Yonlay Cabrera

2012-2024



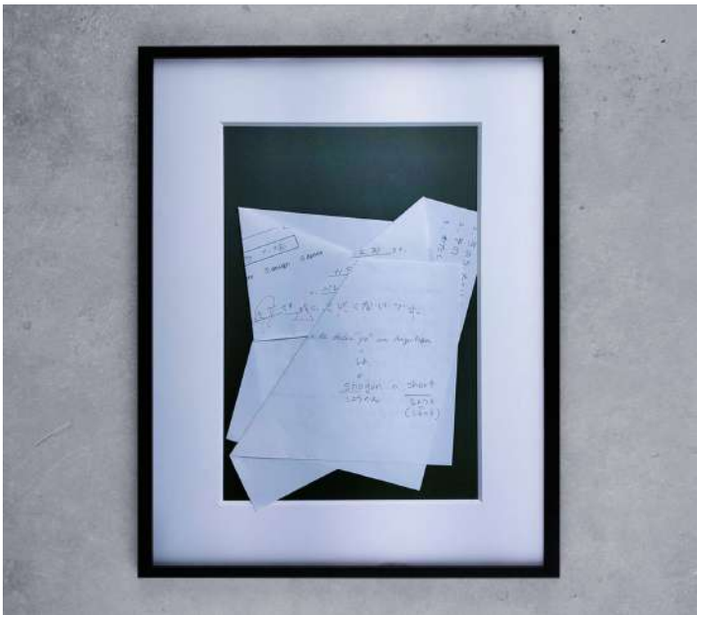
Art Works selection

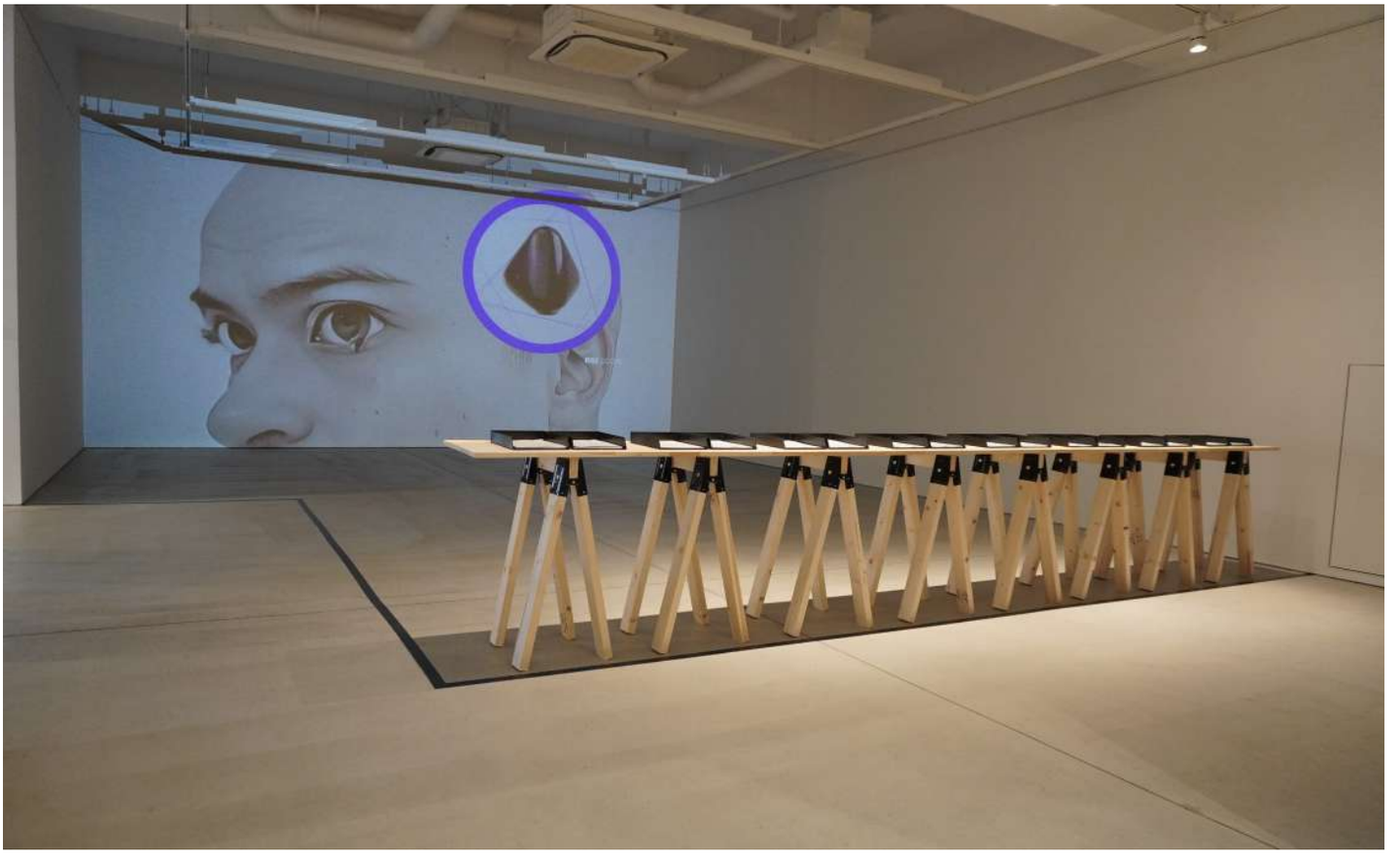
BED Series

2021-2024. Framed collage, 3D/AI animation, Color video, with sound 25 min., documents in a custom format.
Documentation: https://vimeo.com/918971072

The works in this series originate theoretically from the polysemic use of the Triangle in Japanese Culture, which can serve as a quantum-mechanical symbol whose meaning changes depending on observation (its usage). Unlike symbols like the Circle or the Cross that have fixed interpretations ("yes" and "not", respectively), the Triangle encompasses many meanings such as 'doubt,' 'neither,' 'uncertainty,' 'don't know,' and 'indifference,' among many others. Each project in the series embodies the complexities of this symbol in Japanese social communication while conceptualizing Speculative Inventions at the interplay between fact and fiction, focusing on redefining dwelling limits. Dwelling, in this context, includes (1) Dwelling in an immediate area, (2) the Body as a dwelling, and (3) Dwelling in the larger societal context. Inspired by The International Chindogu Society (Kenji Kawakami, 2009) and The Hyperspace Research Institute (John St.Clair, 2002-2005), the series explores ideas like a Financial Control Smart Contract, Reality Distortion Wearables, a Nano-Opioid analgesic, and a God-like Hypothetical megastructure.

