

Yamil Orlando Jimenez

Works selection 2016-2019

statement

In general I am interested in migration as a rhizome that leads to dissimilar theoretical points.

I move around the dynamics of Net-Art, to develop much of my work. At the time of execution of a work in a network, the interaction established between it and the users is very important, determining the product that the spectator will later consume. I take into account the connectivity situation of the context in which I find myself producing a work, thus determining the elaboration strategy. In recent times the web 1.0 has become an archaic, but, nevertheless, sometimes I return to it if necessary. The current circumstances have led me to use the web 2.0 model mostly, however, I keep researching the new 3.0 model. The original character of most of these productions is given by the time of exhibition, outside of this period of time the work is a version of thousands in the network.

Within my research, I often dig into the social strata to find particularities within dissimilar communities.

I am interested in video as a documentary, not only to highlight elements of reality but also to create them using images taken from context or visual content found on the network, as well as create fake characters in whole or in part (sum of real stories in one), this has led me to handle concepts such as post-truth, fake, construction and deconstruction of a reality, among others.



Il Fù Mattia Pascal, without ever reaching Rome *

* The title refers to the literary work of the writer Luigi Pirandello "Il Fù Mattia Pascal".

The particular through the multiple. I work from groups of migrants residing in Cuba. Through the written text, I intend to articulate a biography that discusses the idiosyncrasies of two countries (Cuba and Italy), through the filter of an immigrant.

cordialidad y hospitalidad del cubano y
emocionales. Para él era como estar en

interpretando el rol del trabajador. En este período, forjó su carácter solitario y callado, a la vez que aprendió a vivir por sí mismo. Tras seis meses de aguantar el clima inglés, los maltratos y el haber perdido toda esperanza de encontrar a aquella mujer, la cual se había convertido en un recuerdo idealizado, regresó a Milán. Por la fuerte presión ejercida por su padre, se ve obligado a ingresar en la Facultad de Diseño Industrial de la Universidad de Milán.

En la cocina del restaurante era sujeto a continuas discriminaciones pues la mayoría de los trabajadores eran de países extremadamente pobres y lo veían a él como un hijo de papá que se divertía

*Title: Il Fù Mattia Pascal, without ever reaching Rome.
10 min video
07/20/2016.*

View of the piece in Gallery

todos los días eran distintos, como eran diferentes las mujeres cada noche, este periodo lo recordará para siempre como los verdaderos años de juventud que no tuvo o no supo apreciar.

le impres
cordialidad y hospitalidad del cubano y sus matices
emocionales. Para él era como estar en "el nirv



Sus primeros años transcurrieron entre las casas que sus padres tenían en el sur de Italia, yendo y viniendo mediante trenes, según las necesidades de la producción agrícola y el clima. Se instalaron en la región de Puglia.

Tras seis meses de aguantar el clima inglés, los maltratos y el haber perdido toda esperanza de encontrar a aquella mujer, la cual se había convertido en un recuerdo idealizado, regresó a Milán. Por la fuerte presión ejercida por su padre, se ve obligado a ingresar en la Facultad de Diseño Industrial de la Universidad de Milán. Escribe muy poco, se ve a sí mismo frustrado y obligado a hacer algo que, si bien le gustaba, no era lo que realmente quería. Sin embargo, su padre veía una fuente de ingresos segura en esta profesión.

Tras un año y finalmente en Foggia. Viviendo en Bari, a los dos años de edad

Ella era la típica nortea, fría, enfocada en su carrera, muy práctica y metódica. Él veía en ella la mujer adecuada para echar raíces. Al graduarse, tal como habían planificado, contrajeron matrimonio. Tras él conseguir un trabajo fijo y estable en una hacienda diseñando piezas de carros, el siguiente paso era tener un hijo. A sus veintiocho años nació su hija Chiara, vivo retrato de su esposa.

Diana era un año mayor que él.

En general, quedó enamorado del clima canario que era igual al que leía en sus libros de niño. En Fuerteventura conoció a una muchacha inglesa de unos tres años mayor que él. Ella lo dejó plantado luego de pasar una intensa semana juntos.

Una vez graduado decide tener un año sabático con la perspectiva de viajar y ampliar su visión real del mundo e ir tras las aventuras que había leído. El primer destino que decide visitar es Islas Canarias donde conoció la Isla La Gomera y La Palma.

interpretando el rol del trabajador.

En la cocina del restaurante era sujeto a continuas discriminaciones pues la mayoría de los trabajadores eran de países extremadamente pobres y lo veían a él como un hijo de papá que se divertía

M'han detto che potevo parlarti

Intervention in gallery space with Plant, audio, LEDs and Arduino board. For the creation of this work, I am giving birth to a fragment of the book Camino a Ixtlan by Carlos Castaneda, where Don Juan, his teacher, urges him to speak with the plants, as an exercise to lose importance, a factor that according to the teacher prevents the author from carrying out the Most of the things I could do. Beyond the input of losing my own importance

when I speak to a plant, I find in this operation an exercise of personal introspection where when I talk to a plant, I perform a monologue of self-awareness. At the time of assembly, I place an intimate space where to place the floor and the audio that next to a sound sensor triggers LEDs that indicate when the audio is being spoken, the viewer to get to hear the words is forced to approach the intimate space.

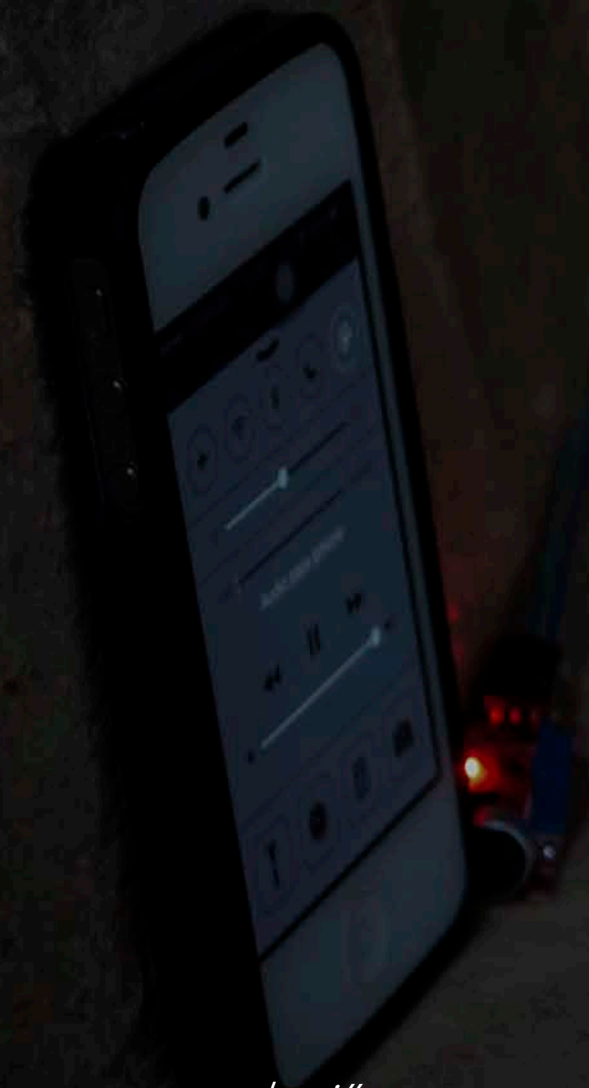


View of the piece





View of viewer approaching audio and plant



*Title: "M'han detto che potevo parlarti".
Audio (5/03 / 2017-10 / 03/2017) 1: 10: 36: 00.
Plant, Audio, Sound Sensor and LEDES.
(03/13/2017) - (04/20/2019)*



View of the part with the LEDs on

Different staging



Diferente puesta en escena





Diferente puesta en escena

Forms DS-160 (2.0)

This work is a collection of visa forms. The piece consists of a visa form formulated from some utopian precepts of Neoclassical migratory theory (which among others, provided for mobility free of borders and migration laws). Through the operation of taking conventional questions and manipulating them in questions of a subjective nature, criticism is made of the action required to apply for a visa

In order to travel, the questions also have different points of view of migration (legal and illegal emigrant, immigrant, migration experiences not actively lived). Based on the features of web 2.0, Cuban users are called to fill out the form online, then the results are printed and provided at the time

of the expo the possibility of seeing virtually every one form, the work by its procedural character is constantly updated.

