

ART, ACTIVISM AND TECHNOLOGY

SEWING PROCESS

---(Systematization)---



Centro Cultural de España Juan de SALAZAR



Fonds
Fundación Príncipe Claus para la
Cultura y el Desarrollo

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► WE BEGIN to sew (introduction) -----

Gender, exchanges, technology, art, digital rights, anonymity, expression, surveillance, are some of the word-threads that will be darned here; hiding, reappearing and connecting this experience that puts the transformations of bodies, gazes, militancies and expressions in electronic scenarios which cross us today and through which we have to transit.

TEDIC, as an organization that develops open civic technology and defends digital rights for a Free Culture on the Internet, through its *Cyborgfeministas* project, devised this experience to search for possible translations to these tensions, and to put them on platforms where we can observe the other side of daily life as it becomes more complex, through isolation and interpellations. With this in mind, Maricarmen Sequera, Belén Giménez and Paloma Lara Castro stepped forward by launching this space-site, a place to establish meeting points between the digital world and its fugues.

Claudia Casarino, Fredi Casco, Alejandro Valdéz and Lucía Egaña, as guides in this large sewing room, are the ones in charge of propping, looking for wrinkles, asking about folds and collaborating with the fabric-texts of ten projects that disturb and reverberate digitally. For his part, Edu Barreto seams by rehearsing exercises to weave together this convergence of confronting travelers.

David Amado, Leticia Ferro, Erwin Bukaczek, Brune Comas, Adriana Peralta, Jazmín Ruíz Díaz, Bastión Moral, Pamela Castillo, Chancleta Tatá, Amoral, Lupita Quispe and Alegría González Planás are the selected ones, who take the risk of translating their views into the digital world, a space that offers tools to 'amplify messages' while also presenting setbacks and areas of uncertainty.

► HOW to thread the stages (methodology) -----

Passing the thread through the eye of the needle, this story could begin like that. Or throwing words into the search engine, such as surveillance capitalism, big data, geolocation and other threads that make up this great technological ball of yarn.

The sensorial, the intimate, the sharpness in the gaze, and the body with its drifts, are the main ingredients of this threading that reveals the conductive string of triggers, methodologies, paths to be walked and retraced, and various disassemblies.

It was set as a **general goal**, to sew the process of convening art, based on new logics proposed by technology, to enhance the messages of the participants, without leaving organizers, guides and the general public unscathed.

These guidelines are completed by the joint exploration of projects that combine the physical and digital spaces to find and point out differences, borders, similarities and dynamics, where the personal and the political spheres are accentuated.

The pandemic situation leads to relearning digital tools that replace what was analog and recast practices without diminishing the power of what these participating voices propose.

And finally, weaving in collusion networks where art and technology allow us to expand our situations of teaching, learning and expressing, so as to become spokespersons for new ways of building digital citizenship. All of this in a web museum within everyone's reach.

» THE SEWING points (the phases) -----

1. Announcement:

An open call was made, requesting to postulate local and regional artistic projects that address digital rights, gender, technology and feminism, as stated in the text on the web (Cyborgfeministas, 2020). Once selected, each individual or group project would have access to training, as well as technical and conceptual tools, for its improvement.

2. Selection:

Then came the filling by the participants of a short application, requesting information regarding their organization, profile, type of project, the reasons for applying, expectations and which aspects of gender, digital rights and technology they would like to explore. The organizers read the forty applications, and, after analyzing each proposal, they selected a total of ten projects, eight Paraguayan, one Ecuadorian and one Mexican.

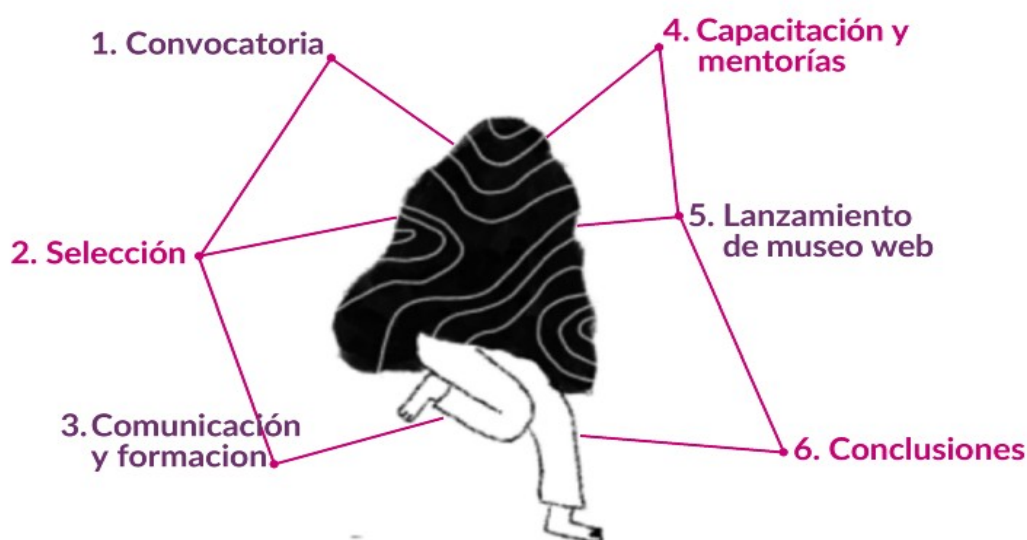


Fig. 1: Fases del proyecto Expo Pop Up Tech. Elaboración propia

3. Communication and formation phase

The list of selected projects was communicated and then each member was introduced to the organization team, mentors and curators, via video meetings.

