribution centers. The code “[No.22]” is related to the cardinal enumeration of the folders for the !!!Sección *A R T E*. In addition, it adds exclamation symbols which are used in the *Package* as a strategy to highlight folders within its information architecture.¹

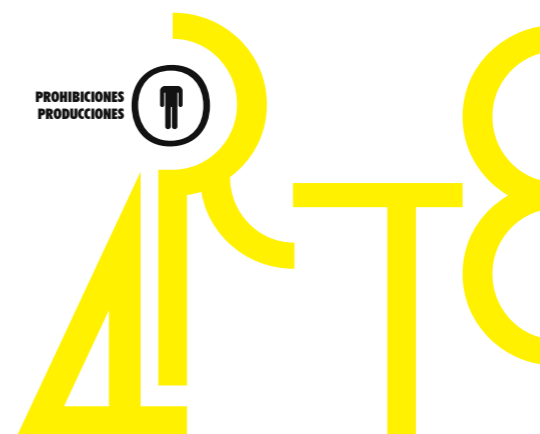


Example of daily update folders in the *Paquete Semanal*

This space has very specific limitations that result from the ways in which the *Paquete Semanal* is circulated and consumed. Said limitations have to do with the weight of the files that make up the work and also with the works' digital formats. Given the fact that the *Paquete Semanal* is a decentralized phenomenon with regard to its forms of distribution and reproduction, the users consume it through the most diverse media and digital devices. Therefore, the projects must assume this as a condition, and must plan the different adaptations for the reproduction of the work in order to reach a wider public. One of the most common strategies used in this curatorship was the creation of videos for works that require the interactivity of operational systems.² Also, Spanish subtitles are always essential whenever the work contains dialogues or texts in other languages.

1. When symbols characters include within the folder names digital operating systems organize it above numbers and letters in the display structure.

2. The PC users interacted with the works in their original condition, and the public that consumes the *Package* through USB on television experienced the work through videos that show their operation.



MESSAGE TO THE CONSUMER

The ART folder is designed for the artistic community and consumers of *El Paquete*.

It will be updated once a month.

All of the information is real.

The title could've been Paquetarte, but that's too corny.

The ART folder is 5 gigabytes in size.

A new artist will be presented every month.

We believe that this context needs the ART folder and that the ART folder needs this context.

We don't select artworks for the ART folder, we find artists as we go.

The artists can be Cuban or foreigners.

The artists are not to use ART folder for self-promotion.

The works will be interventions for both the ART folder and *El Paquete Semanal*.

It doesn't matter if you don't understand the work of the month, take a look at the documentaries.

The ART Folder is a kind of virtual gallery with no connection to the internet.

Works exhibited in the ART folder will be in the public domain.

Works exhibited in the ART folder are not for sale.

If you want the ART folder, either buy *El Paquete* or ask your neighbor for it.

The ART folder has no limits.

The ART folder is a multiple and is scalable.

The ART folder follows the rules of *El Paquete*.

Advertisements for openings are free in the ART folder.

Those who gather information for the ART folder do it for the love of art.

The ART folder believes that sharing and circulating information is an essential part of development.

The ART folder is not in favor of, nor against, piracy. Just the opposite.

Is the ART folder useful art or does it make art useful?

The ART folder exercises criticism and self-criticism.

The ART folder proposes a horizontal dialogue.

The ART folder didn't discover warm water, but it certainly helps warm water to flow faster and farther.

The ART folder, being young, believes in art.

The ART folder has a mailbox for COMPLAINTS and SUGGESTIONS.

Mail: prohibicionesprod@gmail.com

Aviso al consumidor (Consumer Notice) is the public Manifesto that uses a phrase bearing a very deeply-rooted meaning in the imagery of the Cuba of the Revolution. They are public posters or ads that offer information you must handle, such as timetables, duties and rights, etc. !!!Sección *A R T E* pretends that from the moment you open the space it will sound familiar, accessible, and that the word ART will not make you discard it when you cast a first glance at the main content of the *Paquete Semanal*.

In turn, *Aviso al consumidor* has the intention to change the unidirectional information flow of this medium. For that purpose, an e-mail address was created where you may send opinions on the materials and requests, which will be answered and returned in a file called *So LICITUDES* (Requests). This relation between the file and those who consume it enables the establishment of a horizontal dialogue with them and a deeper analysis of this medium in favor of the evolution of *!!!Sección A R T E*.

The selection of participating projects and artists has a direct conceptual relation to the way in which the *Paquete Semanal* operates. The *Package* creates its structure of materials according to what it can find and as a result of the team work. *!!!Sección A R T E* favored the creation of a contact network that grows organically and finds related projects. Once selected, they obtain the privilege of inviting other creators to participate and become part of this community. In order to be invited they must be artists with a career in digital art according to the project Manifesto. In the stage of conception and presentation, the artist has total freedom to choose what he wants to exhibit.

When distributing the artistic projects in the circulation space, these works will become public, meaning that they may be edited, modified, reconfigured and reproduced with an approximate receiver scope of ten million people along the entire Island.

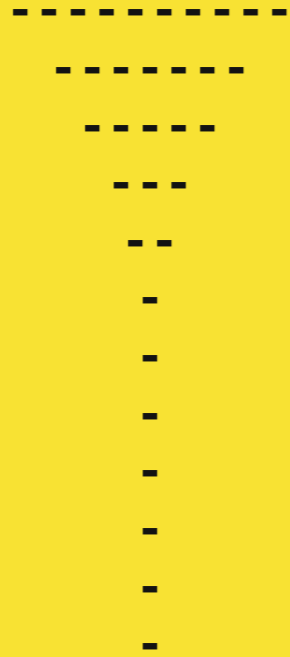


USB_CARD that contained the complete folder of *!!!Act [No.22]*



SDR, *!!!STRUCTURING Des-STRUCTURING ReSTRUCTURING*, Studio 458, Havana, Cuba [2019]

[Daily Projects]



**DES-CONCERT 13 . Noise inside
my mother's heart.....
--- [Adonis Ferro]**

→ File: No.01 // www.adonis-ferro.com //



One of these days I arrive without hurry and I kiss your cheek and I apologize and I do not regret anything.

DES-REAL DES-POETIC DES-CONTEMPORARY DES-SEXUAL DES-BREATHE
DES-COINCIDE DES-ART DES-PERFORMANCE DES-EXPENSIVE DES-CUBAN DES-PAINT
DES-BELIEVE DES-POLITICIAN DES-HEAR · DES-VARY DES-CULTURAL DES-HOME
DES-RUN DES-NATURAL DES-PORN DES-FUTURE DES-PAST DES-PRESENTED
DES-ARCHITECTURAL DES-SEW DES-CONCERT

DES-CONCERT 13 . Noise inside my mother's heart.

No one hears the sound inside the hypertrophied heart of my mother, a heart that beats with rushing pace. Her protruding ribs, pronounced by the growth of the organ that pumps her blood uncontrollably are not easily perceived.



False Mirror..... --- [Ali Eslami]

~ File: No.02 // www.allless.com //

If future humans (or post-humans) ever live in completely virtual worlds, what would their lives look like? The VR project False Mirror attempts to answer this by simply beginning to construct those worlds. False Mirror is a new and ongoing research project expanding floor after floor to create an infinite virtual city.

The result is a unique experience that uses speculative design to imagine possible futures. False Mirror is a vibrant and boundless virtual city that's continually growing and reshaping itself. This is no faithful representation of an existing place, but it's also not completely disconnected from our reality. It's an extension of our own world, in which the virtual sometimes turns out to be material after all.

This city is built to be used as a foundation for the practice-led research to imagine possible future lives through virtuality.



FALSE MIRROR

Speculation of a Virtual City



SONIC PLOTS

—

In Sonic Warfare, Sound, Affect, and the Ecology of Fear (2010), Steve Goodman notes that “between the politics of noise and the politics of silence”, is yet another way of listening, a “politics of frequency.” This tonality, which to some does not sound like politics, plays with “sonic processes and technologies of power” to “steer them elsewhere, exploiting unintended consequences of investments in control”. It seeks to create a vibrational nexus agentivizing transductions, or transformations of “deeply ingrained ambiances of fear or dread into other collective dispositions”.

As a collaborative project, *Sonic Plots* extends similar concerns to electronic music, environments, and gender identities in the U.S. and Cuba. The compositions for the project remix in part a previous collaboration between N. Adriana Knouf, Jenny Johnson, and Dianna Dabby, entitled “THE ALIEN (Dear Interlocutor)”, performed at the Houghton Chapel, at Wellesley College, on November 10, 2018. Broadly, the alien figure in these works references both the outside of aural encounters, because of the continued exclusion of queer and women’s voices in music, as well as queer imaginings about the possibilities of contact across barriers. *Sonic Plots* further permutates “The Alien” as a sample in Cuban feminist hip-pop.

Transported into Cuba, “The Alien” takes another title, *Sonic Plots*, but its focus remains constant: amplifying the ongoing dialogue between experimental music and gender positions that reject and challenge binary worldviews, while also highlighting the role of sound in creating alternative spaces welcoming of nonconforming + fearless rhythms, bodies, and movements in the world. *Sonic Plots* moves within the nexus oscillating between determinism and anticipation. Come, come, there will be dancing.

Claudia Costa Pederson

Sonic Plots.....
--- [N. Adriana Knouf & Fruta Bomba]
Curated by Claudia Costa Pederson & Nestor Siré/

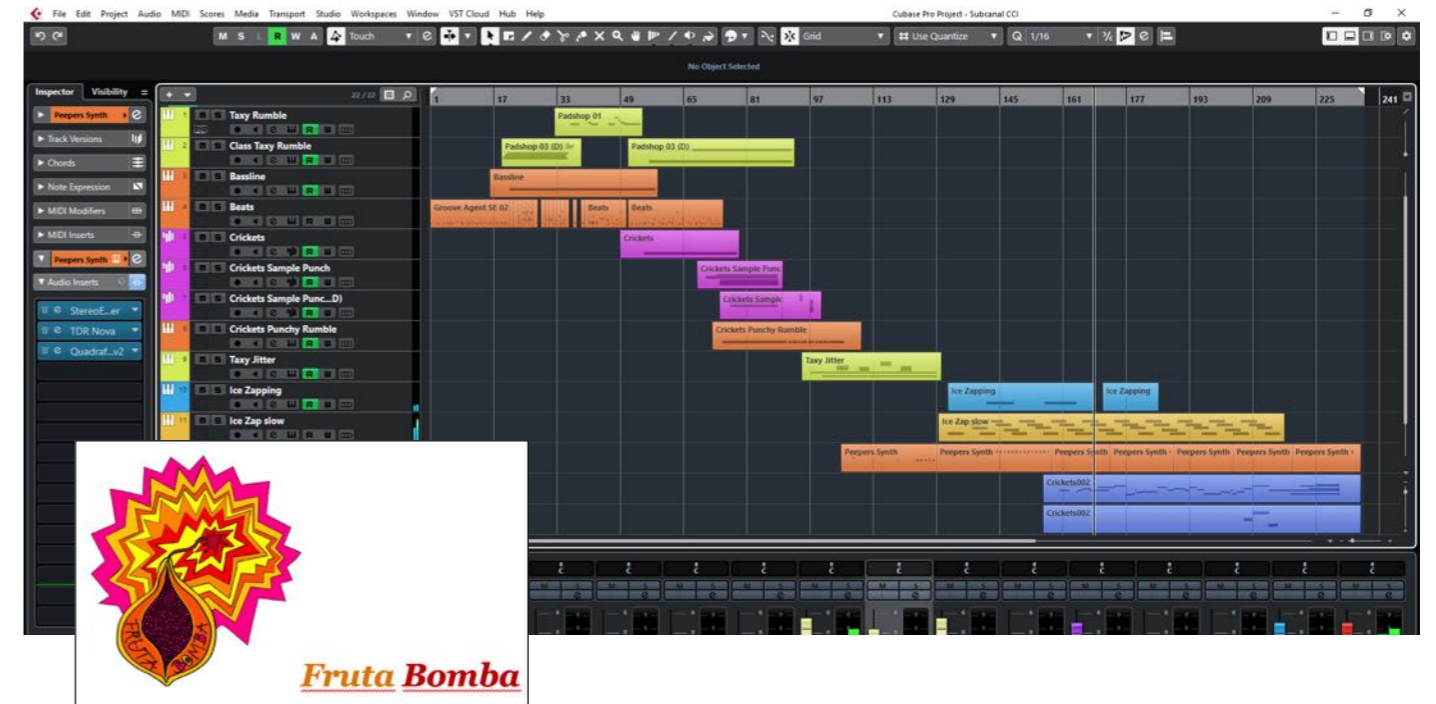


Sonic Plots has been conceived in a moment where there is a turning point in the relationship between Cuba and the United States, and sound has a central role in the discussion. The two countries began to get closer after years of tension in 2014 during the Obama administration, but policies have been partially rolled back under President Donald J. Trump. On top of this, in December of 2019 American diplomats that used to work at the embassy of the United States in Havana reported health issues associated with damages in the inner-ear. A preliminary investigation termed the phenomena as “sonic attacks”, a name that was soon all over the Internet. However, a team of NASA scientists and FBI investigators, in collaboration with the Cuban government, declared themselves incompetent to find the cause of the damages. This led to several hypotheses promoted by some of the most prestigious news media in the world. These hypotheses included plots that were closer to science fiction than to reality, from a supposedly orchestrated attack by Russian technicians using some unknown technology, to the damaging effect of the combination of Cuban architecture with a specific type of Caribbean cricket.

Although the Internet is today in Cuba a reality, its high cost and the lack of speed in the connection limit their functionality. Under these circumstances, a variety of alternatives have emerged that take advantage of human offline interaction to distribute digital information. Music has been one of the areas most influenced by these practices since it depends, both in terms of production and delivery, of a mass distribution that can offer the possibility of popularizing the songs.

Sonic Plots uses this context as a starting point developing from there a project where two different political and cultural contexts collaborate and examine their sonic imaginary. At the same time, *Sonic Plots* explores the informal infrastructure of production and distribution of musical works in Cuba.

Nestor Siré



Creation

Artist N. Adriana Knouf sent five sound art pieces. She created these pieces based on a personal aesthetic connected to her identification as a transgender woman, as well as her interest in sonic explorations, interferences, and the boundaries and limitations of communication technologies. The five pieces underwent post-production in collaboration with “*Fruta Bomba*”, a multidisciplinary and underground sound studio focused on feminist culture. Funded by the rapper Damarys Benavides and the trans-disciplinary writer Lizabel Mónica, *Fruta Bomba* used Cuban rhythms and other local sounds to remix Knouf’s pieces into a Demo.