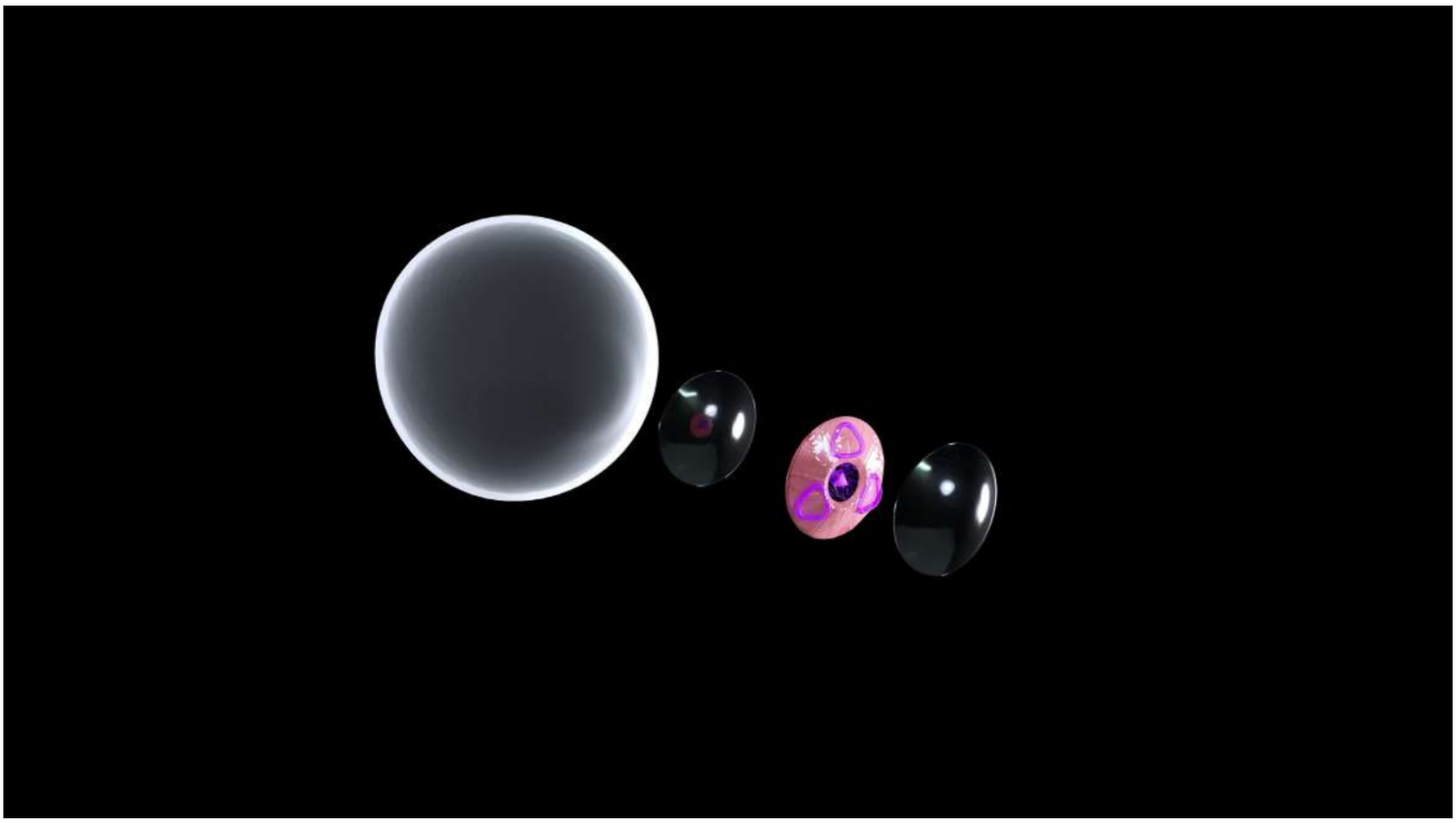
The main components of the works are hero video animations and documents in a custom format. Starting from the base concept of each project, the goal is not to conform to a restrictive framework but to seek spaces of freedom within this self-imposed structure. The hero videos blend 3D character animation, AI text-to-image generation, and VFX, incorporating elements from Japanese-style TV shows, promotional posters, video ads, cyberpunk imagery, and product launches/demos. The documents integrate the conventions of technical papers and patent applications with a customized LaTeX class and package configuration. This setup prescribes the formatting, including font type and size, page layout, paragraph numbering, and link style, acting first as blueprints for the animations and then as a literary record of my work.