The first formative instances were the webinars on specific topics, which took place during the first two weeks of June. The framework for this meetings revolved around the following axes:

a. Gender on the Internet

As triggering questions, the neutrality of technology or how to combat the digital gender gap were put into debate, starting from concepts such as cyberspace and cyberfeminism and their

relation to art. The panel of speakers was made up of Paloma Lara Castro (PY), Lía Colombino (PY) and Nayla Portas (ARG), with Belén Giménez (PY) as moderator.

“What are we thinking about when we talk about art?” was Lía Colombino's initial question, unleashing that fabric that is a ‘pure art’ where devices related to that world do not directly touch it: market, advertising, networks, etc.

And when thinking about art crossed by gender, the name of Josefina Plá was highlighted thanks to the fact that she installed the active gaze of an art made and described by women, in a society where everything revolved (or still revolves with tensions) around masculinity. “Josefina was born in the midst of the winds. She swept up the modesty, she swept up a certain dust. She will illuminate with her intelligence other intelligences”, Lía says in a firm tone, quoting Rancière.

And not only that of women, but also the inclusion of an art that comes from beyond the cities, from the popular/rural areas, and the figure of the female worker, will modify the history of an art that continuously undergoes changes.

For her part, Paloma Lara Castro pointed out how gender and human rights enter into a complex framework, by settling on a technology that is clearly not neutral. Because it repeats old analogical practices regarding sexist oppression and discrimination.

From the salary gaps between men, women and sexual dissidents, the normative views regarding the use of the Internet, and Biology itself, continue to prevail as a rule to ensure privileges. Paloma stressed: one cannot minimize what's digital versus what's analog.

A technological art or how the Internet massifies expression, were some of the issues that Nayla Portas brought forth with her intervention on that day. As a political space and a non-hierarchical pseudo-structure, the network of networks allows us to imagine ideals of coexistence, but since everything is subject to repeating analogical practices, tensions arise. Reappropriation or algorithm disputes as new territories where glitch art can be produced, born from inappropriate software behavior, were the strong elements presented in this day's closure.

b. Personal data, privacy, big data and surveillance

Why is a piece of data such a precious bargaining chip, or what is contained in the concept of Big Data, were the starting questions of the second formation meeting. Aspects such as the collection, storage and processing of personal data, which involve economic, political and social aspects, or questioning our active feeding of data towards social networks and other environments, were some of the ideas raised by the panelists. The speakers were Gaspar Pisanu (ARG), Maricarmen Sequera (PY) and Nayla Portas (ARG), with Fredi Casco (PY) as moderator.

Personal and public data, in the redefinition of the private space that we occupy, as well as the violation of privacy, are aspects to take into account when referring to the full exercise of our rights, Gaspar Pisanu reminded us.

Cameras, balloons, drones, facial recognition, monitoring of public sources of information, are some of the devices and instances of surveillance in the public and private spheres, thus installing the concept of surveillance capitalism, where there is a stress on security vs. privacy.

Subsequently, Maricarmen Sequera expanded on the subject by discussing the Pyrawebs project, where TEDIC and other actors had leading incidence in criticizing and confronting this attempt to fully and legally establish digital surveillance from the state.

Big Data, the Internet of things, cloud computing and Artificial Intelligence as instances that promote a system that encourages the addiction of people, through the data present in platforms and applications. Our screens as vigilant black mirrors and operating systems that know which diet we follow or what type of exercises we practice.

Sequera expands on what Pisanu mentioned, through the mention of dystopian authors such as Huxley or Orwell, who anticipated this scenario of geolocated maps and mass surveillance.

Nayla Portas, in her second speech, drops the idea of an algorithm as the parameter for the selection of personnel in a company, or to take other decisions migrated to the state, in other societies. To later expose on activist initiatives where parts of the body, such as the face, are painted to avoid facial recognition.

The members of this meeting opened up the debate on the different online spaces and how the level of freedom we have depends on the protocols that build each application. We are in the neighbor's yard, be it Facebook, Instagram or others, and we must behave according to their rules, as stated by Maricarmen.

c. Freedom of expression on the Internet

Freedom in the digital world is a concept that awakens doubts, reflections on its full exercise and frontiers. Are we free to express ourselves or is there content moderation between platforms and applications? What happens to art and its producer in a digital environment? And, among these questions, how do fake news affect that sea of disinformation, opinion and hate speech that builds the digital sphere in which we operate. The speakers for this axis were Alejandro Valdez (PY), Amalia Toledo (PR) and Griselda Fresler (ARG), with Fredi Casco as moderator.

Freedom of expression is a sensitive right that poses challenges for us, Amalia Toledo told us, opening the day. The right to seek, receive and communicate information and ideas without borders is fundamental in democratic societies and it's also necessary in order to defend other rights.

