













New Utopias in Data Capitalism











LEA is a publication of Leonardo/ISAST and MIT Press.

Copyright 2014 ISAST Leonardo Electronic Almanac Volume 20 Issue 1

January 15, 2014 ISSN 1071-4391

ISBN 978-1-906897-28-4

The ISBN is provided by Goldsmiths, University of London.

## LEA PUBLISHING & SUBSCRIPTION INFORMATION

## Editor in Chief

Lanfranco Aceti lanfranco.aceti@leoalmanac.org

## Co-Editor

Özden Şahin ozden.sahin@leoalmanac.org

## Managing Editor

John Francescutti john.francescutti@leoalmanac.org

## Editorial Manager

Çağlar Çetin caglar.cetin@leoalmanac.org

## Art Director

Deniz Cem Önduygu deniz.onduygu@leoalmanac.org

## Editorial Board

Peter J. Bentley, Ezequiel Di Paolo, Ernest Edmonds, Felice Frankel, Gabriella Giannachi, Gary Hall, Craig Harris, Sibel Irzık, Marina Jirotka, Beau Lotto, Roger Malina, Terrence Masson, Jon McCormack, Mark Nash, Sally Jane Norman, Christiane Paul, Simon Penny, Jane Prophet, Jeffrey Shaw, William Uricchio

## **Cover Illustration**

Bill Balaskas, *Re: Evolution*, 2013 Courtesy of the artist and Kalfayan Galleries, Athens - Thessaloniki

## **Editorial Address**

Leonardo Electronic Almanac Sabanci University, Orhanli – Tuzla, 34956 Istanbul, Turkey

## Email

info@leoalmanac.org

### Wel

- » www.leoalmanac.org
- » www.twitter.com/LEA\_twitts
- » www.flickr.com/photos/lea\_gallery
- » www.facebook.com/pages/Leonardo-Electronic-Almanac/209156896252

Copyright © 2014

Leonardo, the International Society for the Arts, Sciences and Technology

Leonardo Electronic Almanac is published by:

Leonardo/ISAST 211 Sutter Street, suite 501

San Francisco, CA 94108

USA

Leonardo Electronic Almanac (LEA) is a project of Leonardo/ The International Society for the Arts, Sciences and Technology. For more information about Leonardo/ISAST's publications and programs, see http://www.leonardo.info or contact isast@leonardo.info.

Leonardo Electronic Almanac is produced by Passero Productions.

Reposting of this journal is prohibited without permission of Leonardo/ISAST, except for the posting of news and events listings which have been independently received.

The individual articles included in the issue are © 2014 ISAST.

LEONARDO ELECTRONIC ALMANAC BOOK, VOLUME 20 ISSUE 1

# Red Art: New Utopias in Data Capitalism

**BOOK SENIOR EDITORS** 

LANFRANCO ACETI, SUSANNE JASCHKO, JULIAN STALLABRASS

**BOOK EDITOR** 

**BILL BALASKAS** 

The Leonardo Electronic Almanac acknowledges the institutional support for this book of











The publication of this book is graciously supported by the Royal College of Art (Programme of Critical Writing in Art & Design, Research Methods Course and the School of Humanities Event Fund).



The publication of this book is kindly supported by the University for the Creative Arts.



## **Leonardo Electronic Almanac**

## Volume 20 Issue 1

- **COMMONIST RED ART: BLOOD, BONES, UTOPIA AND KITTENS** Lanfranco Aceti
- **CHANGING THE GAME: TOWARDS AN 'INTERNET OF PRAXIS'** Bill Balaskas
- **SUGGESTIONS FOR ART THAT COULD BE CALLED RED** Susanne Jaschko
- WHY DIGITAL ART IS RED Julian Stallabrass



**GROUNDS FOR THE POLITICAL AESTHETICS OF CULTURAL COMMONS IN THE POST-MEDIUM CONDITION:** THE OPEN SOURCE CULTURAL OBJECT

Boris Čučković

**POWERED BY GOOGLE: WIDENING ACCESS AND TIGHTENING CORPORATE CONTROL** 

Dan Schiller & Shinjoung Yeo



**HACKTERIA: AN EXAMPLE OF NEOMODERN ACTIVISM** 

Boris Magrini

**COMMUNISM OF CAPITAL AND CANNIBALISM OF THE COMMON: NOTES ON THE ART OF OVER-IDENTIFICATION** 

Matteo Pasquinelli

**MATERIAL CONDITIONS OF PRODUCTION AND HIDDEN ROMANTIC DISCOURSES IN NEW MEDIA ARTISTIC AND CREATIVE PRACTICES** 

Ruth Pagès & Gemma San Cornelio



**GAMSUTL** 

Taus Makhacheva

124 FROM TACTICAL MEDIA TO THE NEO-PRAGMATISTS OF THE WEB David Garcia



## **DISSENT AND UTOPIA: RETHINKING ART AND TECHNOLOGY IN LATIN AMERICA**

Valentina Montero Peña & Pedro Donoso

THE THING HAMBURG: A TEMPORARY DEMOCRATIZATION OF THE LOCAL ART FIELD

Cornelia Sollfrank, Rahel Puffert & Michel Chevalier

ARTISTS AS THE NEW PRODUCERS OF THE COMMON (?) Daphne Dragona



LONG STORY SHORT

Natalie Bookchin

THE DESIRES OF THE CROWD: SCENARIO FOR A FUTURE **SOCIAL SYSTEM** 

Karin Hansson

FROM LITERAL TO METAPHORICAL UTOPIA: INTERCONNECTIONS BETWEEN THE INNER STRUCTURE OF THE NEW MEDIA ART AND THE UTOPIAN THOUGHT

Christina Vatsella



THE POINT SOURCE: BLINDNESS, SPEECH AND PUBLIC SPACE

Adam Brown

214 INVISIBLE HISTORIES, THE GRIEVING WORK OF COMMUNISM, AND THE BODY AS DISRUPTION: A TALK ABOUT ART AND **POLITICS** 

Elske Rosenfeld

**224** TAKEN SQUARE: ON THE HYBRID INFRASTRUCTURES OF THE **#15M MOVEMENT** 

José Luis de Vicente



WHEN AESTHETIC IS NOT JUST A PRETTY PICTURE: **PAOLO CIRIO'S SOCIAL ACTIONS** 

Lanfranco Aceti

»IN EIGENER SACHE« (SPEAKING FOR OURSELVES) MAGAZINES, GDR, OCTOBER 1989 - JUNE 1990

Elske Rosenfeld

ART WORK / DREAM WORK IN NEW MEDIA DOCUMENTARY

Karen O'Rourke

## **Commonist Red Art:** Blood, Bones, Utopia and **Kittens**

Does Red Art exist? And if so, who creates it and where can we find it? This special issue of the Leonardo Electronic Almanac addresses these questions and collates a series of perspectives and visual essays that analyze the role, if any, that Red Art plays in the contemporary art world.

Red Art, these are two simple words that can generate complex discussions and verbal feuds since they align the artist to a vision of the world that is 'Red' or 'Communist.'

Nevertheless, even if the two little words when placed together are controversial and filled with animus, they are necessary, if not indispensable, to understand contemporary aesthetic issues that are affecting art and how art operates in the context of social versus political power relations within an increasingly technological and socially-mediated world.

Red Art could be translated – within the contemporary hierarchical structures - as the art of the powerless versus the art of the powerful, as the art of the masses versus the art of the few, as the art of the young versus the old, as the art of the technological democrats versus the technological conservatives, as the art of the poor versus the art of the rich... Or it could be described as the art of the revolutionary versus the status quo. In the multitude of the various possible definitions, one appears to stand out for contemporary art and it is the definition of art as bottom-up participation versus art as top-down

prepackaged aesthetic knowledge. And yet, what does Red Art stand for and can it be only restricted to Communist Art?

The contemporary meaning of Red Art is different from what it may have been for example in Italy in the 1970s, since so much has changed in terms of politics, ideology and technology. It is no longer possible to directly identify Red Art with Communist Art (as the art of the ex Union of Soviet Socialist Republics or of its satellite states and globalized Communist political parties which were and continue to be present in the West - albeit in edulcorated forms) nor as the art of the left, but there is a need to analyze the complexity of the diversification and otherization of multiple geopolitical perspectives. 1

If today's Red Art has to redefine its structures and constructs it becomes necessary to understand who is encompassed within the label of Red Artists and what their common characteristics are. Red Artists - if we wanted to use this category - and their aesthetic production cannot be reduced to the word 'Communist,' borrowing passé ideological constructs. An alternative to the impasse and the ideological collapse of communism is the redefinition of Red Art as the art of the commons: Commonist Art. 2 If Red Art were to be defined as the art of the commons, Commonist Art, thereby entrenching it clearly within technoutopias and neoliberalist crowd sourcing approaches for collective participation, this would provide a contradictory but functional framework for the realization of

common practices, socially engaged frameworks, short terms goals and 'loose/open' commitments that could be defined in technological terms as liquid digital utopiαs or as a new form of permanent dystopia.

The XXIst century appears to be presenting us, then, with the entrenched digitized construct of the common Michelangelo Merisi da Caravaggio. versus the idea of the Paris Commune of 1871, thereby offering a new interpretation of the social space and an alternative to traditional leftist/neoliberal constructs. The idea of the common – as an open access revolving door, is opposed to the concept of the commune – as a highly regulated and hierarchical structure.

The 'semantic' distinguo between commons and communes becomes important since both terms are reflec- It is this blind faith that has generated the martyrs of tions of constructions and terminological frameworks for an understanding of both society and art that is based on 'likes,' actions and commitments for a common or a commune. The commitment, even when disparagingly used to define some of the participants as and immolations, but also supported artists, intellectuclick-activists and armchair revolutionaries, 4 is partial and leaves the subject able to express other likes often in contradiction with one another: e.g. I like the protests same preapproved institutional hymn sheet. against Berlusconi's government and I like the programs on his private TVs.

I find the idea of the commons (knowledge, art, creativity, health and education) liberating, empowering and revolutionary, if only it was not expressed within its own economic corporative structures, creating further layers of contradiction and operational complexities.

The contradictions of contemporary Red Art and contemporary social interactions may be located in the difference between the interpretations of common and commune – the commune upon which the Italian Communist Party, for example, based its foundations in order to build a new 'church.'

The relationships in the commune of the Italian communists (oxymoronically defined Cattocomunisti or Catholic-communist) rests in faith and in compelled actions, in beliefs so rooted that are as blinding as blinding is the light of God in the painting The Conversion of Saint Paul on the Road to Damascus by

[..] and from the leadership an aggressive unwillingness to allow any dissent or deviation. 'That time produced one of the sharpest mental frosts I can remember on the Left, the historian E.P. Thompson would recall from personal knowledge of the CP... <sup>5</sup>

communism and heretical intellectuals, accusations from which not even Antonio Gramsci was able to escape. The vertical hierarchical structure of the commune and of the Communist Party produced heretics als, academics and writers that operated consonantly with the party's ideals: people that sang from the

Stefania: This young generation horrifies me. Having been kept for years by this state, as soon as they discover to have two neurons they pack and go to study, to work in the US and London, without giving a damn for who supported them. Oh well, they do not have any civic vocation. When I was young at the occupied faculty of literature, I oozed civic vocation. [..] I have written eleven novels on civic duty and the book on the official history of the

Jep Gambardella: How many certainties you have, Stefania. I do not know if I envy you or feel a sensation of disgust. [...] Nobody remembers your civic vocation during your University years. Many instead remember, personally, another vocation of yours that was expressed at the time; but was consumed in the bathrooms of the University. You have written the official history of the Party because for years you have been the mistress of the head of the Party. Your eleven novels published by a small publishing house kept by the Party and reviewed by small newspapers close to the Party are irrelevant novels [...] the education of the children that you conduct with sacrifice every minute of your life ... Your children are always without you [...] then you have - to be precise - a butler, a waiter, a cook, a driver that accompanies the boys to school, three babysitters. In short, how and when is your sacrifice manifested? [...] These are your lies and your fragilities. 6

To the question, then, if Red Art exists I would have to answer: YES! I have seen Red Art in Italy (as well as abroad), as the Communist Art produced in the name of the party, with party money and for party propaganda, not at all different from the same art produced in the name of right-wing parties with state or corporate money – having both adopted and co-opted the same systems and frameworks of malfeasance shared with sycophantic artists and intellectuals.

In order to understand the misery of this kind of Red Art one would have to look at the Italian aesthetization of failure – which successfully celebrates failure in the Great Beauty by Paolo Sorrentino when the character of Stefania, and her 'oozing civic duty,' is ripped apart. It is a civic responsibility that is deprived and devoid of any ethics and morals.

This is but one of the multiple meanings of the concept of Red Art - the definition of Red Art as Communist Art, is the one that can only lead to sterile definitions and autocelebratory constructs based on the 'aesthetic obfuscation of the lack of meaning' as a

tool for the obscurity of the aesthetic to act as a producer of meaning when the artist producing it is inept at creating meaning. 8 Even more tragically, Red Art leads to the molding of the artist as spokesperson of the party and to the reduction of the artwork, whenever successful, to advertising and propaganda.

Commonist Art, founded on the whim of the 'like' and 'trend,' on the common that springs from the aggregation around an image, a phrase, a meme or a video, is able to construct something different, a convergence of opinions and actions that can be counted and weighed and that cannot be taken for granted. Could this be a Gramscian utopia of re-construction and refashioning of aesthetics according to 'lower commons' instead of high and rich 'exclusivity,' which as such is unattainable and can only be celebrated through diamond skulls and gold toilets?

Commonist Art – the art that emerges from a common – is a celebration of a personal judgment, partially knowledgeable and mostly instinctive, perhaps manipulated - since every 'other' opinion is either manipulated by the media or the result of international lobby's conspiracies or it can be no more than a reinforcement of the society of the simulacra. Conversely, it may also be that the image and its dissemination online is the representation of a personal diffidence towards systems of hierarchical power and endorsement that can only support 'their own images and meanings' in opposition to images that are consumed and exhausted through infinite possibilities of interpretation and re-dissemination.

If Commonist Art offers the most populist minimum common denominator in an evolutionary framework determined by whims, it is not at all different from the minimum common denominator of inspirational/ aspirational codified aesthetics that are defined by the higher echelons of contemporary oligarchies that have increasingly blurred the boundaries of financial and aesthetic realms.

Commonist Art – if the current trends of protest will continue to affirm themselves even more strongly will continue to defy power and will increasingly seek within global trends and its own common base viable operational structures that hierarchies will have to recognize, at one point or the other, by subsuming Commonist Art within pre-approved structures.

Red Art, therefore, if intended as Commonist Art becomes the sign of public revolts, in the physical squares or on the Internet. It is art that emerges without institutional 'approval' and in some cases in spite of institutional obstacles. Gramsci would perhaps say that Commonist Art is a redefinition of symbolic culture, folk art and traditional imageries that processed and blended through digital media and disseminated via the Internet enable Red Art to build up its own languages and its own aesthetics without having to be institutionally re-processed and receive hierarchical stamps of approval.

Red Art can also be the expression of people whose blood and tears - literally - mark the post-democracies of the first part of the XXIst century. Non-political, non-party, non-believers, 10 the crowds of the Internet rally around an argument, a sense of justice, a feeling of the future not dominated by carcinogenic politicians, intellectuals and curators, that present themselves every time, according to geographical and cultural spaces, as Sultans, Envoys of God, or even Gods.

Red Art, the Commonist Art that perhaps is worth considering as art, is the one that is self-elevated, built on the blood and bones of people still fighting in the XXIst century for justice, freedom and for a piece of bread. Art that rallies crowds' likes and dislikes based

on the whims of a liquid Internet structure where people support within their timelines an idea, a utopia, a dream or the image of a kitten. 11

This piece of writing and this whole volume is dedicated to the victims of the economic and political violence since the beginning of the Great Recession and to my father; and to the hope, hard to die off, that some utopia may still be possible.