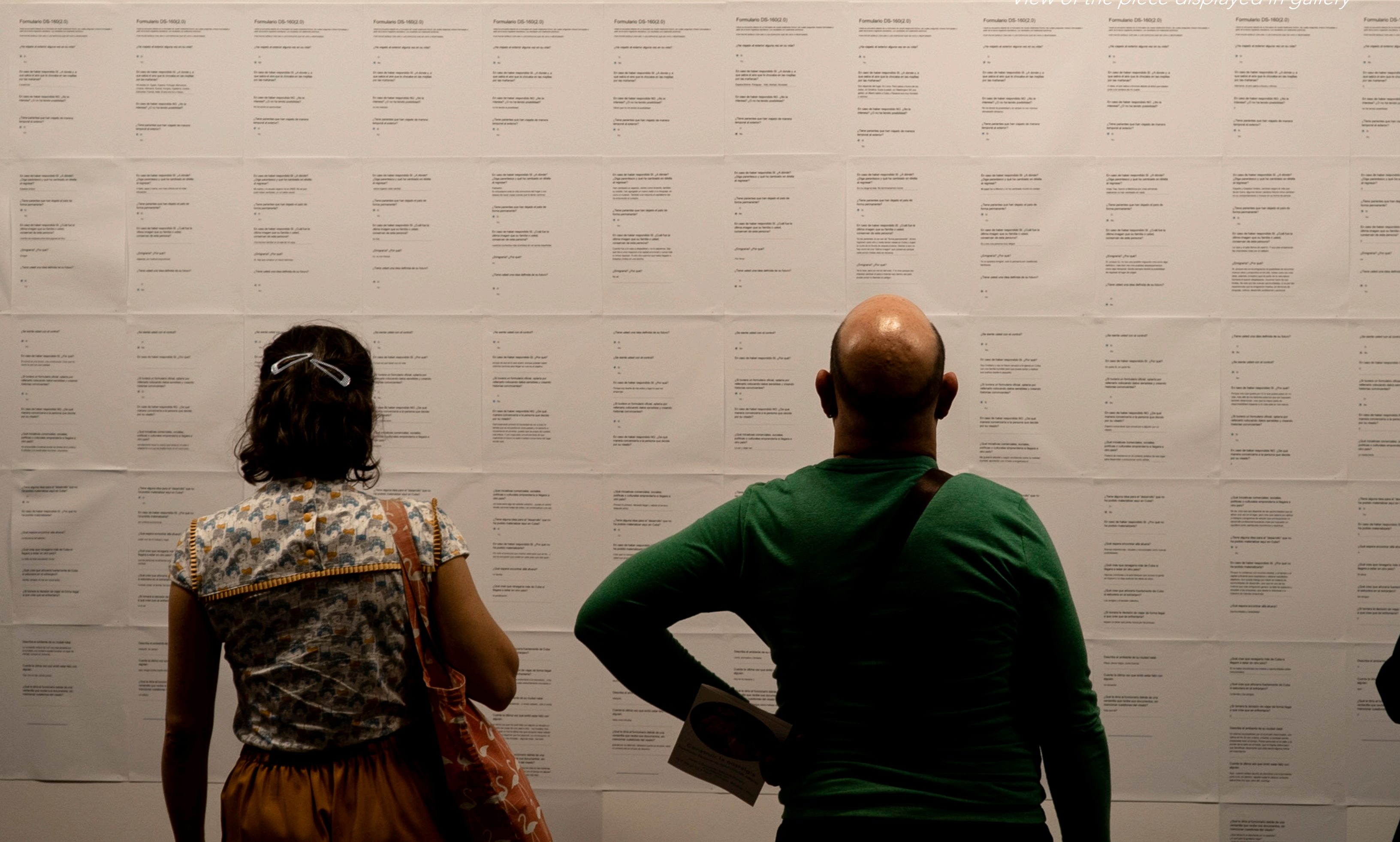


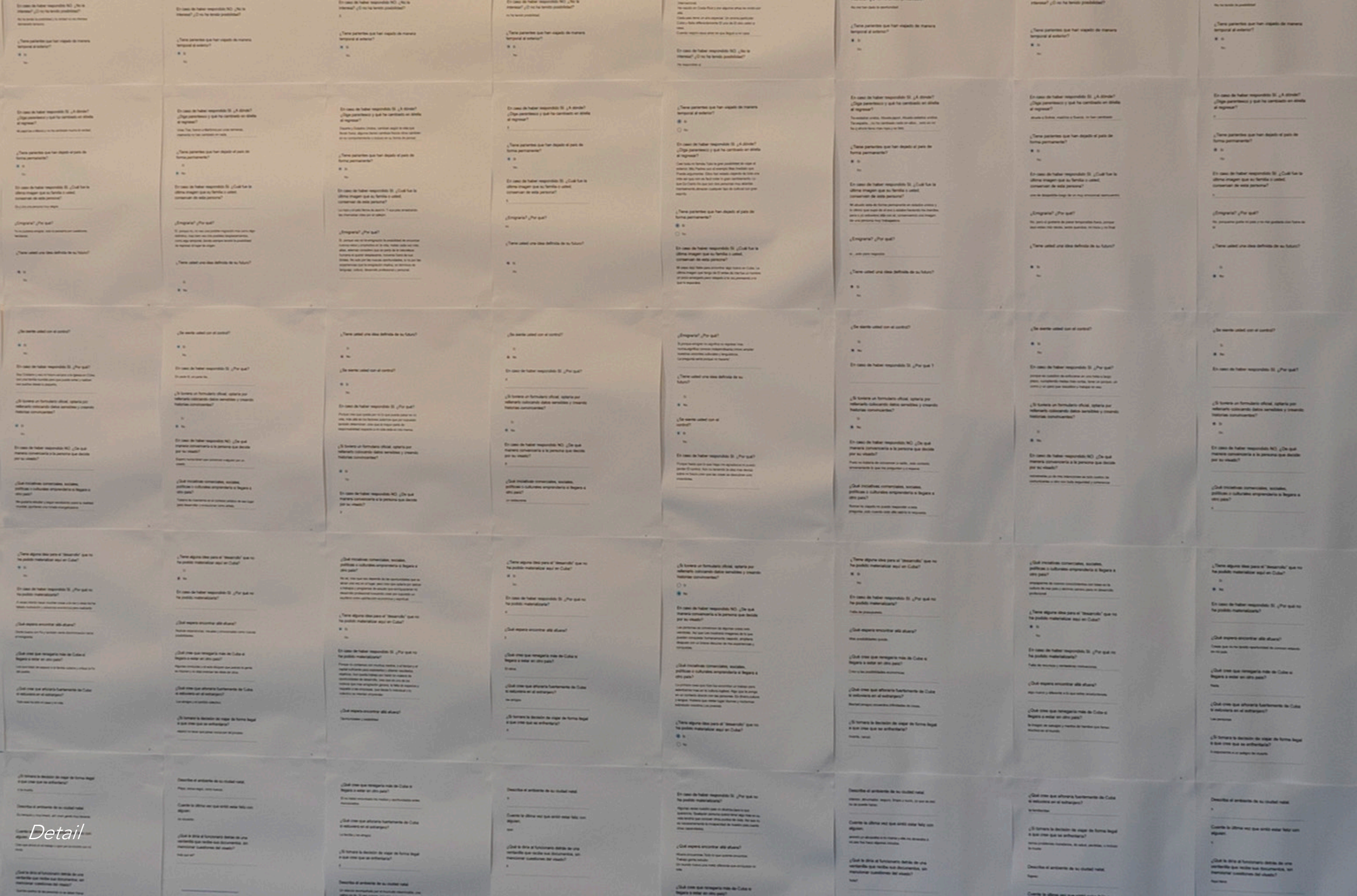
View of the piece displayed in the gallery