Society moves between the collective and the individual spheres, and in this swaying, the unrestricted respect for the exercise of rights, the protection of national security and the preservation of public order is installed. At the state level, aspects such as war propaganda or child pornography appear as the causes that justify the presence of mass surveillance, which is a double-edged sword. Censorship and self-censorship are ingredients that complete the logic of a freedom of expression that is constantly threatened.

In his speech, Alejandro Valdez told us about his experience in charge of El Surtidor, an alternative digital medium, publishing content that highlights the agendas of the large mass media, with topics such as 'the country where schools fall and cows fly', the uneven concentration of land and wealth, and government surveillance.

According to this graphic designer, there are some key points when talking about freedom of expression, such as the attention economy, where information is not only consumed, but also consumes our attention, thanks to algorithms that create pleasant realities for everyone. In addition to the presence of self-exploitation posed by surveillance capitalism, because we have the feeling of being able to express ourselves, but with well-defined limits. All of this coming from a Power that is no longer repressive but seductive, acting from an invisible totalitarianism: hyperinformation. And this is made possible thanks to the fact that each one of us delivers their personal information to networks and applications.

Closing this formation day, Griselda Flesler analyzed activism in social networks, based on the role of feminism and the construction of layers of meanings that are being built. She contrasts the frictions of feminist interventions in the streets that are far from what happens in the networks, thus challenging the definition of public space. And in this scenario, identity in virtual environments is once again the target of actions that discipline it and label it in an unequal framework of apparent virtual freedom.

Voces públicas ('public voices'), as a project for the sound recording of the IWD demonstrations, is the axis of action of Griselda and other feminisms in eight Latin American countries that continue to dispute its meaning, not only in the streets, but also in virtual environments in times of pandemic.

The interventions closed with the debate on freedom of expression, in terms of art, its creators and the restrictions that threaten fundamental rights all the time.

d. Artificial intelligence

On this fourth day, artificial intelligence was the debated concept. Its definition, what algorithms are and how they work, how ethics and human rights intersect us today when talking about this debated technology. The speakers were Micaela Magteña (ARG) and Julio Paciello (PY), moderated by Maricarmen Sequera.

The definition of artificial intelligence opened this meeting, led by Julio Paciello, arguing from the maximizations of computational functions, in the purest style of science fiction literature. The algorithm and its operations based on biases were mentioned, in order to understand how this technology makes decisions regarding certain situations, thus raising not only ethical but also critical reflections.

Where there is intelligence, it is creative, proposed Micaela Mantegna. Contextualizing this question from the look towards the information society, where knowledge circulates as much as analog goods, how do we measure a new value system: what has more value, a printed book or an ebook, and according to which parameters.

It was pointed out the lack of contexts of this intelligence that operates within the dynamics of free services, where the person becomes the product in an increasingly electronic world, and it replaces human labor thanks to algorithms that take decisions.

Focusing on the initial approach, the question arose about what goes on between AI and art. Issues such as the intellectual property of the artist who makes use of these type of resources, through visual and aural remixes, the combination and the intervened imitations, put paradigms associated with the world of artistic production and its markets in distress.

e. Anniversaries in art and technology

Spam, from its origin as an abbreviation and brand of canned and massed meat, came to baptize emails, message chains and viral advertising. This is the kickoff for another day, where technology and women will be the topics to be debated, based on digital photography, its noise and its informational nature. In addition, ventures that present music and oral poetry made by women were exhibited, as a response to spaces of creation still hegemonized by men. The speakers were Belén Giménez (PY), Rocío Robledo (PY), Paula Rodríguez (PY) and Juliana Quintana (ARG). Paloma Lara Castro moderated.

The difference between information and noise was introduced by Belén Giménez, to tell us what

spam entails in connection to algorithms from its political and social dimension, and how the power of surveillance may recognize, through these means, the presence of parts of the body that are not socially acceptable: face, yes, butt or genitals, no. Thus inaugurating a grammar of pornography in the digital world, as an algorithmic system which controls images.

The use of networks to communicate the musical works of women in the national environment was the next subject installed by Rocío Robledo, with the *Sorora Música* project. Looking at musical works from a perspective of non-dependence on men, regarding the technical and creative fields, and validating the production of this sector are elements that collaborate with the empowerment of women.

Factors such as the fear of technology in music creation, for being historically associated with exclusively male work, was the point to be dismantled by Robledo, who urged taking risks in learning to use applications that facilitate making music from a completely feminine standpoint. The debate was broadened with respect to the violence and harassment that occur in the environment of the musical industry, where there is currently a struggle to end the ongoing naturalization of these acts. Finally, she advocated for a broader action by companies when selecting women for concerts and artistic events.

Paula Rodríguez brought to the debate how women want to sound through their music. There is value on self-taught artistic manifestations when speaking about the professionalization of women in music, she said. Taking into account the strength that this movement has gathered, Rodríguez thinks that a record label designed by and for women is not very distant.

As closing for these reflections, Juliana Quintana spoke about poetry and its dissemination in times of pandemic from her project *Slam en Voz alta*. She made a brief historical tour of the presence of the spoken word as a way of uttering expressions and denunciations, from historically oppressed groups until the arrival of Instagram and its live streams as tools that allow people to approach what is being written by the youth in situations of confinement.

f. Smart cities

What implications does geovigilance have on cities when thinking of them as a collective component in the changes posed by technology and its irruption, is one of the questions raised in the penultimate webinar of this formation stage. In Paraguay, can we talk about smart or inclusive cities regarding the protection of human rights? Or, how can the data collected from the people who live in a certain space reconfigure this debate?