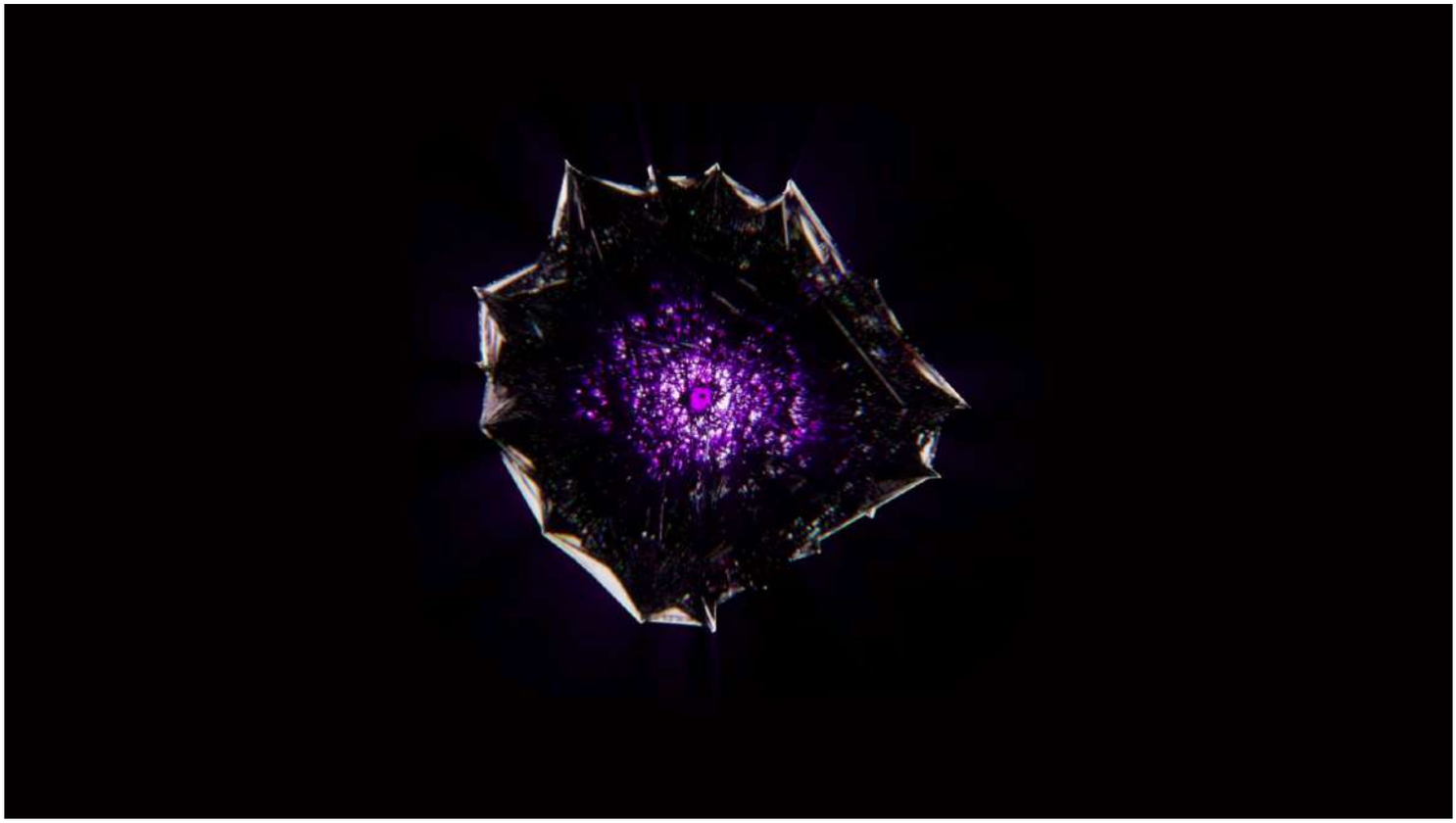




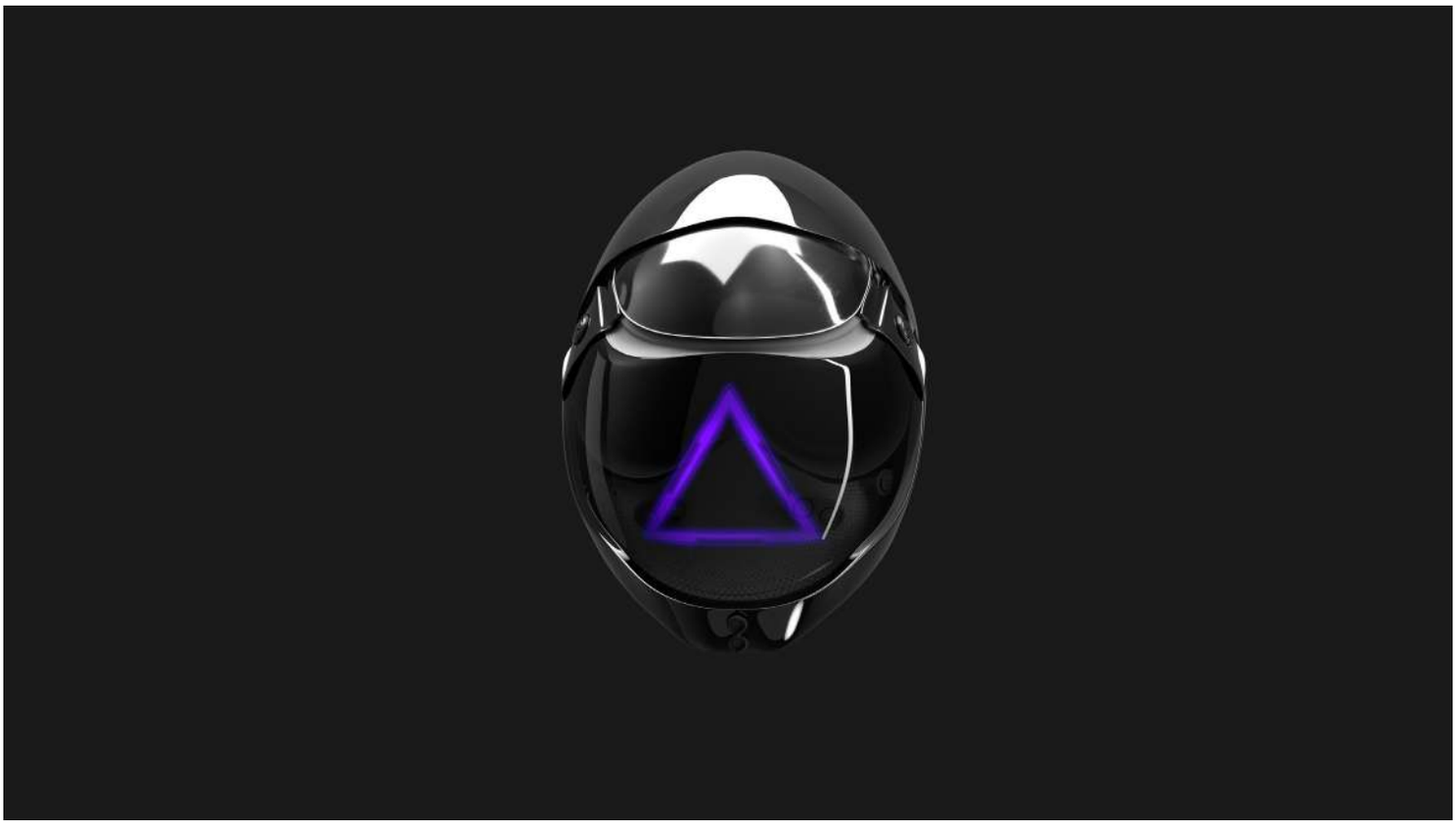
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1 **Cclox.** 2023. Color video, with sound, 2 min., 56 sec.; Document in a custom format.
2 **Raliscape.** 2021-2022. Color video, with sound, 2 min., 30 sec.; Document in a custom format.
3 **Bxhw.** 2021-2022. Color video, with sound, 2 min., 30 sec.; Document in a custom format.
4 **iFlock.** 2021-2022. Color video, with sound, 1 min., 30 sec.; Document in a custom format.

Limited data

2024. Data visualization and analytics, Video installations.

The “Limited data” series display databases based on collections that informs speculative abstraction. The nature of the database is what complete the statement of the work.

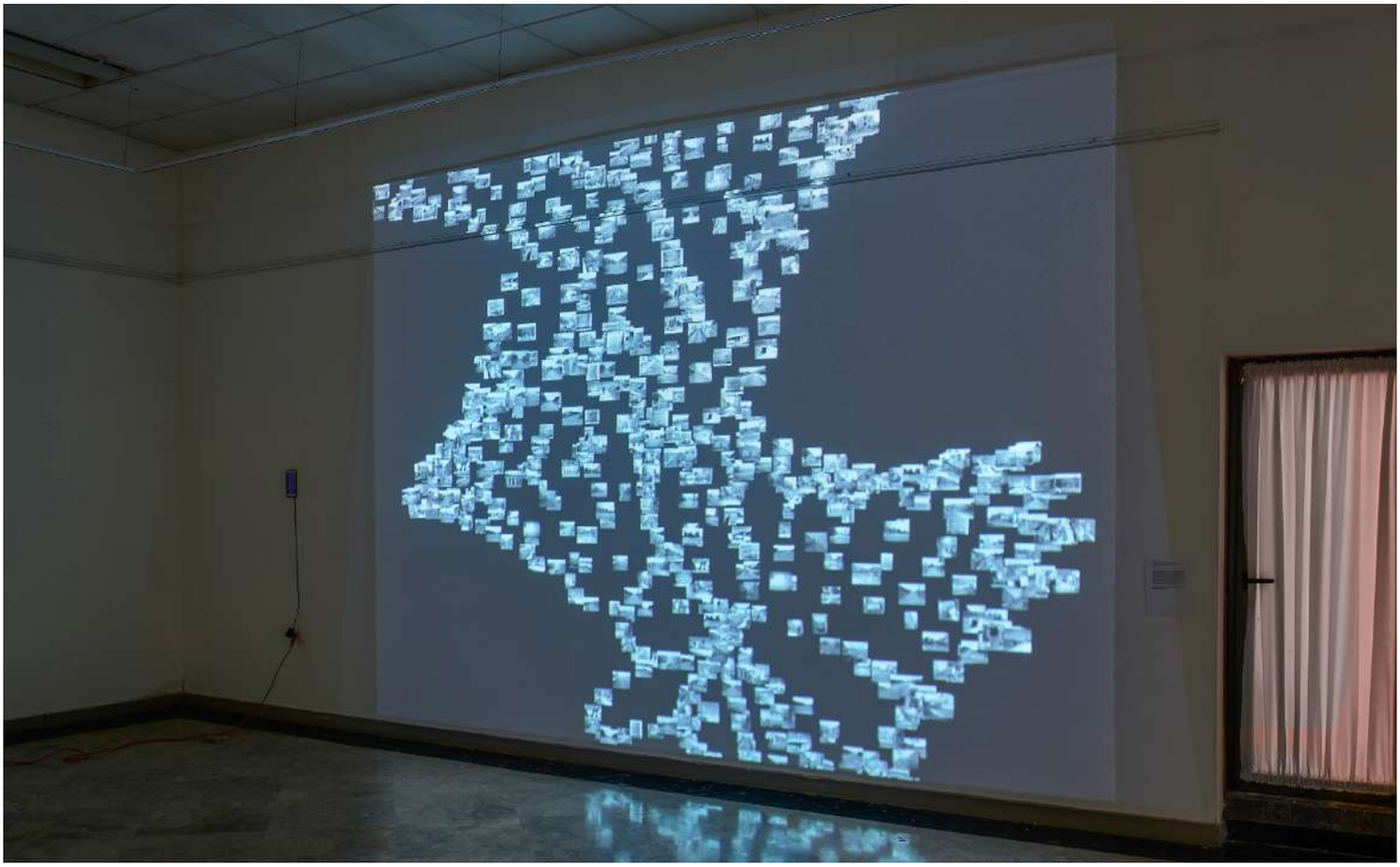
The project *The Ministry’s actions (or the Revolution is to construct)* activates nostalgia for an experience that no longer belongs to us, but which is as vivid as memory itself and urges us to think of all that could have been, under more favorable conditions.