Title: Forms DS-160 (2.0).
installation.
02/02/2017- Currently in process.

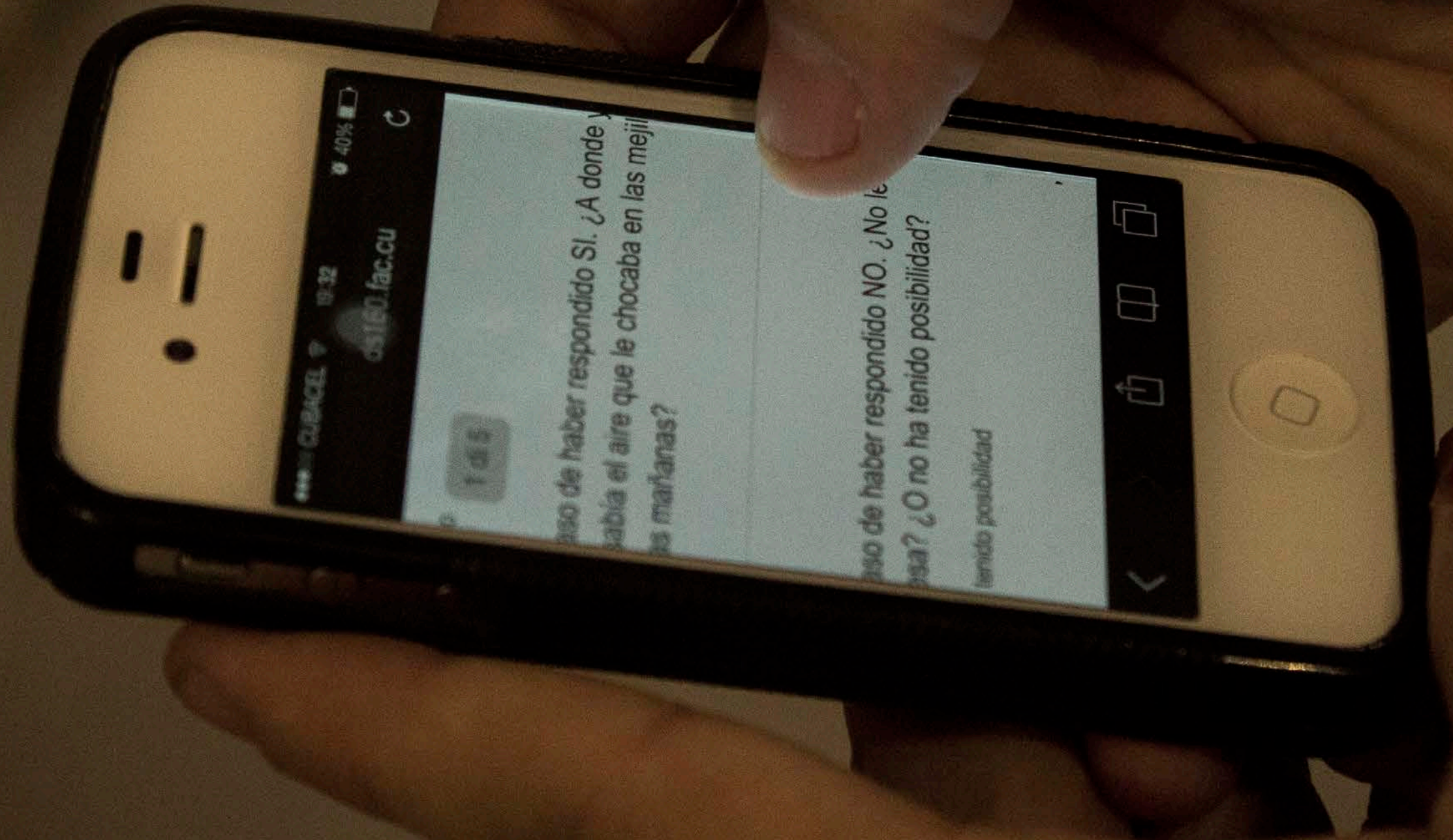
View of the piece displayed in gallery





Detail

Viewer view connected to the network viewing a form





Embajada de los Estados Unidos en Cuba

<https://goo.gl/forms/CJUUhniMwvh45VZt2>

Formulario DS-160(2.0)

Usted se encuentra delante de un formulario de visado totalmente ficticio, las cuales preguntas vinieron formuladas a partir de la teoría migratoria neoclásica. Los resultados son totalmente anónimos.

POR FAVOR SEÑALE CON UNA X LOS ESPACIOS QUE NO VAYA A RESPONDER.

¿Ha viajado al exterior alguna vez en su vida?

Si

No

En caso de haber respondido SI. ¿A donde y, a que sabía el aire que le chocaba en las mejillas por las mañanas?

La tua risposta

En caso de haber respondido NO. ¿No le interesa? ¿O no ha tenido posibilidad?

No he tenido posibilidad alguna.

The Friend

The Cuban government as part of its foreign policy welcomed a large number of people fleeing dictatorships in their countries (mainly Latin America), a phenomenon that has boomed in the 70s. We are interested in conducting an investigation directly with these individuals, which will be divided in the following parts: the experiences in the natal context, the new life in the revolutionary project and the present from a critical vision, as a result of this there will be a wide historical range from the singular or small experience. The false documentary is a reference, but not the genre, as a whole false story is created.

The purpose of this work is not the mere fact of creating a totally fictional narrative, we care more from the concept of collective memory, creating a narrative that derives from real events, resignifying the images that will be proposed. So in our case we face what is understood or known as constructed truth. In this sense, the film work *Sans Soleil* by Chris Marker should be mentioned as a background, where by means of dramaturgy, words resignify images.

It is important to declare the medium of this work, such as the documentary, because its dynamics can provide greater truthfulness, so all the essential rules and steps to be applied in a documentary will be followed.