To answer these questions, Solano Benítez (PY), Fernando Duarte (PY) and Paloma Lara Castro (PY) were the speakers, while Fredi Casco moderated.

Babbling as the mechanical origin of language and care as an inter-personal link were the triggering concepts that Solano Benítez used at the beginning of his presentation. From intimate situations such as the care observed in the construction of links in a hairdressing saloon within a city, to language and its relationship with what's factual, these are aspects that play an important role within the outline of what we understand as a city.

The renowned architect proposed activating the verbal aspects, in the dynamics of listening to the other from the links inserted in the spaces, to then install the action of architecturing the verb. This through conversation and reasoning, the tools with which participatory activities are developed.

An approach to what Solano exposes with respect to 'thinking' the city, would be to locate a

mesh of structures to take care of the people. Imagine how the urban sphere should be, based on ideas such as the replacement of the locomotion network, to pollute less and return to bicycles. Think about sovereignties of air, water, food, so that the results are smart.

Focused on collective processes and experiences through dialogues in squares and other spaces, Fernando Duarte gave a glimpse of the master plans that Asunción had from rethinking its spaces and citizens. Through questions about who are citizens and what is citizenship, he reflected on the uses, types of housing, mobility and places of recreation as indicators of the right to the city. Leaving the concept of exclusion to debate, since not every urban space is a city.

In closing, Paloma Lara Castro introduces technology and social practices to refer to a city that is called smart as a pretext to collect and process more data: the Internet of things and data societies for the collection of sensitive information and identification of patterns within the logic of surveillance capitalism.

For the final debate, the relationship between cities, technology and their intersection with human rights was taken as the central theme.

g. Art, activism and technology

In the last formation day, artistic practices related to digital and analog activism were analyzed. Questions about whether there is a political art or how expression develops on the Internet based on parameters such as censorship or provocation were exposed, leading back to freedom of expression. The speakers were Fredi Casco (PY), Nayla Portas (ARG), Edu Barreto (PY) and Cony Oviedo (PY), moderated by Claudia Casarino.

“What is the relationship between art and politics, or is all art political?” Fredi asked, presenting then the names and images of works to show the devices that are activated with the change of gaze on events throughout history: wars, genocides and an image that, in its ambiguity, challenges all fibers.

In a black painting over a white background by Malevich there is politics and a cross between gestures and ideology. Thus, one can speak of a nationalization of the political sphere through the visual work carried out by Nazism, to implement a whole program of domination.

It is in this game of forms and concepts that women continue to put themselves to the task of denouncing and expressing themselves. From Cyndi Sherman operating with photography, to Ana Mendieta with performance, to the Guerrilla Girls as an anti-racist and feminist collective where the limits of activism and art are blurred to enhance the intervention of reality through the image.

Casco invited us to reflect on an art that goes beyond its content, as a veil and a cut that ends up staining our gaze to pierce and touch us.

With the *BienCerca* project, intimate poetry in public places, Edu Barreto and Cony Oviedo exposed on the new forms of closeness in digital spaces. This project that began in 2016 seeks to disseminate poetry read to the ear on square benches in both Asunción and Montevideo. But the action proposes ending the violence of the distance, in a city that lives dynamics to appease the human side of bonding. Based on figures, the reasons behind the O'leary square, or the format for sending audio-poems in pandemic times, the power of poetry as an expression and a means to do activism from the intimate place of an accomplice in virtual environments, was evidenced.

Closing the day, Nayla Portas exposed on the appropriation of the public space through interventions. Collective and artistic incidence through the use of posters, performances and other means were the devices exposed, where debate was opened about the art being political even when the artist does not pretend to do or be so.

4. Training and mentoring phase

After assimilating the different views exposed in the webinars, the group of participants had a meeting with Belén Giménez to dive into the world of the HotGlue tool. This collaborative platform allows a digital desktop to be diagrammed and intervened, based on various tools that help to think potential works and other purposes.

This was the time to select other threads to be used in this sewing process, where personalized meetings would become the new way to bring the magnifying glass closer, put on the thimble and try other types of stitches on our linen.

a. Initial meeting between curator, mentors, organizer and systematizer

Aspects about dynamics, work formats, the contents that were of most interest or those which did not arouse the curiosity of the participants, were some of the topics debated in this meeting. Regarding the expectations that some mentors had, the interest of the intersection between art and the new components presented by technology was exposed, based on re-founding concepts and discourses, as well as known and reinvented hegemonies.

Lucia, being European, put on the table the themes and theme approaches that are recurrent in the eyes of that part of the world. Claudia, for her part, emphasized the challenge of engaging in dialogues with the participants and the freshness of the looks they install. Fredi expressed the importance of transversality in the platforms and the experimentation they promote. Alejandro, focused on a more speculative methodology to accompany the processes.

b. Meetings between mentors and participants

Through video calls it was possible to observe the dynamics, complicity and the feedback and questions of mentors and participants in this part of the process.

