



**>> DRIVE IN / BURN OUT - VIDEO PROGRAM**



## Supervideo in Genova. Candida TV

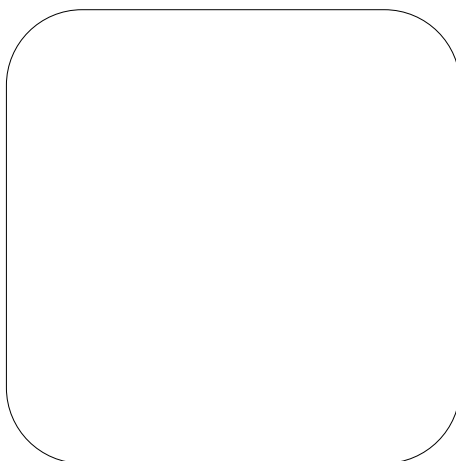
Welcome in the wonderful world of losers. A mediocre world where power relationships penetrate and destroy human life without being seen and the only convergent vision is the one of the war that sells. A world where war is 24/7/365. A world where infowar spectacularizations are filtrated from stolen tvs. A world where nothing is real and everything is possible.

Welcome in the wonderful world where the loser becomes an information hooligan, king of the world of nobody wich is not the land of everybody; a world in perpetual reproduction of slavery, of world markets, of chirurgical sadistic human life destruction in production bombing of corporative capitalism.



## Quand les Hommes Pleurent Yasmine Kassari

These "men who cry" are Moroccan workers come to seek better fortune in Spain and who discover the dead end in which they are. Because the Eldorado quickly becomes hell. Each year, thirty thousand Morrocans cross the Straits of Gibraltar to enter clandestinely to Spain. Half of them are intercepted and returned to their country. A thousand die, drowned, piled up in small motorboats. The filmmaker spent a summer in the area of Murcia and gained the confidence of these clandestine workers, by listening to them without interruption.



## Burners of dreams, economies and rhythms Jordi Mitjà México DF, 2003

A video documenting the daily activity of some of the many street "burners" of records wandering around the Mexican capital.



## Matrix Bravas - Taller de Cine en el pueblo de Mariana Transnational Temps

Reusability of famous films of the industry like adaptable sources to the surroundings of uncovered towns. Construimos a new version of the film Matrix 01 with actors of the town of Mariana. Reapropriamos us of the script to adapt it to the routine character of the towns of the mountainous area of River basin.



### **Go West** **Gentian Shkurti**

"Go West", a 3D videogame where the user has to defy Italian Coast guards and try to reach Italy. While the typical hi-tech shoot-'em-up drags the player into a full immersion battle (and into the following withdrawal symptoms), a game like "Go West" mixes fun with ambiguity: it challenges the user to find his/her own role in it, leaving her with the doubt that another world where the players are losers from the beginning might exist. Actually Shkurti shows that one may be a loser, yet with an opportunity to escape this fate. That is to say: the smart and resource-saving way "Go West" relies on 3D modeling technology shows that it is still possible to find sustainable tactics to deliver ideas even in the over crowded world of digital communication.



### **Media\_space Invaders** **Platoniq.net**

Network communities, mailing lists, independent media centers, art servers, net radios, temporary media labs and other net culture initiatives, participate in the democratization of the medias in the context of an Internet more and more dominated by the business. These cultural membranes have developed colaborative interfaces and keep an eye on the social consequences of the globalization. They have tied these positions in the network with local activities deleting the limit between mediatic space and public space. The new circumstances of these independent initiatives caused that they moved away from the subcultural contexts and have made them emerge with the tools of the global culture taking part in the same technology.



### **Go West** **Emergency Observer**

I transformed a my car in Los Angeles, the city where I lived the last two years, into a kind of wooden refuge that would be able to protect me in case of earthquake, riot, etc. It became the expression of a paranoiac obsession of safety. After visiting the most dangerous places in LA. I shipped the car to Rotterdam and I travel to Paris and Madrid. During all the trips I was recording images with a hidden camera. Curiously the car recovered the military aspect for what it was created and resembled the armored-sculpture cars of many civil wars.