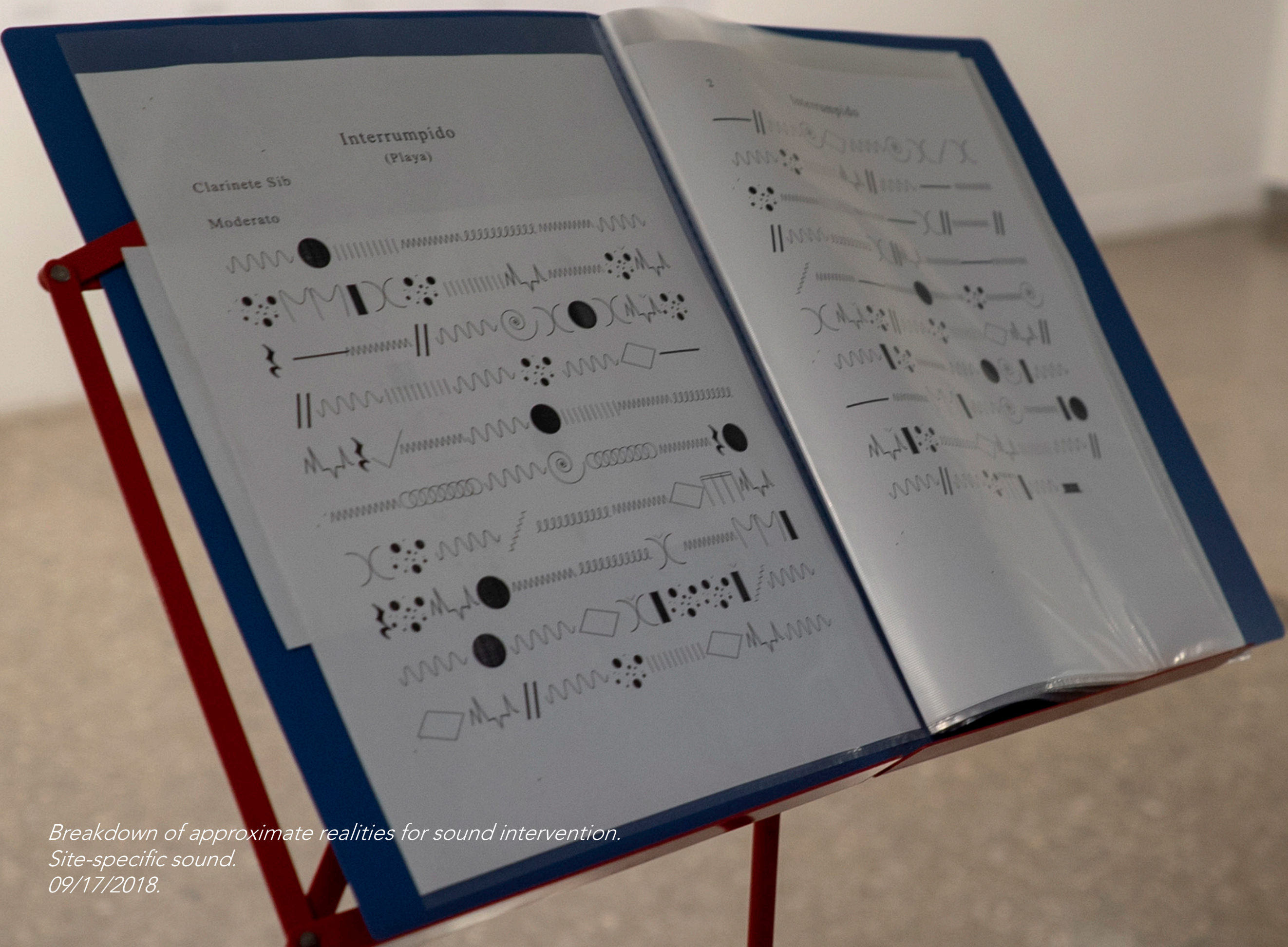
Video still

Breakdown of approximate realities for sound intervention.

In this work I start from the analysis of reality readings created from official statistics, by means of sounding methods, either, from the field or from conceptual elements (elements that are supposed to be in an x-way). After finding a very strong link between life-death differences in statistics, I am interested then to find particularities that have been a number within the official count,

with these, draw a poetic link with the space where they originated and the sonority that is generated from them and is executed in that same space, as a circular process, where the beginning ends up being the end. To do this, I create scores with musical graphics that translate into the particularities brought to texts.





Interrumpido
(Playa)

Clarinete Sib

Moderato

Handwritten musical notation on the left page, featuring various symbols, wavy lines, and geometric shapes on a five-line staff.

2

Handwritten musical notation on the right page, featuring various symbols, wavy lines, and geometric shapes on a five-line staff.

*Breakdown of approximate realities for sound intervention.
Site-specific sound.
09/17/2018.*



Detail of the documentation in Gallery

<https://soundcloud.com/yamil-orlando-jimenez/el-hombre-sano>

<https://soundcloud.com/yamil-orlando-jimenez/eterna>

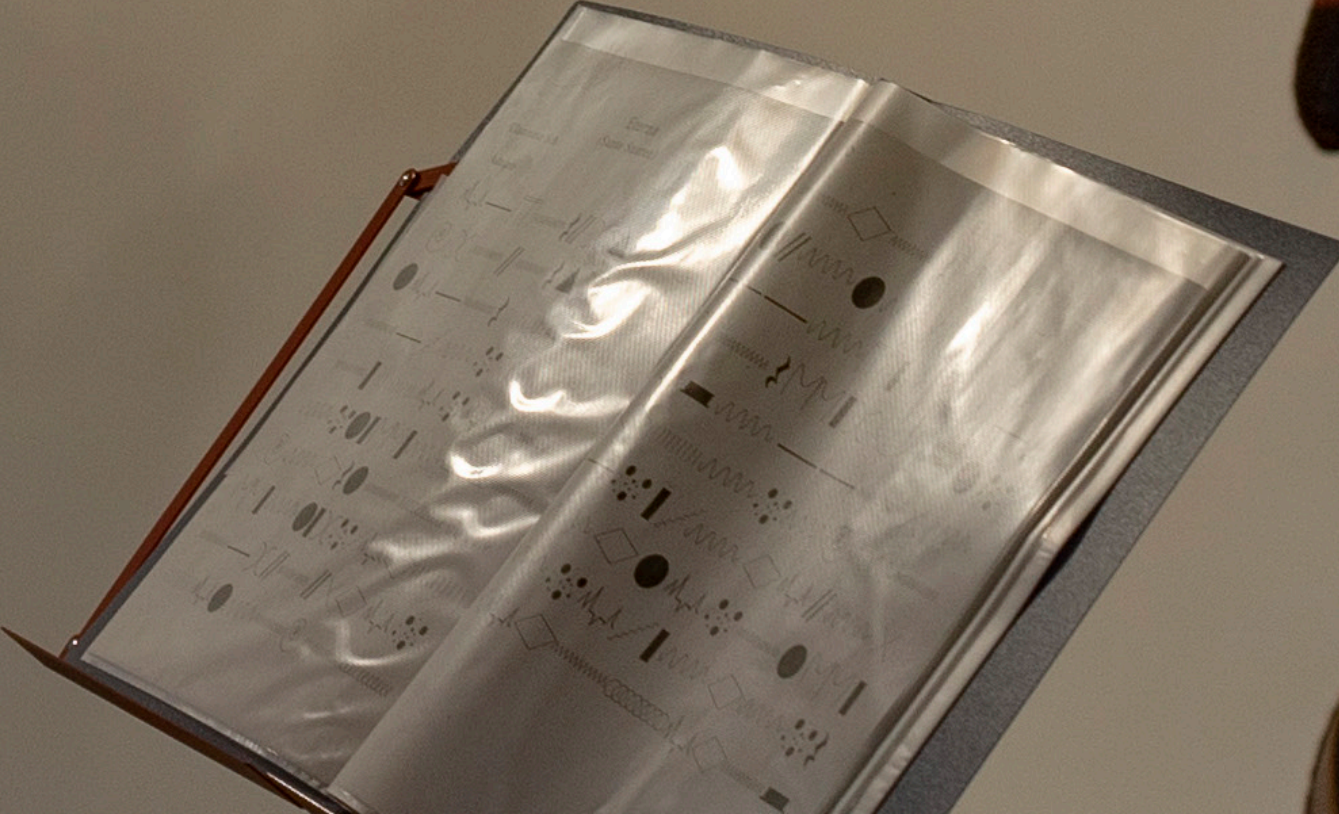
<https://soundcloud.com/yamil-orlando-jimenez/interrumpido>