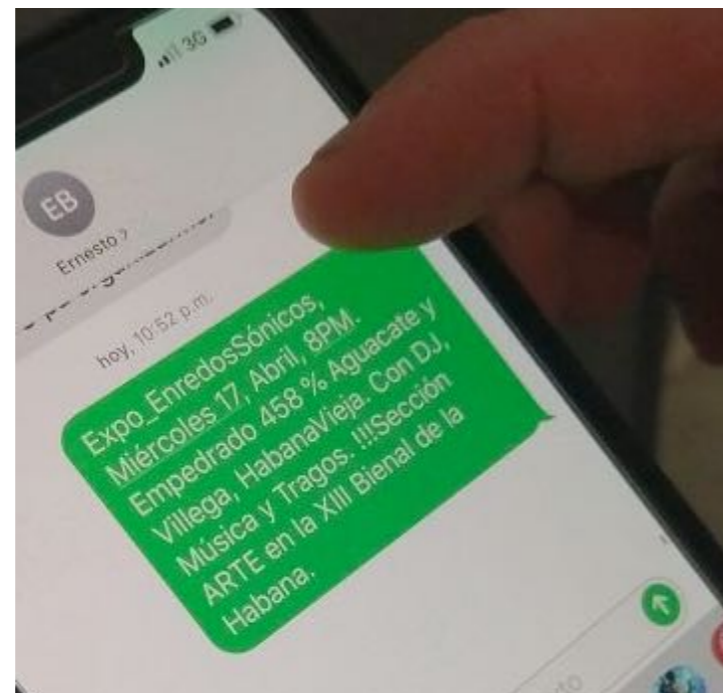
Production

A Demo is one of the most common formats used for the marketing of contemporary Cuban music. A Demo is crafted in home-based studios and distributed in the streets. *Sonic Plots* uses the format as a basis for sonic curation. The final output includes the production of 300 USBs and DVDs to distribute the Demo, conforming to the typical method of dissemination of popular music used by the underground music industry.

Distribution

We rented alternative channels for informal musical distribution, following the most common practices for the delivery of popular music produced at home-studios. For four weeks, taxis and bus drivers in Habana (both from private and public transportation services) agreed to include the demo in the music selection they use to play for their clients. We also hired the services of an alegal flyer distribution agency, with the arrangement that they would play the Demo out loud on their mobile device as they visited the Havana's urban areas. The Demo's inclusion in the *Paquete Semanal* along with the latest musical Cuban productions takes the distribution to the national level. An extra fee paid to the developers of the *Paquete* will feature the Demo in the top 10 of the most popular tracks of the week.

The display of *Sonic Plots* will finish in an underground club in Habana, where a DJ will include the Demo in her playlist.



Albania is not Cuba.....
--- [Donika Çina, Lek M. Gjeloşi,
Anri Sala] Curated by Amy Zion/

- File: No.04 //



Anri Sala. *Dammi i Colori* (2003) Single-channel video and stereo sound, 15 min 25 sec.

Albania is not Cuba is an exhibition of work by contemporary artists that reflects upon and processes the abrupt transformation of Albania's political regime following the end of Communism in 1990, the path to political pluralism and dream of democracy, and the subsequent confusion, corruption, and political and economic crises that came with the country's liberation.

Albania played an important role in the Sino-Soviet rift in the early 1960s, when its leader, Enver Hoxha (1908-1985) backed the Chinese over Moscow in two separate Soviet Summits in 1960. In 1961, Albania received a loan equivalent to 125 million dollars from the Chinese, who considered the country to be an important, geographically strategic, political ally.³ In a sense, Albania was China's Cuba.⁴ Paradoxically, "*Albania is not Cuba*", is a quotation by a Chinese Communist Party (CCP) politburo member addressing an Albanian ambassador in 1961; he meant to reassure Albania

3. See: Vickers, Miranda. *The Albanians*. London: IB Tauris, 1995. Pp. 185-189.

4. See: Lalaj, Ana, Christian F. Ostermann, and Ryan Gage. "'Albania Is Not Cuba: Sino-Albanian Summits and the Sino-Soviet Split.'" *Cold War International History Project Bulletin*, no. 16 (2007): 183.

that Beijing would support its Balkan ally from attack in contrast to Moscow's response to the *Bay of Pigs*.

In the 1970s, following Nixon's trip to China and the death of Mao, Albania's relationship with China began to dissolve along with the aid it was receiving. By the end of the decade Albania's self-imposed ideological and political isolation was so extreme, there is hardly any modern comparison.⁵ This included strict control of artists, and no access to art produced outside the country. In 1989, five years after Hoxha's death, the first signals of criticism of the regime began, and at the end of the same year, amnesty was granted to political prisoners. From there, the pace of reform accelerated rapidly. Pent up repression exploded in strikes and demonstrations. At the end of 1990, the regime legalized independent political parties and the first election was held the following spring.

The sudden shift from isolation to open borders, from one ideological system to another, came with great uncertainty and necessitated decades—up to the present—of coming to terms with this history. When did contemporary art as a global phenomenon begin is a topic of debate among critics and scholars. In Albania, it is possible to say that contemporary art begins very precisely from this period following 1990. Of the artists included in this exhibition, Anri Sala was educated under Communism but was an art student during the transition. Donika Çina and Lek M. Gjeloši were born just before the transition, and their projects in this exhibition reflect back upon the confusion of the 1990s, which they experienced as children.

List of Works

Anri Sala

Dammi i Colori, 2003

Courtesy of Marian Goodman Gallery; Galerie Chantal Crousel, Paris; Hauser & Wirth; Esther Schipper, Berlin; Galerie Rüdiger Schöttle, Munich.

Intervista (Finding the Words), 1998

Single-channel video and stereo sound, 26 min.

Courtesy of Ideal Audience International, Paris; Galerie Chantal Crousel, Paris; Esther Schipper, Berlin; Galerie Rüdiger Schöttle, Munich.



5. Vickers. Pp. 203.

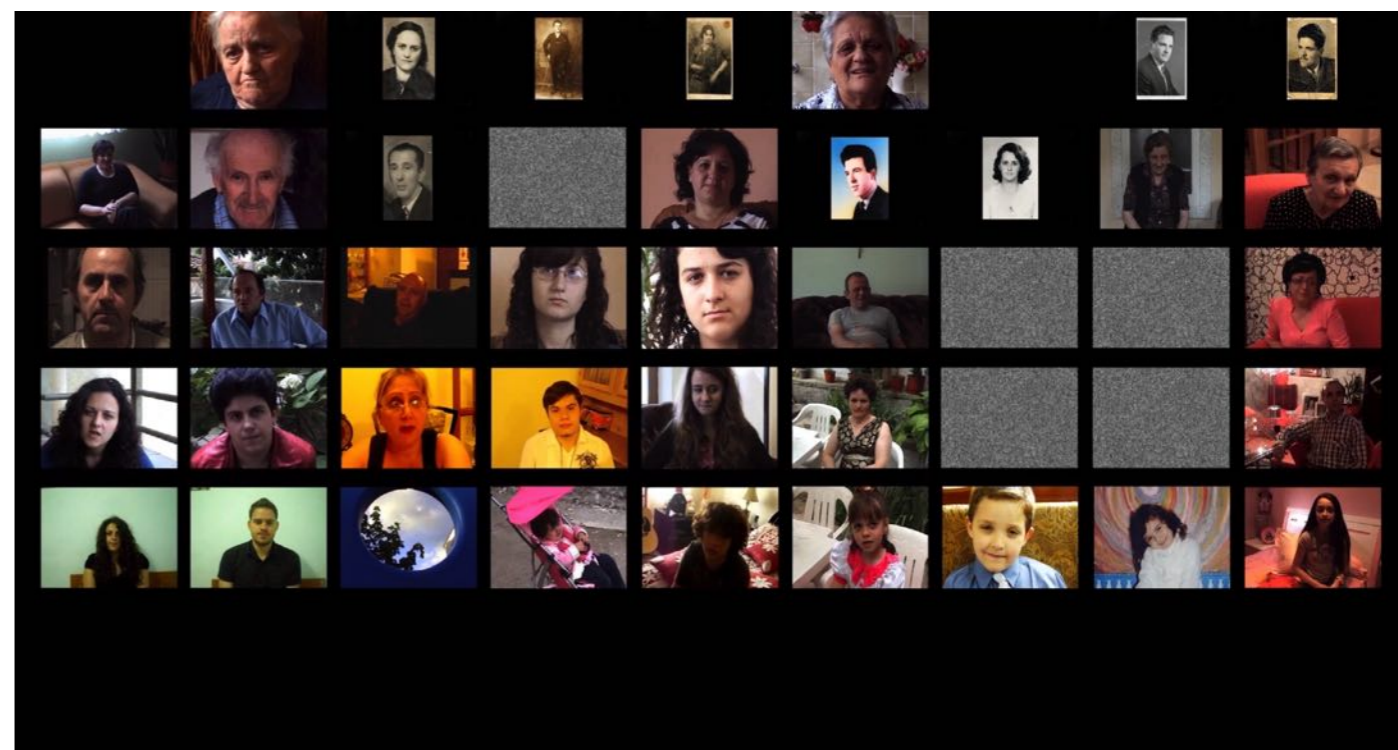


Donika Çina

In-between, 2017-ongoing

Bia, 2017

Performance by Donika Çina & Katharina Stadler. Rruga Myslym Shyri, Tirana, Albania, October 12, 2017. Livestreamed at Zeta Gallery, Tirana; documented by photo and text, only. Courtesy of the artist.



Untitled (Family Tree), 2010-15.

45-Channel video installation presented as documentation in one digital video file. Duration: 63 min. Courtesy of the artist.



Lek M. Gjeloši

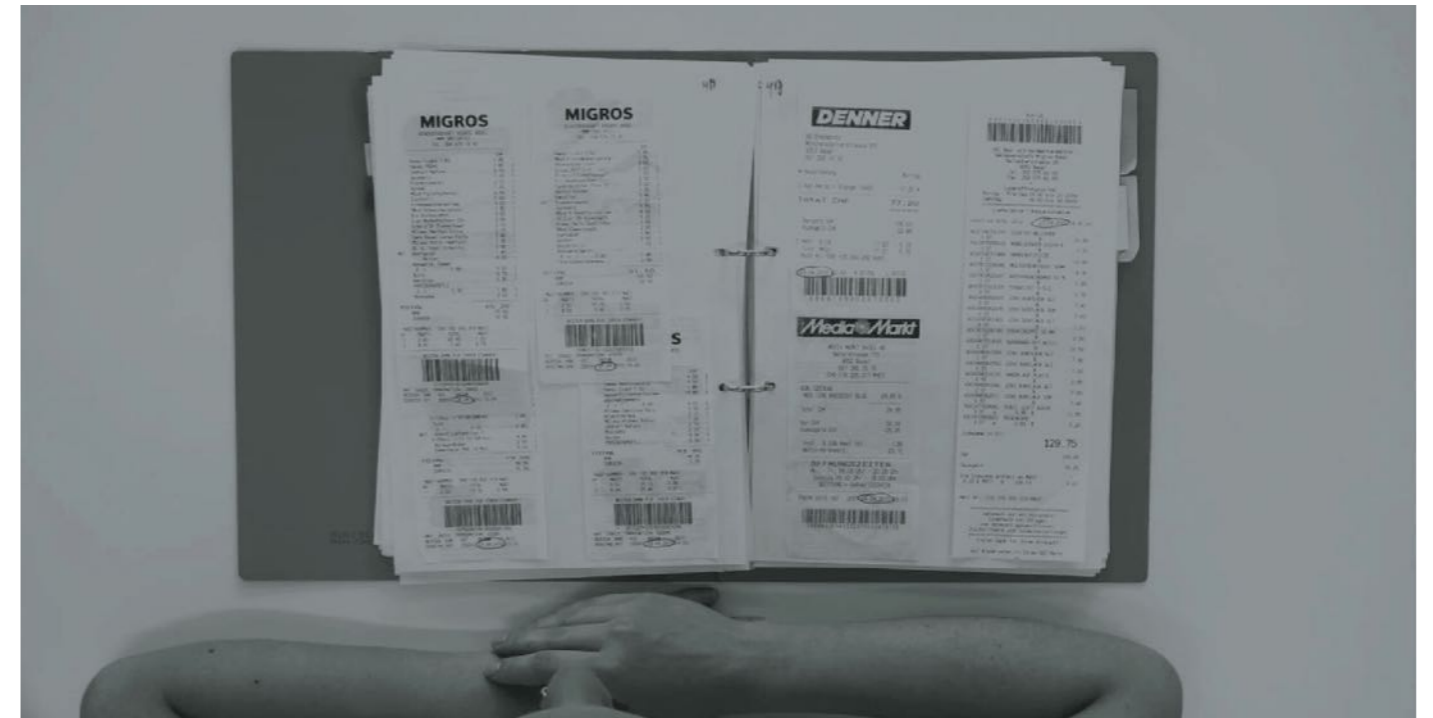
The real people went away, 2018-19

Series of 35mm negatives inverted into digital negatives, 15x20 cm. Courtesy of the artist.

With special thanks to: The artists, Junette Teng and Marian Goodman Gallery, Jenny Vercias and Studio Anri Sala, Genti Korini, and Nestor Siré.

Nombre

- ▼ la C A R P E T A =galería=
 - Albania is not Cuba [Donika, Lek, Sala] -01.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -02.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -03.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -04.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -05.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -06.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -07.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -08.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -09.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -10.jpg
 - Albania is not Cuba [Donika, Lek, Sala] -11.jpg
 - Albania is not Cuba [Donika, Lek, Sala] .pdf
- ▼ CINA, DONIKA
 - ▼ DONIKA CINA_FAMILY TREE 20XX
 - untitled family tree smaller (low).mp4
 - untitled family tree smaller.wmv
 - vimeocom261474972.en.srt
 - ▼ DONIKA CINA_IN-BETWEEN_BIA 2017
 - DONIKA CINA_BIA 2017 PERFORMANCE DOCUMENT.docx
 - vlcsnap-2017-11-06-09h33m56s415-1612x907.png
- ▼ GJELOSHI, LEK M.
 - ▶ LEK M. GJELOSHI_THE REAL PEOPLE WENT AWAY_2018-19
- ▼ SALA, ANRI
 - ▼ ANRI SALA_DAMMI I COLORI 2003
 - ANRI SALA_DAMMI I COLORI 2003 NOTE ON THE WORK.docx
 - SALA_ANRI-DAMMI_I_COLORI_sp_ut.mpg
 - ▼ ANRI SALA_INTERVISTA
 - ▶ AUDIO_TS
 - Intervista-spanish.doc
 - ▶ VIDEO_TS



—

The artist who doesn't produce primarily for the market, the artist who wants to maintain a certain autonomy in his or her artistic production, is dependent on "residencies" in order to produce new work. Residence is also an obligation to move to another place. In this sense, the *artist-in-residence* is in the first place a migrant: he or she is a migrant first in order to be able to become an *artist-in-residence*.