### **New Kids on the Black Block** **Las Agencias**

Las Agencias's projects, located in the troubled territory where art and activism meet, consist in the creation of tools, visual imagery and tactics turning some of the commercial, psychological and communication strategies used by business world and entertainment industry into public actions, revealing these strategies' cynical side through antithesis and paradox. The New Kids On The Black Block campaign (2001) is based on the creation of a pop music group with that name, showing the mediatic mechanism of construction of a star of the show system which is at once a political anti-hero. The result is a paradoxical - and very funny, by the way - short circuit between the star and the public enemy of the moment.

**>> TEXTS / EDITORS**

## David Casacuberta

### The relationship between politics and net art: discover the nine differences

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#### Abstract:

Among both the general public and even a significant number of art curators and critics, the connection between art and politics tends to be viewed with suspicion. Many people see activism as camouflaged political activism that, in reality, does not have the slightest aesthetic justification. Some artists in fact take advantage of this phenomenon and prefer to call themselves "artists" simply so as to have fewer legal problems when they organize a campaign. Parallel to this, the world of politics increasingly appears to appeal to aesthetic values and performances, letting their messages and ideologies slip into the background.

In this article, the author looks beyond the justification that "since Duchamp anything is okay" and attempts to understand the connection between art and politics in the field of electronic art. Basing himself on the Wittgensteinian motto "exhibit differences", he sets out to reveal a series of differences between art and politics in order to analyse in which contexts this combination is justified.

Summed up, the central thesis is that the meeting point between digital art and politics must be understood above all as an ethical commitment by the artist to the new channels of electronic communication, meaning that certain discourses and political positions become comprehensible, even desirable, in purely artistic actions that strongly depend on network structures.

David Casacuberta is professor of philosophy of science and technology at the Autonomous University of Barcelona. His area of research is focused on the cognitive, social and political impact of new technologies, and he is currently Secretary of the non-governmental organisation Computer Professionals for Social Responsibility.

He is Editor of Globaldrome, a digital culture e-zine, and frequently works with Kriptopolis, and electronic publication focused on computer security, cyber-rights and cryptography. Finally, with Marco Bellonzi, he is 50% of the electronic art group Santo File.

## The Making of Frontera Sur

### Helena Maleno Garzon

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The course of my life coincides with the process of construction of a border and the introduction of a number of new spatial limitations into my environment defined by the buoyant neoliberalism. I grew up in El Ejido, on poor land, arid and deserted. Many of us lived in adobe and reed houses with no running water or electric light. Our own land and the common lands were immense and we had to struggle for every drop of water and every piece of fruit. There were no property lines to define the terrain, nor were there any clear urban structures. An old geographic borderline did separate us from other countries factually, but in our minds, these concepts didn't have much validity. In less than 30 years, this site became the current European Southern Border.

In the 1960s, Dutch and Israeli multinationals came and used indigenous agricultural technologies to set up the intense cultivation of vegetables in greenhouses. Within a short time, the plastic clearly occupied the landscape, actually covering huge surfaces of the area. Soon the emerging plastic structures were accompanied by seed experimentation and pesticide enterprises, and huge warehouses where the agricultural products are serially handled. The area was dubbed the European vegetable patch, the "Green Gold", the Mediterranean California. We built a new society based on an infrastructure that was more North American than local and those immense communal zones were replaced by individual houses of cold expensive marble in which each family isolated itself.

Before it all began, there were only a few who lived here, a bunch of clans living according to our proper norms. The rapid development attracted the migration of people from the nearby mountains, later from the heart of Andalusia, and even from the center of Spain. They came to buy cheap land or seek work as farmhands. In the 1980s we were the European zone with the highest concentration of banks per square meter, and the highest suicide rate as well. I saw many of my neighbors opting for death in this madness. Numerous were those who used Tamaron, a previously prohibited fly-poison. The social structures, the organization of the space, and the lived norms had mutated into a system of competition and self-exploitation.