Lanfranco Aceti

Editor in Chief, Leona Director, Kasa Gallery

## REFERENCES AND NOTES

- Larry Ray, "At the End of the Post-Communist Transformation? Normalization or Imagining Utopia?," European Journal of Social Theory 12 (August 2009), 321-336.
- 2. Commonism was used by Andy Warhol. In this essay the word is rooted in Internet 'commons,' although similarities, comparisons and contiguities exist with the earlier usage. "Thus Warhol's initial preference for the term 'Commonism' was as ambivalent, and ambiguous, as the oscillating signs 'Factory' and 'Business.' Although it flirted with conflations of the 'common' with the 'Communist' (from cheap and low to 'dignity of the common man'), the term betrayed no hidden, left-wing agenda on Warhol's part." Caroline A. Jones, Machine in the Studio: Constructing the Postwar American Artist (Chicago, IL: The University of Chicago Press, 1996), 205.
- 3. "For one thing, utopia has now been appropriated by the entertainment industry and popular culture what is termed the contemporary liquid utopia as a kind of dystopia." Anthony Elliott, *The Contemporary Bauman* (Abingdon: Routledge, 2007), 17.
- 4. The blurred lines between real and virtual do not exempt click-activists or armchair revolutionaries from the persecutions and abuses of the state police. The sitting room within one's home becomes the public space for conflict and revolts. One example of many around the globe: Alexander Abad-Santos, "Turkey Is Now Arresting Dozens for Using Twitter," *The Wire*, June 5, 2013, http://www.thewire.com/global/2013/06/turkey-twitter-arrests/65908/ (accessed January 10, 2014).
- 5. David Kynaston, *Austerity Britain*, 1945-1951 (London: Bloomsbury, 2007), 342.
- The English translation from the Italian is from the author.
   La Grande Bellezza, DVD, directed by Paolo Sorrentino
   (Artificial Eye, 2014).
- 7. "Anti-communism was never accepted as the moral equivalent of anti-fascism, not only by my parents but also by the overwhelming majority of liberal-minded people. The Left was still morally superior." Nick Cohen, What's Left?: How the Left Lost its Way (London: Harper Perennial, 2007), 3. La questione morale or the 'moral issue' in English is

- the problem indentified by Enrico Berlinguer and that questioned the role of the Communist party and the Left in general in Italy. The moral issue has not been resolved to this day and is at the core of the current impossibility to distinguish between the ideological frameworks of Left and Right since both political areas are perceived as equally and intrinsically corrupt as well as tools for an oligarchic occupation of democracy. For the original interview in Italian of Enrico Berlinguer see: Eugenio Scalfari, "Intervista a Enrico Berlinguer," *La Repubblica*, July 28, 1981 available in "La questione morale di Enrico Berlinguer," Rifondazione Comunista's website, http://web.rifondazione.it/home/index.php/12-home-page/8766-la-questione-morale-di-enrico-berlinguer (accessed March 20, 2014).
- 8. "Under the surface of images, one invests bodies in depth; behind the great abstraction of exchange, there continues the meticulous, concrete training of useful forces; the circuits of communication are the supports of an accumulation and a centralization of knowledge; the play of signs defines the anchorages of power; it is not that the beautiful totality of the individual is amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it..." Michel Foucault, "Panopticism," in *The Nineteenth-Century Visual Culture Reader*, ed. Vanessa R. Schwartz and Jeannene M. Przyblyski (New York, NY: Routledge, 2004), 78.
- 9. There are those who think that the image is an extremely rudimentary system in comparison with language and those who think that signification cannot exhaust the image's ineffable richness. Roland Barthes, "Rhetoric of the Image," in *Visual Culture: The Reader*, ed. Jessica Evans and Stuart Hall (London: Sage Publications, 1999), 33.
- 10. Non-believers stands for skeptics and does not have a religious connotation in this context.
- 11. Lanfranco Aceti, *Our Little Angel*, Lanfranco Aceti Inc., personal website, January 10, 2014, http://www.lanfrancoaceti.com/portfolio-items/our-little-angel/ (accessed January 10, 2014).

## Changing the Game: Towards an 'Internet of Praxis'

There is a new spectre haunting the art world. Not surprisingly, it has been put forward in recent articles, panel discussions and books as the 'ism' that could, possibly, best describe the current dispositions of contemporary art. The name of the spectre is "post-internet art." Unlike, however, its counterpart that was released in the world by Karl Marx and Friedrich Engels in 1848, this contemporary spectre has not arrived in order to axiomatically change the established order of things; conceivably, it has arrived in order to support it.

Post-internet art refers to the aesthetic qualities defining today's artistic production, which is often influenced by, mimics, or fully adopts elements of the Internet. At the same time, the term incorporates the communication tools and platforms through which contemporary artworks reach their intended (or nonintended) audiences. Notably, in his book Post Internet (2011), art writer Gene McHugh suggests that regardless of an artist's intentions, all artworks now find a space on the World Wide Web and, as a result, "[...] contemporary art, as a category, was/is forced, against its will, to deal with this new distribution context or at least acknowledge it." 3 Quite naturally, this would seem like a strong oppositional force directed against the modus operandi of the mainstream art world. Yet, further down in the same page, McHugh characterizes this acknowledgement as a constituent part of the much larger "game" that is played by commercial galleries, biennials, museums and auction houses.

Thus, there are inevitable contradictions and challenges in the role that post-internet art is called to fulfil as a movement and/or as a status of cultural production. Firstly, there is an easily identifiable 'anxiety' to historicize a phenomenon that is very much in progress: the Internet is changing so rapidly, that if we think of the online landscape ten years ago, this would be radically different from our present experience of it. Furthermore, the post-internet theorization of contemporary art runs the danger of aestheticizing (or over-aestheticizing) a context that goes well beyond the borders of art: in the same way that we could talk about post-internet art, we could also talk about postinternet commerce, post-internet dating, post-internet travel, post-internet journalism, etc. Therefore, the role and the identity of the post-internet artist are not independent of a much wider set of conditions. This false notion of autonomy is quite easy to recognize if we think, for instance, of 'post-radio art' or 'posttelevision art' or, even, 'post-videogames art,' and the inherent structural and conceptual limitations of such approaches. 4

Most importantly, however, any kind of aestheticization may readily become a very effective tool of depoliticization. The idea of distributing images, sounds and words that merely form part of a pre-existing system of power, inescapably eradicates the political significance of distribution. The subversive potentiality inherent in the characterisation of a network as 'distributed' was systematically undermined over the 1990s and the 2000s, due to the ideological perva-

siveness of neoliberalism during the same period. Distribution – not to mention, equal distribution – could have enjoyed a much more prominent role as a natural fundament of the Web and, accordingly, as a contributing factor in any investigation of digital art. Last but definitely not least, one cannot ignore the crucial fact that apolitical art is much easier to enter the art market and play the 'game' of institutionalization (and vice versa).

To the guestion: could the Internet and new media at large become true 'game changers' in the current historical conjuncture? What does 'red art' have to propose, and how does it relate to the previously described 'post-internet condition'?

Interestingly, the term "post-internet art" was born and grew parallel to the global economic crisis and the Great Recession of 2009. One the most important objectives of the social movements that were engendered by the crisis has been the effort to "reclaim" and "re-appropriate." This aspiration referred not only to economic resources, but also to social roles, democratic functions, human rights, and – of course – urban spaces. Syntagma Square in Greece, Puerta del Sol in Madrid, Zuccotti Park in New York, as well as some of the most iconic public locations around the world saw diverse, or even 'irreconcilable' in some cases crowds demand change. Within the reality of Data Capitalism and its multiple self-generated crises, people increasingly felt that they have now been totally deprived of a place ("topos" in Greek).

It is worth remembering that the coiner of "utopia," Thomas More, chose an island as the location where he placed his ideal society. 5 Any island constitutes a geographic formation that privileges the development of individual traits through a natural process of 'appropriation.' This encompasses both the material and the immaterial environment as expressed in the landscape, the biology of the different organisms, and – most relevant to our case – culture. Notably, when it comes to connecting utopianism with the cultural paradigm of new media art, we should not focus merely on the lack of a physical space (as articulated, for instance,

through cyberspace); rather, we should address the juxtaposition of "topos" with a potentially 'empty' notion of "space." The transcendence of space in a 'digital utopia' absolutely necessitates the existence of a 'topos.' In a similar way to the one that Marx sees capitalism as a stage towards a superior system of production (communism), <sup>6</sup> the construction of a 'topos' is a prerequisite for the flourishing of utopianism.

'Red Art' can be understood as a tool for the creation of such 'topoi.' The lesson that new media artists can learn from the political osmoses catalyzed by the economic crisis is that, in order to be effective, cyberspace should become part of a strategy that combines physical and online spaces, practically and conceptually, whilst taking into account the individual traits of both. The necessity expressed through this combination constitutes (at least partly) a departure from the developing discourses around the 'Internet of Things' or the 'Internet of Places.' Alternatively, or additionally, what is proposed here is the formulation of an 'Internet of Praxis' (including, of course, artistic praxis). This approach is vividly reflected in several of the projects examined in this publication, as well as in the theoretical frameworks that are outlined.

Digital art is today in a position to capitalize on the participatory potentialities that have been revealed by the socio-political events that defined the early 2010s. The reconceptualization of cyberspace as a 'cybertopos' is a constituent part of this new ground on which people are called to stand and build. Accordingly, the emergence of a culture of 'post-net participation' in which digital media transcend physical space by consolidating it (instead of 'merely' augmenting it), may allow us to explore "concrete utopias" ato a greater extent than ever before in recent times. It is by actively pursuing this objective that we would expect to change the rules of the game. Artists are often the

## Bill Balaskas

## REFERENCES AND NOTES

- 1. The term 'post-internet art' is attributed to artist Marisa Olson. See Gene McHugh, Post Internet (Brescia: LINK Editions), 5.
- 2. Karl Marx and Friedrich Engels published *The Manifesto of* the Communist Party in London, on February 21, 1848.
- 3. Gene McHugh, Post Internet, 6.
- 4. The etymological comparison between the terms 'postinternet art' and 'postmodern art' could also highlight this context. Notably, in the case of this juxtaposition, 'postinternet art' puts a tool (the Internet) in the position of a movement (Modernism). If we were to consider the Internet as a movement, then, the natural historical link that would be established through the term 'post-internet art' would be with net art. Nevertheless, such a decision would assign net art to a status of 'legitimization,' towards which major museums, curators and art fairs have shown a rather consistent hostility. In this instance, historicization becomes a foe, since it would refute a 'neutral' relationship of the Web with art. This perspective is closely connected with the formation of an abstract notion of universalism, to which I refer further down (see endnote 8).
- 5. Thomas More's Utopia was first published in 1516, in Belgium. There are several translations of the book.
- 6. Karl Marx and Friedrich Engels, The Communist Manifesto, with an introduction by David Harvey (London: Pluto Press, 2008), 51: "What the bourgeoisie therefore produces, above all, are its own grave-diggers. Its fall and the victory of the proletariat are equally inevitable."

- 7. The Internet of Things represents a vision in which physical items become 'smart' objects by being equipped with sensors that can be remotely controlled and connected through the Internet. The Internet of Places focuses on the spatial dimension of the capacities that Web 2.0 offers. For an account of the Internet of Things, see Mattern, Friedemann and Christian Floerkemeier, "From the Internet of Computers to the Internet of Things," in Informatik-Spektrum, 33 (2010): 107-121, http://www.vs.inf.ethz.ch/ publ/papers/Internet-of-things.pdf (accessed February 20, 2014). For an account of the Internet of Places, see Giuseppe Conti, Paul Watson, Nic Shape, Raffaele de Amicis and Federico Prandi, "Enabling the 'Internet of Places': a virtual structure of space-time-tasks to find and use Internet resources," in Proceedings of the 2nd International Conference on Computing for Geospatial Research & Applications (New York: ACM, 2011), 9.
- 8. For more on the concept of 'concrete utopias' see Ernst Bloch, The Principle of Hope, tr. Neville Plaice, Stephen Plaice, and Paul Knight, 3 vols (Oxford: Blackwell, 1986). Bloch differentiates between 'abstract utopias' and 'concrete utopias,' associating the latter with the possibility of producing real change in the present. 'Concrete utopias' should not be confused with seemingly similar theorizations such as Nicolas Bourriaud's 'microtopias,' which structurally aim at preserving the existing status quo. Bourriaud asserts in Relational Aesthetics (2002) that "it seems more pressing to invent possible relations with our neighbours in the present than to bet on happier tomorrows." Quite evidently, this approach stands far from the universalism that he advocates in his Altermodern Manifesto (2009) as a direct result of new technologies and globalization. At a time when neoliberal capitalism was entering its worst ever crisis, Bourriaud chose to largely ignore this context and build on a concept that - in the end – is apolitical and counter-utopian. 'Post-internet art' appears to follow a comparably dangerous trajectory.

## **Suggestions for Art That Could Be Called Red**

What is Red Art? Or rather: what could Red Art be in today's post-communist, post-utopian world, a world shaken by conflicts engendered by contrary beliefs and ideologies which have little to do with communism? A world in which countries and societies are disrupted by territorial disputes, and by bloody fights about questions of religious identity, national identity, and ideology? Where communism has been overrun by capitalism with rare exception; where the European left movement is weak. Where the postindustrial era has produced an economic reality that is orders of magnitude more complex, transnational and therefore more difficult to control or change, than history has ever seen. In this situation, can there (still) be art that deals with ideas of communism constructively, or does contemporary art look at communist ideals only with nostalgia?

And let's be clear: is art that simply speaks out against capitalism, globalisation and neo-liberalism from a leftist position – is this kind of art 'red' per se? Do we expect Red Art to be 'red' in content, for instance, in directly addressing topics such as class struggle, the negatives of capitalism and a new neo-liberal world order? And if it does, is it enough to be descriptive or do we want art to be more than that, i.e., provoking, forward-thinking or even militant? In 1970, Jean-Luc Godard drafted a 39-point manifesto Que faire? What is to be done? that contrasted the antagonistic practices of making political films and making films 'politically.' It called unequivocally for art that actively takes up the position of the proletarian class and that

aims for nothing less than the transformation of the world. With his legacy, what kind of objectives do we request from Red Art? Do we really still think that art can change the world or is that another idea from the past that has been overwritten by something that we like to call reality? Can art that is for the most part commercialised and produced in a capitalist art market be 'red' at all, or does it have to reject the system established by galleries, fairs and museums in order to be truly 'red'?

Decades ago, when artists started to use new media such as video and the computer, their works were 'new' in the way they were produced and distributed, and changed the relationship between artists and their collaborators as well as between the artworks and their audiences and 'users' respectively. Most of this new-media-based art circulated outside the ordinary market and found other distribution channels. The majority of works were inspired by a guest for the 'new' and consistently broke with old aesthetic principles and functions. Much of it was also driven by a search for the 'better,' by overthrowing old hierarchies and introducing a more liberal and inclusive concept of the world, based on self-determination and active participation. Last but not least the emergence of the Internet brought us a fertile time for new and revisited utopias and artistic experiments dealing with collaboration, distribution of knowledge, shared authorship, and appropriation of technologies. Today we know that neither the Internet nor any other new technology has saved us, but that the hopes for a more democratic world and alternative economies sparked by it have come true, if only to a minor degree.

So how do artists respond to this post-communist, post-utopian condition? What can be discussed as Red Art in the recent past and present? In this issue of Leonardo we have gathered some answers to these guestions in the form of papers, essays and artworks, the latter produced especially for this purpose. Bringing together and editing this issue was challenging because we decided from the start to keep the call for contributions as open as possible and to not predefine too much. We were interested in what kind of responses our call would produce at a moment when the world is occupied with other, seemingly hotter topics, and it is fascinating to note that the resulting edition quite naturally spans decades of art production and the respective 'new' technologies as they related to ideas of social equality and empowerment - from video art to net art to bio art. This issue shows that the search for alternative ideas and perspectives, and an adherence to leftist ideals is neither futile nor simply nostalgic. But that this search is ever more relevant, particularly at a time when European politics is seemingly consolidating and wars around the world are establishing new regimes of social and economic

## Susanne Jaschko

## Why Digital Art is Red

The divide between the art shown in major museums and art fairs and that associated with the new media scene has been deep and durable. Many critics have puzzled over it, particularly because there is much that the two realms share, including the desire to put people into unusual social situations. 1 Yet some of the reasons for the divide are plain enough, and they are about money, power and social distinction. The economic divide is across competing models of capitalist activity: the exclusive ownership of objects set against the release of reproducible symbols into networks with the ambition that they achieve maximum speed and ubiquity of circulation. The social divide is between a conservative club of super-rich collectors and patrons, and their attendant advisors, who buy their way into what they like to think of as a sophisticated cultural scene (Duchamp Land), against a realm which is closer to the mundane and more evidently compromised world of technological tools (Turing Land). Power relations are where the divide appears starkest: in one world, special individuals known as artists make exceptional objects or events with clear boundaries that distinguish them from runof-the-mill life; and through elite ownership and expert curation, these works are presented for the enlightenment of the rest of us. In the new media world, some 'artists' but also collectives and other shifting and anonymous producers offer up temporary creations onto a scene in which their works are open to copying, alteration and comment, and in which there is little possible control of context, frame or conversation.