Embracing the fate of a migrant as a new mode of artistic production the works that I produce can only exist as fragments of a narrative collected from my temporary presence at a given situation.

Whenever I am given a chance to participate in a fully funded residency, I keep track of all my expenses as a proof of my practice and also to create a quantifiable data of my artistic effort.

The presented video work is divided in two chapters.
1st chapter is a reading session of my expenses.
2nd chapter is reading of stories written by a writer based on my expenses.

The writer had not visited the cities from which these receipts came and to which he was asked to build the narratives upon.

In order to write these stories, Amir Ahmadi Arian had to play the role of a detective analyzing my expenses and itineraries. I hope the audience to enjoy tracing my life and the adventures that live in these narratives.

Alibi Of Autonomy..... **--- [Cheon Pyo Lee]**

SWANSEA
M:***75321 S6387
TID:***0845
SCH ID:9260627701815079W
XG
HANDSET:1

02/1 VISA DEBIT
AID: A0000000031010
Visa

Acc: *****7293
PAN SEQ NO. 01
ICC

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SMINT 75 PACK 15 £0.89

BALANCE DUE £5.23
CASH £20.00


Total number of items sold = 5
CHANGE £14.77

CASHIER NAME: JONOTA
CO045 T099 14:21:07
RECEIPT NUMBER:8926 STORE: 02454

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TIGER

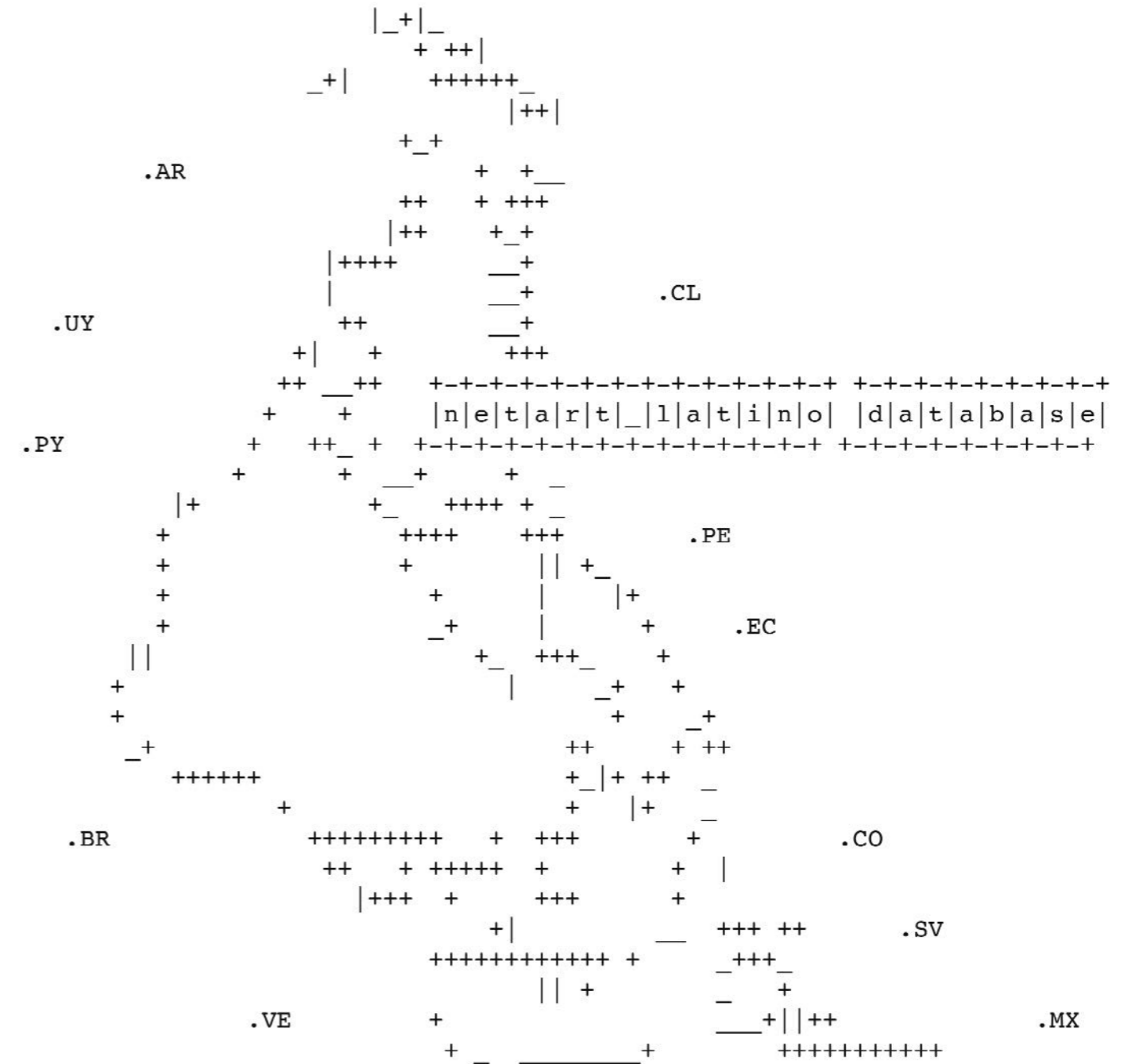
Tiger Swansea
Unit 5, 26-36 Princess Way
Swansea
SA1 5HE
T: 01792 466502

POS: 2 S/N: P702480022 FM: VFA01
Receipt: 0027828 19/02/2016 14:38:52
Operator: 117 Stine

BROOM/DUST PAN SET#3 COL 1 pcs x 2.00 A
FOUND PINS 1 pcs x 1.00 A
TOOLS/ CARVING STAMPS# 3 PCS 1 pcs x 3.00 A
PERMANENT MARKER, PEN

**netart latino database, 1999
 -2004
 --- [Brian Mackern & Rhizome]
 Curated by Aria Dean & Michael Connor/**

- File: No.06 // www.netart.org.uy / www.rhizome.org //



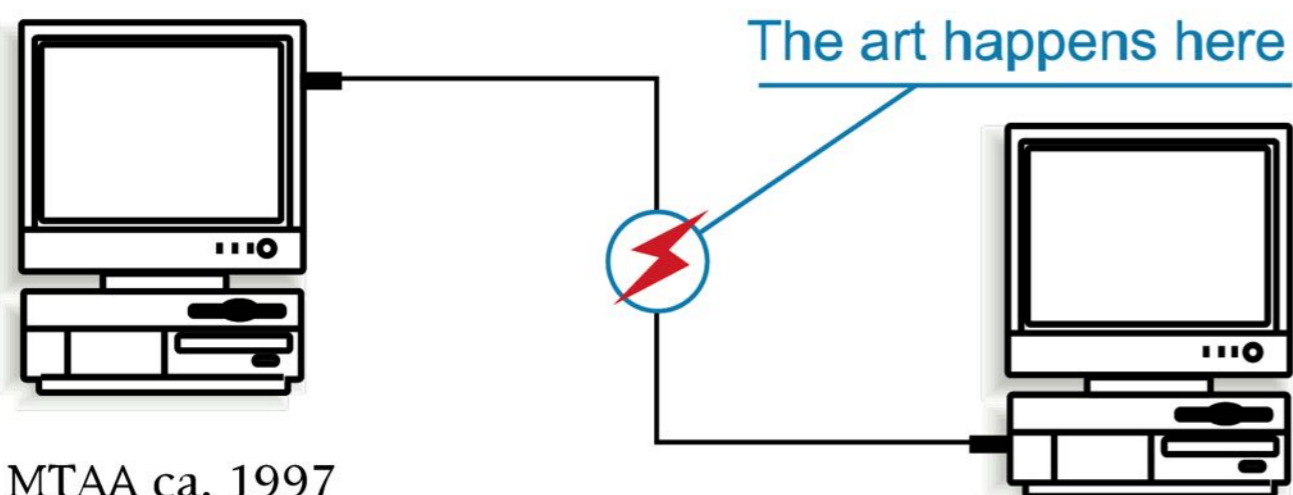
Created by Uruguayan artist Brian Mackern, *netart latino database* is a hand-coded, text-only website containing hundreds of links to works by Latin American artists as well as related online discussions and criticism. An archive as well as an artwork, it is described in the introduction to an eponymous 2010 book as “springing from one person’s unprecedented decision to create such a compilation without the help of anything other than his computer and perseverance”.

Visitors to the site are greeted with a version of América Invertida, Joaquín Torres García’s 1943 drawing of an upside-down South America, rendered by Mackern in *ASCII art*, the lo- practice in which images are created

using text characters. It serves as a site map, with each country labeled with its domain name –.mx for Mexico, .ve for Venezuela– and each domain name linking to lists of works identified with that country.

Mackern ceased actively updating the website in 2005 and, over time, the page has become a monument to the vulnerability of the old digital documents. Although Mackern and others have been actively involved in restoring some lost works from the database, many of the catalogued sites are missing or no longer function. In 2008, Mackern published a book featuring work from the *netart latino* database, which is included for *!!!Seccion A R T E* in the *Paquete Semanal*.

Simple Net Art Diagram



MTAA ca. 1997

“Net Art Anthology”

Net Art Anthology, a major online exhibition from New York digital art organization Rhizome, retells the history of net art from 1982 to the present through one hundred selected artworks. Defining net art as art that is made on or with the internet, the project represents a major archival effort, leveraging Rhizome’s unique expertise in the history of network culture and the display and preservation of born-digital artworks. From websites to software to performance, artworks that circulate on and respond to the internet often survive only as fragments and traces, offering glimpses of a larger networked context that can never be fully grasped. The works can be seen online at anthology.rhizome.org.

Through May 26, 2019, Rhizome is presenting a gallery exhibition at the New Museum of Contemporary Art in New York City– “*The Art Happens Here: Net Art’s Archival Poetics*” that features sixteen artworks from the larger *Net Art Anthology* project, including Brian Mackern’s *netart latino database* (1999–2004).

The Art Happens



Moon Beings.....

--- [Ed Pien]



As a Taiwanese-born living in Canada and having experienced marginalization, through my work I celebrate diversity and attempt to champion those who have less autonomy and agency. What interests me is the myriad ways in which different cultural systems impact who we are, and how as individuals, we can negotiate and act in the world in responsible, respectful, and empathetic ways. Through the process of researching, being socially engaged, and making art, I contemplate notions of loss, mourning, empathy, resilience and healing.

A video interrupts the darkness. Its moving images show two figures in black shadow inhabiting within a circular, moon-like realm. Their intertwining silhouettes suggest a shape-shifting and transforming creature—at one moment they appear to be a siamese twins, or a three-legged creature, and then a centaur. The combination of graceful and slow actions accentuate the various stages of the couple's seemingly never ending transformation.

Pan-terrestrial **People's**
Anthem
--- **[Andrew Demirjian]**



Music and lyrics are frequently enlisted to strengthen emotional bonds to the nation state with national anthems. This project asks if sound and lyrics can also be used to disentangle ones connection to a nation and notions of fixed borders? Through exhaustive sonic, graphic and lyric remixing this book of poetry and collection of music/videos seeks to reconsider the concept of the nation state and re-imagine a new, human-centered approach to cooperative existence privileging inter-connectivity over exclusivity.

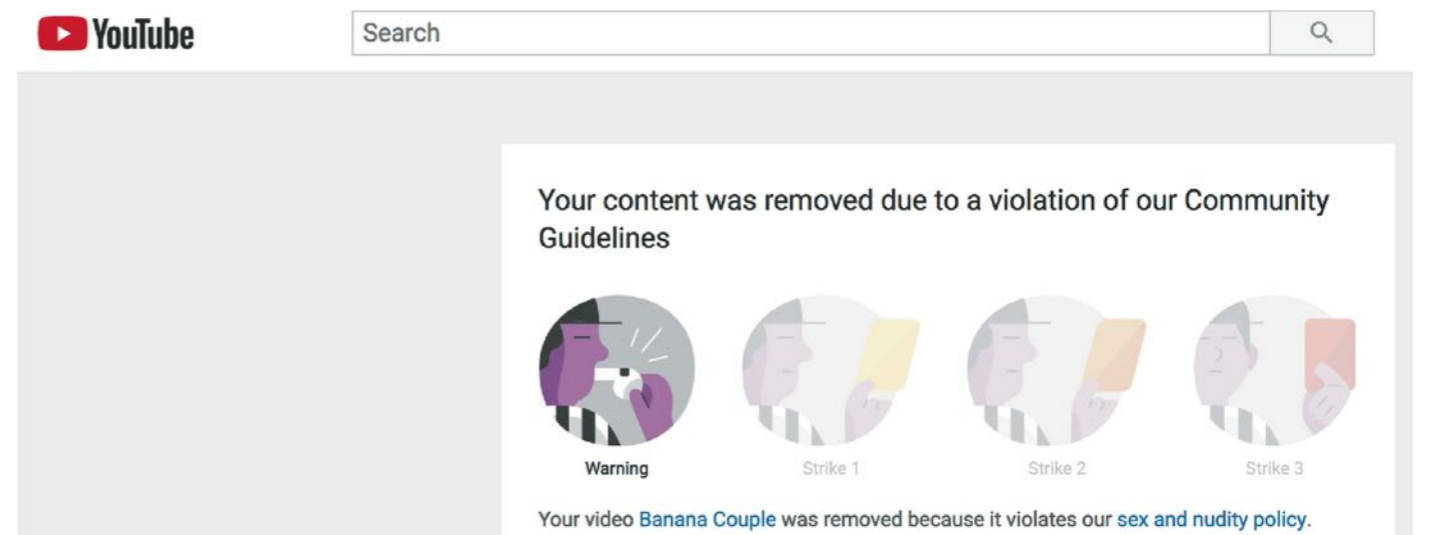
It features flag designs algorithmically generated using the flags of 195 nations. The poems are made from remixing the lyrics and music from 195 anthems. Each song uses a different organizing method; each approach creates a new hybrid anthem not centered on any one country. The piece featured here uses the final notes of dozens of anthems and combines these sonic fragments with the last lyrical lines of anthems. *Pan-terrestrial People's Anthem* seeks to question our current conception of the nation state and encourage people to consider what a world without artificial barriers would look at sound like.



For *BEFNOED* - "By Everyone For No One Every Day" - the artists provide instructions for anonymous workers to film themselves performing various acts. Because they are hired through crowdsourcing services, we do not know who or where they are, or even their motivations.

The videos are shown in galleries and dispersed on obscure, peripheral or forgotten social networks around the world.