In a matter of a few years, many citizens of other countries arrived here, attracted by European capital. They settled between the plastic where we used to live, in the spaces we had abandoned. The government announced that an avalanche of undocumented immigrants was flooding the coasts and that it was necessary to turn the place into an authentic border with European methods of control.

We replaced our own exploitation with the exploitation of the most recently arrived, generating a system of sharply defined economic apartheid and embracing concepts of fear and civil security. When the migrants started to occupy the new public places and become more visible, public debate turned against them. Three landowners were killed and the struggle escalated in February 2000 into large-scale public aggression against anyone of Maghrebi descent, a violence that the Spanish authorities tolerated without intervention. The women were the excuse for the raid. According to the media and to official voices we had all been raped by foreigners and our honor was injured. That was a turning point in our society. The two bastions of serial production, the seasonal migrants and the women, were under attack. They kept the migrants in a state of apartheid through physical violence and they encircled the women with psychological violence and fear.

Today, we live in two parallel societies that never touch one another except in the areas of productivity. Our capacity to consume has made us generate public spaces that are tremendously private. The society I was born into, where land ownership was practically ignored, was rapidly substituted by a structure installed from above. The multinationals tell us what to eat, they sell us the seeds with the virus and then the poison to get rid of it. And through these procedures we are being constituted as the border and provided with public and private measures of security. The most heavily militarized city in Spain, El Ejido, is particularly well equipped to control workers and their networks.

The spaces and the ways we move in them define us socially. It is as if the spaces were a prolongation of our physical trajectories. The people, the zones, the lines of mobility, and demarcations of property make up one complex organism. What sounds like a linear history of a place is in fact very dynamic and relational. The space we occupy is constantly transforming by measures that restructure wide stretches of desert into plastic culture, by forces introducing a maximization of productivity, by new technologies of segregation and control, but also by methods of resistance and networking developed by the civil population in cooperation with migrant communities.

Brussels' future plans for this zone are indeed disturbing visions. It seems that they no longer regard this area as profitable and consider transposing the economic border further south, possibly to the southern tip of Morocco. This would necessarily bring about new reflections concerning the course of the European border in terms of economy, culture, and geography.

## The revolution WILL be broadcast – at least locally

### Alessandro Ludovico

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»Once upon a time there was a king who ruled over a country and its big television networks, controlling the screens and the minds of most of his people.« Unfortunately, this is not just a fairy tale. Prime Minister Silvio Berlusconi is the head of a conservative, fascist coalition in Italy that has more than 50 percent of seats in both houses of parliament. As the head of government, he decides all the strategic approaches and decisions of state-owned television (RAI) and also determines, as the owner, who is allowed to say what in his huge private television network (Mediaset). To get some idea of his commercial and editorial powers: RAI and Mediaset together cover 97 percent of the entire television advertising market.

In this climate of media dictatorship, a flourishing underground movement of media artists is concentrating, to an ever greater extent, on television as an arena for activism. Its roots go back as far as the mid-nineties. One of the first experiments was carried out in 1996 by a group of Tuscan video artists, including Giacomo Verde, Claudio Parrini, Francesco Galluzzi and Federico Bucalossi. This seminal »minimal tv« [1], as it was called, deconstructed the medium by means of various performances, and tried to expose its hidden mechanisms. Its open studio constantly changed its schedule according to the wishes of its viewers, and broadcast its programmes to the scattered households with cable TV in the particular area. Part of the group also took part in the first »Hackmeeting« (1998) with a local TV station called »boicoopTV«. »boicoop TV« broadcast the event to the surrounding area and asked residents what they thought about the imminent eviction of »Hackmeeting« from the square where it was taking place. In the same years (1997-1999), surveillance cameras (CCTV) were set up by a collective of young video artists in Forte Prenestino, a fortress in Rome that is now a squat. During the urban »Overdose Fiction Festival«, the project had the title OFFline TV. After the last event, a local broadcaster in Rome gave the same collective – which was soon to become the performance-oriented Candida TV [2] (now one of the leading broadcasters of the national Video Hacktivist Group) – one hour of broadcast time per week.