This description of the divide has been put in extreme terms for the sake of clarity, and there are a few instances of the split appearing to erode. 3 Yet its persistence remains one of the most striking features of the general fragmentation of the fast-growing and globalising art world. That persistence rests on solid material grounds, laid out by Marx: the clash of economic models is a clear case of the mode and relations of production coming into conflict, and is part of a much wider conflict over the legal, political and social aspects of digital culture, and its synthesis of production and reproduction. 4 Copyright is one arena where the clash is very clear. Think of the efforts of museums to control the circulation of images and to levy copyright charges, while at the same time surrendering to the camera-phone as they abandon the attempt to forbid photography in their galleries.

So where is Red Art and the left in this scenario? Amidst the general gloom and lassitude that has beset much of the Left in Europe and the US, the development of the digital realm stands out as an extraordinary gain. It allows for the direct communication, without the intermediary of newspapers and TV, of masses of people globally – who turn out to be more egalitarian, more environmentally concerned and more seditious than the elite had bargained for. Alexander Cockburn, with his long career in activism and journalism, remarks:

Thirty years ago, to find out what was happening in Gaza, you would have to have had a decent short-wave radio, a fax machine, or access to those great newsstands in Times Square and North Hollywood that carried the world's press. Not anymore. We can get a news story from [..] Gaza or Ramallah or Oaxaca or Vidarbha and have it out to a world audience in a matter of hours. 5

It is hard to ban social media, it has been claimed, because it entwines video fads, kittens and politics (and banning kittens looks bad). So the insight attributed by some to Lenin – that capitalists will sell us the rope with which to hang them – is still relevant. 6

In an era in which the political and artistic avantgardes have faded, the affiliation of the art world that is founded upon the sale and display of rare and unique objects made by a few exceptional individuals - in which high prices are driven by monopoly rent effects – tends to be with the conspicuous consumption of the state and the super-rich. Here, the slightest taint of the common desktop environment is enough to kill aesthetic feeling. The affiliation of at least some of new media art is rather to the kitsch, the populist, and to the egalitarian circulation of images and words, along with discourse and interaction. New media artists who push those attachments work against some of the deepest seated elements of the art world ethos: individualism, distinction, discreteness and preservation for posterity (and long-term investment

value). It should be no surprise that they are frequently and without qualification denied the status of 'artist.'

It is also clear why the death of leftist ideas in elite discourse does not hold in new media circles, where the revival of thinking about the Left, Marxism and Communism is very evident. 8 The borders of art are blurred by putting works to explicit political use (in violation of the Kantian imperative still policed in the mainstream art world). 9 Very large numbers of people are continually making cultural interventions online, and value lies not in any particular exceptional work but in the massive flow of interaction and exchange. In that world, as it never could in a gallery, the thought may creep in that there is nothing special about any one of us. And this may lead to the greatest scandal of all: think of the statements that artists who deal with politics in the mainstream art world are obliged to make as their ticket of admission - 'my art has no political effect.' They have to say it, even when it is patently absurd; and they have to say it, even as the art world itself becomes more exposed to social media, and is ever less able to protect its exclusive domain and regulate the effects of its displays. So at base, the divide is economic, but at the level of what causes the repulsion from digital art - that puts collectors and critics to flight - it is deeply and incontrovertibly political. 10 They run headlong from the red.

Julian Stallabrass

## REFERENCES AND NOTES

- On the affinity between new media art and socially engaged art, including relational aesthetics, see Edward Shanken, "Contemporary Art and New Media: Toward a Hybrid Discourse?" http://hybridge.files.wordpress. com/2011/02/hybrid-discourses-overview-4.pdf (accessed March 31, 2014).
- The reference is to Lev Manovich, "The Death of Computer Art," Lev Manovich's website, 1996, http://www.manovich.net/TEXT/death.html (accessed March 31, 2014). The complicity of both worlds with establishment powers has been criticised since the origin of the divide. For an early example of the engagement of computer art with the military-industrial complex, see Gustav Metzger, "Automata in History: Part 1," Studio International (1969): 107-109.
- See Domenico Quaranta, Beyond New Media Art (Brescia: Link Editions, 2013), 4-6. Quaranta's book offers a thoughtful and accessible account of many of the aspects of the divide.
- 4. Marx discusses the effects of the transformations of the industrial revolution in the chapter "Machinery and Large-Scale Industry," in *Capital*. See especially, Karl Marx, *Capital*: A *Critique of Political Economy, Volume I*, trans. Ben Fowkes (Harmondsworth, Middlesex: Penguin Books, 1976), 617f. On the online synthesis of production and reproduction see my book, *Internet Art: The Online Clash of Culture and Commerce* (London: Tate Gallery Publishing, 2003), ch. 1. *Capital* is available online at Marxist.org, http://www.marxists.org/archive/marx/works/1867-c1/index.htm (accessed March 31, 2014).
- Alexander Cockburn, A Colossal Wreck: A Road Trip
   Through Political Scandal, Corruption and American Culture (London: Verso, 2013), 441.
- According to Paul F. Boller, Jr. and John George it is a misattribution. See *They Never Said It: A Book of Fake* Quotes, Misquotes & Misleading Attributions (Oxford:

- Oxford University Press, 1989), 64.
- 7. On monopoly rent and art, see David Harvey, "The Art of Rent: Globalization, Monopoly and the Commodification of Culture," *Socialist Register* (2002): 93-110. Harvey uses Marx's example of vineyards as a prime example of monopoly rent: the wine from a particular vineyard is a unique product, like the products of a particular artist. The article is available here: http://thesocialistregister.com/index.php/srv/article/view/5778/2674 (accessed March 31, 2014).
- 8. See, for example: Alain Badiou, *The Communist Hypothesis*, trans. David Macey and Steve Corocoran (London: Verso, 2010); Bruno Bosteels, *The Actuality of Communism* (London: Verso, 2011); Costas Douzinas and Slavoj Žižek, eds., *The Idea of Communism* (London: Verso, 2010) and the follow-up volume Slavoj Žižek, ed., *The Idea of Communism 2: The New York Conference* (London: Verso, 2013); Boris Groys, *The Communist Postscript*, trans. Thomas Ford (London: Verso, 2010). For the most concerted attempt to revise and extend Marxist thinking, see the journal *Historical Materialism*, http://www.historicalmaterialism.org/journal (accessed March 31, 2014).
- 9. See Joline Blais and Jon Ippolito, *At the Edge of Art* (London: Thames & Hudson, 2006).
- 10. Remember Bataille: "Communist workers appear to the bourgeois to be as ugly and dirty as hairy sexual organs, or lower parts [...]" Georges Bataille, Visions of Excess: Selected Writings, 1927-1939, ed. Allan Stoekl (Minneapolis: University of Minnesota Press, 1985), 8.

20 LEONARDOELECTRONICALMANAC VOL 20 NO 1 SSN 1071-4391 ISBN 978-1-906897-28-4

## WHEN AESTHETIC IS **NOT JUST A PRETTY PICTURE**

Paolo Cirio's Social Actions



Lanfranco Aceti

As a general rule, it is taxation that monetarizes the economy; it is taxation that creates money, and it necessarily creates it in motion, in circulation, with turnover, and also in a correspondence with services and goods in the current of that circulation. 1

Decoding the Flow is an exhibition by Paolo Cirio with the Museum of Contemporary Cuts (MoCC) that opened in parallel with another exhibition by Cirio at Kasa Gallery that was titled Jurisdiction Shopping.

Loophole4All, the artwork shown in these two exhibitions, was a data-based critique of capitalism rendered through a series of disruptive interventions, which provided the opportunity to refocus one's attention on the operational systems of contemporary Data Capitalism.

Cirio's realm of artistic activities is based on a critique of contemporary society that touches and rattles, as much as an artwork can, the smooth operations of international corporations.

Loophole4All (logo), Paolo Cirio, 2013. Courtesy of the artist. Used with permission.

How could we define the activities of an artist like Cirio and should we neatly frame his works of art? It is too easy and restrictive to place both, artist and works of art, within a new media context, since they do not 'live' solely online, but are a composite of different experiences, performances, processes and practices.

When developing these two exhibitions, Decoding the Flow and Jurisdiction Shopping, as a curator, I was in the midst of elaborating and reflecting on a series of critiques of the contemporary art world and its patrons – corporate tycoons who still see an artwork as a pretty picture, monetizing galleries that sought the next great cash cow (read: artist), or academic environments that promote obscurantist aesthetics and exsanguinated esotericisms.

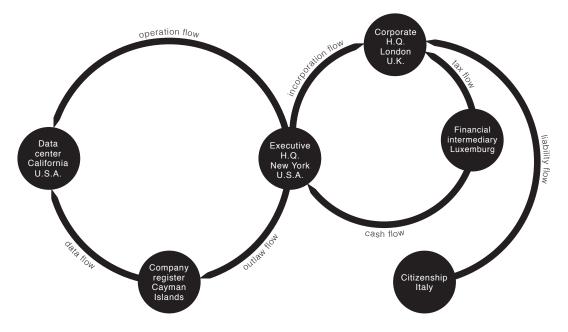
Loophole4All represented a valid alternative to the 'usual requirements' of aesthetic conformity and offered a moment of reflection on the conditions of illegality within which the increasingly powerless majority of people (99%) are obliged to live in.

## **JURISDICTION AS WELL AS SOCIETY SHOPPING**

Cirio's Jurisdiction Shopping was focused on the current schizophrenic post-postmodern relationships between state, corporations and citizens. The exhibition analyzed the process of personification of corporations and their increasingly transnational nature, which have produced a new set of relationships that exclude and exempt some people from participation in the shared onus (responsibility) towards the state. It focused on the processes that allowed and still allow the privileged few to continue operating illegally within the state; living, abusing and corrupting through financial malpractices the very society within which they live.

Cirio's artwork, Loophole4All, democratized the process of escaping from one's obligations towards the state by allowing a liberalized and widespread participation in the process of tax evasion - no longer a privilege of the 'rich few.'

Jurisdiction Shopping offered the viewer the possibility of engaging with a series of works of art that are based on the artist's experience of attempting to democratize practices of illegality, thus presenting



Loophole4All, Paolo Cirio, 2013. Courtesy of the artist. Used with permission.

the possibility of a world within which frameworks for a generalized tax evasion exist and, accordingly, the tools to replicate billionaires' behaviors are readily available.

In a historical period in which social injustice, illegal market and financial behaviors, corporate malfeasance, as well as multiple obscure and hidden charges have become a form of private taxation and vexation parallel to the public taxations and vexations of corrupt states, Loophole4All presented itself as the ultimate mass participation in the phantasmagoric and elusive corporate world of billionaires.

'Everyone could set a corporation in a tax haven = everyone could become a tax evader' becomes the aesthetic mantra; the equation that attempts to dissolve the differences between the enlarging underclass of have-nots (99%) and the minute club of haves (1%).

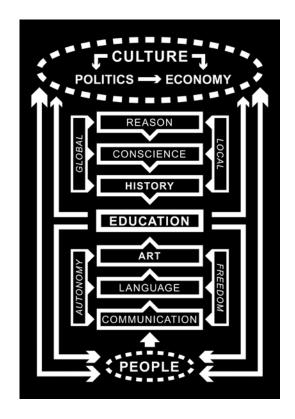
These were and still are the phenomena that contribute to the creation of large underclasses within Europe and North America. In this context, it is important to understand Cirio's artistic vision as one that presented mass tax evasion as the new great social equalizer and a democratic approach to illegality for the creation of 'the great collective artwork.'

The exhibition and its works of art poke fun directly at the failure of the state in reshaping itself into a new corporate and economic identity, as well as the failure of the social body to understand that the new corporate mythology and its systems are, in Deleuzian terms, part of the same old apparatus of capture and extortion. Both the state and the social body have been captured and are being squeezed from the corporate global economics, which were presented as the saving grace of a concept of society that had been declared dead in the 1980s, and that now certainly no longer

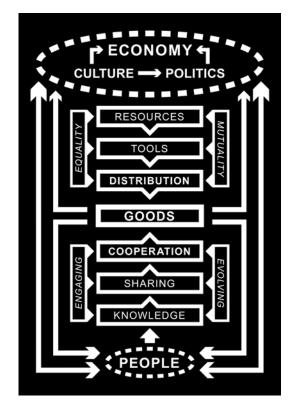
## **DECODING THE FLOW OF MEANING**

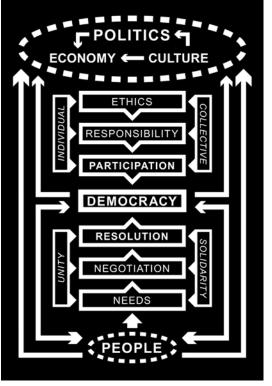
Closely linked with deterritorialization and reterritorialization are the parallel terms "decoding" and "recoding," which bear on representations rather than on concrete objects. Decoding, it is important to note, [..] refers to a process of dis-investing given meanings altogether, to a process of "uncoding," [..] ultimately the elimination of established codes that confer fixed meaning.

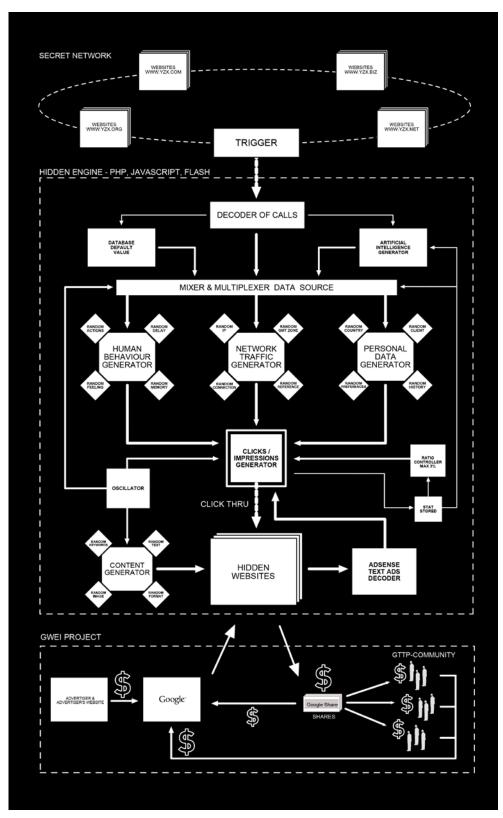
The elimination of fixed meanings eliminates value and generates a flow that can be orchestrated, manipu-



Open Society Structures - Algorithms Triptych, Paolo Cirio, 2009. Serigraph (digital) print on Plexiglass, 54cm x 39cm. Courtesy of the artist. Used with permission.







Google Will Eat Itself (GWEI) - Algorithm diagram, Paolo Cirio, 2005. Mixed media, dimensions variable. Courtesy of the artist. Used with permission.

lated, structured and directed according to specific and particular interests within a capitalistic society that exists and prospers on the lack of meaning. Here, perhaps, in Deleuzian terms, the difference between the representation and the action is displayed through Cirio's aesthetic approach, in his request to the audience of actively understanding how something works and in taking an action.

