Where there is power



ICITACIONES DESDE WASHINGTON

EMIL VENEZUELA Symal @erola.com> 00 Dec 1998 12:36:52 -0800

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ni amistad y estima, así como expresarie que le dese. me encuento a sus ordenes, en la ciudad de Valer de mi esposa Leni y de mis bijos Jorge Armando y Greys Va. cientos nos dió. corectos nos dió.

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Hola!! con todo respeto candidato, le confieso mi temor por el futu Holali con todo respeto canonazio, le comerso na territo por visuo hacer, yo aun no he decidido por quien votar y sinceramente quier creciendo y viviendo en el, tengo 24 años y a diferencia de mucha buenas interciones y ganas de sacar a Venezuela adelante y por los venezolanos tenemos con que, no solo el petroleo, aqui hay gr que el gobierno deja que los garimpeiros se lleven nuestras riquez

Continuando con el punto anterior, yo soy estudiante y ademis tr fuera una ignorante, la verdad eso no me agrada, por eso quiero s empleo?, como va a combatir la inseguridad?, piensa apoyar el d ganado?; si es verdad que le va a quittar a los ricos para darle a le lo que dicen de usted? (que via a poner una dictadura, un comunis "inclinación es hacia usted. pero quiero estar segura y sin temor y l "momento lo grande que se siente que casi todo un pueblo tenga e con el narcotráfico, la corrupción, la inseguridad, el desempleo, la "respuestas a mis preguntas cuando terga tiempo, en verdad se lo "susted y lo ayude por el bien del país.

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CHAVES A DIVIDO ESTE PAIS, (desastre) PERO A DESPERTADO LA NECESIDAD DE UNION ENTRE NOCHAS PE QUE LA VERDADERA VENEIUELA SE UNA Y SE FORTIFIQUE.

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punto de vista con relación al malestar social que nos demagógica, mal sana administración del poder y la del compinchismo, favoritismo, partidismo, cogoyos y

, donde se referián al candidato Salas Romer, y el cual in de trasnporte público para las zonas marginales y

ase social baja. No es secreto a Iguno, saber que éste é n circo, ¿ se imagina usted, a los turístas canadienses \$ a los habitantes subir y bajar en un fonicular? iQue o caliente. Si el teleferico de caracas se daño si n uso,

sus campañas en ofrecimientos, ya que todo esto se inja y otros), yo le propongo una solucion verdadera si usted le dice a la gente de los barrios lo siguiente, ateriales, no habra mas conchupancia". Por eso, esta

ducar al pueblo, enseñarle, que el gobierno no es un no es un ente regulador de derechos, fomentador de scimiento del sistema. L'Hasta cuando varios a se cae un cerro? iNo señori, esto hay que frenario en imos que parar el crecimiento de la marginalidad que r oportunidades de negocios encuentran los políticos, e consume, ya que existe un porcentaje de ciudadanos nefician de los mismos servicos con menor esfuerzo y

pero que hay que afrontario con responsabilidad, y en que aprendemos es con la experiencia propia, es cuando ya esta embarcado en el paquete, algunos ya mientros tanto la demanda de servicios y soluciones impuestos tanto la demanda de servicos y soluciones la proliferación de viviendas irregulares o ranchos, el s impuestos y el lastre economico para las alcaldas y conto plazo, solo que hay que poner mano 4-

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July 21 - September 19, 2021 Organized by Amanda Bradley and René Morales

It is a disorienting moment in our national history. We have survived disasters and near-disasters, yet the future feels tenuous. Many of the teleological narratives that guided state power throughout the 20th century have crumbled in the 21st, leaving behind ideological vacuums of monstruous proportions. The game has been disrupted, but we have yet to understand whether or how its rules have changed, or if any rules remain at all.

If the price of liberty is eternal vigilance, then art, which is fundamentally rooted in the observation of our world, has a special role to play. Where there is power provides a sampling of approaches by which artists expose and occasionally trouble the machinations of the social institutions and forces that structure our lives. Featuring the work of 13 locally based artists, the exhibition touches on an array of urgent, overlapping topics ranging from racial conflict and the suppression of peaceful protest to mass incarceration, law enforcement, diminishing natural resources, immigration, cults of

personality, the military industrial complex, and resistance in the digital sphere. Recurring themes vary from the resilience of both individuals and groups in the face of discipline and oppression to the question of our own complicity within the dynamics of social power; from the inherent value of shedding light into dark places to the insight that systems of control may be more flawed and vulnerable than what they appear to be.

The title of the exhibition refers to the famous quote, "Where there is power, there is resistance," by the philosopher Michel Foucault. If the turbulence of our current world is due at least in part to shifts in this equation between the forces of power and those who resist it, it suggests the emergence of new means by which to both achieve subjugation and defy authority. The stakes involved in the proper appraisal of these emergences, so key to understanding our own recent history, could not be higher, for as George Orwell wrote, "Who controls the past controls the future, and who controls the present controls the past."