But only after the consolidation of Berlusconi's government (2001) with its unbearable propaganda did a large movement arise, with its roots in Bologna. This led to small groups producing their own »street television«. Armed with Guy Debord's theories, and redolent of the pirate radio fever of the early nineties, »Orfeo TV« launched its broadcasts on 21 June 2002. Matteo Pasquinelli, the editor of the essay collection »Media Activism«, and Franco »Bifo« Berardi, one of the most interesting media theoreticians in Italy, are among

the committed core members of the group. The project »Telestreet« [3] spread rapidly over the entire country in a chain reaction. Following a national meeting (»Etere« [4]), the first joint broadcast took place on 22 February 2003. It involved no fewer than 25 small television stations throughout the country, which all broadcast the same video cassette. An active resistance network was publicly proclaimed as an alternative to the centralised and dull broadcasts of »official« TV stations, a network that sought democratisation of the most widespread and powerful disseminator of information at grass roots level. Summarising the paradox of the potential illegality of these actions, the philosopher Stefano Bonaga declared, »we are illegal, but constitutional«, alluding to Article 21 of the Italian constitution, which guarantees freedom of opinion. The draft bill by Giovanna Grignaffini, a member of parliament belonging to the Democratic Left, takes the same line, aiming to establish the freedom to use local, unoccupied TV frequencies. On the web site of »Telestreet«, you find instructions for building your own TV station for 1,000 euros, along with other technical and legal tips.

The importance of the medium of television for political propaganda has always been recognised. For example, thirty years ago, during the obscure years of terrorism in Italy, the first public action of the Red Brigades was to illegally broadcast their theories in particular regions on the same frequencies as the midday news programme of the national TV station (tg1). These days, enthusiastic media activists and technicians who have contributed their knowledge to help build up a separate communications infrastructure are no longer alone in their efforts to peacefully democratise the TV screen. The new »Megachip« association is promoting the important »Basta Auditel« campaign [5] to get rid of the system of counting and measuring the TV audience, a system that is administered unfairly by the big networks and acts as one of the main instruments of propaganda. »No War Television« [6] focuses on gatherings and demonstrations and also found a broadcasting location here and there on a satellite channel; an internet archive of its broadcasts has even been set up. »New Global Vision« (NGV) [7] is a huge archive, regularly updated, that comprises over one hundred videos by artists and activists, all downloadable for free. The NGV meets the VHS quality standard and is the unofficial depot for a critical camera generation – a visual database, open to all. »The contents have to be expressed through movement, by the critical awareness of each individual, by all those who create culture and information on an independent basis« says the manifesto of the site, which is based on open standards and license-free software. Having a media mogul as prime minister creates the ideal basis for sounding out the potential

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of a media practice of resistance that is also able to integrate spontaneous phenomena of the scene. The self-styled »Union of Televisions« in Milan, for example, proclaimed a »country-wide strike of the television audience« and called on those that wanted to listen to switch off their televisions and go out into the open with their remote controls. Its slogan was: »Liberate free time ... for becoming aware of everything we do not see when we watch television«. The next goal suggested by the Union is a »Law on the Rights of the Television Audience«, this time also integrating the performing arts. »Tubocatodico« [8] takes the psychotic effects of intensive television viewing as the basis for a performance that was conceived by a computer/electronic music/theatre collective using only free software (»FreeJ and dyne : bolic« GNU/Linux), to »exorcise the evil household device«: probably the most liberating exorcism that a free spirit can strive for.

1 <http://www.minimaltv.cjb.net>

2 <http://candida.thing.net/homeNOfram.html>

3 <http://www.telestreet.it>

4 <http://www.ecn.org/tpo/tpo.php?id=culture&v=91>

5 <http://www.megachip.info/readnews.php?id=114>

6 <http://www.nowartv.it>

7 <http://www.ngvision.org>

8 <http://tubocatodico.dyne.org>