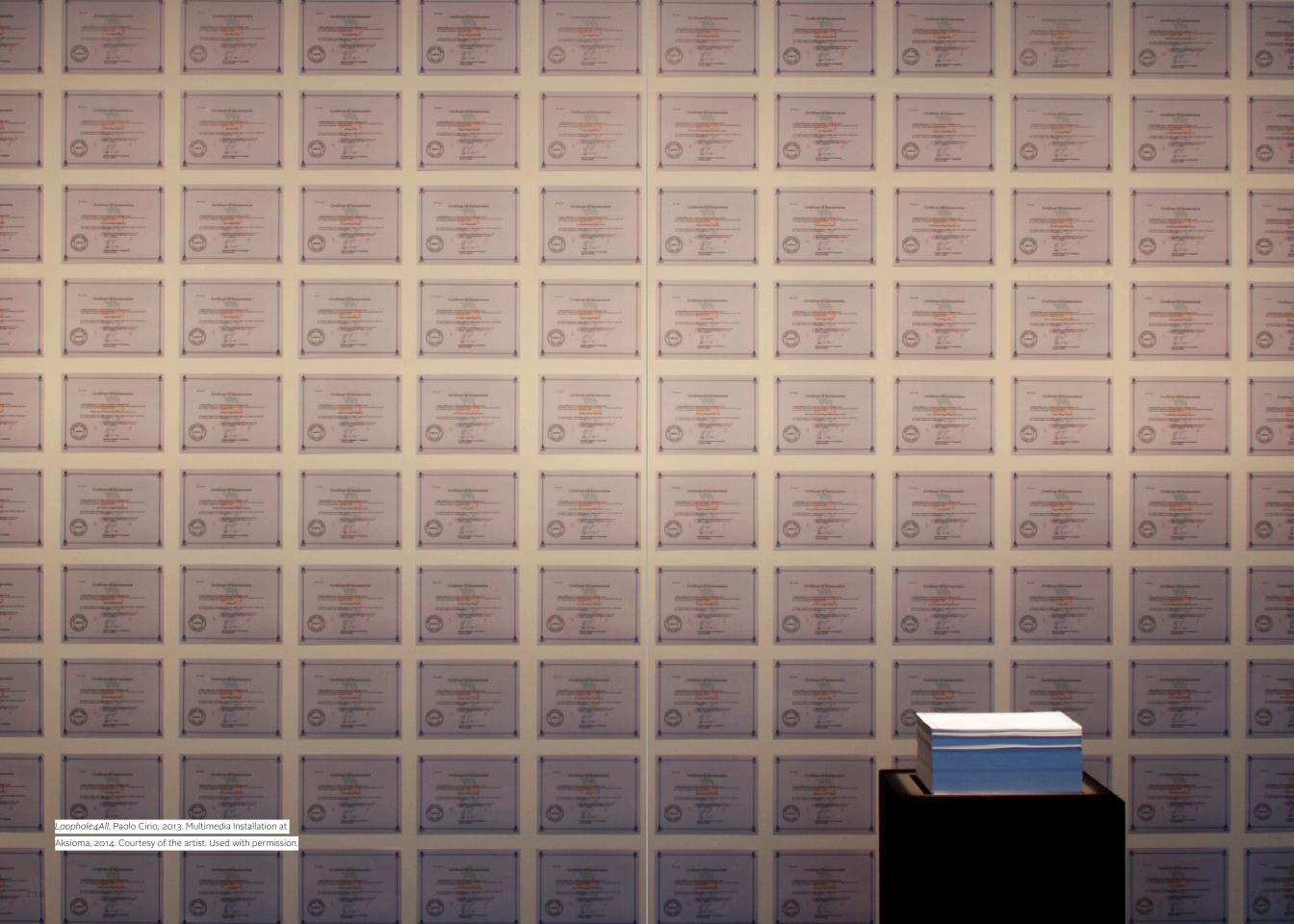
Let us recall that "decoding" does not signify the state of a flow whose code is understood (compris) (deciphered, translatable, assimilable), but, in a more radical sense, the state of a flow that is no longer contained in (compris dans) its own code, that escapes its own code.

Decoding The Flow on the online platform of the Museum of Contemporary Cuts was a necessary counterpoint to the physical exhibition that took place simultaneously at Kasa Gallery. *Decoding the Flow* was an artistic and curatorial statement that created a flow of images and "code, that escapes its own code" by presenting a survey of Cirio's aesthetic and artistic practice.

Starting from the latest of Cirio's works of art, Loophole4All, MoCC presented a series of images with the clear understanding that this could only be an attempt to decode the financial and social crisis, as well as represent the larger social issues that characterized the last part of the 20th century and the beginning of the 21st century. The exhibition wanted to direct the gaze of the viewer to the loss of meaning of both state and citizen in a world where corporations were and are re-shaping in capitalistic terms not just their own existence but the 'lack' of meaning and conditions for everyone else within it.



Loophole4All, Paolo Cirio, 2013. Courtesy of the artist. Used with permission.





Loophole4All, Paolo Cirio, 2013. Courtesy of the artist. Used with permission.

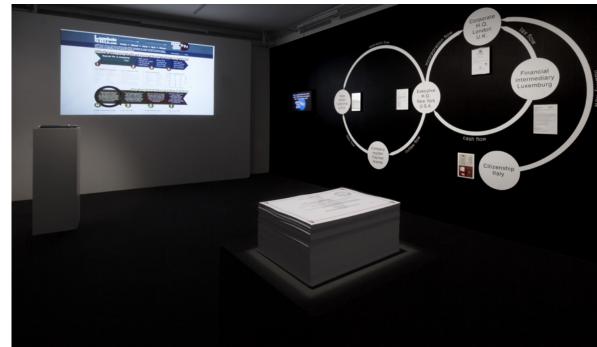
The following were the questions that arose and became part of the curatorial statement for the exhibition:

In a world of corporations is there any role left for the individual? What are the future implications of the current processes of exploitation, commodification and enslavement of the individual to supranational economic entities? Are there processes that would allow extended forms of community and citizenship to unveil and alter the power relationships between the post-citizens, the post-state and the omnivorous corporations? In order to reconsider these power relationships, what alternatives and constructive frameworks can be offered by contemporary aesthetic and artistic practices?

Cirio's works of art have attempted, over the years, to respond to these questions and have received critical acclaim and attention from the press, as well as raised 'corporate eyebrows' that have lead to legal actions and controversies.

Such controversies are embedded in the capitalistic process of decoding, whereby aesthetic analyses in this particular context of disproportionate power relationships can make of the artist an embodied mythological representation – but also the embodiment of an action for a struggle that increasingly sees the concept of citizenship reduced to a condition of slavery. This condition is systematically imposed by a widespread corporate perception of economic power that is endorsed and supported by a skewed understanding of statehood and democracy.





Loophole4All, Paolo Cirio, 2013. Multimedia Installation at Aksioma, 2014. Courtesy of the artist. Used with permission.

ISSN 1071-4391 ISBN 978-1-906897-28-4

From: service@paypal.co.uk Subject: Your account has been limited Date: March 27, 2013 8:21:28 AM EDT To: info@paolo-cirio.com

**PayPal** 

Dear Paolo Cirio,

We are hereby notifying you that, after a recent review of your account activity, it has been determined that you are in violation of PayPal's Acceptable Use Policy regarding your sales / offers on http://loophole4all.com/.

Please refer to:

- Transaction 3WS17399AM104863D

## Therefore, your account has been permanently limited.

Per the User Agreement, when PayPal permanently limits an account due to an Acceptable Use Policy violation, we may hold your funds up to 180 days. We will review your account at 30 days from the date of this email, we will calculate our exposure and will release any excess funds to you for withdrawal. If there are any funds remaining in your account at this time, we will review your account every 30 days until either all your funds have been made available to you for withdrawal, or a period of 180 days from the date your account was limited is reached. Please log in to your PayPal account and verify that your account information is accurate, as PayPal cannot be held responsible for incorrect information provided by the account holder.

You will need to remove all references to PayPal from your website/s and/or auction/s. This includes not only removing PayPal as a payment option, but also the PayPal logo and/or shopping cart.

The PayPal User Agreement states that PayPal, at its sole discretion, reserves the right to limit an account for any violation of the User Agreement, including the Acceptable Use Policy.

Under the Acceptable Use Policy, PayPal may not be used to send or receive payments for items that encourage, promote, facilitate or instruct others to engage in illegal activity.

The complete Acceptable Use Policy can be found at the following URL: https://cms.paypal.com/uk/cgi-bin/?cmd=\_render-content&content\_ID=ua/AcceptableUse\_full&locale.x=en\_GB

To learn more about the Acceptable Use Policy, please refer to our Help Centre page here: https://www.paypal.com/uk/cgi-bin/helpweb?cmd=\_help

We thank you in advance for your cooperation. If you have any questions, please contact the PayPal Brand Risk Management Department at euaup@paypal.co.uk.

Sincerely,

PayPal, Brand Risk Management

Copyright @ 1999-2013 PayPal. All rights reserved. PayPal (Europe) S.à r.l. & Cie, S.C.A. Société en Commandite par Actions Registered Office: 22-24 Boulevard Royal, 5ème étage, L-2449 Luxembourg RCS Luxembourg B 118 349

Responses to this email address are not monitored. Please send any additional questions that you may have to euaup@paypal.co.uk.

Loophole 4 All, Paolo Cirio, 2013. Multimedia Installation at the Centre for Contemporary Culture Strozzina, 2013. Courtesy of the artist. Used with permission.

It is for this possibility of the action – more than the representation – that the aesthetic practice of Cirio suggested and continues to suggest peaceful methodologies of re-appropriation of civic forms of shared participation and civility, which may still be possible to salvage from what Adorno defined as the "age of total neutralization," and within which Cirio, as an artist, does not seek any false and easy reconciliations.

It is the action that still suggests a meaning, and not vice-versa, in a capitalistic society of simulacral representation that produces and proceeds from the elimination of meaning to the elimination of action.

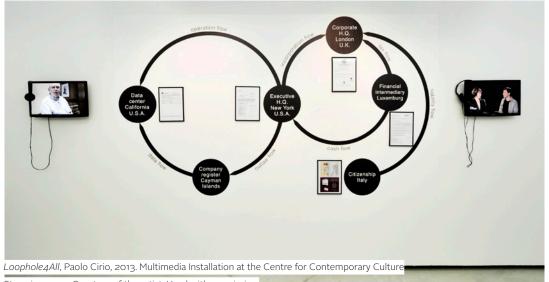
The Museum of Contemporary Cuts disseminated every day, for the entire duration of the show, one image of the exhibition Decoding the Flow on its electronic platforms, creating an accretion of content, a flow, a structure to which meaning could be attributed through decoding, coding, uncoding and re-coding. The meaning was and remains that of an action, an event, an exhibition that happened in spite of and despite cultural frameworks and corporate structures.

## THE CONCLUSION OF AN EXPERIENCE

The exhibition *Decoding the Flow* at the Museum of Contemporary Cuts complemented and enriched the physical exhibition *Jurisdiction Shopping* at Kasa Gallery, and confirmed with this publication the importance of 'another' discourse in the fine arts. These are aesthetic discourses that should be outside corporate agendas and exist beyond the requests of exhibiting 'names.'

The two exhibitions were successful in as much as they were 'actions' and provided meaningful experiences upon which to reflect, both in curatorial and aesthetic terms.

In this context, my curatorial action was that of enforcing an agenda that ignored and defied requests to present not innovative works, but the true and tried and tired, replicating a circuit of names and artistic practices that left little to the imagination.



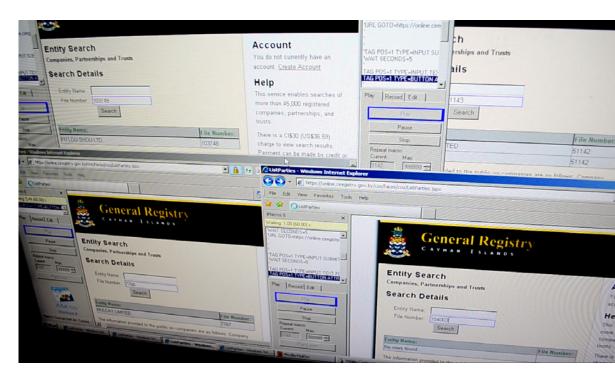
It seems at times a pointless exercise to present the same works of art that have no contribution to make, that have been cannibalized, chewed to smithereens and spat out as pulp not by the artist in an act of defiance – as in the case of *Art and Culture* aka *Still and Chew* by John Latham – but by the corporate and marketing promotional tools of 'high art.' Particularly, if nothing is added, nothing else is constructed, nothing is destroyed and no other thought is sedimented upon the building blocks of history of art, what is the value (excluding monetary compensations) of revelling yet again in the same trite aesthetics?

Paolo Cirio's two exhibitions fall in this unusual convergence of digital and physical space, of action and representation, of literal and obscure, simple and complex. Loophole4All was and is an artwork able to instigate reactions and actions and not just representations. The reterritorialization of meaning in a new utopian society – devoid of capitalism – may as well come through an artwork that advocates for democratic tax evasion.

## REFERENCES AND NOTES

- Gilles Deleuze and Félix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia (Minneapolis: University of Minnesota Press, 1987), 443.
- Eugene W. Holland, Deleuze and Guattari's Anti-Oedipus: Introduction to Schyzoanalysis (London: Routledge, 1999),
- Gilles Deleuze and Félix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, 448-449.
- 4. Ibio





Loophole4All.com investigates offshore centers through interviews with experts and Loophole4All.com introductory video - Became a pirate, hijack an offshore company!, Paolo Cirio, 2013. Still images. Courtesy of the artist. Used with permission.

ISSN 1071-4391 ISBN 978-1-906897-28-4

244 LEONARDOELECTRONICALMANAC VOL 20 NO 1 | ISSN 1071-4391 | ISBN 978-1-906897-28-4

Loophole4All, Paolo Cirio, 2013. Multimedia Installation at the Centre for Contemporary Culture Strozzina, 2013. Courtesy of the artist. Used with permission.





met.	DESIGN CRAWFOCK IN
140	254530 (8.4062794)
OMS.	21 MOD MINT INVENIO
045	21 1807, DEBT PARTNE
	25 1290, 89 0887 099
	25258P, ALCANSAIN I
	210424 BRAGOV CNP
	248729, \$68C),615.W
D CHEMI D CHEM	244126 to Detection
HOUSE	245695, BLACKSTONE
D.	THE RESERVE
MESTERS CONTROL	24111, 80/00/104
COMERNIA	24299C GRANDOV C
EDIT .	TATALON CHANGES IN
	NAMES OF TAXABLE CASE
PURE	hathle safeday for
an proper	218906 GDIDENTIES
	218905 GOLDENTREE
	218825, GOLDENSWE
	218020 6000187901
NO.	211930, MONROOKS
	217950, SULLIWANDE
DITTONO INTESS	216636, MOMEDA LAS
PATES I	258403 WCASVIEDE
DIT MASTER	250004, MGENUITY C
15	212100, 01G/01(01 MI
ON SURVICES	2520KN, BIG DEBIT FO
)	231905, 98 96 9650
63	251718, NF DESC OFF
	231537, W2008 St. DE
	District, MUDORISES
mes i	Total tac water
ALIEN AND	TOWNS OF MORCAN
	2000 OF MORCAN
	207MS 8/2 (DAVIS)
	227647, MRP NORTH I
	207277, WWAD GEST
	5 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
NONCOMPRE	11 0
HOM:	IL D
	IL D
ED-NOW!	NON
IC 31	
3570 %	
3500 %	
)	IN
REVINES.	
UNITES UNITES UNITES UNITES	
	SU
UNITES	-
UNITES	DAI
UNITED	
EDIT .	
EFIND	
	IN SU DATA
and the same of th	
MODELLA CONTRACTOR CON	
MAN TO STATE OF THE PARTY OF TH	
DND	
TUNITIES.	CA
5 GF	CA
WOM.	CF
	( )
DGE	٠.
TRACE	
FSHORE	DILAD
NOS	
	PHAK
	PHAR
DGL	PHAK
DOI.	2007 01 80768 2007 018 7440 2007 018 7440
DOMEST	20075 ELECTRICAL 20075 EVER PRINT 20075 ELECTRICAL 20075 FORE PRINT
DOL DOMENT DOMENT	20079, 31 BOTHUR 20079, BYER PARK 20079, MIND PARK 20079, FROR PARK 20079, WHIT CART
DOL DOMENT MATERIAL	20079, 21 BOTHAR 20073, RVSR PHARE 20075, RVSR PHARE 20075, RVSR (LAC) 20709, WMT (LAC) 20709, RVSR (LAC)
DOL DOMENT UNITY AND MATERIAL	DHAK JANCE, BULE PHAR JANCE, BULE PHAR JANCE, FREE PHAR JACOB, WHITE LAKE JACOB, WHITE LAKE JACOB, JACOBS PH JACOB, JACOBS PH JACOB, JACOBS PH
DOI DOMENT AN LIMITED BR	SHOP, SI BOPKIN SHIPT, BULL PAUL SHIPT, MIND PHIN SHIPT, THER PHIN SHIPE, SHOUGH PAU SHIPE, SHOUGH PAU SHIPE, SHOUGH PAU SHIPE, SHOUGH PAU SHIPE, SHOUGH PAU
DOL DORDIT DARTY AN DARTID SR FISHORE BOM	SHOPS, 21 BOTHAIN SHIPTS, BULLETHAM SHIPTS, BURLETHAM SHIPTS, SHIPTS, AND SHIPTS, SHIPTS, AND SHIPTS, SHIPTS, AND SHIPTS, SHIPTS, AND SHIPTS, CHIMAN THE SHIPTS, CHIMAN THE SHIPTS, CHIMAN THE SHIPTS, CHIMAN THE SHIPTS, CHIMAN THE
DOL DOMENT TOWNEY AN EMMETED SIX TOWNEY MORE	JANUTA, DI BUDTANIA JANUTA, BAYLE PALANI JANUTA, FANDE PALANI JANUTA, BANDESCA, JANUTA, JANUTA, JANUTA, JANUTA, JANUTA, JANUTA, JANUTA, JANUTA, YUGUSH PAN JANUTA, YUGUSH PAN
DOL BORDIT UNITY AN UNITED BY HISHORE HISHORE	SHOPE SEASONS SEASONS SEASONS SEASONS SEASON
DOE  DOEDT  DOETT  AN UNITED  BY  TYPICSE  DIE  IEL  DITTROME	20078. B ADPAIR 20078. BVER PAUR 20079. BVAR PAUR 20079. BVAR PAUR 20179. SVAR PAUR 201799. SVAR PAUR 20179. SVAR PAUR 201799. SVAR PAUR 20179. SVAR PAUR 201799. SVAR PAUR 20179. SVAR PAUR 201799. SVAR PAUR
DOE  DOMENT  AN EMPTO  EX  FENCE	powers at ACCESSION and Provide powers at ACCESSION and a parties, result and a parties, result and parties, and market parties, a
DOE  DOEDIT  UNITY  AN LIMITED  IN  TYPHONE  HINE  LIX  LIX  LIX  LIX  LIX  LIX  LIX  LI	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOE  DOEDT  UNITY  AN LIMITID  BY  BY  HONORE	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOI SORDIT UNITY AN CHITTO BY TYPORE HIRE BY TYPORE	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DORDOT SHAFT AN CUMPTO DIR	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DONOT DON DONOT DONO	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DORDIT UNINTY AN UNINTO BI SITTO AN UNINTO BI S	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLDT DOMPT DO	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DORDET UNIFTY AN UNIFTY DIS  THE THOMBE ONE UNI EL OFFSOME WILLIAM	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOROT UNITY AN UNITY AND UNITY	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLENT UNITY AN UNITY AN UNITY ON STRONG SIN STRONG SIN	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DORDIT UNITY AN UNITY AN UNITY AN UNITY UNITY AN UNITY UNITY AN UNITY UNIT	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLENT UNITY AN UNITY AN UNITY ON STOCKE SHOW STOCKE SHOW STOCKE SHOW SHOW SHOW SHOW SHOW SHOW SHOW SHOW	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLDOT DOLDOT  AS CINCTID ON THE STANDARD DOLDOT DOLDO	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOI	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL OCIDATI DI SENTE	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOZ  SOCIOTI S	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLDOTT  SOMETHING  AS CARRIED IN  IN THE PROPERTY OF THE	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOC SOUTH STATE OF THE SOUTH STA	JOHN SEED SCHWINGER JOHN S
DOL SOUTH STATE OF THE SOUTH STA	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOC CONTROL CO	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL SOUTH SUMMER	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOCUMENTS OF THE STATE OF THE S	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLLAND AND AND AND AND AND AND AND AND AND	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLOGICA DIRECT DIR	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOCUMENT OF THE PROPERTY OF TH	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOCTOR STATE OF THE STATE O	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
	SHOPE DE ADMINISTRATION DE LA CONTRACTOR
DOL DOLLAND AN ARTHUR AND AND ARTHUR AND AR	20079, \$1 607980, 20070, RUSE PHAR 20070, RUSE PHAR 20070, THE PHAR 20070, SMITUS PM 20070, SMITU