Staging (ISA) of the documentation of the interventions



Gallery viewer, listening to the documentation



Cavity

Series of gestures in approximate places. In this work I establish a relationship of cause and effect, between cultural policy and migration, finding a certain number of artists and / or intellectuals in what is defined as the diaspora, interested in obtaining videos of their common environments. Through what is supposed to be a camera (object to record reality),

I place the videos of the migrants inside it and place it in places that visually approximate the videos inside the camera, creating a sense of emptiness, between the image that the camera reproduces and the image that the camera is supposed to be recording.



Title: Cavity.

Gesture.

09/30 / 2018-01 / 10/2018.



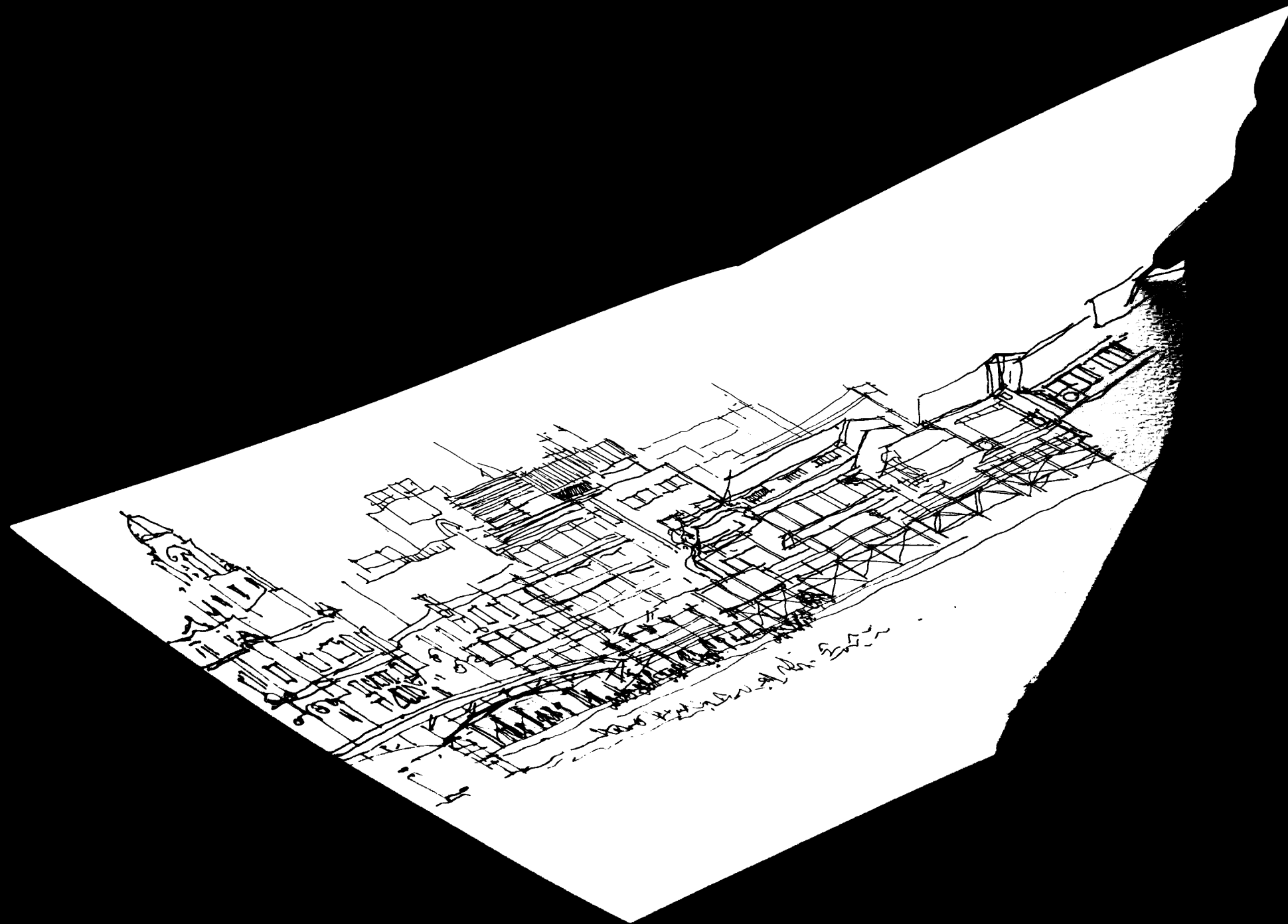
Video still

Department of Remittances independent

Blog that provides information given by user interactions. This work originated from the processing of data on remittances sent to Cuba, which two politically opposed sides treat and publish as true information. Based on this background, it is intended to make a page, where each user / person can, through a form, share their experience on remittances.

The blog, does not aim to be an official page that makes a periodic balance on the phenomenon, rather it wants to be, an entity that changes its political flag every 24 hours, leaving no trace of its past, apologizing to the misinformation generated by the information that is published on this subject.





Title: Independent Remittances Department.

Web page.

10/26/2018-Currently.

Departamento de Remesas Independiente

Este Blog ajero a filios políticos, pretende a través de la información que recoge de personas, mediante formularios electrónicos de manera anónima, brindar datos sobre el fenómeno de las remesas en Cuba. Otra función que cumple este portal, es el de hacer visibles ideas para el desarrollo social. El blog se actualiza cada 24h en base a los resultados de los formularios. Link del formulario <https://goo.gl/forms/7Z89WjAYOMFzC0C3>

viernes, 27 de octubre de 2016

Ayuda o Inversión




Publicado por [carli olivero](#) a las 11:07. No hay comentarios. [H](#) [D](#) [E](#) [E](#) [G](#)

Día 1

viernes, 25 de octubre de 2016

Destino de las Remesas



La mayoría de los cubanos a los que se le ha preguntado sobre cuál es el destino de las remesas que recibe, nos ha contestado: "Fiesta", o ha hecho alusión a esta, agregando expresiones como: "la vida es corta", "hay que vivir al máximo", "esta moneda es muy rápida pa poder pensar a largo plazo".

Publicado por [carli olivero](#) a las 22:24. No hay comentarios. [H](#) [D](#) [E](#) [E](#) [G](#)

Opiniones

viernes, 25 de octubre de 2016

Opiniones

FEEDBACK

Los cubanos afirman acaloradamente: "las remesas mejoran la vida aquí", dejando bien claro lo fundamental que son las remesas que se envían a Cuba.