When installing the work, monitors in are set in atypical positions: mounted against one another, or situated a few feet above ground. In order to watch the video, viewers are forced into a series of physically awkward and bizarre positions, in a sense taking on the role of performers in the space. The ability to watch people who are paid to perform and entertain us, comes at the price of becoming subjects themselves.



As part of this series "*Banana Couple*" the video was removed from YouTube due to supposed "violations of the Community Guidelines". The intention is to present it with exclusivity in the *Paquete Semanal* as a means of digital distribution disconnected from the large online corporations that monopolize all digital spaces of consumption.

**BEFNOED "By Everyone For No One Every Day".....
--- [Eva & Franco Mattes]**



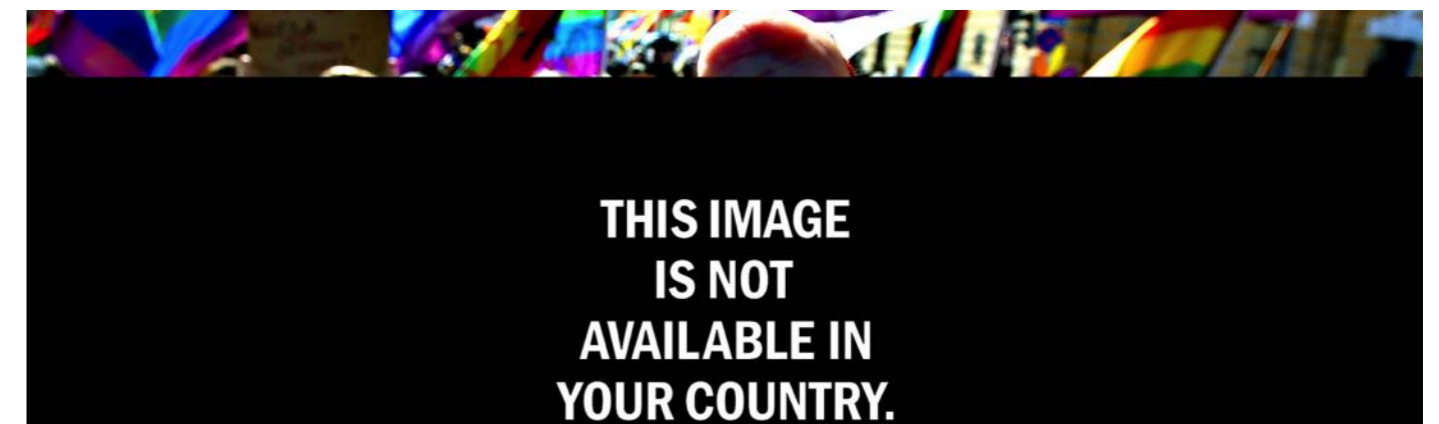
**Which Image is Not Available
in Your Country?.....
--- [Gaia Tedone]**

In January 2016, I found in a charity shop in Clapham, South London an H&M T-shirt patterned with the statement *This Image is Not Available in Your Country*. At the time, I was searching for an image to set off the practice-based element of my doctoral research. Specifically, I was looking for an image that could open up broader reflections about conditions of image production and distribution within networked culture. Ironically, I was confronted with a very concrete object – a mass-produced fashion item – and with an image that would evoke such conditions by ways of negating them.

I returned home, took a picture of it with my iPhone, posted it on Facebook and observed the numerous likes it triggered. Concurrently, I attempted to hang it on the wall of my living room, as if it was a photograph needing a frame. These actions led me to realise that I was interested in the T-shirt as a digital image, a commodity and as an aesthetic object in its own right.

During the following year, I traced the movement of this T-shirt /Image as a material object as well as an online image with its own distinctive screen culture. As you can see in the image folder, the T-shirt had instigated a wide range of visual responses online, since it had been posted, reposted and widely commented upon. I found it on social media platforms such as Pinterest and Instagram, amateurs' fashion blogs and more "idiotic" imageboards. Through the research process it became increasingly unclear where and what was the image supposedly claimed by this T-shirt: Was the patterned statement a kind of image on its own? Or was the image the resulting selfie anticipated by H&M visually savvy branding strategy? Or, again, was the image to be found at the meta-level prompted by its message, that is, in the networks of invisibility and paths of censorship of an allegedly interconnected global world? In my attempt to answer these questions and to curate this T-shirt / Image my own image ended up being curated by H&M.

In January 2018 I travelled to Cuba with the H&M T-shirt in my suitcase. I wore it once in the streets of La Habana Vieja and knew that it had found a fertile terrain there. I hence decided to share my research process in this specific context, inside el paquete semanal, and to be open to see it evolving into new and unexpected directions.



The rule is simple. You just have to answer the question *Which Image is Not Available in Your Country?* with an image(s) of what you would like to see, know, consume, read, experience, but you are denied access to. I hope that by now what we mean by 'image' has been complicated a little, so please take the notion in the widest sense of the term. Consider all possible formats and conceptual avenues. Ponder what is not an image too. Include a brief comment motivating your choice.

Then send your image(s) to the following email address:

prohibicionesprod@gmail.com

notavailableinyourcountry@gmail.com

Your contribution will be included in a dedicated folder in the future editions of the *Paquete Semanal*.



Todo esto puede ser suyo....
--- [gethan&myles]

- File: No.11 // www.gethanandmyles.blogspot.com //

Revolución es unidad



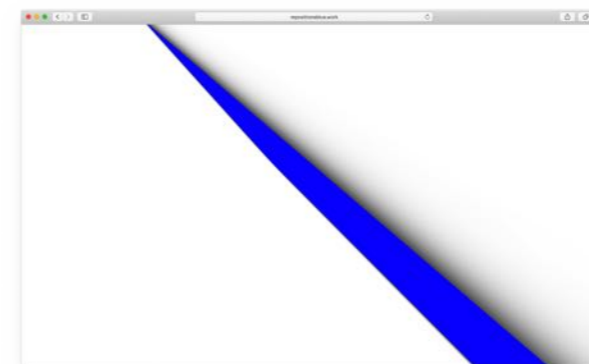
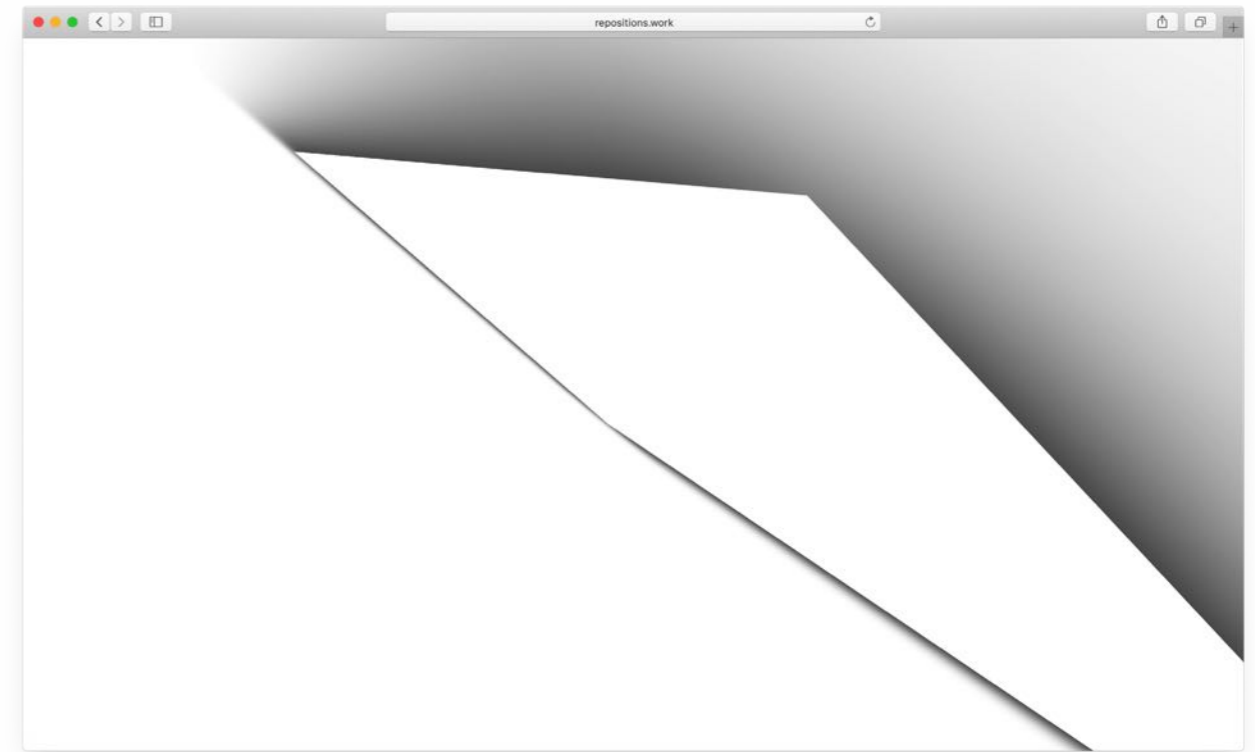
In March 2019 we went to Cuba to research a project about the “consignas revolucionarias”. On previous visits we had been struck by the lack of advertising in Cuba - and of how this might change in the future. In Europe, private companies selling products control the messages we see all around us. Psychological studies have shown that, even if we think that we ignore it, this advertising has an impact on how we view ourselves and our world. Of course, the consignas are a kind of advertising too.

We are interested in de-/re-contextualising these slogans; changing their language, colour palette and visual mood. The images we've included in this month's *Sección A R T E* are of posters we put up in Marseille, France. The elections for the European parliament will take place in a few weeks and - unusually - our city is full of political posters. Much of the debate focuses on a fear of immigration and the “rise of the extreme right”. In Europe militarism and patriotism are very much the domain of the right. Why?

We are at the very beginning of this project, we hope that in a future *!!!Sección A R T E* we'll be able to show you how it is developing.

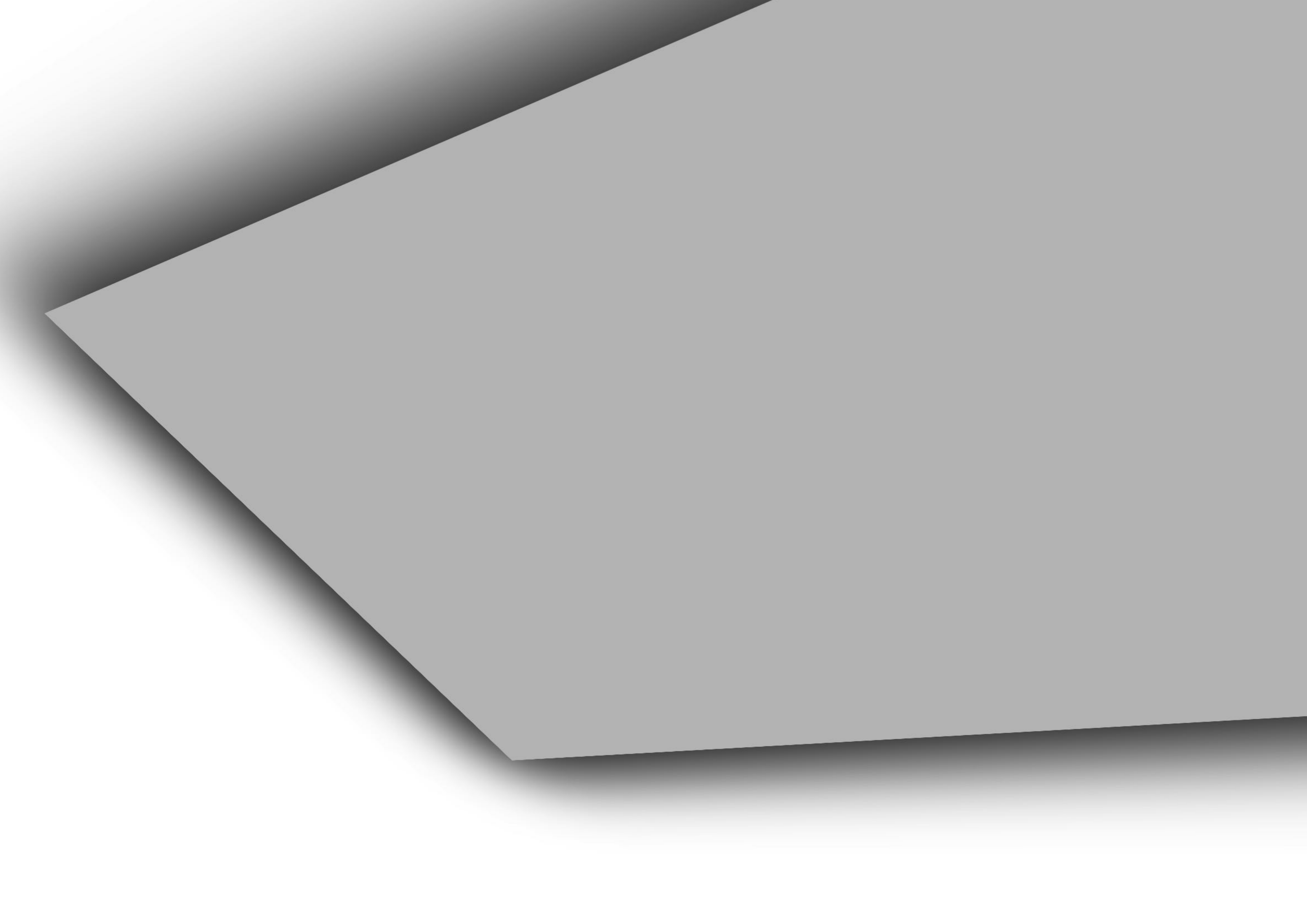
Repositions series..... --- [Jan Robert Leegte]

- File: No.12 // www.leegte.org //



Jan Robert Leegte's *Repositions* (Double Blue) is an investigation into the performative nature of software. Contrary to freezing or capturing time, digital media are closest related to the performance arts, where the act lives in the now.

Referencing to Bruce Nauman's canonical "*Wall-Floor Positions*" from 1968, the documents in the work continuously take new positions in relation to the viewer, the frame of the screen and each other. Using random live algorithms, the documents are tirelessly striking new poses, together entangled in an indefinite choreography of repositions.