STREET CAMERY TO MAN PROJECTION AND TO THE ACT OF THE A	THE CONTROLLED AND ADMINISTRATION OF THE CONTROL	DIRAC DEPOND CHARGE CHA	CONTO, DOPA GARRICO PRESIDENT CONTO	CHINA MENDALI GERI GENERALI SILI GENERALI SI	HIRTH, MARKHAR ELLAND CERRORS TO STORM TO STORM COMMAND AND AND AND AND AND AND AND AND AND
JOHN BERGORD GENERAL BE STORY JOHN STREET	ILIAN DIAGRAM VINI (UNIVERNI PRINCIPATO PRIN	JOON TO PROBLEM ARROWS TO PROBLEM AND TO PROBLEM ARROWS TO PROBLEM	MINITED OR WILLIAM STRUCK CHARGE STRUCK CHAR	210th SERVICE MISSION OF SERVICE STORY O	MITEL JUMPA BERNOG GODE, SOME STORE A 1 SARE STORE A 1 SARE
200 MS CARL MANNES	AND THE SERVICE AND THE SERVIC	TION OF PERMANENCE ORDER'S TO THE PERMANENCE ORDER'S TO THE PERMANENCE ORDER OF THE PERMANENCE ORDER ORDER OF THE PERMANENCE ORDER OF THE PERMANENCE ORDER OF THE PERMANENCE ORDER OF THE PERMANENCE ORDER ORDER OF THE PERMANENCE ORDER O	Harm, Der HELDE STEUDE (LEWENT) HARLES DER LAUGE (LEWENT FREE) HARLES DER LAUGE (LEWENT HARLES) HARLES DER LAUGE (LEWENT HARLES HARLES DER LAUGE (LEWENT HARLES) HARLES DER LAUGE (LEWENT HARLES HARLES DER LAUGE (LEWENT HARL	THE MEMBER AND MICH FOR THE SERVICE OF THE SERVICE	SINEL RICHARD AND AND AND AND AND AND AND AND AND AN
2010 or 1885 men men sent sent sent sent sent sent sent se	NO. THE CALL SHEET OF METHOD TO THE CALL SHEET OF THE CALL SHEET O	ELECTION LEURISMAN DIRECTORISMAN DE LEURISMAN DE LEURISMA	HOLD AN WIND THE CONTROL TO WART CONTROL TO CONTROL TO WART CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO WART CONTROL TO CONTROL TO CONTROL WART CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO WART CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO WART CONTROL TO CONTROL TO CONTROL TO CONTROL TO WART CONTROL TO CONTROL TO CONTROL TO CONTROL TO CONTROL TO WART CONTROL TO CONT	2314 A. S. DOLLEN FINDS:  2314 A. STOTO SERVICE AND ADMINISTRATION OF THE ADMINISTRATION	MATTIC CAM ARCHITE METERS SERVICE AND ARCHITECTURE METERS SERVICE METERS SERVICE METERS SERVICE METERS SERVICE METERS SERVICE CONTROL OF SERVICE METERS SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE
STORE PLANTAGE AND AND THE THING AND THE THI	IN ALL ADMINISTRATION WHICH THE ANALYSIS OF THE ALL ADMINISTRATION OF	EIGHT I REMINING GERRICH FOOLD - TOTAL	INSTITUTORINESS CONTROL TIMES  STORM AND MANIFORM STORM CONTROL  STORM AND STORM  STORM AND STO	221100 SPANION GARA, KOORMIN 221100 SPANION GARA, KOORMIN 221100 SPANION GARANG GARANG GARANG 221100 SPANION GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG GARANG 22110 SPANION GARANG GARANG GARANG GARANG GARANG 22110 SPANION GARANG	HARTE CAM ARBUTER STEVENSOR HAREA SEMENTAL COME OF IMPROVINGIAN HAREA STEVENSOR CALLED STEVENSOR HAREA STEVENSOR CALLED STEVENSOR HAREA STEVENSOR CALLED STEVENSOR HAREA HAR
DOOR SEASON (1997) SEPT AND ADMINISTRATION OF THE ADMINISTRATION O	THE CONTRACT MEMBERS AND	2011. Section of crisical content range (2011. Section of crisical content of crisical 2011. Section of crisical content of crisical 2011. Section	SIGNI MACHINETTE GIRRICH TRANSIC FINE STORE ARRIVAT SIGNI CHERCH TRANSIC TRANSIC SIGNI ARRIVATE SIGNI SIGNI SIGNI TRANSIC TRANSIC SIGNI ARRIVATE SIGNI SI	22 HAR REPORTING GOOR EDOCHMIN 2014 MARINE SAND (GOODMIN SHE 2014 MARINE SAND SAND SAND SAND SAND 2014 MARINE SAND SAND SAND 2014 MARINE SAND SAND 2014 MARINE	THEM, INTERPLETANCIATION IS SHOWN THEM TO RECOVERED THE MICE OF TH
JOHN AS MERGALA MARKETS (MINE) AND AN AND AN AND AN AND AN AND AND AND	AND COLONIORS CODE PROTECTION AND AND AND AND AND AND AND AND AND AN	2000, IT COMMING STANDS CONCIDENT 2000, IT COMMING STANDS CONCIDENT 2000, IT CONCIDENT 20	ISSNER, A FAYER Y YERLOTTE GARREY Y PAP MINES TO CHINESY Y RECEIVED AND A TOTAL SECONDARY OF RECEIVED AND A MINEST CONTRACT OF RECEIVED AND A MINEST CONTRACT OF RECEIVED AND A MINEST CONTRACT AND A MINEST A MINEST CO	2017H2 ODDIES WARE NAS ARROUNT 2016H2 (PROVINCE ORIGINE UNIVERSITY ORIGINE) 2016H2 (AUTS) ORIGINATION ORIGINATION 2016H2 (AUTS) ORIGINATION 2016H2 (DANS CHAPTAN 2016H2 (DANS CHA	HAND A MORE CEPTIFICATION AND THE HAND CASH MAD CHROMEN FOR HAND CASH MAD CHROMEN FOR HAND CASH MAD CHROMEN FOR HAND CASH MAD CHROMEN FOR HAND CHROMEN FOR HAND LAND HAND CASH MAD CHROMEN FOR HAND CASH MAD CASH MAD CASH HAND CASH MAD CASH HAND CASH
JOHN BASTON GENERAL RANGENIE  JOHN B	HEL MACHINE COMMENT HAS COME.  (COMMENT) OF DEPENDENT HAS COMENT H	2011 IN PROCESSOR GRADE CORRECT PAID  TOTAL MICHIGAN CONTROL STATE OF THE CONTROL CONTROL CONTROL  TOTAL CORRECT CONTROL CONTROL CONTROL  TOTAL CONTROL CONTROL CONTROL CONTROL  TOTAL CONTROL CONTROL CONTROL  TOTAL  TOTAL CONTROL  TOTAL  TOT	INSTITUTE CONTRACTURED  THE REPORT OF THE	22984, FRONTON'S GIBBA (PRANCE) PRI ANDRE 22194, GUETA CHA PARA 22194, ANDRE PARA 221	NAME CANY MATE CHRISTON RICH.  NAME STATES CHART CHRISTON CHRISTON  MATER, STATES CHRISTALIAN CHRISTON  MATER, STATES CHRISTALIAN CHRISTON  MATER, STATES CHRISTALIAN CHRISTON  MATER, STATES CHRISTON  MATERIA, PRODUCE CHRISTON  MATERIA, PRODUCE CHRISTON  MATERIA, STATES CHRISTON  MATERIA, STATES CHRISTON  MATERIA, STATES SERVICE  MATERIA, STATES  MATERIA, STATE
JUNIO BARRONIO CIRMINENE NA CONTROLLA CONTROLL	THE CONSTRUCTION OF THE PROPERTY OF THE CONSTRUCTION OF THE CONSTR	2000 COMMONIONIONIONIONIONIONIONIONIONIONIONIONIO	SOFTE SAC COMMENT OF IMPAIR  SOFTE A PROMOTORISE COMMENT AMPOUNT  SOCIAL COMMAN SACH COMMENT AMPOUNT  SOCIAL COMMAN SACH COMMENT AMPOUNT  SOME A SACH COMMENT AMP	220MA CREE OF A PAPA.  ZEMAN CORRESPONDES CORROSS  ZEMAN COGRACIONETRES ARROS RECORRE  ZEMAN COGRACIONETRES ARROS RECORRE  ZEMAN COGRACIONETRES ARROS RECORRE  ZEMAN COGRACIONETRES ARROS  ZEMAN COGRACIONETRES ARROS  ZEMAN COGRACIONETRES ARROS  ZEMAN COGRACIONETRES	NAMES, STANFAGE SHOOT DIVERTION NON HARDER, SECRET GOOD ROOMS NAMES, PROVIDED CHICAGO BOND 161612, PRODUCED ROOM FARD LIMITED 161646, ROOMS ROOM FARD LIMITED 161646, ROOMS CHICAGO SHOOT 1616476, ROOMS SHOOT SHOOT 1616476, ROOMS SHOOT SHOOT SHOOT 1616476, ROOMS SHOOT SHOOT SHOOT 1616476, ROOMS SHOOT SHOOT SHOOT SHOOT 1616476, ROOMS SHOOT SHOOT SHOOT SHOOT SHOOT 1616476, ROOMS SHOOT SHOUT SHOOT
CICLA CARROTTO STORMAN CONTROLLAR MARTINE AND	THE COMMUNICACION DELL' CONTROLL DEL	CHOICE, MANDER MOD INSERT, ARMOST TOTAL COMMERCIANCE THROUGHOST CERMIN THE COMMERCIANCE CONTINUE THROUGH THE COMMERCIANCE CONTINUE THROUGH THROUGH COMMERCIANCE THROUGH THROUGH COMMERCIANCE COMMERCIANCE THROUGH COMMERCIANCE THROUG	SECUL COMMA LOCAL QUARTER (COMMANDO COMPANDO SECULDA COMPANDO A PARA SECULDA COMPANDO A PARA COMPANDO A PARA COMPANDO A PARA COMPANDO A PARA SECULDA	ZENIA GUNA CONTENEN INNO RUCCHIN ZENIA CURIA DUCUERRII INNO RUCCHINI ZENIA LAMBORIO MAD TERMI LAMBO ZENIA LAMBORIO MAD GENIA LAMBO ZENIA LAMBORIO MAD INNO MADEO ZENIA LAMBORIO MAD INNO MADEO ZENIA LAMBORIO MADI INNO MADEO ZENIA GENIA DELL'ANDI METALONI ZENIA GENIA DELL'ANDI METALONI ZENIA METALONI METALONI, IN-LEDIA ZENIA METALONI METALONI, IN-LEDIA ZENIA METALONI METALONI, IN-LEDIA ZENIA METALONI METALONI METALONI ZENIA METALONI METALONI METALONI ZENIA METALONI METALONI METALONI ZENIA METALONI METALONI METALONI ZENIA METALONI METALONI METALONI METALONI ZENIA METALONI METALONI METALONI METALONI ZENIA METALONI METALONI METALONI METALONI METALONI ZENIA METALONI METALONI METALONI METALONI METALONI METALONI ZENIA METALONI META	NESSET, SYNTHETIC CS CORE BOND NESSET, PRODUCE BONDO FAMO (ANTES NESSET, PRODUCE BETWEEN SOND TRICKS, SEE BONDOUTS BETWEEN SOND TRICKS, BLICKNOON US DOLLAND WARKEN TERPER LINEARON SEE ANTES NESSET CAN TRICKS, ANTES BETWEEN THE CAN TRICKS, AND AND ONLY TO TRICKS, AND ONL
CHICA, GAMACTO COMPANIO DESCLOA MINESTE ZICI.  COMPANIO COMPANIO CONTROLLO COMPANIO CONTROLLO COMPANIO CONTROLLO COMPANIO CONTROLLO COMPANIO CONTROLLO COMPANIO CONTROLLO CONTRO	CET SERVINADE PER MODIO CONTROL MAIL PER MEI MADRIGO DIVIDIONI MAIL PER MEI MADRIGO DI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL PER MEI MAIL	2003 COMBINIO, ORNOCH PRANCINOCI CIRRINA 2003 COMBINIO, CONTECT PRAN 2005 COMBINIO CONTECT PRAN 2005 COMBINIO CONTECT PRAN 2005 COMBINIO CONTECT PRANCIS 2005 COMBINIO CONTECT CONTECT 2005 COMBINIO CONTECT CONTECT 2005 COMBINIO COMBINIO CONTECT 2005 CONTECT	1900A, KUDININO KUDA, GIMININ MIGUNE 1900A, KUDININO ARIA MADU 1900A, KUDININO ARIA MAD 1900A, MUDININO ARIA MAD 1900A, ARIA MAD	ZINIA GINA DIVATERIA IRRO-REDIVINI ZINIA MARGINADI TEMI NINDI ZINIZI MARGINADI GERMA MARTO ZINIZI MARGINADI TEMINOK MARTI ZINIXI GIPTAN ROSE ONDOSI ZINIXI REGISTANI RETEMINOKA RIVIATOR ZINIXI REGISTANI RETEMINOKA RIVIATOR ZINIXI REGISTANI PER SENDONI RIVIATOR ZINIXI REGISTANI PER SENDONI RIVIATOR ZINIXI REGISTANI PE S	THE SHAP WAS A STATE OF THE SHAP SHAP SHAP SHAP SHAP SHAP SHAP SHAP
INCLUS GARREST DER GER GER GER GER GER GER GER GER GER G	MICH. CALLIDER SIST PARMANES CUD FOR WINDOWS PROVIDED BOOK OF THE WINDOWS PARMANES OF THE WINDOWS PAR	ZHAND GO MANTHAL COMMENT WHICH E JAMES TO BE PROTECTED CAPACI, COMMENTY ZHAND, STOP THE CONTROL COMMENTY ZHAND, STOP THE COMMENT AND COMMENTY ZHAND, STOP THE COMMENT AND COMMENT ZHAND, CAMPANDE COMMENT AND COMMENT ZHAND, CAMPAND COMMENT COMMENTS AND ZHAND, CAMPAND COMMENT COMMENTS AND ZHAND, CAMPAND COMMENT COMMENTS AND ZHAND, CAMPAND COMMENT COMMENTS AND ZHAND, CAMPAND COMMENTS ZHAND, CAMPAND COMPAND ZHAND, CAMPAND ZHAND, CAMPAND ZHAND, CAMPAND ZHAND, CA	THERE, NO CORRECCY AND FRAME THE THE THE THE CORRECCY FRAME THE THE THE THE CORRECCY FRAME THE	21 TAZE ARMONOWACE GERAL INFLATOR 21 TAZE ARMONO WAS IT RECORD AMANY 21 TAZE OF THE TAZE ARMONO AMANY 21 TAZE ARMON	THERE THE BRING CORE BOND THESE BLACKBOX IS DOLLARSHAWAY THERE EXPONDED FRANCIS THERE EXPONDED WITH THE THERE SHE SHE SHE SWING CAN THERE SHE SHE SHE SWING CAN THERE SHE SHE SHE SWING CAN THERE SHE SHE SHE SWING CAN THE
ATTION, FORWARD AND ATTION OF THE ATTION OF	INVA MINISTRATIVA DIRECT INVA MINISTRATIVA DIRECT INVO SAMINIO STATICIA INVO SAMINIO SAMINIO STATICIA INVO SAMINIO SAMINIO SAMINIO SAMINIO INVO SAMINIO SAMINIO SAMINIO SAMINIO INVO SAMINIO SAMINIO SAMINIO SAMINIO SAMINIO INVO SAMINIO SAMI	20 May L. For PROTECTION CANNOT CONTINUED.  PORTION THE PROTECTION CANNOT CONTINUED.  20 MAY SOUTH CONTINUED CANNOT CONTINUED.  20 MAY SOUTH CONTINUED CONTINUED.  20 MAY SOUTH CONTINUED CONTINUED.  20 MAY SOUTH CONTINUED.	THIND, APPLICADE CHRISKY FUND THIND, AREA SHIPO CERRENCY FUND THIND, AREA SHIPO CERRENCY FUND THIND, AREA SHIPO CERRENCY FUND THIND, A E-BOSET TUPO, A CERCON THIND CERRENCY FUND THIND, AMERICAN CERRENCY FUND THIND, A	213CL ARRODID WAS FEBRUAG ARRET FIRST, OFF TOOL TOOLS OF SIGN 2190CL BROCK BASES INTERNATIONAL INFLATION 2190CL BROCK BASES INTERNATIONAL INFLATION 2199CL BROCK BASES OF 2199CL BROCK BASES OF 2199CL BROCK BASES OF 2199CL BROCK BASES OF	19094, BLACKBOX US DOLLANDWAKES 19674; EUROBONG FUNDUTO 15761, BRINDONG WITTO 15761, WITTO BRITISH WARDWENT GAI 15761, JA BONOTO
THERE, GOLDWING CO SIRE INSCRIPTION  THE CONTROL OF THE CONTROL OF THE CONTROL  THE CONTROL OF TH	INCLIGATION OF SYSTEM  WHICH CARRY OF SYSTEM  CHARLES SYSTEM OF STATE  CHARLES SYSTEM  C	prints for medicino carrol cominion prints sour less commerces module prints de commerce années prints de commerce prints de carrol commerce prints de carrol commerce prints de commerce de commerce prints de commerce quience commençante prints de carrol commerce prints de prints de carrol commerce de carrol commerce prints de carrol commerce pri	15-MIC, ARR MAND CURRING FUND 15-MIC, ARR MAND CURRING FUND 15-MIC, ARR MAND CURRING FUND 15-MIC, ARREST 15-MIC, ARREST 15-MIC, ARREST OFF PRINT, ARREST STAND 15-MIC, ARREST STANDARD CURRING FUND 15-MIC, ARREST STANDARD CURRING FUND	2 HERR, GEYCRE BOND HOLDINGS 2 HOUR BROOK MARE INTERNATIONAL INFLITOR 2 HOURS, BROOK MARE PLAN 2 THREE PLAN 2 THREE BROOK MARE PLAN 2 THREE PLA	TSPEC EUROROSCUROTO TSPEC MINISONOLIMITED TSPEC SWITH ERETER RAISTMENT GAL TSPEC LIR BONDUTO
TABLES, GARDING DESIGNADO CAR MINIMENANO.  1999.  TABLES, MARIANDE MARIANDO CAR MINIMENSON.  1999.  TABLES, MARIANDO CAR MINIMENSON.  1999.  1999.  1999.  1999.  1999. 1	INVESTIGATION OF STRUCK  THE CHARGES CONTROL THE MICHOLICA  BODS, SADDO OFFICIAND DIRECTIONS  BODS, SADDO OFFICIAND DIRECTION  BODS, SADDO OFFICIAND DIRECTION  BODS, DAVID SADDO OFFI  BODS, CANDON DIRECTION  BODS, CANDON D	THEO, O COMOR DIRECT, MAD RADIS THEO, LLY MADE & CHRISTANT THOM, WESTERN WHICH MANAGED CHRISTAN THOM, CHARACTER WHICH MANAGED CHRISTAN THOSE, CHARACTER CHRISTANT THOSE, CHARACTER CHRISTANT THOSE CHARACTER CHRISTANT THOSE CHARACTER THOSE C	15079, PUPAIN CUMENCY ALPHA RUND 15075, A GROSEI 15040, MILION DEVINORE ALPHANICISMOND 1512N, MINISTRANCISMONT FUND 1512N, MINISTRANCISMONT FUND 1512N, MILION DEVINORE CUMAN OPPORTUNITY	21600, BROOTHATOR INTERNATIONAL INFLATION 217694, BROOTHATOR US 217691, BROOTHATOR US 217691, BROOTHATOR US	TSHOW, SWITH ERECEN INVESTMENT GAS TSERLE JOH BONDUTO
TANKER GEORGINE DESIGNED DESTRUCTION	CHILL CHIMING FROM AND THE RECONNELS SON CONTINUES SOME AND CONTINUES	29 THE M. OF AREA SCHEMENT ES. 21066. WITHER AREA! MANAGED CHARLICH 20066. CHARLICH CHARLICH CHARLICH 20066. WITHER AREA! PUBLISHED 20066. WITH OFFICHE RETAINS AND 20060. WITHOUT OFFICHE RETAINS AND 20060. WITHOUT OFFICHE RETAINS OFFICHER 20060. WITHOUT OFFICHE RETAINS 20060. WITHOUT OFFICHER 20060. WITHOUT OFFI 20060. WITHO	152705, A GROSET 152906, MELIZON DEFENDRE ALPHANELISSO (UND 157206, MONTAL ROOM CLARRENCY FUND 157707, MELIZON DEFENDRE CLARRENCY FUND 157707, MELIZON FUN	21994 BROGERATINUS 21994 BROGERATINUS 21904 BROGE	TERES DIRECTOR NO. SERVICE
217100 SULINAMENTER INNO 67  218401 SERVINA MERILAN ME	CON- INTEREST STANDS DEED  MINISTER STANDS AND	2000, CHARROS CIRRENCY OPPORTUNISES 2005, HARROSE KLYRA PUD-GODIAL 2005, WINDHAM EDITOR STAND 30400, WINDHAM EDITOR OFFSIOR FUND 20400, WINDHAM EDITOR MARKED CIRRENCY	151274, MORVERON CLARENCY FUND. 151027, MICHON OFFSHORE GLOBAL OFFSHOWTY.	21984.96/85	
THEME, MERITAL AND MERICAN CONTROLLS  THE MERITAL SECURITY AND MERITAL S	WILL DATEGORG MARKET BEST LAWTED WILL, CARREST MER SELFT-RECEIVED DEST UNELL STYNEL DESMOSTER WEST LIVE DETSMESSED DESSET MARKET WEST LIVE DETSMESSED DESSET MARKET DETSMESSED DESSET MARKET DESSE CARREST DESSET MARKET BEST, CARREST DESSET MARKET BEST, CARREST DESSET MARKET BEST, ACCORDANCE DESSET MARKET DESSET, MARKET DESSET MARKET DESSET, MARKET DESSET MARKET DESSET, MARKET DESSET MARKET DES	210115, HARMONE ALTHA PUS GLOBAL 204154, MUN DITTHORY BUTANCISS TUNO 204154, MUN DITHORY DITTHORY FIAD 204054, MUSTERN AUST MANAGED UNBONG?	151107, MILION OFFSHORE GLOBAL OFFGRUNTY	21924,96795	TELETI, ARTRIDIS ASSAN CONSERTIBLE NO
Descript MacAsse   Descript MacAsse   1800	HEIS, CRIED BRIT MUSTANDADAN PENANTE DIEST LIPHE, DIY MELLI SENDER DIEST STILL, DIYAL DES STELLEN DER SENDER DEN KIDE, CALLEDOS DIEST MEMBERS SID TONA, 22 AMBRAS, SENDER DIEST BRIT, GEST MEMAST, DIEST MEMBER HTTEL, AND CONSCIPLINE DIEST MANDE	204194, MCM DEFONDE BETANCESTS FUND 206295, WINDHAM CORRENCY DEFONDE FUND 204884, WESTERN ASSET MANAGES CURRENCY	THOUGH ACTIVIDATE CLARRING FERD SPC		TIZHKE BROGGRATER GOBAL BOND FUN TIZHKE KISOHBOND COMP
20 million bild Stell Michigal Account 1999  1999 Million bild Stell Hillion bild Stell Michigal Hillion bild Stell Michigal Hillion bild Stell Michigal Michigal Stell Michigal Michigal Michigal Stell Michigal Michigan Michigal Michigan Michigal Michigal Michigal Michigal Michigal Michigal Michigan Michigal Michigal Michigal Michigal Michigal Michigal Michigan Michigal Michigal Michigal Michigan Michigal Michigan Mic	KST, DYK DISTRESSED DERFIDIYONTUNTY KSDR, GALIBAS DERFI PARTHARIS ELD TON, Z CAPATAL SENIOR DIRRE MIT, GGC MENANT DERFINICIOS KTDR, ASCONGUMENDERFI RAND	2048A WESTERN ASSET MANAGED CURRENCY		214763 USE BOND WASTINGN'S 2	TICHNI, UCHRACTIVE BOND FUND
DECEMBER   PARKED   1070   1	KCIR, CALUBRIS BURT HARTMARIS (1)0 TONA, E CRAMINAL SENGRE DIRRE BRET, GGC NETHARIS DESTINOSIOS RETE, AGCONGUNER DESTINOSIOS		150218, ACT CARRENCYTURG 140221 ACCOUNTMENT CHRONOLLINGS	214094, MARQUARE ALIGORACI CAPITAL BOND 2 CHRZ CRIMBERY MUNICIPAL ROND DYSMIZATION	TSTEIN, ABSOLUTE ASSOCIATION BOADS
201905. NO BIOCHICUSED CORD OFF HOME 201708. NO DORS OFF HOMESTINAD 201507. OFF HOMESTINA	SBLT, GGZ MEINAYS DERFINDLOCK RTIEL ASSODNG/MER DERFI FLAND		14MSC MICIONIA MICECORPORE CURRENCY OPPORTUNITY	2 CHIEF CHRISTING FIGHTS (URCHONDS 170)	THREE CAN CONFERRIT ROVO HOLD
291537, WOORE'S, DEST ADQUISTIONS (04) (04117), WOORDSEN TO ADQUISTIONS, CEMBER (17) (17) (17) (17) (17) (17) (17) (17)	FTH, AS CONSUMER DEST FUND	200252, MWTOPS KIRSA	147575,NVC(RRENCY	36675, PURE BOND LINETED	14994, CAM CHARLESONS MESTIC
2010 WOODSHI KOMMINGCOMMIN 2550, QY MINN HOUSEN, 179 2510, OY MITHIN PAREN		200 MA, MCM DIFSHORE GUIBA; FIXED THE LIS, SHE CAMBRIDGE STRATEGY ASAM.	146404, SOLIRIS SPECTRA CURRINO HINUT 145414, MINICOS CURRINOS FUND	36629 WEZREF W TWN BOND 36627 WEZREF W BOND WAYSTONS	149071, SWITH BREIDEN HURSTMENT CR. 148479, VII BOND-1087
225 MIL OF WILLIAM PRODEST 1725	BET LIFMONG IN DISTRESSED DISTRING	PRETIS, THE CAMBRIDGE STRATECY ASIAN	144427, ABSOLUTE INSIGHT PUS CURRENCY	206/10 WILISED NY BOND (NAISSTON)	1481SLING ACTIVE BOND FUND
201001, UP, WILLIAM PRINTS 201001, UP WORGAN 1710	BUY, IFMOREAY DETRESSED DOST WASTER	HIGTOS, GUE EMERGING CURRENCY AND	145241, CHASER CAPTRL CURRENCY FUND	200609, GOBEL BOND INVESTIGES OF	147636,80905,9989.0,09170
	ISZI, FREDNOEROD EMBED IDAL KARPARAL ISZAD DIRT	196654, ASIS CBRRENCY FORD SPC 195668, CS-GOBBL BATIS BAD	16311, CHESK CAPITAL CUMBENCY MIGHER 142100 DB NOTTIC SWISCAG MARKET	201574, RIM AUSTRALIUM BOKO NOER 201517, BOKO SUBSTITUTE UTVERAGIO SERES	147219, MESTERN ASSET US CORE 145741, URS CAYONS NEWS
	CON CALURAS DISE PARTMENTS CLO.	HISBET, CS-GLOBIN, RATES HISB	142362 THE PRINCIPAL CURRENCY	DUST'S ROWS SURGICUM UNFRIGOD SIRVES	145794, URS CAY ARSOLUTE RETURN
20166, MS CONSUMER DEBT FUND 1670 201640, MAP NORTH-COVE COMMUNICAL 1670	THO, POINCENTERT DESTUMBED TOT, SOPHWORTH-CLOSAL EMPROSIC WARREST	PHIST, ASPECT GLOBAL CORRENCY RUND THOMA, CHILD CORRENCY MINISTER	142219, DRIVORNT CURRENCYTHADING SPC 142394, DRIVORNT GURRENCYTHAD	200011, BOND SUBSTITUTE LEVERNAGE SORIES. 199014, PERU ALRARIAN REFORM BOND	1657H, USS-CHI ABSOLUTE RETURN 1657H, BONDES INTERNATIONAL LIMITED
277277 WWAD-0697 CO 1679	THE PACTURE BRAZE DEST COND	THENS STREETING CHEEN'T FUND	142170 THE IPPECIONAL CURRENCY	HATTLE MODERNEY SCHOOL DESCRIPTIONS	NOW, BU SWINGA BOAD DISGON
DATABASE CO		ITATA CONTIE		A L MISONSE	