Un porcentaje de los cubanos que hemos entrevistados, consideran el recibo de las remesas como una dependencia parasitaria, que impide el desarrollo del individuo útil a la sociedad.

Publicado por [carli olivero](#) a las 22:24. No hay comentarios. [H](#) [D](#) [E](#) [E](#) [G](#)

viernes, 24 de octubre de 2016

Métodos de envío



viernes, 24 de octubre de 2016

Métodos de envío



El 33% de los cubanos, recibe remesas tanto por viajero (amigo o mamá), o por cajero automático, que, muy sorprendentemente, por recarga móvil, sobre todo, afirman, cuando hay ofertas de estecá. Ya no es obligatorio, como años atrás, recibir el dinero por Western Union, ahora, un familiar, amigo/a, amante, jefe de trabajo, envía una carta magnética, a la cual le puede colocar dinero desde su cuenta bancaria y el cubano puede retirar el dinero en cualquier cajero.

Publicado por [carli olivero](#) a las 15:22. No hay comentarios. [H](#) [D](#) [E](#) [E](#) [G](#)

Tipos de remesas enviadas

viernes, 20 de octubre de 2016

Contactenos



Contactanos al antonelgiovanni16@gmail.com para comunicarte con otras personas poseedoras de capital, en vista de posibles inversiones.

Publicado por [carli olivero](#) a las 22:37. No hay comentarios. [H](#) [D](#) [E](#) [E](#) [G](#)

viernes, 25 de octubre de 2016

Destino de las Remesas

viernes, 24 de octubre de 2016

Tipos de remesas enviadas



Según nuestra investigación, un gran número de ciudadanos cubanos, reciben como forma de remesa, en su mayoría, dinero, el resto, recibe distintos objetos, ya sea, un teléfono (último modelo), una Laptop (último modelo), ropa (del momento). El cubano al cual no le decíamos estos objetos podemos afirmar estará a la moda de hoy. Otro porcentaje de cubanos, reciben pequeños paquetes, de peso, inferior a 5 kilos, con adentro, medicinas, objetos pequeños y cartas sentimentales.

Publicado por [carli olivero](#) a las 15:14. No hay comentarios. [H](#) [D](#) [E](#) [E](#) [G](#)



Sesión 1

Puede responder a esta sesión todo cubano que reciba remesas, de no ser así, por favor pase a la sesión 2 o 3.

Nos puede definir mensualmente cuanto capital monetario recibe.

La tua risposta

¿Recibe usted objetos? puede especificar qué tipo de objeto en caso de recibirlo

La tua risposta

Las remesas que recibe, le son enviadas por:

Western Union

Recarga Móvil

Viajero y/o Mula

Altro:

Build Nostalgia

“Build nostalgia” is a documentary video developed within the family of the artist. The proposal takes as its fundamental axis the migratory processes implicit in the life of each member of this: processes that converge in a poetic amalgam of dissimilar experiences and points of view, but united at the same time by family ties, and that sometimes refute the conceptions established by the artist, a subject who has also been a participant in these processes. The documentary aims to create a panorama in which,

related individuals, deal with migration from Cuba and long for or rebuild those mixed feelings when they threaten to disappear or fade away. It is the artist's need to keep his family's memorial heritage around migration afloat, as this is a fundamental constituent part of the history of their lives.





la válida la única

*Title: Build nostalgia.
Documentary video
11/27/2018.*





-Podemos hablar de algunas cosas



-No tengo tiempo



-Sei propio stronzo te



-De verdad?



tormentas celestiales



árboles en el viento



<https://www.youtube.com/watch?v=FhRTymwzexs>



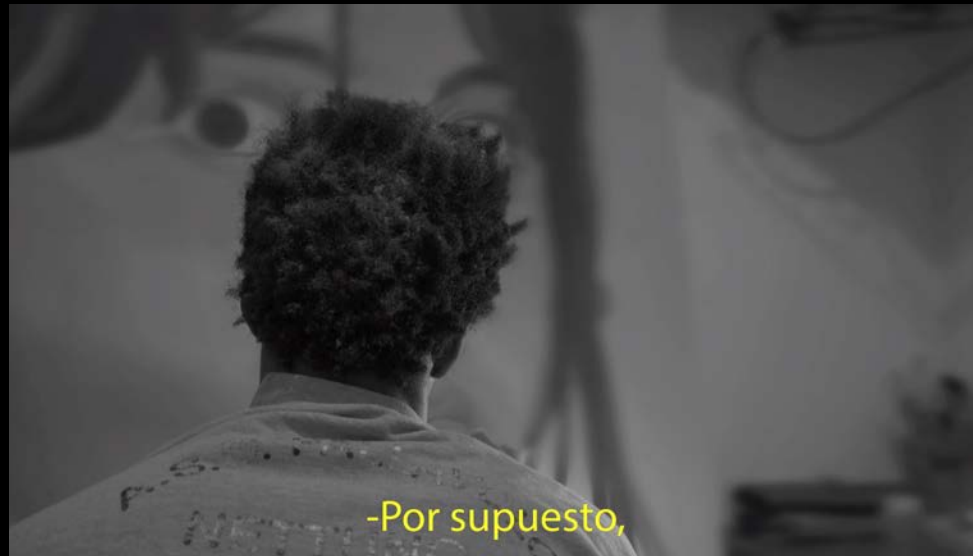
Silent song for four inter- viewees

This work is based on personal elements and events that occurred in Cuba in December 2018. I create meta interviews based on characters, whose characterization is based on real people and me, this to put them to talk directly about the events of December, separated in three days: the supposed entry into force of decree 349,

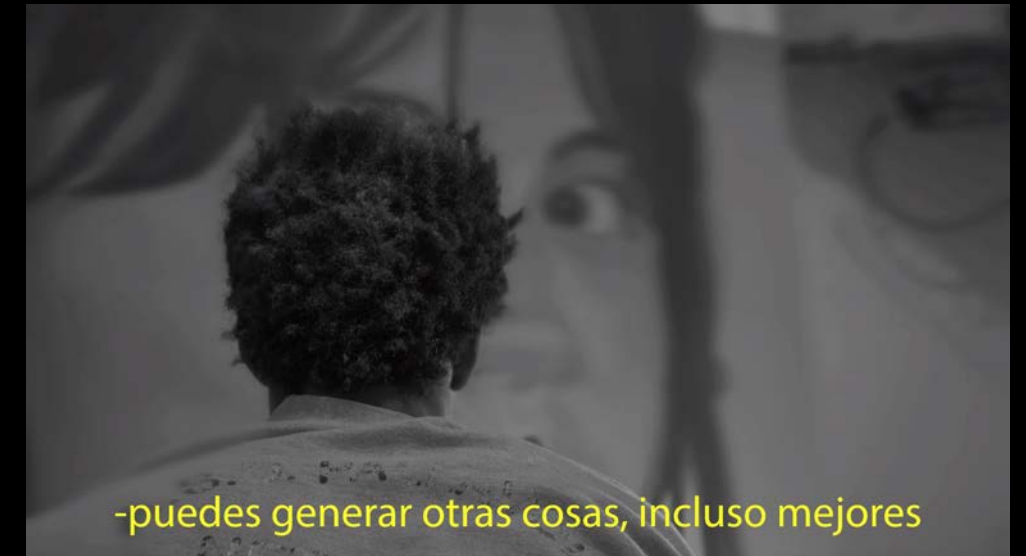
the inconclusive football match made by some artists and the false protest of the black shirts, which spread on the networks. The video is composed of images: people always back and subtitles that make up the dialogues of the interviews.