The work *The concealed message* shows how hyperreality can be such an elaborated construction that reality is just amateur fiction (after Jean Baudrillard).

1 **The concealed message.** 2024. Data visualization and analytics, two channels video installation, 4 min. Col. Posters and Revolution’s propaganda, Cuban National Library “José Martí”.

2, cont. **The Ministry’s actions (or the Revolution is to construct).** 2024. Data visualization and analytics, two channels video installation, 3 min. 53 sec. Col. Photographs of Public Works, Cuban National Library “José Martí”.







VK Procedure (Tokyo version)

2018-2020. Experimental setup. Rotoscopy animation, biometric stress detection system.
Video documentation: https://vimeo.com/443828391

"VK Procedure (Tokyo version)", consists of an experimental setup that uses facial recognition techniques, psychology, and applied mathematics in order to measure the tension between honne (private thoughts) and tatemae (public attitude) in a group of Japanese salarymen. The project is composed of an incentive video (rotoscope animation) and a biometric stress detection system. The video tells two stories of failure: in the workplace, from the point of view of men; and in love, from the point of view of women. The video can only be watched by one viewer at a time; simultaneously, the other viewers in the exhibition space can observe the stress levels detected by a computer system on the face of the viewer watching the video.

The stress detection model is partially based on (Gao, H, et. al.) and encompasses the contraction and position of the eyebrows, the quantification and measurement of negative emotions (anger and disgust) and the relationship in time between intensity of blinking and ocular aperture (Eye Aspect Ratio: EAR).

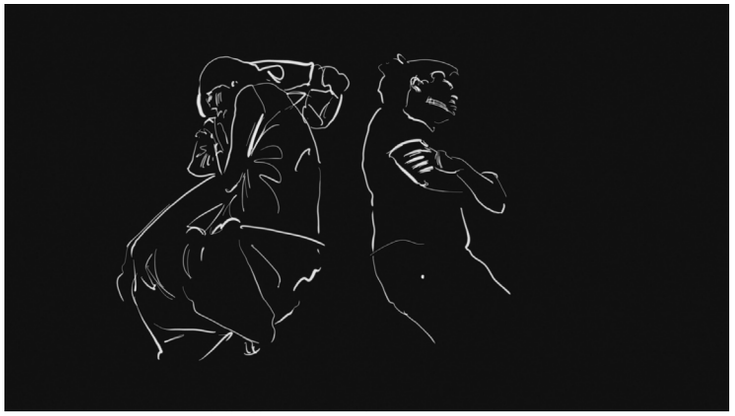
References:

Gao, H., Yuce, A., & Thiran, J.-P. (2014). Detecting emotional stress from facial expressions for driving safety. *2014 IEEE International Conference on Image Processing (ICIP)*, (pags. 5961-5965). Paris. doi:10.1109/ICIP.2014.7026203.



















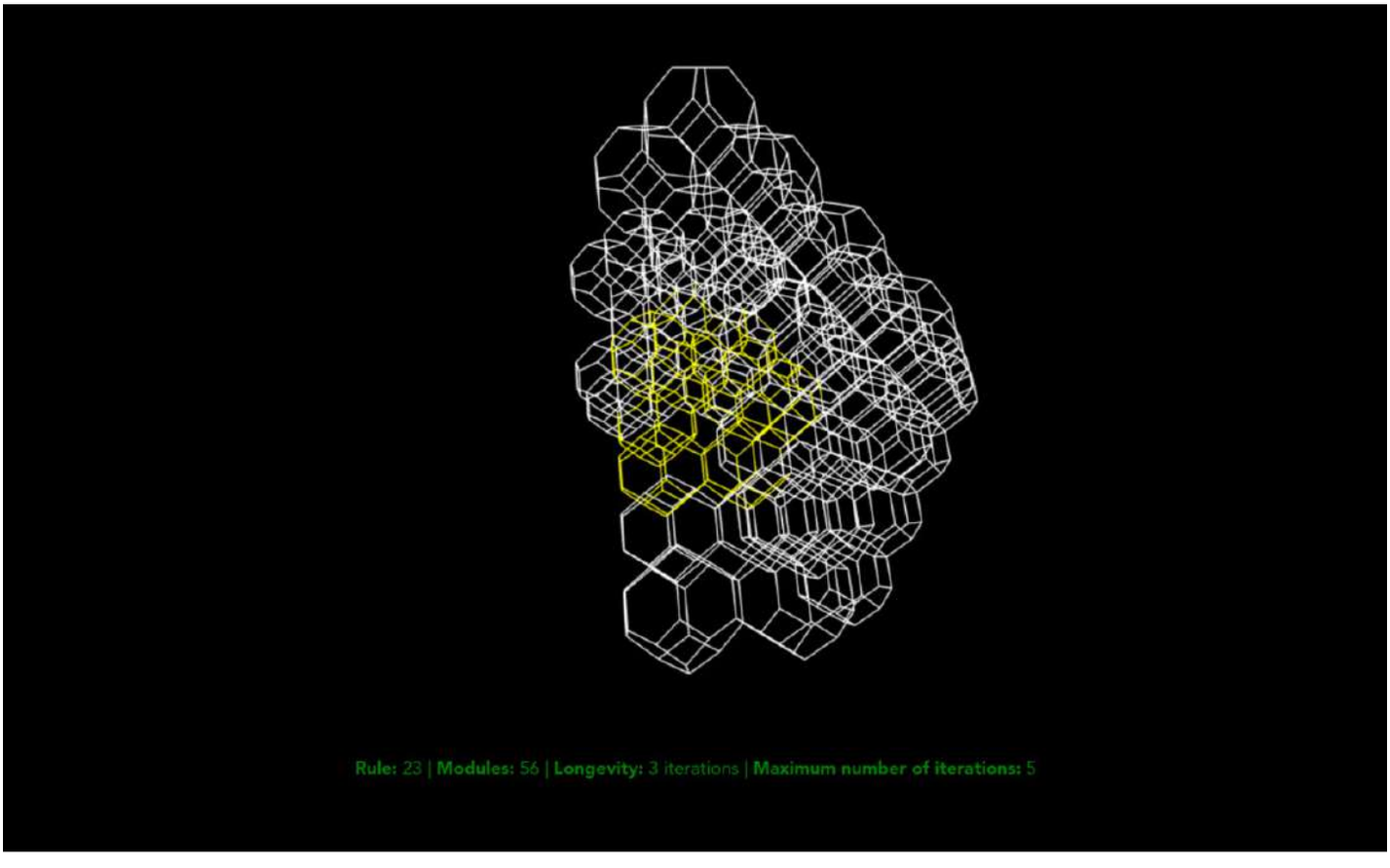
SASS

2020. Spatial station concept, computer simulation.
Documentation: https://vimeo.com/493992751

The project consists of visualizing possible configurations for a shape-adaptive spatial station that maximizes the state of “social equilibrium”. Social equilibrium is understood as a state of equal opportunity in terms of access to the same amount of facilities for every zone in the station. The structure of the spatial station will be a morphing incomplete tessellation based on the bitruncated cubic honeycomb, which evolves following totalistic cellular automaton rules as an extension of von Neumann's kinematic model (von Neumann & Burks, 1966). After each iteration, the structure will reorganize itself so that every module has the same number of neighbors. This condition may not always be mathematically feasible, but it is approximated as much as possible. Every module represents a fully functional individual sheltering.

References:

von Neumann, J., & Burks, A. W. (1966). *Theory of Self-Reproducing Automata*. Urbana and London: University of Illinois Press. Retrieved 09 06, 2020, from https://archive.org/details/theoryofselfrepr00vonn_0/page/n5/mode/2up







The unveiled city

2018-2029. Interactive data visualization, investigation paper, framed printed graphic.