OUFST	O FLENCO LE	DITTE SONO	STATE CATE	ORIZZATE IN	I GRUPPI
אואוכ	I DER TIPOLO	GIA D'IMPRE	SE IDENTIFICA	OTF INVESTIG	II ODINA
DACE	ONIDADOLE	THIANE INED	ENTI A FINANZ	7A E DICODCE	DDIMANDIE
BASE	ON PAROLE	MIAVE INEK	ENTLA FINANZ	LA E KISUKSE	PRIMARIE
		TATA CONT.			DDECE
A LISTA	I OUI PRESEN	HAIA CONTI	ENE SOLO PAR	KLE DELLE IM	IPKESE,
ON 10	OOO NOMI SI	UDDIVISLIN	<b>20 CATEGORII</b>	- DICUIVEN	GONO
W	CIIALIZZATE	I E DDIME 50	0 E 200 AZIEN	IDE DED OCK	1
v	SUALIZZAIE	LE PRIME 30	O E 200 AZIEN	IDE PER OUN	
CODI	CIL DUE COL	ONINIE CONI	E DULY DECEM	TI A TIENIDE I	NODDINE
GORI	A SU DUE COI	TONINE COIN I	LE PIU' RECEN	II AZIENDE I	N OKDINE
MICH	CICO E NILIM		SSIVO DI REG	CTDATIONI	EICCALE
NOLU	GICO E NOM	ERO PROGRE	SSIVU DI REG	ISTRALIUNI	FISCALE.
A - TOT	263	FOOD - TOT : 2	38	MINING - TOT	. 271
M - 101	THE R. P. LEWIS CO., LANSING MICH. 400000		1.77 Commonwell in Property Common		
	20047 HALING PHINISA CRIMINUM (1971)	201403, NUMBER SCHOOL COMMITTEE STATE	TUSKEZ, SWIET FOODS WEST-MODAL, THEFTO, FOLD FOODS AND	26MHT, GLOBAL MINING OPPORTUNITIES II 26MHTA, DIA SHENC LONG MINING.	241040 SHINKHER MINING CORPORATION
		STREET CHACKET LOSS CHACK DESIGNATION	13470,70 8780 AND 134340 DHNA 5000 GROUP EMITTO	265052 A CLERK WINNS CORPORATION	210710 KERNIS MINING CAPTAL PARTNERS
CALS CRIMINISMS	2563HD, PROFEC BIOPHINISHIS CROUP (70)	20MM RWGALATORDS SY	TURK TURKSTOPS	DIRECT VISCON GOLD WINNING CORPORATION	200724. KERNIS MINING FUND MANAGEMENT
	205601, HUNSO WEI PHARMACY GROUP	20MS RINGALATORIS CHINA MIRCONCS	131450, 7000 063 GHTS (TD	DIRECT CHINA RENDING WOUNG FARM	TIMES NEEDS MININGSTD
13	2000F, HUTCHSON MEDIFICIAREA HOLDINGS CINITED	20773 HEACTH HODDS CARNING LAWTON	TOTAL DUE FOOD CHAMES	DISSUIT CHINA CHADICUI MINNEC TREW	THESE CHILL ENGINEE MINING HELDINGS
TICKL GROUP LIMITED	2009SK, EURE PHARMACTYTICAL INTERNATIONAL CO	SHARE COOKING HIS SHOULD SHARE CHARLES	COLAR, TOTAL COLD GOOD INTERNATIONAL	SHALL CHARGE BY BY MANY BY THE	THE R. C. WICH SHIP MANNE.
ENTICALS LIMITED	2009HC, EURE PHARMACEUTICAL INVESTMENT CO.			267104 PROSEDI MINING OPPORTUNITY MASTIR	ZIANG CHINA KINNI MINING STRUBUS
DROUP LTD	200805, GC RISE PHARMACEURICK, CD	254134, LADOONG F000 HOLDINGS	COLLEG LEGISLE FORD & CRAIN COLLEG RESIDENCE FORD TRADE INC.	367100, PSOSSON MONNO, OPPORTUNITY SINGS	215/25 By MINING ACIDUROUS (TO
TICAL HOLDING LIMITED	200795, REPORTY PHARMA STRATEGY HOLDINGS	201101, NEW YOPE AGRICULTURE AND	CHIEF TRANSPORT FROM TO	20752 TANONING WINNESS CROSP CD	257074, CRET'S BANGSETT MINNEGO
DUTCALS INTERNATIONAL	1998Y, PHARMADISACY DUTD	24004 RAY'S SEW DOD & MARINE	CONT. METANTONE STATES LEADING SMITTED	367341 POINSON MINING OPPORTUNITY OF	236561, CHINA TANBAD MINING CO
ENVISIMINISTRATES	199627, PALAMONED	250K25, OHMA DEDICOUS FROD CD			2110CZ CHAN PROVINTELLIC MINING LIMITED
DOUS NO.	79960C, NE2PHILIPAL	250KTM, OTTO CAPITALI CHINA MERITAGE	SQUEETS, CAPAGIAN SCHOOLD IMPORTS (TD)	267167, WEST AFRICA MINING COMPRING	21144 MINING & WINDRESS DEPORTURED
ALTERNATIVE PORTFOLIO	199515, AGGOPHARMA	20MGZ, NAM FISE FD00 GROUP	SCHART, CHINCK FORD AND BEVERIAGE	367166, PVRC MINING INC	
	198425, THE PHARMACEUTICALS HOLDING INC	25YEAR, WHIRLISHLE FORD DISTRIBUTORS (TO	SZEZYK, SHENGING DRIGANK FOOD HOLDINGS	267155, GLOBAL DIAMONOS MINING CRIMINAS	231620, NEWGEN MINING FUND SIX 250208, UNIVERSE MINING COMPANY LIMITED
MANUD	THE THE CYCLOF IT UNDERNE PRAKENS.	257333, CHEMI PUTING FOOD HOLDING	52Y TSC, D-6 D SCHOODS	20012 CHARMANN REQUEST HOLDINGS	250105, DRIVESON, MONING COMPANY CHICAGO 250442 CHINA MINING REVOLUCE MARCHINE
MS (70	THEIR PHARMETERS WITHOUT	255 YES, PREMIER FOOD	THISTIS, CAMMA FOCO PIND BEVERAGE THISTIS, MEMORIO CO.CO.	2002Y, CHINA MIRCHIMINI CO 2007A, TANKIN CINI, MINING CO	234155 SHO COST MAINT FRANKS
	TRATE PROBREMS NC	253467, 8 C F0005	TYLES, GODBE, FORDY, PARTERINGS CO.	36625, TANERS DOORS MINING CO	229184, WE'THIS BROWNING HIS DINGS
HOLDINGS A	THIS IS PHARMACUTICAL FUND HOLDINGS LIMITED	252968, 802288A F0005	TTALES, GLOBAL FORDS (INTERPROCESCO) TTALES, GLOBAL FORDS (INTERP	SHACK TANKS MINISCO	2262NO DIRENE MININE UMITID
TICAL LIMITED	THUT I SHINGPHARMA CORPORATION	258/275, CHEMA FOOD & BEVERINGE	114614, G008A, F0005-13MT03 114461, SCATORD MARKETING	26621, TANSIN GOLD MINING CO.	TISTING DESCRIPTIONS (TO
STMENTS (29)	TEZTAT, NEWSORMET BIOPHARMA HOLDINGS (MATED	ZWARM, BA FOOD CAMARA COMPANY	THERE, SOMEONE WARREST THE THEFTH, GOLD FORD INDIVIDUAL COMPANY	200223, TANKIN COLD MINING CO. 200236, INVESTIGATION MINING CONFORMATION	22506, WINN INTERNATIONAL UT
	THEFT, GENOLIS PHARMACIUMOUS C'D	DICESS, FRESH FROOS FRANCE (TO DICEST, EDICAL FROOD WAS REVISION)	THOSE, GED FOR HORSE SEES COMPANY THE CREEK ASSESSED FOR	2002 CRAND AIRPOON WANT HOUSE	2356, NOVE DUBAL NOVE OF SERVING
MESTMENTS MANAGEMENT	MESAL GATELPHARMETERS INC	Decay (DECAYOO) AND REVENUE DECAY (DECAYOO) AND REVENUE	THE CALL AND DEPOSITS AND THE PROPERTY OF THE PERSON AS	2555C DAME FOR THE CARDO MAIN.	10416 OWNER HERMANNE MARKETAKEN.
MESTMENTS CANNAN	1864KE HALING PHARMACIUTICAL HOLDINGS (1867)	DESIGN BLACK RIVER OF FOOD	TOTAL TRANSPICES SAFORS UNITED	COURSE AND SENS MINISTERS OF	225A21 MENING DYPORTUNITY FUND
WESTMENT HOLDOWS	186211, SPLANDER PHARMER (Y LTD	DETRO, BORGERON FORD DETROIT HOP HING FORD GROUP	NO. NO. FORCE AND ADDRESS OF THE PARTY OF TH	DIRECT MAKES WINNER WITHRATIONAL COMPANY	201207 MERCH MANNE HOLDING LINATED
ITCH INTERNATIONAL	18510C HIGHLAND PHARMA GID (70	29KUS ROMEROD (TO	TORINE MIRA FOCO-GROUPLED	SHEET TOTAL COME CHERCH MINING	21700S NORTH HOLL MINING UMETED
VTICAL HOLDINGS GROUP	16336, AMERICAN BRITAIN BRACESTICALS SPC NC	20VIII. SIMPO 1000 HOLDING LUMINIO	TOPICA KINCTRIDODS/CD	DIAMET PROMINING LIMITED	2152NR DIAM KARTHAR GOBAL RESOURCES
MANAGEMENT LIMITED	184516, NRL PRARMACEUTICALS (TO	SULLAND MEN AND LODGE WAS DAMED.		SCHOOL SHENC STAND MAKEN CHOOSE	THE STREET, AND ALTERNATION OF A STREET, THE STREET, THE STREET, THE STREET, S