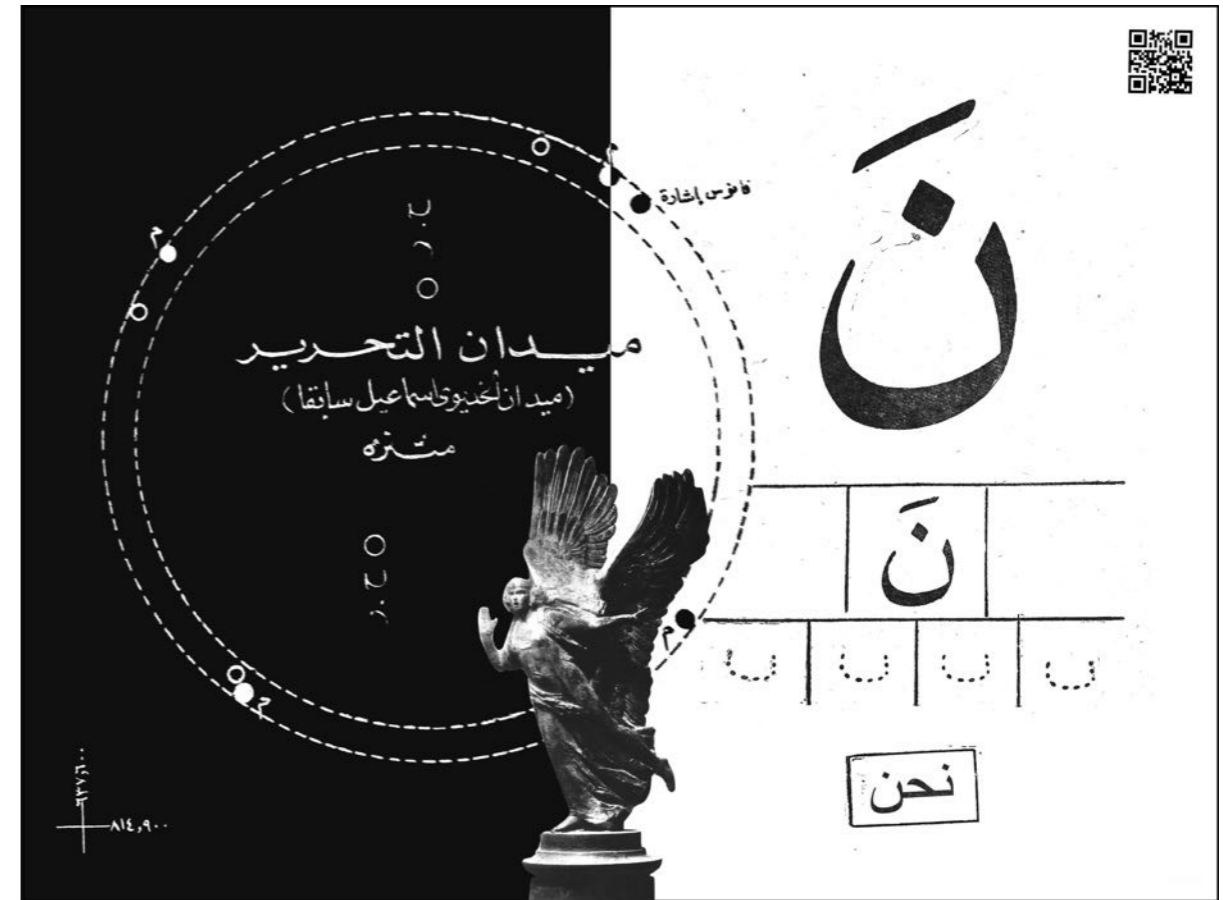


Excess
--- [Johannes Zits]

- File: No.13 // www.johanneszits.com //



Excess is a durational, performance piece that addresses our complex relationship to consumer capitalism, the culture of materialism, and labour. Over the course of a nine-day period, Johannes Zits will interact with a stockpile of clothing, responding to notions of excess, waste, and fast fashion. His work harnesses the agency of the performative body to explore the relationship between personal and public, and the various constructs of that relationship. Employing elements of spontaneity and chance, the artist emphasizes self imposed limits and restrictions as means to confront the audience with their own implicit beliefs.



Lara Baladi's ongoing archival project *Vox Populi*, is a web based open media archive which features photos, press articles, political satire, eyewitness accounts and videos of the 2011 Egyptian uprising and other global social movements. *Vox Populi* functions as an "archaeological record" of the past but also of the present. While offering counter-images to those given by authoritarian surveillance systems and the mainstream media, it sets Tahrir Square as the contemporary archetype of protests.

ABC: A Lesson in History is the latest of many projects—, which have stemmed from the *Vox Populi* archive since 2011. Iconic images from Tahrir Square and other historical revolutionary movements echo each other in this subverted commentary for (non) democracy across an alphabet, a priori created for children.

This visual satire is inspired by 1950s Egyptian and Russian elementary public school books. It echoes and re-interprets the playful nature of state pedagogical strategies, yet again reinforcing the idea of a return to the past rather than evolution while commenting on the 2011 Egyptian revolution as a central archetype in the history of global social movements. The work asks viewers to be critical of, and not too "candid" about the revolution process—a process which to be successful, needs time, patience, endurance and continuous commitment.

ABC: A Lesson in History.... --- [Lara Baladi]



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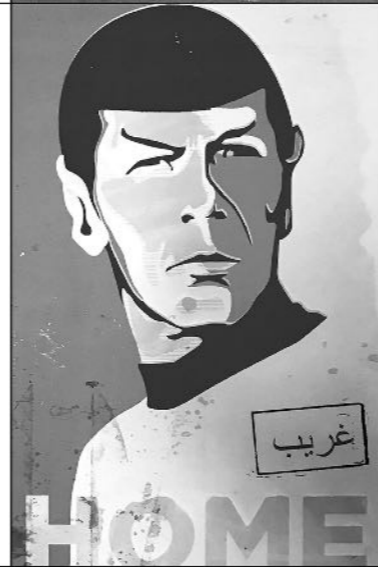
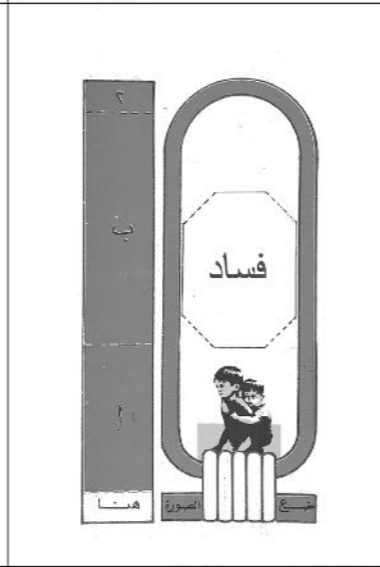
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101 Browser Anxieties.....

--- [Luis Rodil-Fernández]



101 Browser Anxieties is a browser-based poem based on phrases introduced in search engines. The author developed a WiFi router that intercepts search traffic, this router was then installed in a public space for a period of three months and gathered the searches that people carried out online. The resulting captured queries were hand selected with the intention of emphasizing our most vulnerable thoughts and the manner in which we confide them to search engines.

Search engines have become more than just tools to find information online, but also confidants of some of our most intimate thoughts. We enter searches in these engines that we find hard to ask openly even to people we trust. The queries intercepted in the process of making this work were used as a generative basis for a literary work, designed specifically for the browser. The rhythm of the work is based on the average time spent making a search query and assimilating the first results, giving a pace to our anxieties that is based on the medium of search proper.

For this special edition for the *Paquete Semanal*, all phrases have been translated and extrapolated to the Cuban context by the author himself during one of his visits to Cuba. The work is both, a work and a methodology for generative poetry, a kind of algorithm to generate other poems.

20 Red lights..... --- [Max de Esteban]

- File: No.16 // www.maxdeesteban.com //



Since 2016 Max de Esteban is working on a long-term project on the infrastructures of contemporaneity.

As the 20th century cannot be understood without the infrastructures that made it possible, the project aspires to survey the key infrastructures that will define the 21st century and unveil their ideological nature. For the purpose of this project, the artist defines infrastructures as “the key technologies, systems and physical conditions that enable the circulation of meaning and power”.

20 RED LIGHTS is a political essay. Its objective is to unveil the implications of economy's digital financialization and its relation to the radicalized neoliberal agenda. Finance is the key technology for the allocation of economic resources and as such, is the infrastructure that determines capitalism's priorities. Deciding on the allocation of investment implies governing the frontiers of research and innovation, it means constructing the future. Financial Capitalism is the proper place to start any critical assessment of contemporaneity.

This is the first work on infrastructures of contemporaneity.

**USB Art Intervention: Sending Art History Lessons to North Korea.....
--- [Mina Cheon]**



The videos are produced in K-Town of Baltimore, Maryland, uploaded onto USB drives in South Korea then passed on to these people, who directly take them into North Korea. The USBs have entered the country via two routes - through the land border with China, and by balloons from South Korea. Several hundred USBs have been sent to date and more are being prepared for send-off.

As a new media artist, *USB Art Intervention: Sending Art History Lessons to North Korea* is the most important work that I have done. While I have transmitted art information that have been aired in North Korea on *Voice of America* in previous years, this the first project to directly send art into the North. My dedication to sharing art with North Koreans equals my dedication for humanizing North Koreans in the eyes of the world. For most Koreans, whether in the North or the South, we are *one*: we dream of unification. With this project, we advocate that North Korean lives matter; and we plead, please do not destroy North Korea for the sake of global peace.



Humans are missing. Due to the exponential acceleration in the flux of informations, humans grow more and more incapable of relating emotionally to the technocratic world surrounding them. So called online filter bubbles generate closed online communities where people continuously bounce back the same ideas and aesthetics as if trapped in between mirrors, and by doing so foster intolerance for the different.

The latest developments in Artificial Intelligence (AI) seem to complete the process of humanity's aesthetic and emotional extinction. GANs (Generative Adversarial Networks, a type of neural network-driven AI) are now capable of autonomously processing huge databases of faces and to generate hyperrealistic new ones which not belong to any living human being. These AI human faces are both faces of missing humans (humans who do not exist) and faces of algorithmically generated ghosts.

The artists turn the AI generated faces into street posters for missing humans. To do so, they add below the image an algorithmically generated description. The captions are generated from a database of texts extracted from real missing people and missing pets posters – thus counterpointing the algorithmic regime behind the production of both the images and the texts with the broader realm of the biological.

In contrast to the (fake) hyperrealistic appearance of the faces, though, the texts present glitches in their grammar and sense because the artists intentionally disrupt the machine learning process, generating ironic and surreal results.

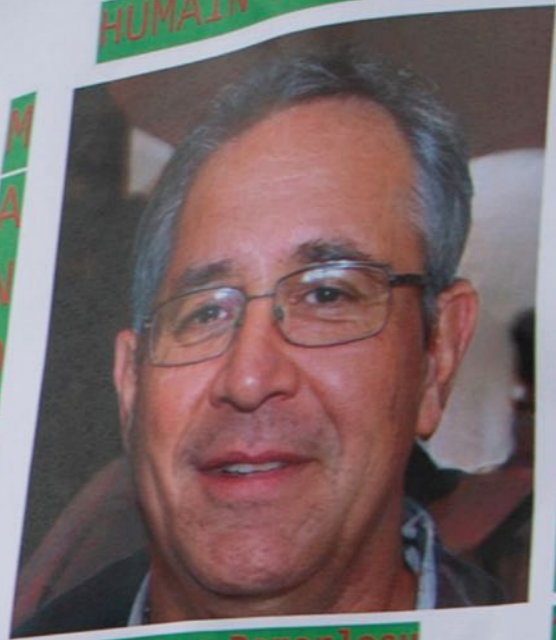
The generated posters are then hung in the streets of European capitals. The first iteration of the project took place in Paris, France.

The project points at raising the question of humanity's aesthetic and emotional extinction, attempting metaphorically at finding again the humans in the midst of the latest technological disruption. The project is a radical and ironic gesture which mixes algorithmic art and street art, questioning the relation between online and offline world, the human and the technological.

Missing Humans in Europe!.. --- [Mitra Azar & Malthe Stavning Erslev]

HUMAIN MANQUANT

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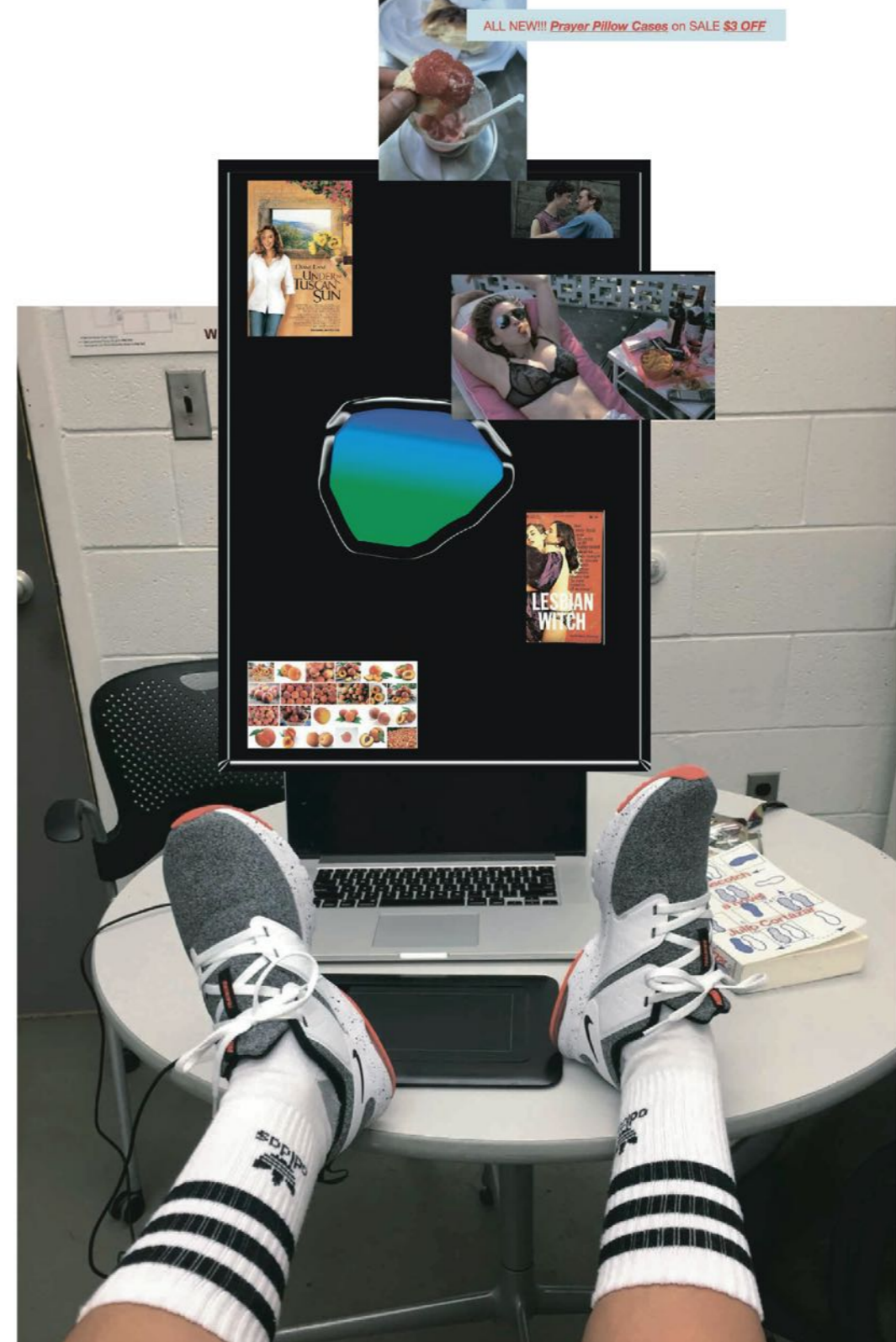
VEUILLEZ VERIFIER VOS GARAGES, TOITS, ET SE DEPLAÇANT SUR
UNE VOITURE. ORANGE. S'IL VOUS AVONS LE TROUVEZ AVEC UN
POURRISSON. FOURRURE BLANC. POURRAIT ETRE PATTED. BALADES AVEC
DES INFORMATIONS, VEUILLEZ, APPELER SI VOUS LE MANQUONS PAS
CONTACTER. POURRAIT LE FAIRE FONCTIONNER EN PLAN POUR LES
MOMENTS PERSONNES PERDUES SON PROPRE NOM MAIS NOUS NE LE
MANQUANT DANS VOS BÂTIMENTS-VOUS? IL a une coupe de
cheveux.