Yucef Merhi

b.1977, Caracas; lives in Miami

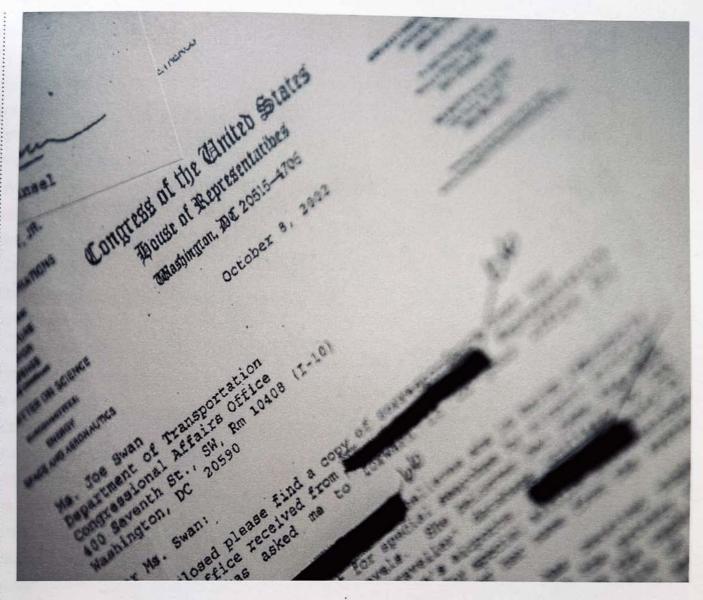
Maximum Security, 1998–2004 Digital prints on laser paper Dimensions variable Courtesy of the artist and The Bonnier Gallery, Miami

It was in 1998 that the pioneering digital artist Yucef Merhi first began hacking the emails of Hugo Chávez. With the help of Trojan spyware, Merhi would continue to download data from both the personal and official accounts of the Venezuelan president for the subsequent six years. The project came to an abrupt end in 2004 with a server migration that enhanced the encryption level of the populist leader's accounts. By then, however, the artist had amassed a stockpile of messages, attachments, and metadata. When the breach was finally discovered, officials in the ministry of culture were reportedly so distraught and afraid of repercussions that they tried to keep word from reaching Chávez's ear.

Maximum Security consists of thousands of printouts of these records presented in the form of a site-specific wallpaper installation. Immersed amid the visual equivalent of a cacophony of voices, the visitor comes across innumerable communications to and from Chávez and a host of military officers, corporate CEOs. diplomats, cabinet secretaries, and so forth. There are emails from family members and childhood friends sharing intimate memories and congratulating him on his electoral victories. Most of all, there are messages from people who need favors, among them an impassioned plea for assistance from Carlos el Chacal (Carlos the Jackal), the notorious leftist radical currently serving a life term in France for orchestrating a string of deadly attacks, including the raid of OPEC headquarters in Vienna in 1975.

No Fly Security, 2018–2019 Digital prints on laser paper Dimensions variable The CIFO Collection, Miami

In another wallpaper titled *No Fly Security*, Merhi turns his attention to the government of his adopted country. The work constitutes the world's largest compilation of records related to the infamous "no fly list," a non-public roster of individuals prohibited from flying into or out of the United States on suspicion of terrorist ties. The list exemplifies the underregulated intensification of state control that began almost exactly 20 years ago in the immediate aftermath of the September 11 attack.



As in *Maximum Security*, Merhi determines the placement of each printout according to a preordained mathematical system. The algorithm produces a swirling pattern, creating nodes of density from which pages emanate outward until they crash into the next node, like an ocean wave wrapping around a buoy. The fractallike geometry that results is not just aesthetic; it yields an accurate spatial representation of network patches being disassembled and reassembled as they trek across cyberspace — a "datagram," to use a term coined by the artist. While the two works address regimes at opposite ends of the political spectrum, they share in common the implication that the walls of power are riddled with hairline cracks, containing weak points soft enough, in the case of *Maximum Security*, to be infiltrated by a 20-year-old hacker with a dial-up modem.



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Exhibitions and programs at Oolite Arts are made possible with support from the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Miami-Dade Mayor and Board of County Commissioners; the City of Miami Beach Cultural Arts Council; the Miami Beach Mayor and City Commissioners; the State of Florida, Florida Department of State, Division of Arts & Culture, the Florida Arts Council; the National Endowment for the Arts; the Lynn & Louis Wolfson II Family Foundation, The Jorge M. Pérez Family Foundation at The Miami Foundation; the Al & Jane Nahmad Family Foundation and the John S. and James L. Knight Foundation. Additional support provided by Walgreens Company.

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there is resistance.