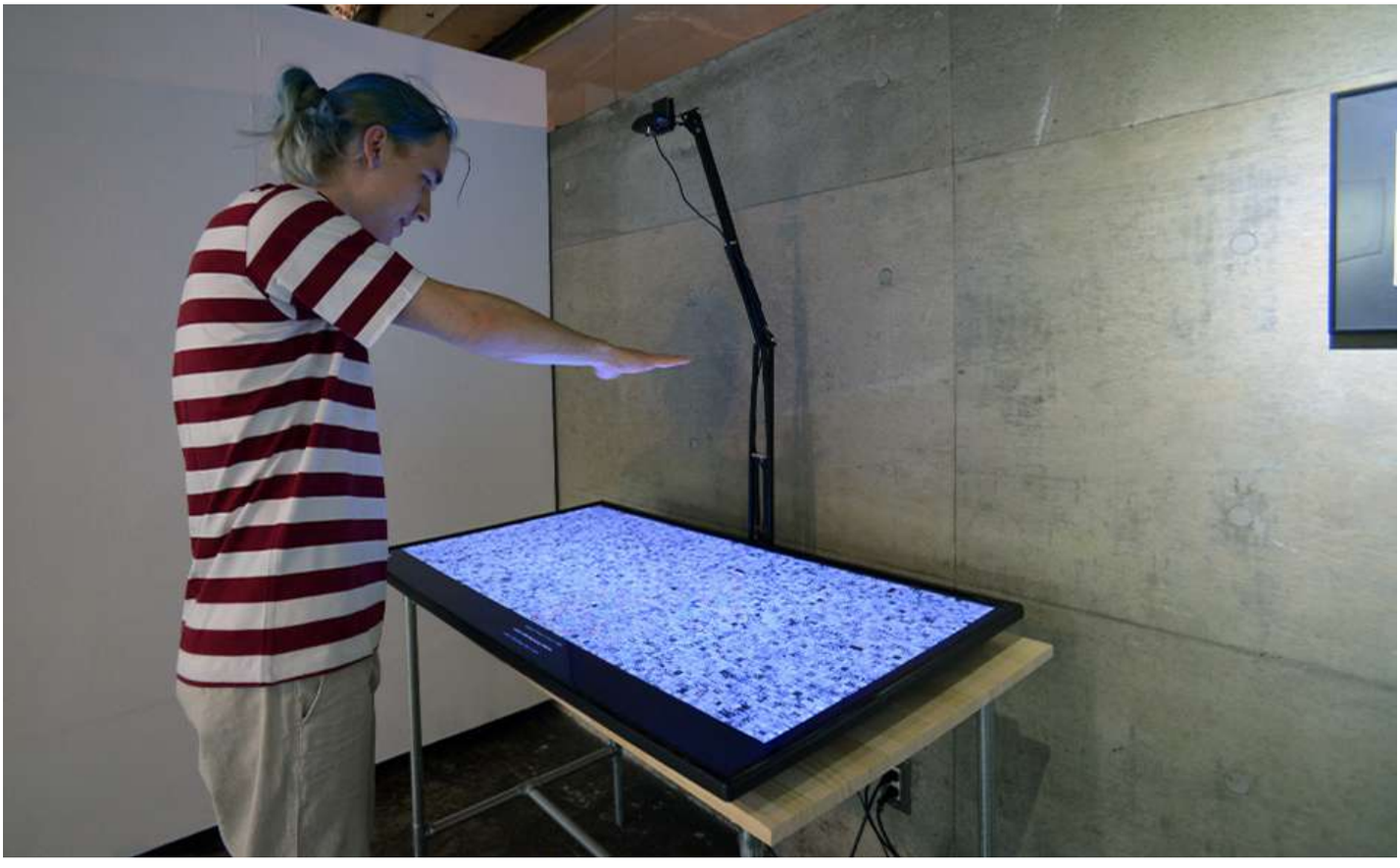
The project consists of an interactive data visualization that enables the detection of patterns in the cultural representation of Tokyo on Instagram. A database consisting of 40,851 images was obtained through the use of a system of crawling data from the web. The system collects images shared on Instagram that have labeled Tokyo by hashtags in 47 different languages. An Image Caption Generation model based on (Vinyals, Toshev, Bengio, & Erhan, 2016) was applied to each of these images. From the resulting descriptions, the main "motifs" (words with the highest semantic content) were obtained through the use of Natural Language Processing (Bird & Loper, 2004). When a viewer interacts with the system, they are displayed the images with the most recurring motifs in each of the languages, the image descriptions and the hashtags associated with them.

References:

Bird, S., & Loper, E. (2004). NLTK: The Natural Language Toolkit. *ACL Home Association for Computational Linguistics*, 214–217. Retrieved SEP 09, 2020, from https://www.aclweb.org/anthology/P04-3031

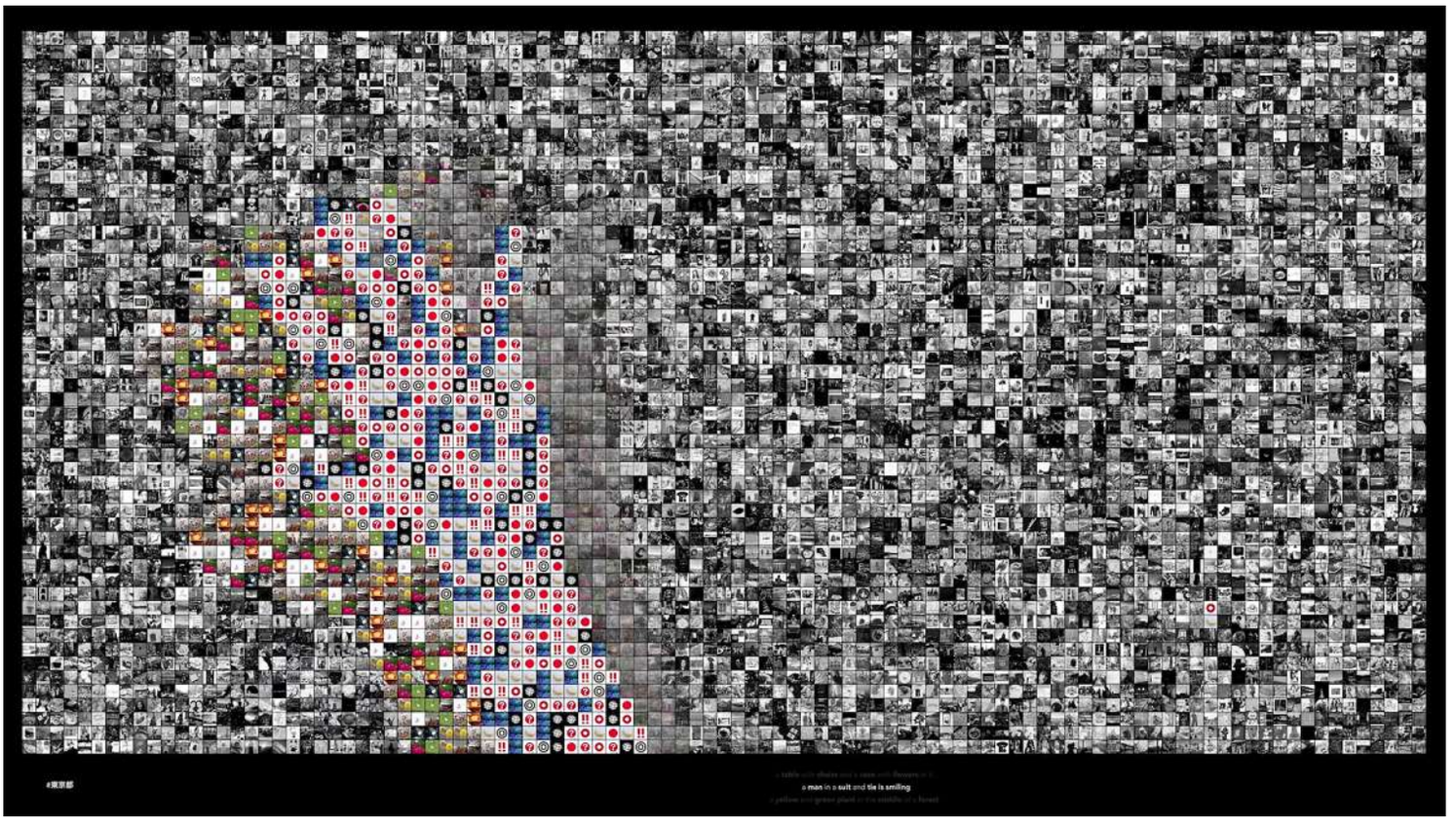
Vinyals, O., Toshev, A., Bengio, S., & Erhan, D. (2016). Show and Tell: Lessons learned from the 2015 MSCOCO Image Captioning Challenge. *IEEE Transaction on Pattern Analysis and Machine Intelligence*, Vol. XX (No. XX). doi:DOI: http://dx.doi.org/10.1109/TPAMI.2016.2587640