S'il vous plaît appelez
+33757901675

Récompense en argent

QUEER.Archive.WORK..... --- [Paul Soulellis]

- File: No.19 // www.soulellis.com //



[QUEER.ARCHIVE.WORK](#) is an urgent act of publishing that's radical, messy, and future-looking. It's a signal sent out into muddy waters, the start of a speculative practice emerging from (and moving towards) the [undercommons](#)—a collective place for subver-sive artists and writers who reject normative narratives. THIS PUBLICATION IS A LOOSE ASSEMBLING OF QUEER METHODOLOGIES, WITH A PARTICULAR VIEW TOWARDS NET-WORK CULTURE, FAILURE, AND REFUTATION. It's an attempt to move far beyond the [printed web](#). IT'S AN EXPERIMENT IN PUBLISHING AS PRACTICE AS RESISTANCE. Edited by Paul Soulellis in Pawtucket, RI.

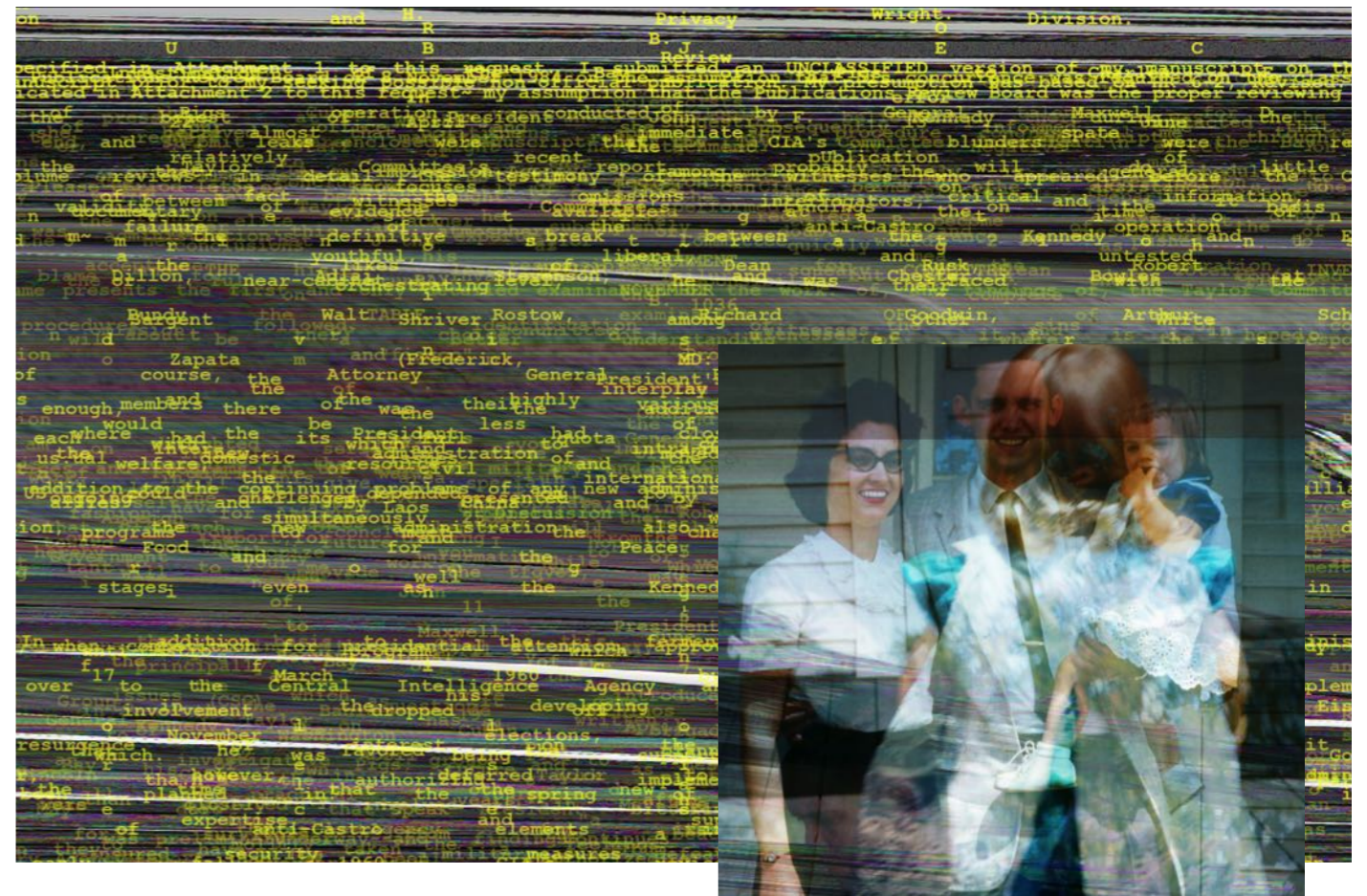
Mémoire Etude.....
--- [Rachel Devorah Wood Rome]



My current work is creative research into the affordances of binaural recording technologies (which explicitly account for the subjectivity of the listener) in the exchange of situated knowledge.

Mémoire Etude (2019) is concerned with how women navigate the gendered terrain between aurality and visibility as they construct their selfhoods. In this project I bear witness to the personal narratives of individuals who have defined themselves with sound and image across multiple contexts of femininity. I will ask them to consider a change in their habitat or in how they inhabit their body, and then answer the question: "How did that migration or transformation change how you felt heard and seen?" As I listen to them answer my question, I make binaural audio recordings of their voices and video recordings of their eyes. The work is a video collage of these recordings set with a soundscape response to my listening experience.

Lost Memories of The Cold War..... --- [Dale Small]



Two years ago, I moved into a pre-war home in Kansas. One day, when I was exploring the house, I found a box of *Kodachrome Transparencies*. The slides data from June 1960 to May 1963. However, where the slides were photographed is unknown, but I imagine but somewhere in the middle of the United States.

The people in these slides were living at the start of Clod War. With the Red Scare and the imminent threat of nuclear war, Americans, Russians, and even Cubans alike were at what would seem like their most precious point of survival. And whether by intention or ignorance, many people sought out the delights of distraction, especially in the US. With the expansion of mass production, the booming of middle class, and the birth of the American suburb there were those privileged enough in the US to escape the reality of the Cloud War. These people shown, however, were not immune to the perspective of US relations between Russia and Cuba.

In this body of work, I have archived the texts of declassified CIA document, sociological research, and historical accounts of US propagan-da intro each digital scan. This has corrupted these artifacts of the American Dream, and subverted the imagery, with the truths of US imperi-alism and propaganda during the Cold War, that once adorned the privileges of US citizens.

Flat is the New Deep /
The Flat is political....
--- [Sunwoo Hoon]

Sunwoo Hoon's medium is best described as the pixels. He explains them as the most basic unit of all digital images, which signifies not only the immense ontological change that technology brought to our mode of communication, but also the utopian representation of individuals in a democratic society. Trained as a sculptor, he started using pixels as his artistic outlet when he doodled with *Microsoft Paint* when he was serving in the military. Since then, pixels have remained an integral part of his works, in the format of a continuous vertical web cartoon, or *webtoons* as they call it in South Korea. His works explore different socio-political issues in South Korea but they carry global implications.



<The Flat is political> was commissioned by the Fondation Cartier pour l'art contemporain, and was shown in an exhibition called Highlights at the Seoul Museum of Art (SeMA) from May 30 through August 15, 2017. It was originally produced in 3 pieces, each depicting the political events that took place in South Korea and its online-sphere from 2015-2017.

The 3 *webtoon-style* images all begin in the Seoul City Hall Plaza, a key site of demonstrations and moves southbound toward the National Assembly building, and iPhone screens with hashtags appear next to individuals. This work presents the rise of a new public sphere in the advanced mode of collective digital communication. *The flat is political*, 2018 is a new edition of the previous work, dividing each piece into 3 long vertical strips and taking a third from each to forge a single work.



<Flat is the New Deep> In this work, Sunwoo focuses explicitly on the structural relationship between the online and offline worlds.

We are first greeted by a monitor, which becomes enlarged into pixels with each scroll. These pixels slowly morph in to isometrically rendered buildings, and the story embarks there. From the 1980 Gwangju Uprising to the current #MeToo movement, viewers witness key protests unfold on the top of these buildings. But a surprise awaits. The buildings are buttressed by none other than the flat screens of websites - thus the immaterial forming the material. After iPhone screens with the hashtag #I'm_Feminist pop up, the message becomes offset with people denigrating female empowerment.

In the continuously mobile domain of the internet, the malleability of meaning associated with shapes and words and forms is paramount. Sunwoo shows how this can be dangerous: how the form of the pixels - as an image or a tweet - can remain the same, while its meaning shifts.



Bedside Magazines..... --- [Dianett Quintana Solís & Yonlay Cabrera]

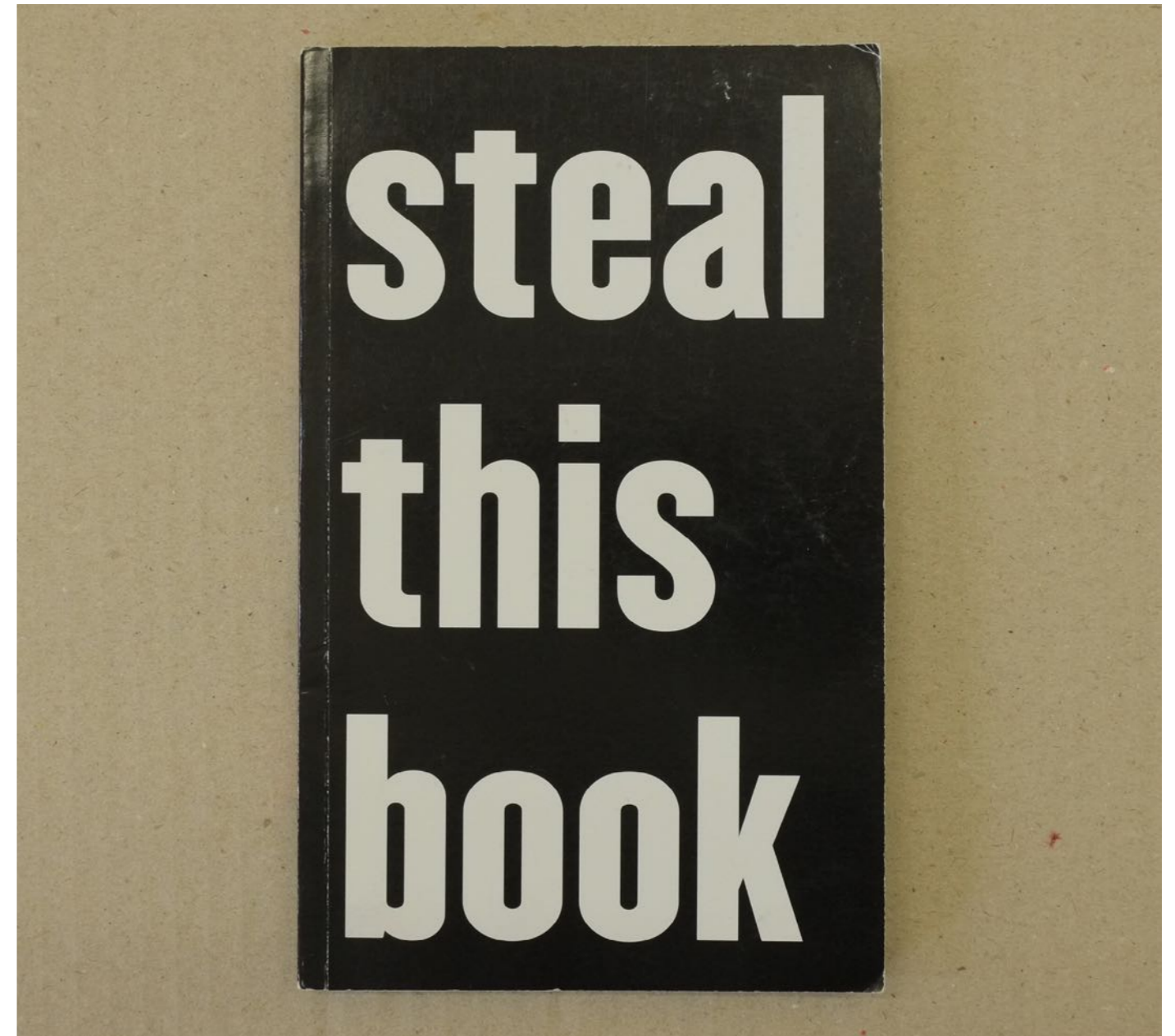
~ File: No.23 // www.yonlaycabrera.com / <http://revistasdecabecera.com> //



My current work extends on my research in affective engineering, machine learning and combinatorial optimization. Since a multidisciplinary and collaborative approach, I assume the reality with a critical point of view. I am oriented to make statements based in the contextual expressions of some universal topics: citizen will, human interactions and urban environment. My main interest is the temporal redefinition of the field (physical or virtual) where the work has an effect in, in order to generate in the subject situations of social self-recognition.

The independent Cuban magazines are one of the most interested phenomenon of the contemporary Cuban context. The Cuban independent magazines fill a void in the institutional media landscape, offering topics that aren't covered by governmental media. They have created a new kind of media institution. Magazine producers are creative and audacious and have covered information niches that are in high demand by the Cuban audience. The reach of their distribution is impossible to determine statistically because of the format of the phenomenon and the strange logic of its social fabric. Here lies the challenge of the project: Is it possible to study socially distributed media and the network of independent magazines circulated offline in Cuba?