Seven mentorships were exposed, out of ten ongoing projects. The three pending correspond to projects led by Alejandro Valdez, due to inconveniences in the meetings and schedules. All the participants who worked with Claudia Casarino and Fredi Casco were present.

Guidelines such as the characteristics that these meetings presented regarding the interaction between participants and mentors, the environment and the attitudes with which the projects were approached, were the main criteria to be observed.

The sewing was spinning smoothly with respect to the various aspects that make up Casarino's stance and the projects he was guiding. Adriana Peralta, along with Jazmín Ruíz Díaz, Alegría González Planás and Bastión Moral were the ones involved.

The sensitivity of the topics touched by these participants was what prevailed in the feedback that was observed in the three experiences. The inter-generational dialogue in the approach to the documentation of artistic practice, themes that cross body, gender and memory were unwound from an element that was observed in the three meetings: care in the expression and exhibition of the participants, as the main point highlighted by the mentor. Claudia, with extensive experience and with delicacy to face intimate and complicit issues, used these

fundamental ingredients for the development of this phase of the laboratory.

The nature of the tools and the references of artistic practices throughout history were the elements used by Fredi to look at, comment and guide his three mentored projects. Topics such as identity, the exploration of the limits of the body, the public space as a sensor and reader of gender expressions, and the obscurantist discourses of some national authorities were the issues raised by those guided by him: Brune A. Comas, Chancleta Tatá and Amoral.

Intimacy, aesthetics, denunciation, memory, discourse construction based on resources crossed by the conception of the other and their inquisitive gaze were the ingredients being exposed by the participants. Casco offered a look in context of the possibilities of art, regarding the content that exceeds and stresses it. Authors and cases were referenced by Fredi, who in one of the meetings put up for discussion the concept of mentor, due to the function that this word represents, regarding limits or wrong interpretations.

The world of technology and the intimacy of her being a volcano-woman was exposed by Lupita Quispe, an Ecuadorian artist, with her extensive use of tools and concern, enhanced by Alejandro Valdez. Her project opens several fields of meanings from digital art: woman, nature, memory, childhood, appropriation. Through questions regarding language resolutions and the display of a multimedia collection of poems, Valdez and Quispe showed that the digital sphere is also a meeting place to rethink paths.

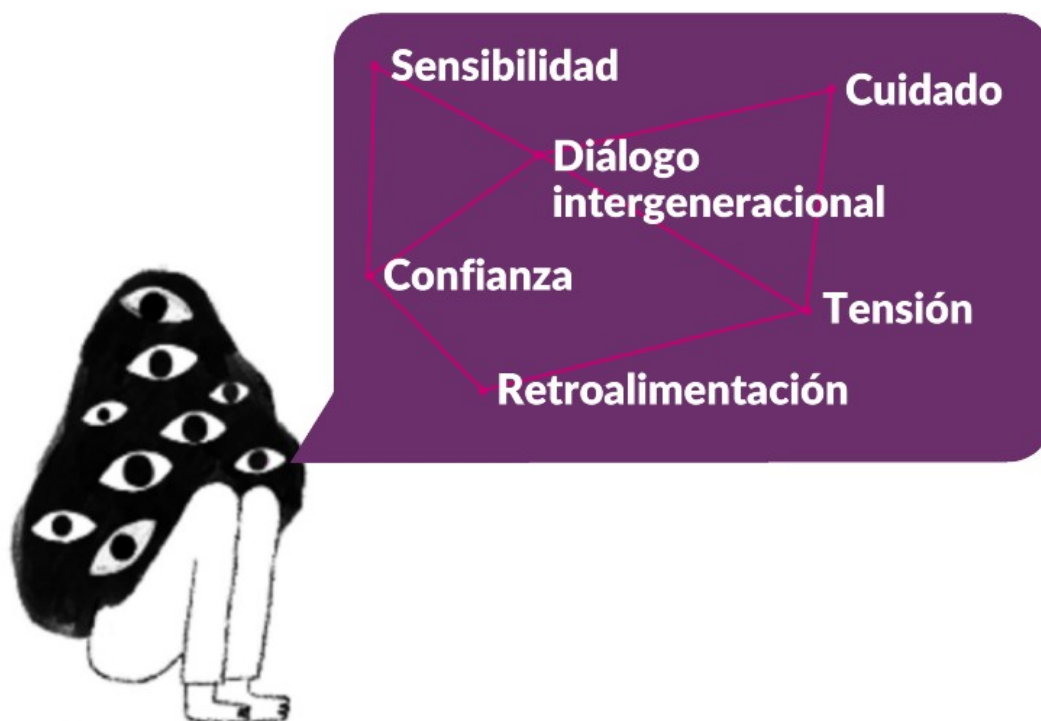


Fig. 2: Elementos presentes en las mentorías. Elaboración propia

5. Launch phase: web museum

How do we translate human rights into the codes of art, where the interconnection presents us with surveillance, biased algorithms, big data, the Internet of things, censorship and less obvious forms such as hate speech and the absence of neutrality? With this question, Maricarmen

Sequera opened the live broadcast of the inauguration of the web museum of this project. Meanwhile, Asunción was getting dark on August 14 and Belén Giménez was in charge of introducing us to this sample of woven and felt projects.