: 2	38	MINING - TOT :	271
	THE SECTIONS ATTENDED.  THE CONSTRUCTION OF THE SECTION OF THE SEC	JOHNS, GERM, MONAC, DYPORTANTO II. JOHNS, G. B. WINNE, G. DYPORTANTO II. JOHNS, G. A. LIEBER, MANNAC GERVERSTONE JOHNS, Y. MACHE, D. WANNAC GERVERSTONE JOHNS, Y. CHAN, M. WANNAC GERVERSTONE JOHNS, Y. CHAN, M. WANNAC GERVERSTONE JOHNS, Y. CHAN, M. WANNAC GERVERSTON JOHNS, Y. CHAN, M. WANNAC GERVERSTON JOHNS, Y. DERSTONE MANNAC GERVERSTONE JOHNS, J. WANNAC GERVERSTON JOHNS JO	241344, SHIDANE, KHRANIS JANIN KHRANISA KHRANISA GARINAKEN 121174, KIDANIS KHRANISA GARINAKEN 121174, KIDANIS KHRANISA GARINAKEN 121174, KIDANIS KHRANISA GARINAKEN 121174, KIDANIS KHRANISA GARINAKEN 121174, CHANA CHANISA KHRANISA 121174, CHANA PARIMAKEN KHRANISA 121174, CHANA PARIMAKEN KHRANISA 121174, CHANA PARIMAKEN KHRANISA 121174, CHANA PARIMAKEN KHRANISA
	SCEPH, SHENDING DRIGANIC FOXO HOLDINGS	267155, GOBAL DAMONDS MINING CRIMING	231670, NEWGEN MINING FUND SPC
	CHTSC, D-6 IS SENIORIS THESE, CAMANIFOCO PRO-BEVERACE	26612 CHINA MINING RESOURCE HOLDINGS 26624, CHINA MINICANIMANING CO	230462 ORNA MINING RESIDENCE INVESTME
	TYLES, GODBAL FORDS INCOMESSAGE	JULIZA, TANERA CINI, MINING 02 JULIZA, TANERA DUCINA MINING 02	22YO F, SHO GOLD MINING LIADWING 22YO M, WE'THE'S RICH MINING, HES DINGS
	114/14 G00W, 10005 LWITED	2002N TANKS MINING (0)	226740, DERONG MINING COMPED
	THAKE SCHOOL WARKETING	2MISS TANKIN GOLD MINING CO.	238746, ANCASKMINING (75)
	THERM, GULF FORD INDIVIDUES COMPANY	264736, IMPERION MINING CORPORATION	2350M, WINDS INTERNATIONAL UTD
	TOTOTA DE HORDSTURFS	2003C GRAND ADSPICIOUS WINDING HOLDING	236636, THANK DURAL MINING HEMEN
	TYTUA ANCO WHO USALIST BALFOOD &	26505 UNVERSE BARE CARD MINIS	JOMPS ONLING THEIR WINNS INVESTME
	TORSIC TRANSPICTIC SCATORIS CHIEFED	2040BL NAN BANCHINNG INC	225425, WINING DYFORTUNITY FUND
	705 NO. F000 INC	20407, NAGE WHITE WITHARDONAL COMPANY	2012/7, MERCE MAING HOLDING LINATED
	TOMINE MIRK FOCO-GROUP LTD	JOHNST, 1770-GOBAL CHERCY MINING	217000 NORTH KGS MINING UMETED
	TOPICA KINCTINIDODS CD	2040AS PROMINING UNITED	215246 DOMESANTHAN GOME RISOURCE
	NULSI, FRODESCONSEY CORPORATION.	20307, INENG EANG WINNING CHOOP	211110 YORKOW, WINN, DIVIDING
	SOLIMA DEDOCALLANCE (FD	263067, DRAWBROCZ MINING HOLDINGS (TO	212532 DK MAINCING
	TOTAL COLUMBIA FOCO (70	202075, VEN GREE MINING INC	212184 DWILLHAMSCOINS
	10YMU, BOGIER F000/270	262101 ARTICINING HOLDING LIMITED	212123 CAMBODIA BON AND STEEL
10	101461, 1000C0NA.NC	201200 PROFE WINNERFACINES (MICE)	210212 BRAZII MINING SA
	TOTALIS, FORDMETTOCHICLIBRUS LIMITED	DETON, GLOBAL MINING CRITISIS CRITISIS	210007, BRAZILIAN MINING AND CIPLORATI
	109a/11 SEW 000 INTERNATIONAL PAC	DOME LATE MENING (19	210101 UNCHINCHING O
	TOROGO, COMPRISOS SURVISOS MOCIONAS.	21925 MINGS MINICHASTER FUND	209425, DONA VANADOM TOWN MADNET
	WICE FROMCEC HOLDING/LIMITED	2180W. FORTROT MINING LIMITED	207YO CANTH ROCK MINING INC
	STOR DICKERSON	258575, BREWILLICE MINING COMPANY	200 RES, LONDON MINING COLOMBIA LIMITE
	MACHINER FROM SERVICES INC.	258130 PROVINCIANNIC (MITTO)	2064AC REAL GOLD WINING LIMITED
	MONTH CHIMMAN SERFICKE SPECIALIST LTD	157HE ENGINEENING INTERNITIONAL HOLDINGS	204FFG, COREVALUES MINING &
	95184, GLOBAL FOCOS INVISTMENT CO	257100, KSIAMETRIS & NINING	204840, ETHICKE MINING & DIPLOMATION
	MISTS, FDCD HOLDINGS LIMITED	256401, TRIOTS PEMA MINING ETD	204273, SANDOMSTEEL WETAGS &
	MINUT MINUTEDAT FORD SEPTLES	CARROL WINGLO WITHATIONAL WARRE GROUP	200797, HEARIN WINNIG HOLDINGS EINSTEE
	ARKER, DICEAN SENFORDS LIMITED	254HZ, GERBAL MINING CRITTAL RESET	202258, CHINA INTORNICONAL MINING GRO
	MACC MEN WORLD ASSETSOD	25 METAL RESIDENCE MINING INC	2010/7, ZHONGHU MINING INDUSTRY AFRI
	BUTTO ADDRESS CONTINUES DESCRIPTION		