ARTzines
--- [Yves Mettler]



Yves Mettler's work aim at building a sense for today's global urbanisation processes. His work ranges from interventions in the public space to sound installations. The works present a narrative fabric, giving the urban environment a polyphonic, emotional, and often humourous, expression. Since 2003 he develops a research & art practice around urban places called *Europe square*, cultivating the spaces between urban reality and symbolic values.

For this project I share a file that contains a set of images and texts that function as "actors" in a film. The video was filmed on my phone, in my private work space, where I inspect some of the magazines and books that have marked my career and my development as an artist. Subjectively, some comments are presented as VOICE-OFF, about what they mean for me.



DOTA (Defence Of The Ancients) was a modification of the easily hackable game *Warcraft III*. Today, it has become a standalone game and grows widely popular in the Cuban gaming community. The gaming community inside Cuba also boosted the alteration of internet development in local area's, making digital information more accesable to the public.

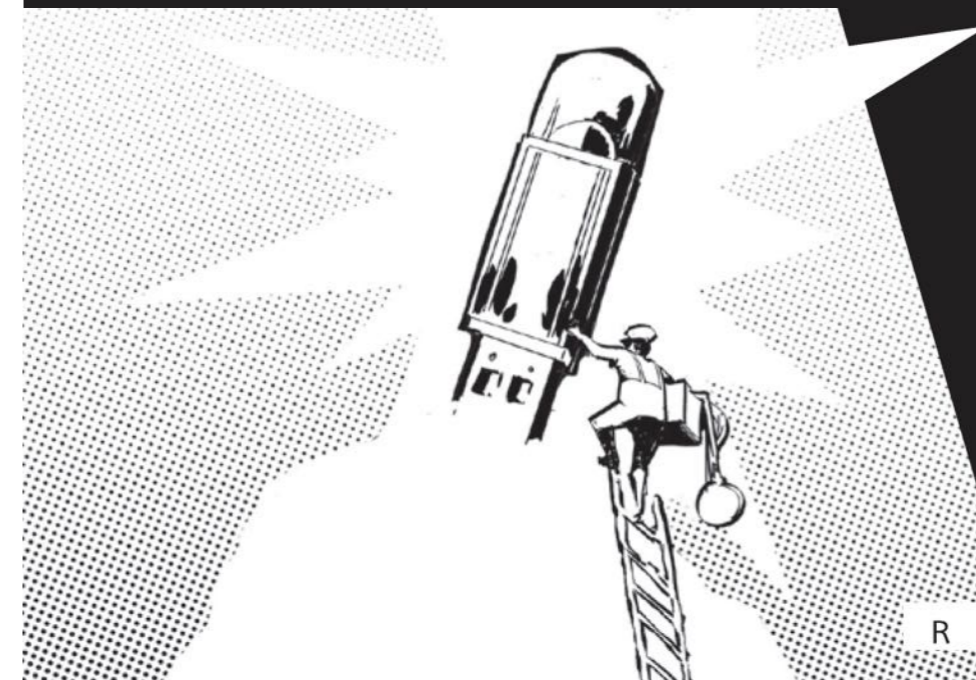
This artwork shows an opportunity to share real life information trough playing games. Game characters represent real people, carrying real messages from presentations and news feeds. The player is shown the complications of this alternate internet community and must fight a way out of the level to deliver the Paquete Semanal messages between these game characters. It is set in the first installment of the videogame *DOTA*.

The Caribbean Package..... --- [Bram de Groot]

~ File: No.25 // www.bramdegroot.nl //

Audiences of !!!Sección A R T E exclusively receive, a modification to the *DOTA 2* video game by Dutch artist Bram de Groot as a response to the *Paquete Semanal*.

SUPERVIVO



T A

R E V E L A -

Supervivo **--- Special Edition Paquete Semanal**

- Extra File: Fanzine // www.supervivo.org //

Supervivo is a nonprofit organization that publishes an independent fanzine. Their principal aim is to promote positive values among youth. *Supervivo* is 12 pages long magazine produced in black & white at 8.5" x 13". The publication is run by young artists, both professional and amateur, which are less than 30 years old and work from different locations on the island. Essay, fiction, poetry, social chronicle, opinion, posters, nonprofit advertisement, comic, and illustration are among the genres covered by the fanzine. The only rule for works to make their way into the publication, either texts or images, is to promote responsible attitudes and positive values. The fanzine is free, and it is spread through *hand-to-hand* distribution at universities, public parks, and artistic events.

As they say: *Our proposition is a different approach to what it means to leave in Cuba: from survival (in Spanish: supervivencia) we go to super-alive. Surviving, of course, because the everyday life presses us just as it does to the 99% of the Cubans. But at the same time, super-living, enjoying what we do: humbling contributing to a better Cuba. We super-live ("Súper-vivimos") because, although with needs, the shortcomings do not define us.*

It is a super life that is super-lived in the survival (in Spanish: *supervivencia*).

EL PAQUETE SEMANAL 2008

COMPENDIO DE MATERIALES DIGITALES DISTRIBUIDOS EN CUBA PARA EL ENTRETENIMIENTO DE LA POBLACIÓN. SUPLENDO LA CARENCIA DE INTERNET Y LA INSUFICIENTE TELEVISIÓN NACIONAL.

INFOGRAFÍA: TÓ & NISSI

PROVEEDORES.
Descargan el contenido y lo venden a las matrices.

FUENTES DE INFORMACIÓN:
- Internet satelital
- Banda ancha
- Otras

MATRICES.
Equipo de trabajo que organiza toda la información.

El Paquete no contiene material subversivo, obsceno ni pornográfico.

DISTRIBUIDORES DE PRIMERA MANO

Deporte, Humor, ANIMADOS, Novelas, REALITY SHOWS, Series, Videojuegos, Películas, LIBROS, APPs, ANTI-VIRUS, Noticias, Música, Revistas, Videoclips, Documentales, Revolicos.

Finalmente queda compuesto por múltiples secciones de contenidos variados.

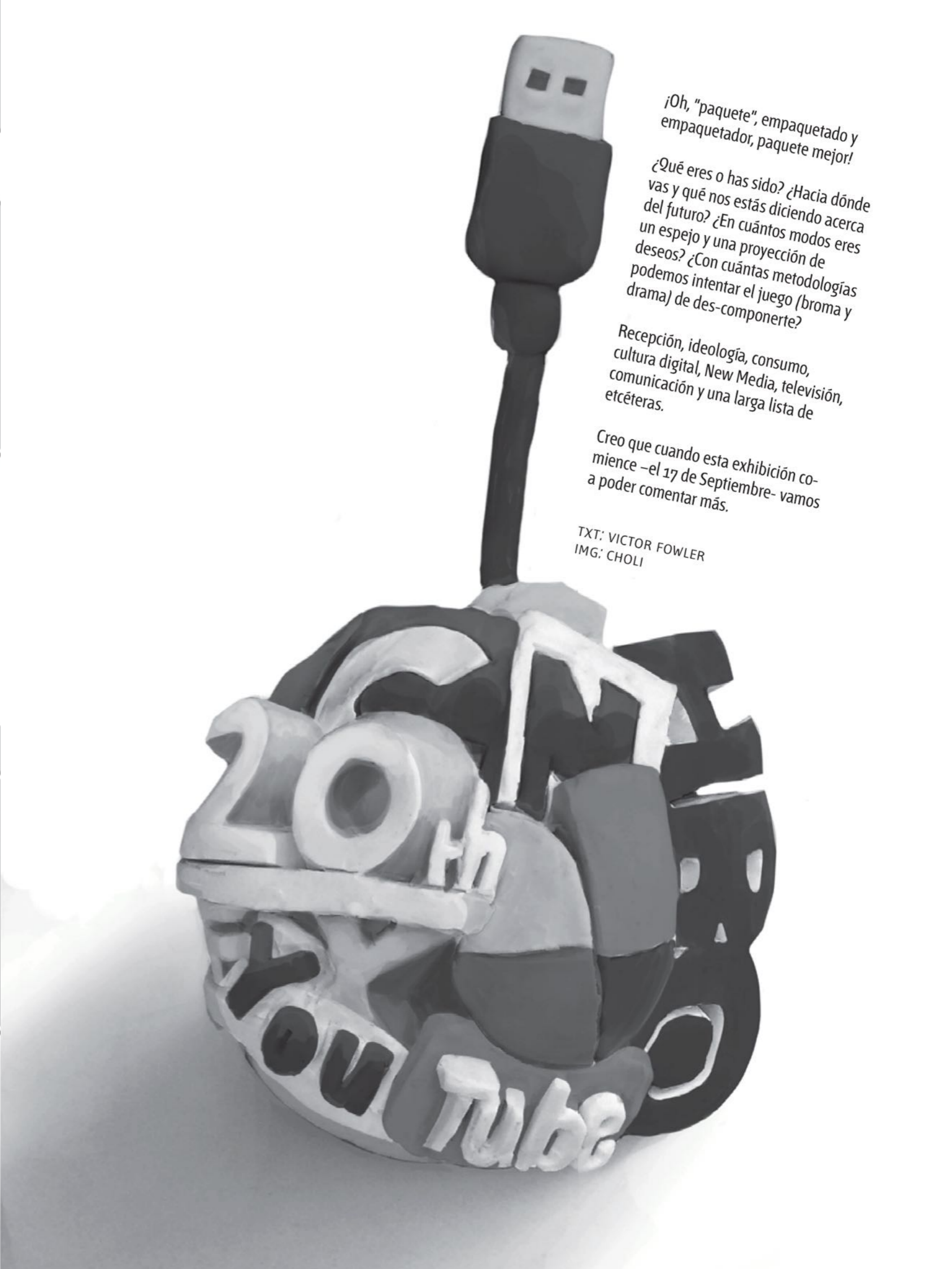
Su circulación es ilegal pero fomentada.

+ de 600 000 hogares
+ de 3 000 000 cubanos
≈ 1/4 de la población total de la isla

CONSUMIDORES FINALES

SE LLENAN MEMORIAS

PEQUEÑOS DISTRIBUIDORES

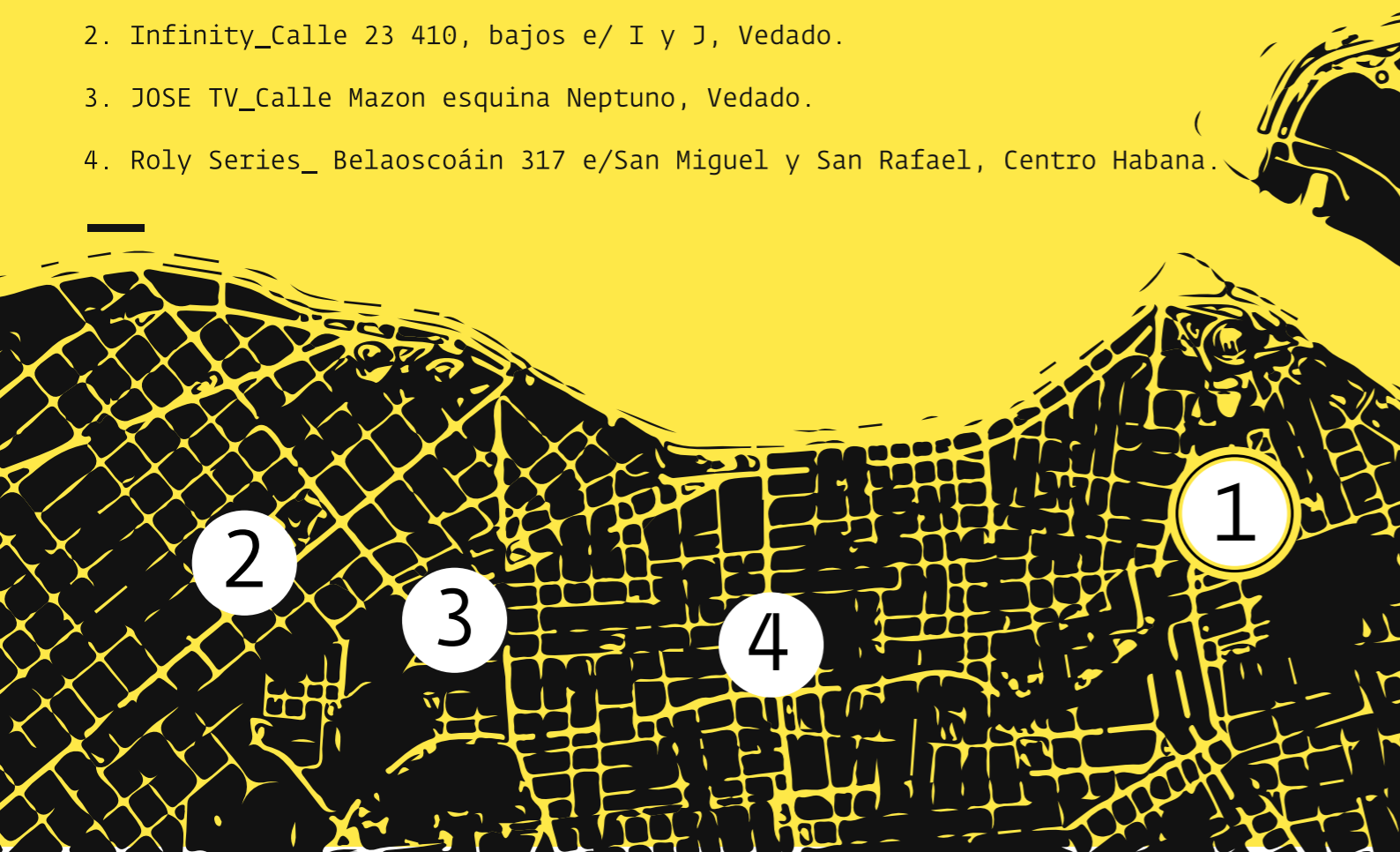


Sub-Matrix of the *Paquete Semanal* in Cuba__



Intervention in Points of Sale in Havana__

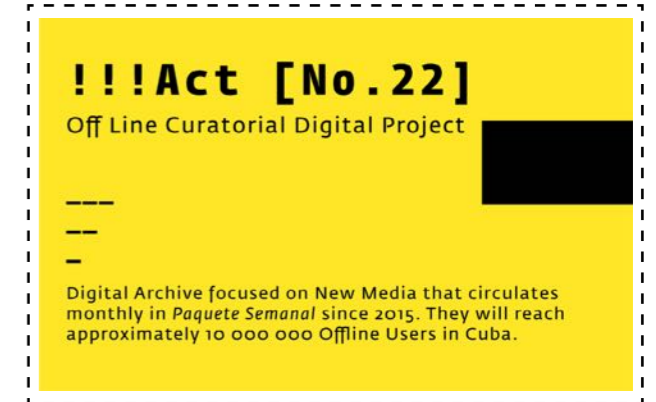
1. SDR_Empedrado 458 e/ Aguacate y Villegas, Habana Vieja.
2. Infinity_Calle 23 410, bajos e/ I y J, Vedado.
3. JOSE TV_Calle Mazon esquina Neptuno, Vedado.
4. Roly Series_ Belaoscoáin 317 e/San Miguel y San Rafael, Centro Habana.