The challenge led us to rethink our fears regarding which digital instances or physical cables still prevent us from extirpating inequalities and violence in virtual environments, Sequera emphasized, proposing to rethink the Internet, from playful, revolutionary and collaborative starting points.

For his part, Fernando Fajardo, Director of the Juan de Salazar Cultural Center, ally in this project, expressed his commitment to continue stirring the emerging art from its manifestations as it becomes political, emphasizing the formative nature of this entire experience. The idea of working on processes that disturb, is achieved from gravitate axes that touch the individual, becoming collective, from the construction of an urgent and necessary social fabric.

Fajardo stressed his admiration for TEDIC's field of action, thanks to the visibility of rights as a fundamental part of the criticism of technology. "Art will save us from the frivolity that we observe in racist and classist digital relationships", said the Spanish cultural manager.

After these opening words, testimonial videos of the nine projects narrated by their own artists were screened. Belén asked each participant for a brief description of what was exhibited and recommendations to the public for when they would come into contact with the works.

Here is a brief tour of these projects/testimonies that invite us to explore digital art produced in isolation.

The artists and their projects

► **Alegría González-Planás: Ofuscación ('Obfuscation')**

Making oblivion evident.

Stopping at the side stories of the horror archives is the concern exposed in this work in progress. The horrible, documented as a practice and component of a painful story, that makes memory repair difficult, can threaten the places of enunciation. However, Alegría's obfuscated approach to this material raises other questions about how to articulate these memory exercises.

Incessant clicks, alphanumeric names (R007F1560, R008F0074, R008F0075, R008F0227...), renaming files with TIF extension (Tagged Image File Format), are nothing more than bitmaps looked through that which shows a little light, without disregarding that which the shadow also narrates. One minute fifteen seconds and a scroll bar that hides the side of a story as a literary artifact (White, 1978). The vertical displacement as a sign that forgetting, sometimes, is a search without results.

► **Adriana Peralta and Jazmín Ruíz Díaz: Ut(app)ías del deseo ('Ut(app)ias of desire'**

Reflecting on that non-place of desire as a project of radical imagination.

How do we live desire, pleasure, how do these concepts intersect the technological sphere, what new forms posed by dating apps appear in this conjugation of the intimate and personal spaces. These are some balls of yarn that Adriana and Jazmín invite us to untangle, through Ut(app)ías del Deseo.

A mosaic of illustrations, sudden and imagined beings, post-it so as not to forget *Where desire dwells / How to emancipate ourselves from pleasure*, while the bodies bend, touch tongue to tongue, or get covered with locks.

Below, the authors draw this pleasant map for us, dividing it into three phases: the first one where they show this imaginary of enjoyment with questions and phrases; in the second one, they seek to collect some rehearsed responses and finally, the 'Atlas of Desire', to radicalize the imagination.

Emancipation can be not only collaborative but also joyous.

► **Naitsirc Ortsac: Ai am not Naitsirc Ortsac**

Exploring the distortion of image, sound, body: Am ai an empti person?

Naitsirc wasn't able to come, says Chancleta Tatá on the opening night, excusing the one who, through an overlay of screens as self-portraits, introduces us to a particular galaxy. Faces distorted with guitars or what appears to be a foot, confirm our suspicions: the identity is so liquid that it overflows.

Censorship as a threat to share moods with a backpack full of messages, it seems to be the reason for Naitsirc to exist. His birthplace: 2 IPs; his mission: hacking algorithms, generating spam and disrupting the normality of a screen without wrinkles. A cascade of windows to invite thousands of abysses, with a body emancipated from the square and from the scroll culture.

"Ai am not Naitsirc Ortsac" opens up a bestiary of libidinal deformations, random possible selves and remixes, to confirm that we are, also, what the mirror does not return.

Let's learn, learn and fail, this brave palindrome recommends us.

► **Bastión Moral: Sin título (No title)**

Taking the body out of the work/the beautiful, the violent.

"I was not born a woman. They assigned me a gender according to my genitals", sentence that welcomes us to a room with white walls, interrupted by hair/chains that hang eerily. Like a prison cell, gender as a prosthesis to install compulsory womanhood and anti-beauty.

Through a tortuous catalog, Bastion Moral shares with us this journal of almost pendulous

straps, to tell us how bodies can be tied and gagged objects. Unstitching wigs that cast shadows of oppression, in a game molded and punished by a biology that refuses to understand what eludes it.

Bringing us by the nose and showing us the oppression through a supposed innocent beauty, which turns out to be violent, is perhaps one of the possible readings. When suddenly, Bastion relentlessly testifies: there is a certain pain in being erased from a history that does not admit what is located on its edges, but when moving the hair out of sight, the way out is found.

► **Pamela Castillo: Imaginar un futuro ('To imagine a future')**

Putting into question the idea of modernity and construction.

Building a city from a collaborative, feminist and friendly perspective is the main mission of the photo-montages that Pamela Castillo offers us from Mexico.

Thanks to an investigation that rescues collective processes and ancestral materials such as wood and adobe, she proposes imagining a future to face the abuse of concrete and the injuries to an environment that can't take anymore.