٠	2/1	DIRECT, BOHONG SHURAN CARMAN HOST
	DITING SHINKING WINNS	2NOTHS, CENTRAL AGA RESETS LIMITED
	240710. WONGERLAS MINING CORPORATION	CODEC, RD ASSES MANAGEMENT CRIMEN
	219710 KERNIS MINING CAPTRE PARTNERS	DIESE COMMINGED ASST SHORT THRM
	219736, KERNIS MINING FUND MANAGEMENT	29010A, COMMUNICAD ASSET SHORT THRM
	251424, NICRGA MINING UTD	260H MESTERN ASSIT EMERGING WARRETS
	25829 CHINA KINGSTON MINING HOLDINGS	DISCIPL LATERACK ASSET MANAGEMENT OF
	THERE IT AUGUSTIN MINING	CHECKS, CHICKAP MOST WASAGEMENT
	ZIANG CHINA KINNI MINING REICHROS	DODG DA LASKY
	2175/23 BH MINING RESOURCES (70)	DISTRICT, ESPRIS ASSET MANAGEMENT
	25701A, GREEN BARNISREST MINING CO.	CONTRACTOR OF THE PROPERTY OF
	256/SEC CHINA TANSAD MINING CO	2006/S CHERS ROLT WANGEMENT LIMITED
	211HCZ CHINA POZNETALUC WINNG LIMITED	2190100, LEGACY ASSIT HOLDINGS (
	215 MARING & MINISTERS OPPORTUNITY	250529, WESTERN ASSET ASAN 12KW.
	211830 NEWGEN MINING FUND SPC	255501, WESTERN ASSET OPPORTUNISTIC EMERG
	250705 UNIVERSE MINING COMPANY LIMITED	259401 COMPLISABLE MANAGES UTD
	210462 ORNA WINING RESIDURE INVESTMENT	258WT, CHCAD ASSETS LED
	224147 SNO GOLD MANNE LIADWING	2007H, COUGARROOT ATST MANAGEMENT CO.
	22915A. WE'TE'S RECINING HIS DINGS	2580V1, CHRICK STRUCTURED ASSETS FUND
	ZINING DIRENGMENTAL CONTROL	259400, BATONIE, ROST MINAGEMENT COMPAN
	225TH, ANCASHMINING (70	250077, CHPTRI NINE KEZIT MINAGEMENT
	23506, WINN INTERNATIONAL UT	CHIEF SCHOOLING ROLL BROADMING LIMIT
	2060A TRANS DURAS MINING FEMEN	CORNER GENERAL RESET MANAGEMENT LED
	20429 ONLING INDIVIDUAL INVESTMENT	250015, RECARDET MANAGEMENT
	225420, WINING OFFICETUNETY FUND	25025, SPECTROMASSET MANAGEMENT LTD
	201007, MERCH MANNE HOLDING LINATED	250211, STELLARISCH WY ASSET FUND
	21700S NORTH KISK MINING (MITTED	258176, CRED CARFAL ASSET MANAGEMENT
	215246 DOMESANTHAN GOME RESOURCES	2500KT, QUANTRES ASSET MANAGEMENT LIMITED
	21 ET SE VERNETONG NEWNIG DEVELOPMENT LIMITED	257935, PRIDERIE ASSET WANAGEMENT LIMITED
	212532 INC MAINCING	257900, WESTERN ASSET GLOBAL REAL
	212184 DW CHINNE CHINA	2577WA, SECURITATIO ASSET FUNDING 2011
	212121 CAMBODIA WON AND STEEL	25TNOS, PONCO MUCH ASSET VOLATILITY
	210712 BRAZII MININGSA	257NDA, PRINCE MULTI AUSET VOLATILITY
	210007 BRAZESAN MINING AND CIPIDAATION	25THER, ACROPOLIS KITST MINNAUMENT CO
	210101 UNCHINCHINGOD	25734, CHINA RESET MANAGEMENT INTERNATIO
	209425, DIRKA VARADIUM TONIO MAGNETITI	25F2IST, TALAMOD ASSET WANAGEMENT LLC
	207YO GANTA ROSA MINING INC	CHARGE MANAGES ASSET MANAGEMENT UTD
	200 NO. LUNDON MINING COLOMBIA LIMITED	256557, WICER WISDOM KEST MANAGEMENT
	206A60, REAL GOLD WINING LIMITED	256529, SQUTH CHINA ASSETS MANAGEMENT
	204YO, CONEVACUES MINING &	2564RG, DOUBLILING CANWAS WUET ASSET
	204040, CTHICKE MINING & DRY DILATION	25HOL TAMER, INE ASSET WARAGES LIMITED
	204277, TANDOWSTER, WETALS &	256367, WESTERN ASSET SHORT TERM
	2007NZ, HEARIN WINNER HOLDINGS EMITTED	29/281, TOUCHSTONE ASSET MANAGERS
	20258, CHINA INTERNACIONAL MINING GROUP	256105, PHRROTT ASSET HANAGEMENT
	201017, ZHONGHU MINING INDUSTRY MITICA	2008/7, MYRAD ASSET MANAGEMENT CREMIN
	THEFAIL MING KEI MINING HOLDING	275MA, CYPRESS PROFIC RESET MANAGEMENT
	19744E, GLE GISHAL WINNE WID	2000M, CHEIVER ASSET WARRAGEMENT CHIMAN

ACHINI LIMITED	INTEST BLACK PEAR, CHRON, KISSET	199912 BUSEQUES
RNACEMENT LIMITED	241524, SERVI ASSET MANAGEMENT CRIMAN	199630 BACECHE
CHECO	341520, INNET KEST MIKNAZIMENT LIMITED	196275 PROVISION
CRIMAN RESET	2414M, AUNUELA JUST MINAGIMENT UMITED	196121, 08/04 REIN
KTS LIMITED	DATEST, ASEAN ACRES MANAGEMENT LIMITED	19740K SOVIK ORD
ZWENT CRIMAN	247124, RARKOOK AZZET NORAGZIMENT LLC	THREE SOUTH NO
ETSHORT TERM	14100F, ACTIQ ASSET MANAGEMENT (TO	TREATM A B LEARNING
UTSHOUT THIN	240HIL BERKELEY LIFE KESETS FUND	THISBS, DALDREN'S
MERCING WARRESTS	240629, SOLARS ROOT MANAGEMENT UTD-	HISTO PROGRATI
MAKENEN OF	DACTED, BTG PICTURE GLOBAL ASSET	191M2 GINERI O
INNACMON!	340605, SANJOHN KOSET NANAGOMENT CO.	TATING AN ACTOM
	240123, AMEN ASSET BASED OPPORTUNITY	18/32 RSOPRE
NACERIAL	240517, AMEN AUST BASID INCOME	194753, WELLSTOP
	240215, TRANQUILTY NOOT MINNAGEMENT COMPANY	TRATOS EMERSON E
NAGINENT LIMITED	239895, PRINCITIN ASSET WARAGEMENT ARSOLUTE	TAKINI YARDGI N
(DMG)	219892 PRINCITIN ACSET WARAGEMENT ARSOLUTE	THE PER NEWS
SAVION.	2798M, STORING ASST NANACEMENT INTERNATIONAL	THE STATE OF THE STATE OF
PRODUNCTIC EMERCING	ZIMELL REFERENCES AZUST MANAGEMENT CAPMIN	MEMORY, RESIDENTE
MANGE UT	235TTL THE HARTOND CHYMIN GLOBAL	TICHC CAMITRO
	219799, THE HARTOND CHYMIN GLOBAL	TAXABLE CARREST OR
ST MANAGINENT COSP	214713 BRITON ACIST MANAGEMENT (TO	THIRTY BURNINGTO
RED AUGTS FUND	ZINING TEPRIN ASSET MANAGEMENT CHIMAN	18000 PLEENGE
MANAGEMENT COMPANY	ZIFTON, SANFER ACTOT MANAGEMENT UTD	17975 (BK NSA
THRAGMENT	239066, BROKE ASSET MANAGEMENT OPPORTUNITY	1788AL WORLDWID
CT MINNESS CONTRACTOR	21906A, BROKE ASSET OPPORTUNITY FUND	1788AZ SZVERECK
MANAGOMINE UTD	219041, CRYSTAL AZETS FUND	CHAIR RIGH NO
ACCREMENT.	ZURITY, LONGRISING HOSET MINAGEMENT CO	CONTR CAPMAINZ
MANAGEMENT LTD	ZURRET, STREAMWISE NOZET MUNACEMENT URD	12981 CNTIGAL
KSZTRAO	Z18802 DWS CRIMAN ALTORNATIVE ROSET	TOWNS SELFSTONA
THANKSMENT	21M/77 PREMIUM ACTUT MANAGEMENT (19678)	TOWER CENTRAL IS
CITINI TRINSPANA	ZINEED, ARGUN BIVER ASSET MANAGEMENT	1745KI, ROOMAY N
CITMITEMENTARA	ZIRDEL RAPACE ASSISTADO	104073, CONCROS
DOME REAL	THE PER PERSON IN PRICE STOLE MANAGEMENT	17414E, PROFESSIO
T FUNDING 2011	ZIMON JUMBOOK ASSETS LIMITED	174101, COMMICTIC
THOUGHT	ZSTASS BASSETT HOLDINGS LTD	127975 AGRICANS
TYDLATLITY	217996, PRUDENT ASSET WARRACEMENT LIMITED	TOWN, BANGE NO
MINACIMENT CO	ZUTUN, SANTIAGO KOSZT HOLDINGS (70)	172007 PARTNERS
AGNEY WERATOAL	ZIHERD, PERSISTENT ASSETTRADING FUND	1710W, DHR 501F B
HANAGEMENTLIC	Z16950, OCTAGIN ASSET WANAGEMENT INC	120506, DORNOA RE
MANAGEMENT (FD	ZIGRES, WARRY FORTING ASSET MANAGEMENT	1700KZ BORDER SH
DEST MINAGEMENT	236438, SCENS ACTERNATIVE ASSETS RECOVERY	TORSO, ATLANTIC D
ETS MANAGEMENT	Z1610F, OHEHAM ASSET PARTNERS SPECIAL	WHILE HORSEN
DATE FOR ANY	Z160AT, DKINGTON, ACSET WANAGEMENT LTD	TARREST STAN INC.

Loophole4All, Paolo Cirio, 2013. Multimedia Installation at the Centre for Contemporary Culture Strozzina, 2013. Courtesy of the artist. Used with permission.

246 LEONARDOELECTRONICALMANAC VOL 20 NO 1 ISSN 1071-4391 ISBN 978-1-906897-28-4 ISSN 1071-4391 ISBN 978-1-906897-28-4 VOL 20 NO 1 LEONARDOELECTRONICALMANAC 247



21938, GROVE WEBT PARTINERS "OLDINGS"	
218791 CONTRACTOR OF THE PROPERTY OF THE PROPE	
218791, GROVE IW DEBT HOLDINGS 218580, ICAHN DEBT FUND I 218031, SULLIVAN DEST	
21500, ICAHN DEBT SUR	
2 TOB 25, SULLING BY FUND	
LEUTI CO. "IURIO	
216825, SULLIVAN DEBT FUND I 212031, GOLDENTREE CLO DEBT RECOVER	
212031, GOLDENTREE CLO DEBT RECOVERY 211723, GOLDENTREE CLO DEBT RECOVERY	
211724, GOLDENTREE CLO DEBT RECOVERY 211723, GOLDENTREE CLO DEBT RECOVERY 211641, DELTEC EMERGING MARKET	
211641, DELTEC EMERGING MARKET DEBT	
211164 STELLEC EMERGING MADIZERY	
211164, EJF DEBT OPPORTUNITIES GP	
210966, EJF DERT OPPOST	
210966, EJF DEBT OPPORTUNITIES GP 210868, TALISMANCPIM EUROPEAN PROPERTY DEBT	
TO THE PROPERTY OF THE PROPERT	
209350, ALCANTARA EMERGING MARKETS DEBT	
209243, TORCHLIGHT DEBT OPPORTUNITY III	
208856. ALCANTARA EMERGING MARKETS DEBT	
208379, KKR DEBT INVESTORS 2006	
207153, CAYSTAR DEBT HOLDINGS CORP	
204667, GOLDENTREE CLO DEBT RECOVERY	
TOTAL PIE ( ) MMFK I IAL ILLIE	
204403, MACCOUNTRIEF CLO DEBT RECOVERY	
204483, MACQUARIE COMMERCIALE 204008, GOLDENTREE CLO DEBT RECOVERY	
203984, GOLDENIAL CEPT (O	
-24 40 (I)MMLITER THIS COL	
WIETHOW CONFINION	
198663, TEP DEBT HOLDINGS UT 314 1988663, CALLIDUS DEBT PARTNERS CLO 196826, CALLIDUS THIGH YIELD DEBT	
198663, TEP DEBT PARINGING	
WEXTRUST INVESTORS	
198663, TEP DED 196826, CALLIDUS DEBT PARINTI 196826, WEXTRUST HIGH YIELD DEBT 195974, WEXTRUST INVESTORS I	
410 NV 4/10 YV	

```
253686, DYMON ASIA CURRENCYVALUE
                  ADD' (VANWYII COORE CIBEERCI EIND
                                                                                                                      KIN ARTHUR MAN
                                                                                                                               A SHINE
   248723, BARCLAYS WEALTH ADVISOR SERES
                                                                                                                       N. Straight of the straight of
   2467 26, TRG LOCAL (DRAENCY OPPORTUNT)
  245150, OPPENHEIMER CURRENCY OPPORTUNTES FIND
                                                                                                                        Maria Maria
    244579, TRG LOCAL CURRENCY (PROBLEM)
                                                                                                                      Walter Walter
                                                                                                                       W SOFTWOOD
    242027, GRAMERCY LOCAL CURRENCY EMERCIN
                                                                                                                       THE LABOUR WAY
  241552, ALLIAN CEBERNSTEIN CLASSING LARANASTE
                                                                                                                          N. LOBOLEGIA
                                                                                                                      W LOOM REAL
    238452, CP MULTI STRATEGY CURRENCY
                                                                                                                        THURSDAY SEEN
     237326, MCM CONVERTIBLEALPHA OFFSHORE
                                                                                                                       ELECTRICAL PROPERTY.
      235401, MCM CREDITALPHA MARKET NEUTRAL
                                                                                                                       DIMPRIME
                                                                                                                      DIRECTED TO SERVICE TO
      229574, COVEPOINT COMMODITY CURRENCY DIESCAS
                                                                                                                      TE ISSUE THE WAY
       229567, COVEPOINT COMMODITY CURRENCY MASTER
                                                                                                                     THE ECHEC ELLEGA
        229422, THE RP EMERGING MARKETS
                                                                                                                        THE ELECTRONICS
                                                                                                                      225595, THE RP EMERGING MARKETS
                                                                                                                        THE DEPARTMENT
         225592, THE RP EMERGING MARKETS
                                                                                                                        新知识现现证
          225380, SFS INTERNATIONAL CURRENCY &
                                                                                                                        WIN FRED FOR BRI
                                                                                                                         THE FARE
          225364, SFS INTERNATIONAL CURRENCY &
                                                                                                                         新班斯斯斯
          225206, ELEUTHERA (URRENCY FUND
                                                                                                                           CX 收帐 ( ) 图4
           223778, FRONTPOINT CURRENCY FUND GP
                                                                                                                           SECTION OF IN
          223755, FRONTPOINT OFFSHORE (URRENCY FUND
                                                                                                                           202 好樂玉 第 200 星
                                                                                                                          ALLY PARK DE DECLE
         222516, THE CAMBRIDGE STRATEGY EXTENDED
                                                                                                                         222453, THE CAMBRIDGE STRATEGY EXTENDED
                                                                                                                        PER DE CIEDO 200
        222301, HENDERSON GLOBAL CURRENCY FUND
                                                                                                                       5757, NS CHERCY MITS
      222298, HENDERSON GLOBAL CURRENCY MASTER
                                                                                                                     THE ROOM OF THE REAL
                                                                                                                     SEL COMPANIE DE LEY
      221052, CURRENCYDISTRESSED ASSET OPPORTUNTY
                                                                                                                    THE PURPLE WHEN PARTY BUT
     217837, ARMORED WOLF ENERGING MARKET
                                                                                                                     DEN COMPLETENCE
   217651, CAPRICORN CURRENCY MANAGEMENT CANAAN
                                                                                                                     SPECCHECKS
                                                                                                                    SAT, PERMITED INCH
    216112, OLD MUTUAL CURRENCY FUND
                                                                                                                    SAST OF THE CASE OF
    216109, OLD MUTUAL CURRENCY MASTER
                                                                                                                   SEL MAN THE CASE OF THE
  214860, THE PROTECTED CAPITAL CURRENCY
                                                                                                                  SIE AND SERVER LAND
  214859, THE PROTECTED CAPITAL CURRENCY
                                                                                                                THE REPORT OF
  214395, SILVER CREEK (URRENCY HEDGE)
 211607, O'CONNOR CURRENCY AND RATES
                                                                                                                 STA PERMINENT
                                                                                                                SIL EN FREEN PER
                                                                                                                Sel Contract
  211216, LC RATES & CURRENCES
210866, WESTERN ASSET MANAGED CURRENCY
                    CINNAMON CURRENCY OPPORTUNITES
                                                                                                                SC STRUCTURE SE
```

CIER

KIEZWA

HIPERY

在 在 图

EIRE

CERCE

HERE

**第10回** 3 30 123

3 85589

II. RESIDED

見らなり報

DI MOGRAM 14 367-3485

互归选择图

DESIGN

BEER

31,360.00

N.WHIME N. SERVE BUY

N MEE'S K

Tareass

THERM

MERCERE

M. SERVERN ES

WEEK!

W RESE

MFFEEN

NEW PROPERTY.

KARISA