HOW TO DO IT [your own !!!Act [No.22] archive]__

STEP ONE_ Order a USB Card in this [link](#).

STEP TWO_ Use the attached pictures for the design of the USB Card.



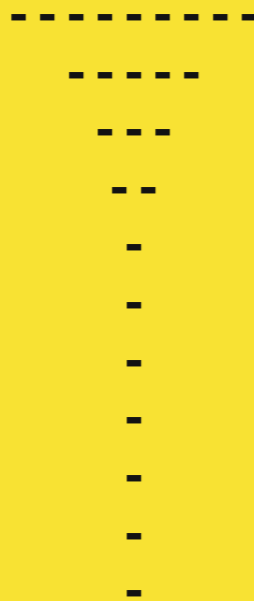
STEP THREE_ Download all files [11GB] and copy them on the USB Card.
BitTorrent link_

<magnet:?xt=urn:btih:aade0c50fbb26d5df6388edbe22ca2ab-f7038d57&dn=22.+%21%21%21Act+%5BNo.22%5D+%21%21%21The+Up-date&xl=11606869305>

And in this way, you will get your catalog and digital folder of **!!!Act [No.22]**.



Weekly Package [Paquete Semanal]

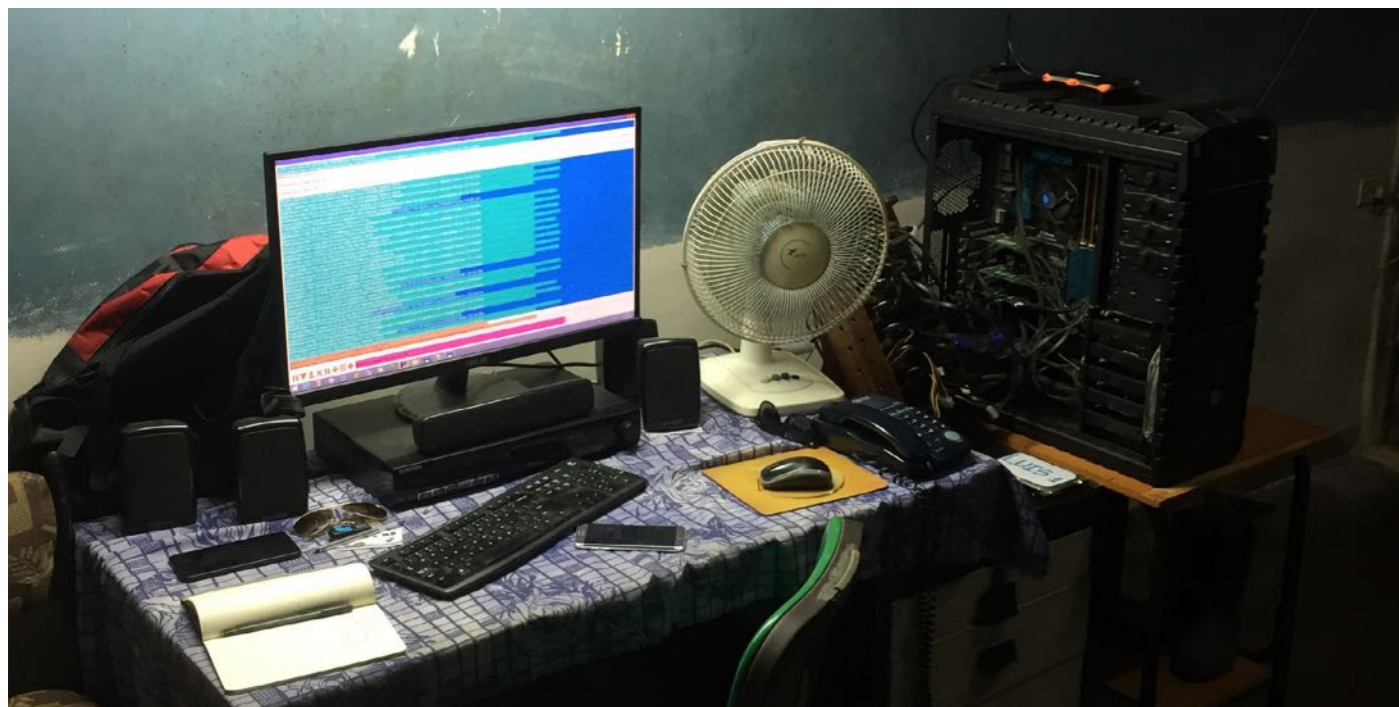


HDD of *Paquete Semanal*. Matrix HBX in Havana, Cuba [2019]

The *Paquete Semanal* is a one-byte media collection put together weekly in Cuba and distributed throughout the country person-to-person or in files. It is an independent alternative that has developed with the accomplice silence of the Cuban society. Mainly based on piracy, it contains some 15,000-18,000 files, depending on the week and distributor, and covers a wide variety of contents that include software, sports, soap operas, web shows, animation, mangas, films, TV programs, videogames, music, music videos, music shows, humor shows, virus updating, applications, as well as advertising of various national services. It is updated weekly throughout the country at a price equivalent to two dollars, and has an underground circulation. Because its price is not exactly low, several people usually come together when buying it.

The *Package* is often described as a solution in the face of the general lack of Internet or rapid or accessible connections in Cuba, but the phenomenon should be examined as part of a historical process that began several decades ago. In the early 1970s, some ten years after the start of the Cuban Revolution and nationalization of all mass media, when an illicit economy that escaped the State regulations began to develop in the Island, based on the rental of entertainment materials. Romantic or Western mini-novels by authors like Corín Tellado were the first materials that the entrepreneurs circulated underground. The purchase of books was a constant challenge, and these businesses showed that working with

similar entrepreneurs in other cities was the best alternative to obtain new copies. This was the beginning of a national black market network for the exchange and purchase-sale of entertainment materials. In the same measure that the format of the available media evolved, first to magazines, than to VHS and Betacam videotapes, and finally to CDs, VCDs, and DVDs, this network enabled access to the circulation media beyond governmental control. Thus, the *Paquete Semanal* is the result of said networks and of the already established illicit trade of entertainment materials along more than four decades.

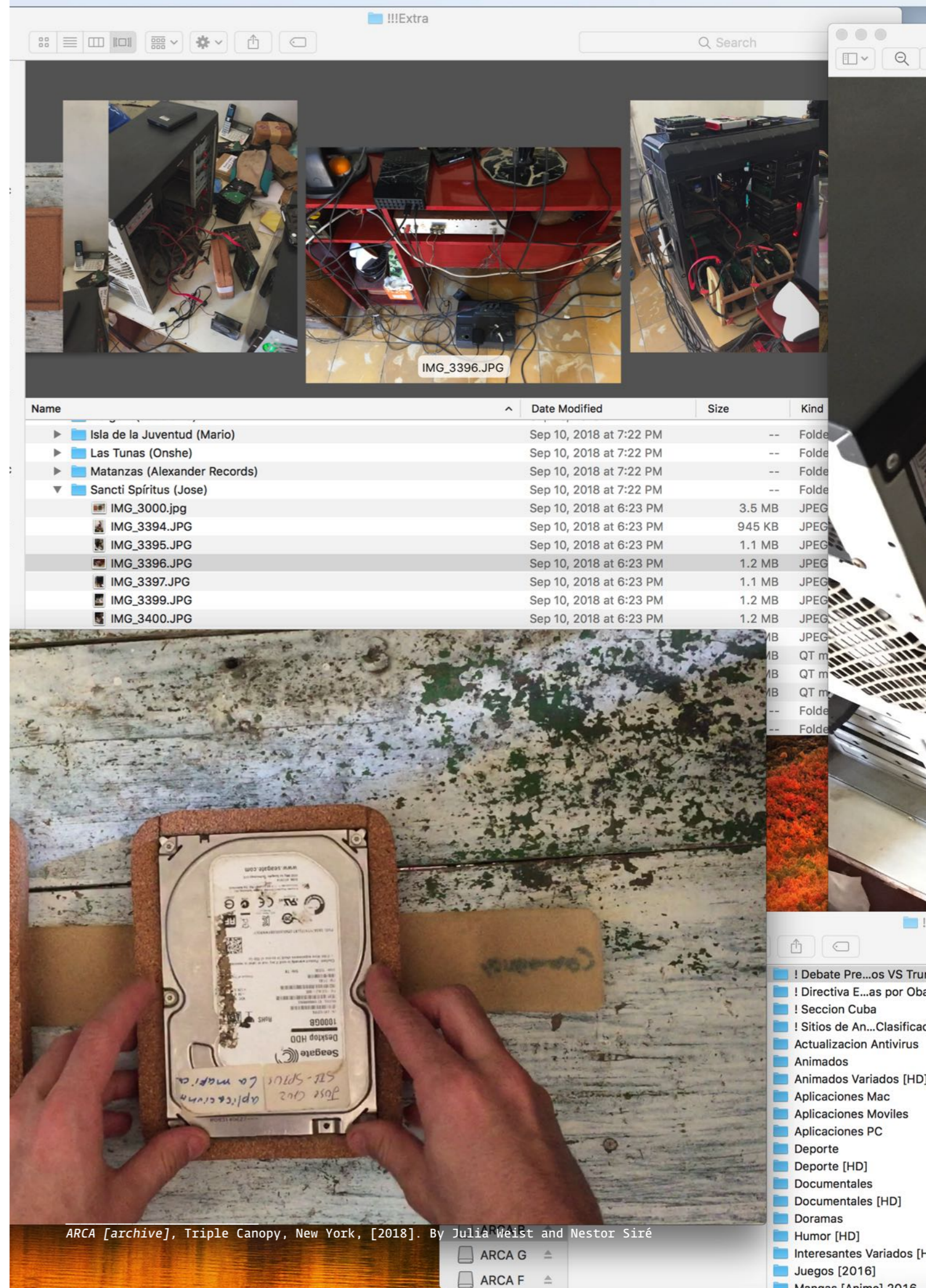


Matrix of *Paquete Semanal*: *BABALAWO* in Holguin, Cuba [2016]. Photo by: Julia Weist and Nestor Siré

With its positive and negative aspects, one finds products of very different quality in this medium: trivial and commercial contents, but also daring ones, those that cast a glance at unknown worlds and innovative television trends. Their diversity is as wide as the consumption range they pretend to satisfy. The structure of contents of the Package shows a kind of curatorial intelligence that follows certain contextual events. More than being a channel for others' contents, the *Package* "produces" its own contents (...) Through such contents one has access to another country, one that operates under the demands of creativeness and imagination.

The *copyright* issue, even though it has produced frictions in Cuba, is still not in the center of public debate. Piracy is legal, accepted and practiced by the State itself. It is the feasible alternative to obtain information in a country that suffers and benefits from the margins ceded by the economic and commercial blockade of the Island. It could be stated that this phenomenon is the outcome of decades of ingeniousness and organization of the informal networks; it is the most significant popular cultural phenomenon of the contemporary Cuban context.

Written in collaboration with [Julia Weist](#)



ARCA [archive], Triple Canopy, New York, [2018]. By Julia Weist and Nestor Siré

!!! Sección ARTE [All Projects]

- No.01_Lázaro Saavedra** ----- [Febrero 2016]
Galería I-MAIL (En el Paquete Semanal)
- No.02_Yonlay Cabrera** ----- [Marzo 2016]
Debugging Nauta - Registros de error
- No.03_Julian D' Angiolillo** ----- [Abril 2016]
Hacerme Feriante
- No.04_Yoe Suárez** ----- [Mayo 2016]
Tu no te llamas Desierto and Charlas con Lord Cuba
- No.05_Pakete de Literatura** ----- [Julio 2016]
- No.06_José TOIRAC** ----- [Diciembre 2016]
Che (CD_Agost 17,04)
- No.07_Pavel Alejandro Barrios Sosa** ----- [Febrero 2017]
Videointervención teórica Trastorno bipolar
- No.08_Julia Weist** ----- [Mayo 2017]
#famosos
- No.09_Caridad Blanco_Chago** ----- [Septiembre 2017]
*Salomón (Ediciones * 2017)*
- No.10_Yeny & Alejandro** ----- [Diciembre 2017]
Into the Brillo Box
- No.11_Yonlay Cabrera** ----- [Enero 2018]
¡Descargas de todo un poco
- No.12_Marquez Marcel-M3** ----- [Febrero 2018]
El primogenitor_DOWNLOAD this Video (dedicada a Laurel)
- No.13_SERONES** ----- [Abril 2018]
Clip bait (clip señuelo o carnada)
- No.14_Magaly Espinosa** ----- [Junio 2018]
Conversando sobre Arte Contemporáneo (Lázaro Saavedra and José Toirac)

- No.15_Jonathan Horowitz** ----- [Julio 2018]
@daily trumpet
- No.16_El Ciervo Blanco** ----- [Agosto 2018]
- No.17_Alejandro Rojas Medina** ----- [Septiembre 2018]
Chungamaya
- No.18_CARPETA DE NAVEGACIÓN** ----- [Octubre 2018]
In collaboration with Claudia Pederson. School of Art, Design and Creative Industries, Wichita State University. US
- No.19_Bill Burns** ----- [Noviembre 2018]
Un canto para el Poder 100
- No.20_Mechthild Schmidtfeist** ----- [Diciembre 2018]
L.E.S.S. Menos de todo, Estética de compartir y sostenibilidad
- No.21_Behind the Net [paquete]** ----- [Enero 2019]
In collaboration with Luis Rodil Fernández. DATA (Design, Art and Technology Arnhem), ArtEZ. Netherlands.
- No.22_!!!Act [No.22]** ----- [Abril 2019]
Off Line Curatorial Digital Project
- No.23_Chuli HERRERA** ----- [Septiembre 2019]
#verlorenzoon.proceso
- No.24_Ginou Choueir** ----- [Noviembre 2019]
Donde estas Habibi?
- No.25_Wilmer Rodríguez** ----- [Diciembre 2019]
Café internet
- No.25_Florian van Zandwijk** ----- [Enero 2020]
The Ball, The Field, The Arena



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Mail

[2015 - 2020]

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