*Title: Silent song for four interviewees
video
02/25/2019*



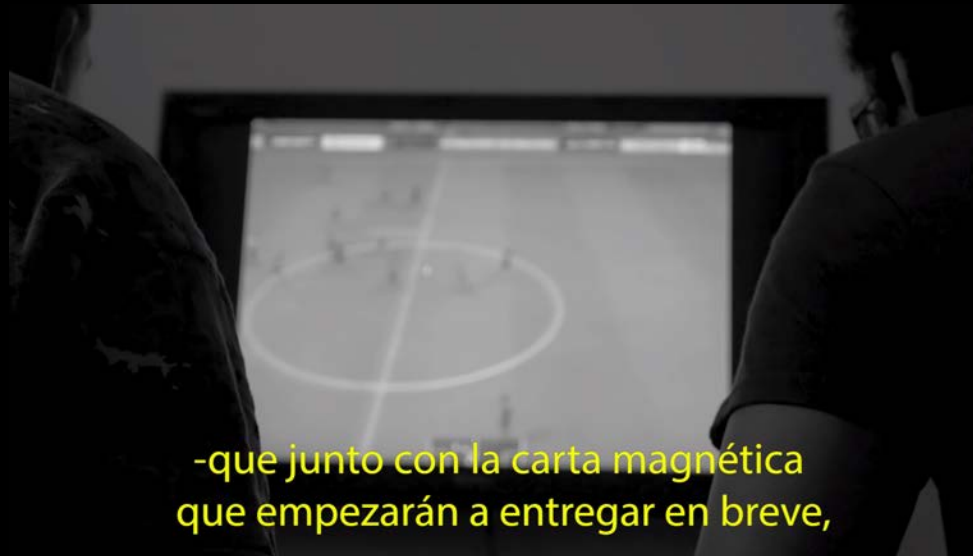
-Por supuesto,



-puedes generar otras cosas, incluso mejores



-(como decía,
-come dicevo,



-que junto con la carta magnética
que empezarán a entregar en breve,



-Entonces, Giorgio, El italiano,
es un placer tenerte aquí



-Si acaso alguna foto para Instagram y mi página
en Facebook, por el resto no produzco música en Cuba

-Giusto qualche foto per Instagram e la mia page
su Facebook, per il resto non produco musica qui

V i e r n e s
07/12/2018

V i e r n e s
29/12/2018

False investigative documentary that supposes, the taking of two totally strange elements from each other, one, the speculative theory of government-induced migration in order to reduce the large estate; the other, the strategy of manipulating public opinion through false profiles. These two elements, whose real union does not exist, form a panorama within this fiction, which allows me to talk not only about migration, but also, issues such as elections,

the new president, the real and unreal in social networks and his influence on everyday life. This work is created from an alleged investigation, mostly carried out in the networks, complemented by false interviews and filtered records.

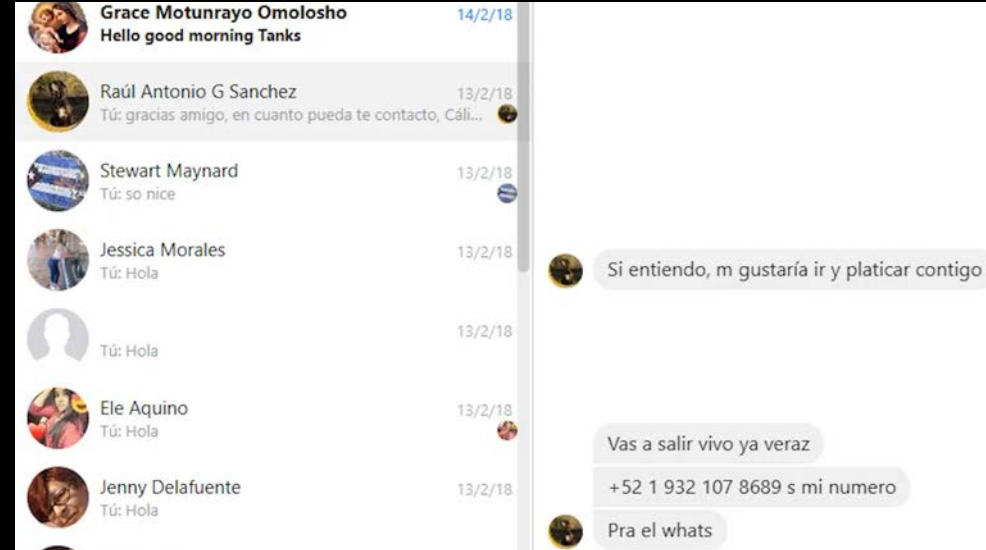
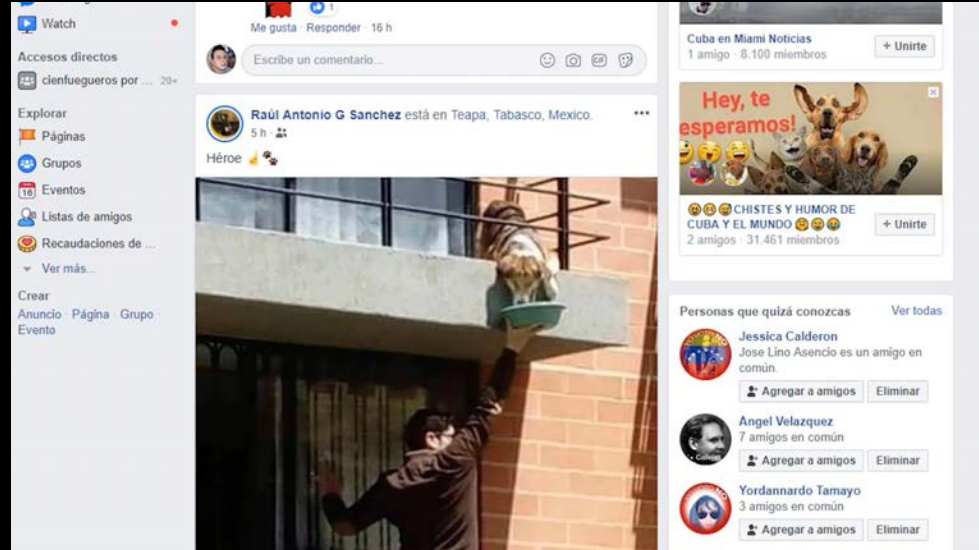
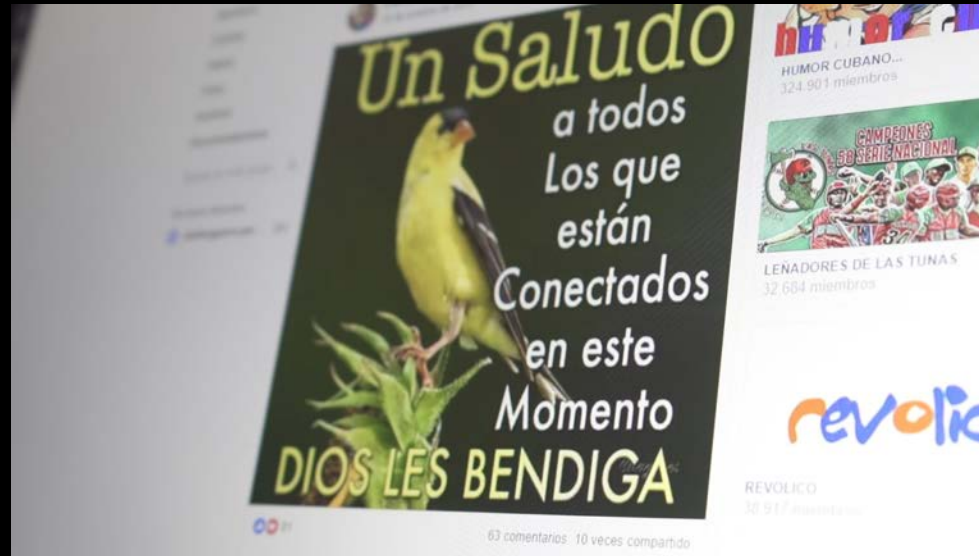
Do not
believe me