1 **<H1> Hello Tokyo </ h1>**. Solo show (2019), ARTnSHELTER Gallery, Tokyo, Japan.





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2 **Representation of Tokyo on Instagram.** Screenshots.
3 **TuC Custom Software.** Screenshot of the software.

Beside magazines

2017-2019. Videoinstallation, android App (RDC.apk), RDC Cloud, RDC Managuer.

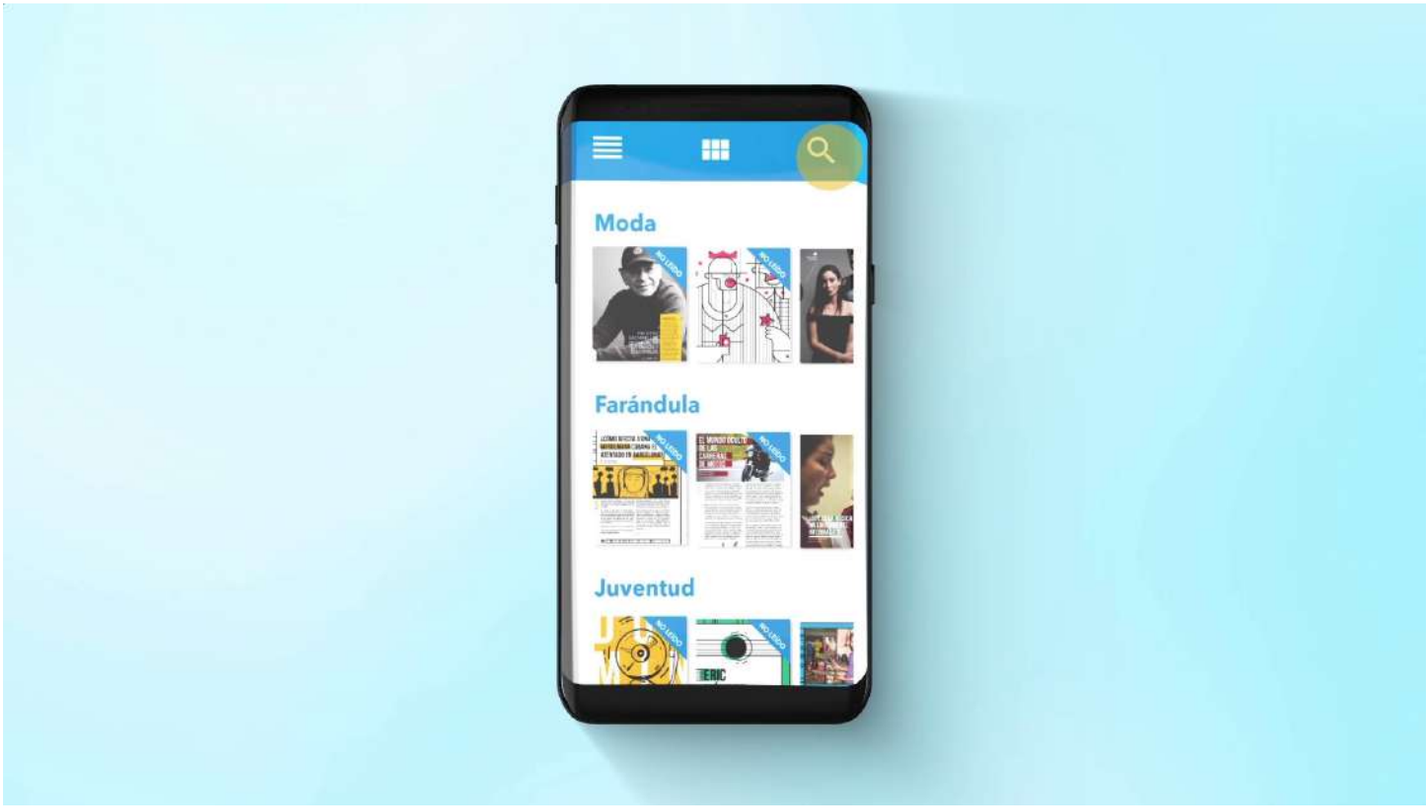
The independent Cuban magazines are one of the most interested phenomena of the contemporary Cuban context. The Cuban independent magazines fill a void in the institutional media landscape, offering topics that aren't covered by governmental media. They have created a new kind of media institution. Magazine producers are creative and audacious and have covered information niches that are in high demand by the Cuban audience. The reach of their distribution is impossible to determine statistically because of the format of the phenomenon and the strange logic of its social fabric. Then here lies the challenge of the project: Is it possible to study socially distributed media and the network of independent magazines circulated offline in Cuba?