Installing constructions that dialogue with the environment and question development ideas which make natural resources precarious, is the main axis of Pamela's search. The project becomes multimedia thanks to a website, pedagogical experiences with young people and interventions in public space, in a valid attempt to hack into the cages built by a way of progress that's extractive and predatory.

► **Brune A. Comas: Nuevo desorden mundial ('New world disorder')**

Generating a disruptive aesthetic in line with the conspiranoid.

Installing a new world disorder to deal with anti-rights discourses is Brune's main engine, turning the body into a multiplatform impeachment surface, through satire and performance.

Videos of Vice Minister Griffith, installing the unifying and intolerant state discourse, are combined with videos of the demonstrations that attacked TLGBI militants in Hernandarias, as contents of this mutant and disobedient scroll that offers another reality, in the face of so much violence displayed.

"There are things that must die for others to be born" reads one of the maxims installed by the chrysalis feeling of the artist. This project, in a newsy web tone, deploys resources to confront a State and its public forces that oppress everything that escapes from the heteronormed logic.

At the end of this disorder, Brune shows us what it is like to be reborn from pleasure and fetishes with white sheets, body and feet involved, inviting us to enrich the project through spells and personal conspiracies.

► **Lupita Quispe: Ser volcán ('To be volcano')**

Is volcano indeed just anger?

Writing and weaving from daily, intimate actions to be defined as volcano are the ideas developed by Lupita Quispe from Ecuador. Curious about the transmedia and the security on the Internet, this artist proposes a collection of poems translated into a virtual space, where, as a catalog, we turn to a particular universe crossed by history, codes and a cartography that tells us about the journey of this volcano woman.

Deities made of mud, bonsai and vehicles on a map that tries to be a territory where you can explore the voice of Lupita, defining this volcano-being as a bird, thunder, river of magma and a body made of layers, crater, chimney, crust, which changes its skin like a snake. That is why we may ask ourselves: is it maybe that word with a mute disguise what helps us to avenge an always adverse reality?

As for thinking about another inefficient web to tense the interaction, Lupita installs this map/body that allows us to stop and track the spoken word, in the middle of a digital geographical accident.

"I invite you to waste your time on my page", is the artist's advice.

► **David Amado: Un auto abandonado en Garibaldi ('A car abandoned in Garibaldi')**

Documenting the idea of abandoning an imposed gender.

Abandonment is what triggers and crosses this documentary video proposed by David Amado, from a talk with James, a non-binary trans person from Asunción. A car from 1968, in an almost deserted area in the heart of the capital's downtown, is the starting point to ask what it is like to re-inhabit what was left behind from previous spaces and identities. Photos of the interviewee on and inside cars illustrate a container space that documents the loneliness of a childhood, a time to look at a world that long ago betrayed us (Lispector, 1984). James emphasizes that Paraguay must abandon misogyny and discrimination, and declares that clothes and pronouns stumble when trying to pigeonhole them in a single gender.

"We have no experience in audiovisuals", says David, who questions the history of the non-binary artist to drop a stitch in this audiovisual fabric, trying to inhabit with these kinds of testimonies a digital environment that reproduces meetings and departures.

► **Amoral: Esto quedó, también ('This remained, too')**

Performing the Internet with one's own identity

Identity online is Amoral's main concern, exposing the questioning that arises when, with a gaze, the different mutations of the body are watched over.

Pieces of tripe, exposed as a female reproductive system, welcome the viewer, to then move on to photos where the artist is fragmented. A smiling selfie with a make-up face, high heels, fishnet stockings and a definition of identity with a deformed typography, are the main elements that invite

us to a live chat and video with Amoral, where she drops a question as clue: What is your greatest desire?