Español Italiano
Français (France)
Privacidad Con
Opciones de am
Facebook © 2019

Title: Do not believe me.
video.
03/12/2019.

Puede existir casualidad en la génesis de una investigación



Para seguir avanzando en la investigación, decidimos penetrar el perfil

Video still

: \ Yamil Orlando Jimenez \ Curriculum Vitae.

Costa Rica (Puntarenas) 1995-2005 \ Italy (Nettuno) 2006-2011 \ Cuba (Havana) 2011-currently



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-C.I. : 95111701104

-Particular address: 23rd Street \ Paseo and 2. Plaza de la Rev. (Havana-Cuba).

Studies:

-2017-currently: Higher Institute of Art (ISA), School of Visual Arts, Plastic Arts career.

-2012-2016: San Alejandro National Academy of Fine Arts. Havana Cuba. (Sculpture Specialty, foray into Video and Net-Art).

-2009-2011: Staole Artistic Lyceum. Latina Italia (studied until 2nd year in the specialty of Painting).

Scholarships and exchanges:

2019- Alanus Hochschule Für kunst und gesellschaft. After, Germany

Workshops:

-2019- APR 19, by Ruslan Torres. Havana. Cuba. * 2019- "SenseLab Workshop (11)", taught by Prof. Andrea Sunder- Plassmann. Havana. Cuba.

-2018- Workshop on sound manipulation in Ableton Live, given by Ricardo Martinez. Ludwig Foundation of Cuba. Havana. Cuba.

-2018- Workshop on audiovisual programming in Isadora, taught by Milton Raggi. Ludwig Foundation of Cuba. Havana. Cuba.

-2017- Workshop on real-time visual audio manipulation, taught by Milton Raggi and Randy Moreno. Ludwig Foundation of Cuba. Havana. Cuba.

-2016 \ 2017- "SenseLAB Workshop (8) (9)", taught by Dr. Dagmar Wohler, Prof. Andrea Sunder- Plassmann, Frency Fernández. Havana. Cuba.

-2016- "Video Art Workshop", taught by Nelson Henricks. In Cuban Art Factory. Havana. Cuba.

-2015- "Thesis Workshop", taught by Grethell Rasúa. San Alejandro Academy of Fine Arts. Havana. Cuba.

- 2015- "Workshop Idea and an experience", taught by Nicolás Sánchez Noa. San Alejandro Academy of Fine Arts. Havana. Cuba.
- 2015- "Curator's Workshop", taught by Antonio Fernández Seoane. San Alejandro Academy of Fine Arts. Havana. Cuba.
- 2015- "Repair workshop", taught by Humberto Díaz. San Alejandro Academy of Fine Arts. Havana. Cuba.

Personal Exhibitions:

- 2018- "Build nostalgia." Servando Cabrera Moreno Gallery (The Cup). Havana. Cuba.
- 2016- "Go Pensiero". Altamira Workshop space gallery. Havana. Cuba.

Group Exhibitions (Selection):

- 2019- "Hunting season". Collateral of the 13th Havana Biennial. Workshop Space Basarrate. Havana. Cuba.
- 2019- "The Bite Root." Collateral of the 13th Havana Biennial. Workshop Space Basarrate. Havana. Cuba.
- 2019- "Inter-CHANGES". Official event of the 13th Havana Biennial. Vicente Revuelta Line House. Havana. Cuba.
- 2019- "Workshop closure, SenseLab (11). Altamira Workshop space gallery. Havana. Cuba.
- 2018- "-G7-" Gallery of the Faculty of Visual Arts. ISA Havana. Cuba.
- 2017- "The Approach-The Approach" (2nd edition). CalArts CoffeeHouse Theater. Valencia, Santa Clarita, California. USA.
- 2017- "The Approach" (2nd edition). Cuban art factory. Havana. Cuba.
- 2017- "Sensoriality and Nature" (9th edition of SenseLab). Gallery of the Faculty of Visual Arts. ISA Havana. Cuba.
- 2016- "The Approach-The Approach". Boathouse Gallery The Angels. USA
- 2016- "The Approach-The Approach". Ludwig Foundation of Cuba. Havana. Cuba.
- 2016- "8 edition of SenseLab". Visual Arts Development Center. Havana. Cuba.
- 2016- "ZIP Project" (2nd edition). Ludwig Foundation of Cuba. Havana. Cuba.
- 2015- "Idea for an experience". Collateral of the 12th Havana Biennial at the National Academy of Fine Arts San Alejandro, Classroom 8. Havana. Cuba.
- 2015- "Precarious condition". Classroom 8 of the National Academy of Fine Arts San Alejandro. Havana. Cuba.
- 2014- "Variable dimensions". Classroom 8 of the San Alejandro National Academy of Fine Arts. Havana. Cuba.
- 2013- "1st Year Sculpture" Diaz Peláez Gallery. Havana. Cuba.

Groups and artistic groups:

- 2019-Currently: Co-founder and executive president of "Sabana pr".
- 2017- 2019: Member of the interdisciplinary collective "Viva".

Other curricular activities:

- 2019- Guest artist at the 13th Havana Biennial, within the Art and Experience Workshop.
- 2018- "District" Project, coordinated by Carlos Aguilar. Faculty of visual arts of the University of the Arts (ISA). Havana. Cuba.
- 2016 \ 2017- Project "The Approach-The Approach" With the Faculty, CalArt School of Theater California Institute of the Arts, with Mari Claudia Garcia and Evelyn Serrano.
- 2016- Conference, "Go I Think", next to Frency. Altamira workshop space. Havana. Cuba.
- 2016- Conference, "Presentation of works", together with Frency. San Alejandro National Academy of Fine Arts. Havana. Cuba.
- 2015- Project "The Approach-The Approach" With the Faculty, CalArt School of Theater California Institute Of the Arts, with Yamile Pardo and Evelyn Serrano.
- 2015- Participation in the second youth sculpture symposium.
- 2014- Participation in the first youth sculpture symposium held in the Dionisia neighborhood.

Bibliography:

Unpublished

Orlando Jimenez, Yamil. "Go I think." Thesis project for the National Academy of Fine Arts San Alejandro. 2016.

Virtual publications

Menéndes de la Torre, Laura. Cachivache Magazine. August 21, 2017. link: <https://cachivachemedia.com/un-caf%C3%A9-con-yamil-orlando-8d5dcd82017a>