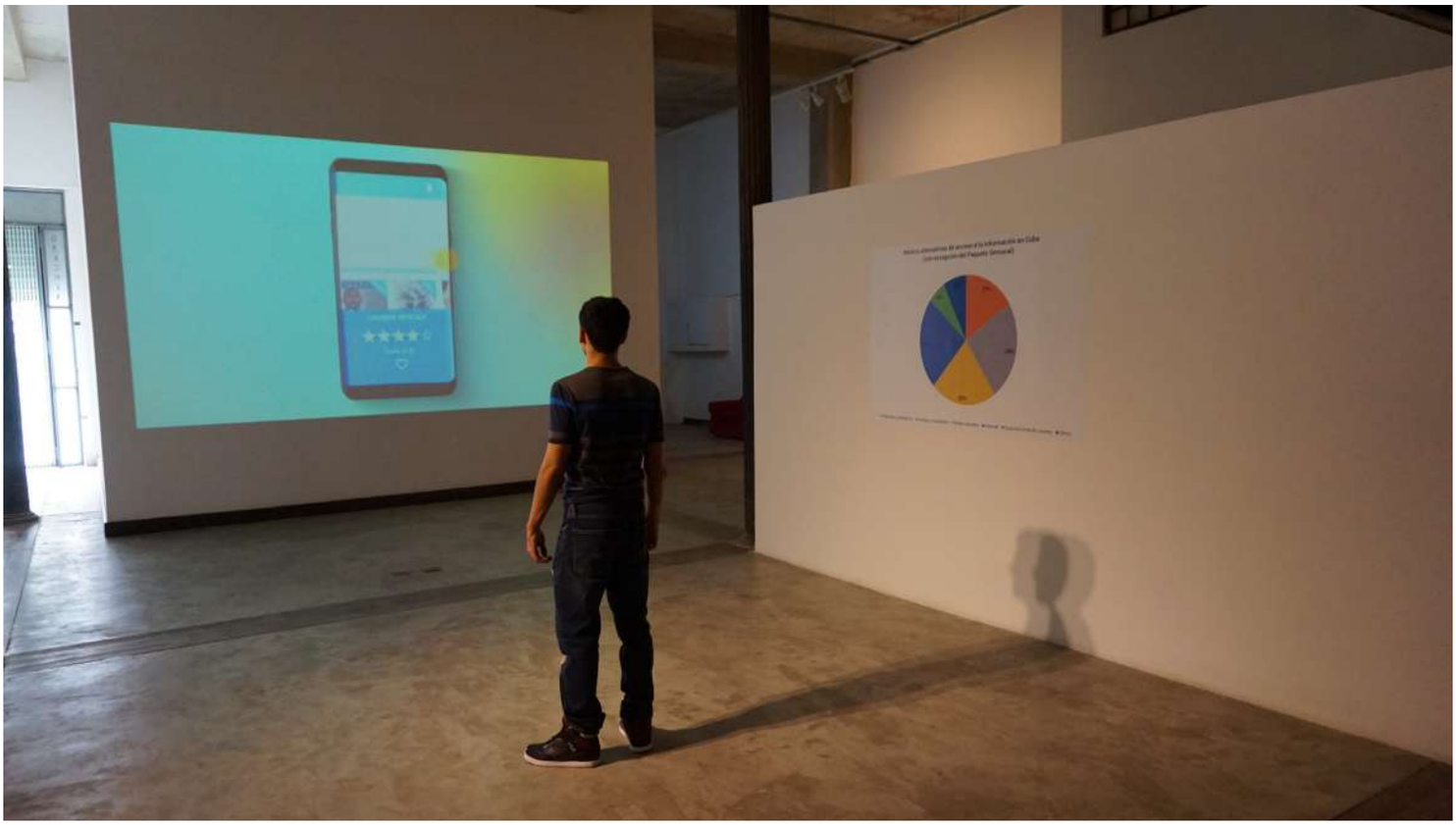
The main component of the Project is an application for mobile devices that allows the acess to the independent Cuban Magazines, through a personalized searching of contents, sections and specific magazines. At the same time the application tries to stablish a direct contact with the audience. It gives them the possibility of generating feedback of the consumption of the magazines.

Shows:

- June 7, 2019. As part of the solo show *<H1> Hello Tokyo </ h1>*. ARTnSHELTER Gallery, Tokyo, Japan.
- April 13, 2019. *Havana Biennale* in: *SDR* (collective show), Havana, Cuba.
- ABR 2018 - 2019. Permanent space at Ludwing Fundation:
  - Negolution Magazine - February 2019
  - El arca Magazine - November 2018
  - Play Off Magazine - October 2018
  - Garbos Magazine - September 2018
  - El toque Magazine - June 2018
  - Apulpso Magazine - May 2018
- March 11, 2018. Gorría Worshop-Gallery, Havana, Cuba.
- February 1, 2018. A*rt for the Offline Internet: el paquete semanal on the Download*. New museum, New York, United States.

1 **Beside magazines.** Explainer video, 1 min. 6 sec.





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2 **Beside magazines.** Solo show (2018), Galería-Taller Gorria, Havana, Cuba.
3 **SDR.** Collective show (2019), Havana Biennale, Havana, Cuba.

DIAGRAMS 2017

2016-2017. Installation, Animation, printed graphics. Custom Software.

The project uses meta-heuristics and optimization algorithms to continue the research of Romanian-Cuban artist Sandú Darié on the spatial distribution of structures based on initial design constraints (Darié, 1960). To this end, a software (DBhouse) was implemented, which allows single-line descriptions to be obtained from two-dimensional diagrams, in an iterative manner. The diagrams made represent the social problems that have proven to be the most difficult to address in Cuba. At the time of presentation, the viewer is exhorted to find their own solutions to the diagrams.

References:

Darié, S. (1960). Ideas generales sobre arte (Manuscript). *Cuban Museum of Fine Arts collection* , 1-2.

1 **<H1> Hello Tokyo </ h1>**. Solo show (2019), ARTnSHELTER Gallery, Tokyo, Japan.
2, cont. **DIAGRAMS 2017**. Carmelo González Gallery (Seventh Contemporary Cuban Art Salon), Havana, Cuba.





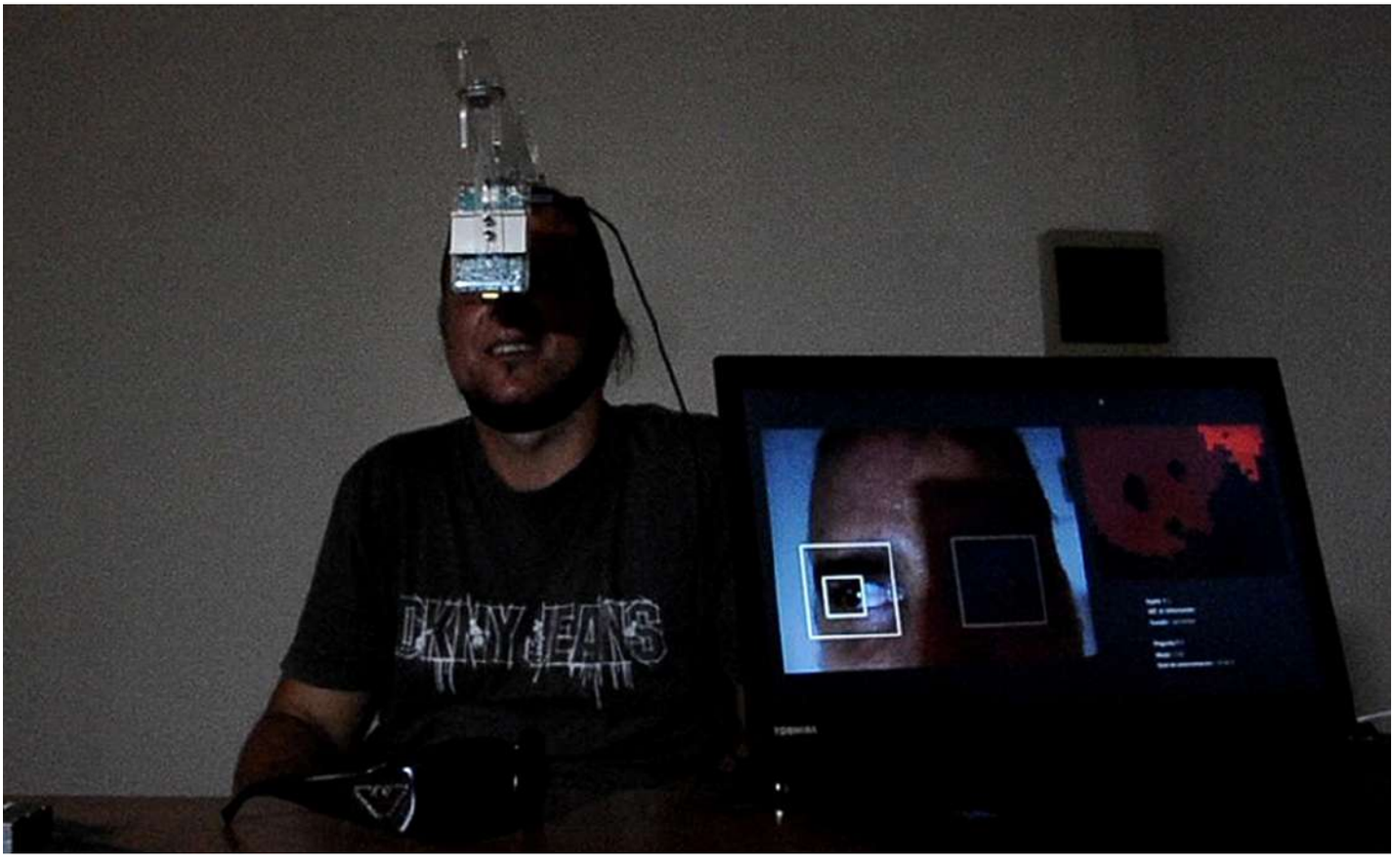


Voight-Kampff

2013-2017. Computational system, videoinstallation.