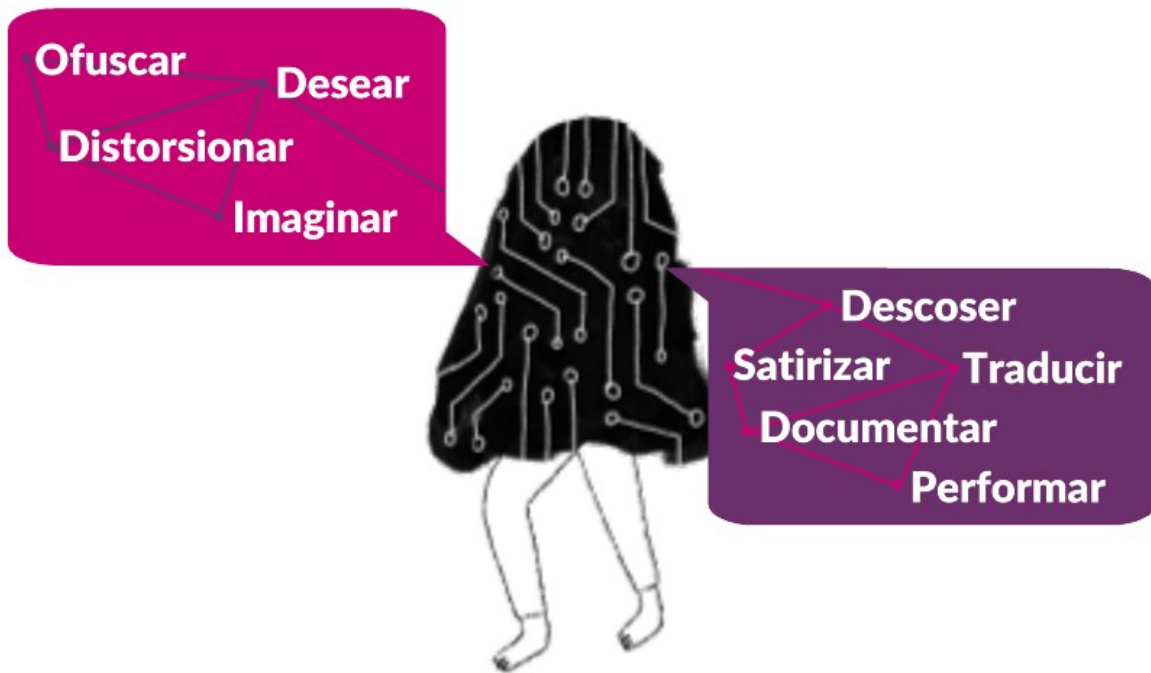


Fig. 3: Acciones presentes en las obras. Elaboración propia

► **Observation:** The project by Leticia Ferro and Erwin Bukaczek did not materialize, because it did not complete the process stages.

6. Conclusions phase: curator, mentor and organizers

After the launch of the web museum and as a way to finish off this sewing act about what Pop-Up Tech proposes, brief questions were asked to Lucía Egaña, curator of the project, to the mentors and to the organizers. The idea of collecting these last impressions is to show from words the journeys of the three types of gazes that walked along with each presented project.

Questions were elaborated about the starting point, what went around when the tutorials began and the arrival as a destination that is once again a point of origin.

“I was very positively surprised by the high presence of people of sexual dissidence since, in addition to dealing with issues that I have worked on myself, they seemed very relevant when discussing privacy, security and digital rights issues”, says Lucía Egaña, Spanish artist who works with collaborative projects and who carried out the curatorial tasks. She highlighted the first encounters. Although HotGlue, the main platform where the nine works were hosted, offers many possibilities, Egaña thinks that it also represents a certain obstacle with respect to the diversity of lines of work of the participants.

Regarding the temporary closure that occurs once the works are uploaded to the web museum,

Lucía believes that more than an ending, it is the beginning of a new phase for each one of the artists. Power, learning and social transformation are the words with which the Spanish artist closes this phase.

On the side of the mentors, Claudia Casarino, a visual artist with large experience, emphasized that trust was the main element in meeting with the three projects she guided, with very powerful personal narratives. Learning, resilience and adaptation are the words that this artist, who works with gender and body awareness, shared with us.

Belén Giménez, as one of the most active representatives of the organizing team, defined the beginning of this activity as intense, due to the logistics involved, especially before and during the journey. When asked about how she had imagined each proposal, the cyber-psychologist explained that she expected a clearer approach to certain concepts, such as freedom of expression and gender, and others not so close to the participants' daily lives, such as biometrics, smart cities, among others. The act of giving and getting feedback and of nurturing different gazes was another aspect observed.

For Belén, the works are a starting point for the proposals to grow in their future versions, thanks to the incorporation of concepts that were sown in the different training experiences. Synergy, canvas and deepening are the three words that this organizer highlights after all this journey.

To add the latest voice from TEDIC, Maricarmen Sequera tells us that the pandemic situation forced us to rethink the dynamics of a workshop originally designed as a face-to-face event. Free tools for educational purposes were the main elements used to reduce mandatory distancing, said the lawyer, a militant for a freer Internet.

The experimentation through concepts that are new for the members is something to highlight, explains Sequera, translated into the effort put into each work.

When asked whether the works are a destination or a new beginning, Maricarmen emphasizes: they are personal stays that rethink their own living in a country that is still disconnected, but inserted in a surveilled and threatening global space. Emergence, emergent and deconstructurArt are the words highlighted by this organizer.



Fig. 4: Palabras que definen el proyecto. Elaboración propia

» **THE PUNCH LINE: by way of conclusion**-----

This approach to an exercise in sewing or systematization of a laboratory that presents topics which in our environment are still little explored, tries to take up a first stitch. Evidencing this way this common thread that not only has to do with technology, but with the expression of people who look at a world with complex scenarios and in constant dispute.

Through the different phases and works germinated in an environment that is today an inescapable meeting point, this built and lived laboratory makes clear the challenge to “the benefits”, the censorship and the frontiers of the fields of technology and its contact with art. If they had not dived into concepts such as surveillance capitalism, biased algorithm, artificial intelligence or digital censorship, these projects would not have managed to detach from the traditional languages of art. Instead, they manifest identity, gender and reflection, as places from which to rebuild less violent societies.

Photographs, spoken poetry and audiovisuals take the body and its territories, thus outlining an urgent dismantling of the totalizing areas that binarisms and patriarchy are. It is partially clear to us that, despite the times that we have to live in, distance installs a profound change in our interaction practices: habits that continue to bear witness to uncertainties and searches, in a world that pulses its concerns between what is analog and what is digital.

Elaboration: Eduardo Barreto

June/August in times of pandemic 2020.

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