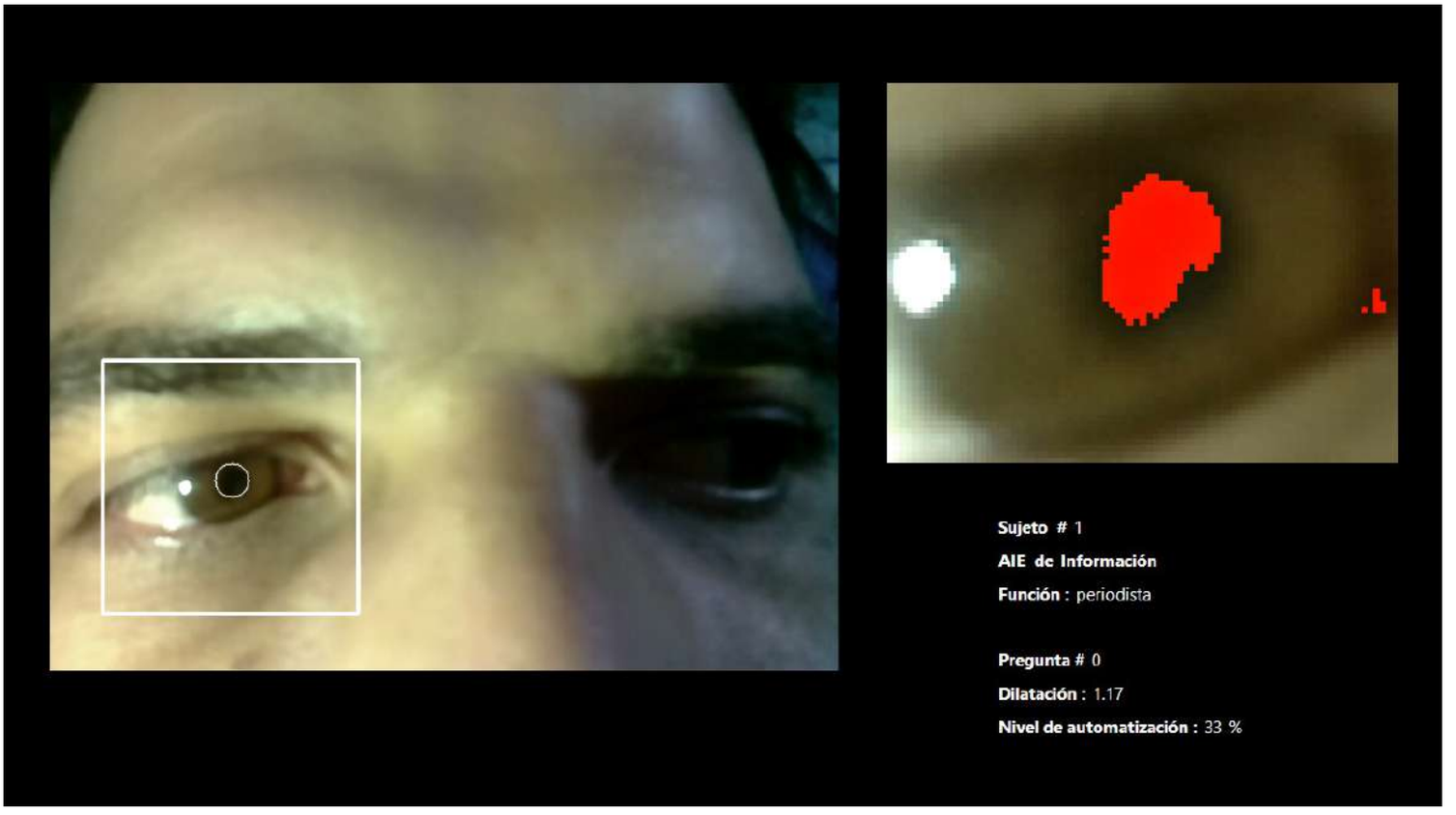
The Project is based on a procedure that allows measuring the involuntary ocular changes that happen in a group of people, determined according to categories that correspond with the “Ideological Apparatus of State” (Louis Althusser) used by the Cuban Government. The people are submitted to questions that “stress-test” the normal values in order to determinate, how much they reproduce the ideal behaviors internalized by the ideological apparatus.

1 **Voight-Kampff.** Solo show (2017). Development Center of Visual Arts, Havana, Cuba.





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2 **<H1> Hello Tokyo </ h1>**. Solo show (2019), ARTnSHELTER Gallery, Tokyo, Japan.
3 **VK.** Custom software, screenshot.

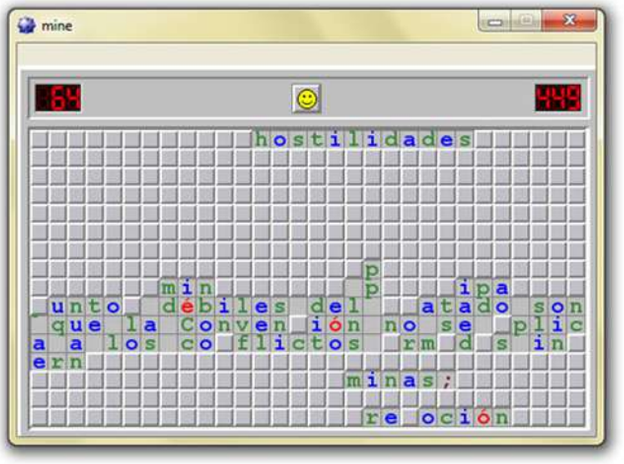
Mine

2012. Software.

Part of the rhetoric of the Cuban government is the attempt to maintain a spotless image to the world. The project consists of a re-implementation of the game Minesweeper (version included in the Windows XP installation). Upon activating a square, instead of the corresponding numbers with the amount of mines around it, letters are found, these as a whole make up fragments of the manifesto presented by Cuba at the convention on human rights held in Ottawa, Canada in 1997 (CEDIH, 2001). In this manifesto, Cuba proclaims its refusal to accept the ban on the use of antipersonnel mines. This act constitutes the only moment in the post-revolutionary period, where Cuba openly opposed the entire world on human rights issues.

References:

CEDIH. (2001). Posición de Cuba ante la prohibición del empleo de la mina antipersonal. *Ottawa Treaty*. Ciudad de La Habana: Centro de Estudios del Derecho Internacional Humanitario. Retrieved 09 23, 2020, from http://www.cedih.sld.cu/pdf/conferencias/minas.pdf



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Biography

Yonlay Cabrera (b. 1988) holds a P.h.D in Arts from Tama Art University, Tokyo, Japan; a Master's in Media Art, Tama Art University Graduate School, Information Design Department, Tokyo, Japan and a Bachelor's Degree in Art History from the University of Havana, Havana, Cuba. His work has been internationally exhibited at Ars Electronica Festival, Linz, Austria; Wifredo Lam Center, Havana, Cuba; New Museum, New York, US; Havana Biennale, Cuba; Contemporary Cuban Art Salon, Cuba. He obtained the MONBUKAGAKUSHO: MEXT scholarship (2017-2021), Japan; BIG D@T@! BIG MON€Y! Grant by HALLE 14, Germany; Studio 21 Grant, Cuba. He has lectured at Eugeniusz Geppert Academy of Art and Design. Wrocław, Poland; Ceniadiap-INBAL. Ciudad de México, México; Annual Conference on Simulation Technology (JSST 2019), Miyazaki, Japan; and International Conference on Micro-Fiction, Kentucky, USA. The paper resulting from his work *The Unveiled City* was published in Leonardo Journal (509–516, 2023).