

## **LABoral launches its Sound LAB, a space devoted to contemporary sound art experimentation**

*As a part of Plataforma O. Centro de Producción, it will host artists in residency and will be a space devoted to production, exhibition, research and education*

LABoral extends its Plataforma O. Centro de Producción, an area devoted to research, production and resources of the Centro de Arte y Creación Industrial de Gijón, by launching its LABORatorio de Sonido [Sound LAB]. Designed as a space for experimenting in the various practices of contemporary sound art, the Sound LAB will be coordinated by the musician and creator Daniel Romero, and it is aimed at fostering and providing technical and creative support to contemporary art practices related with sound following four lines of action: production, exhibition, research and education.

Since its opening on March 31, 2007, LABoral decided that sound will play a key role in its programme. Proof of this is the festival L.E.V. Laboratorio de Electrónica Visual, the first event in the opening programme of the Art Centre. This event today has become, after only seven editions, a consolidated festival in the international arena, and every year it offers a comprehensive, eclectic and qualitative vision of the wide variety of branches included in the creation related with electronic music and visual arts.

Likewise, sound has been present in each and every area of action of the Art Centre, both through the production of exhibitions or specific pieces for any of the exhibitions, and in the educational area, always aimed at providing creators with tools for research and experimentation.

### **Production and Exhibition**

The Sound LAB will be a space for producing works as part of the artist-in-residency programme. Both for emerging and consolidated artists who will work in the development of pieces within the framework of contemporary sound art practices. The new productions will focus on data sonification, multi-channel installations, spacialisation of sound, algorithmic music, generative music, phonography, sound landscaping, broadcasting art, interactive sound art, live coding, electroacoustic music, etc. And will be presented to the public in different formats, depending on the project: site specific exhibitions in the exhibition area that corresponds to the sound lab, performances, radio, *streaming* or mobile apps, among others.

LABoral has already signed **collaborations and agreements** with entities and cultural venues with an activity similar to that of the Centro de Arte and its Sound LAB. This is the case of the **National Drama Centre Montpellier-Languedoc-Rosellón**, which will materialise in the residency of the director and playwright **Rodrigo García**, who will be producing a sound installation that will be on show at LABoral in March.

A partnership agreement with **Ars Electronica**, an Austrian centre that fosters the reference art, technology and society festival in the digital creation world, will result in the presentation of the Sound LAB next September as part of this year's activities. In addition, **LABoral will have a permanent space at the Ars Electronica Festival**, within the section *Create your world*, where it will show installations by Asturian artists and some works produced directly by the Art Centre.

A collaboration agreement has also been signed with **Avatar**, a sound and electronic art center located in Québec, to develop an artist exchange programme. LABoral will launch a call to select a Spanish creator, who will complete a residency at Avatar next autumn, whereas this Canadian centre will do the same to select a Canadian artist who will make use of the residency at LABoral to develop a project.

An other agreement with the **Office of Québec** will result in the residency of the Canadian sound artist **Nicolas Bernier**, who will be developing at LABoral (Plataforma 0 and fabLAB Asturias) this summer an adaptation to the space of *frequencies (a)*, a piece that has earned him the Golden Nica, the prestigious Ars Electronica award for digital music and sound art.

Furthermore, a call has been launched for a **joint art production residency, granted by LABoral and Lo Pati** – Centre d'Art de les Terres de l'Ebre, for developing projects of experimental music and sound art related with the sound landscapes of Asturias and the Ebro Delta.

**Yamaha** will be another partner of LABoral in this network of collaborations through the **Disklavier Open Call**. Disklavier is a piano made by Yamaha and introduced in the United States in 1987. It is essentially a modern Piano that uses electromechanic solenoids and optical sensors connected to LEDs, allowing them to play notes and use the pedals mechanically. Most are based on conventional acoustic pianos and have been developed in such a way that the sensors and the electromechanical equipment do not interfere in the normal use of the piano.

This call is aimed at exploring the use of this instrument within contemporary art practices. To this end, the projects selected will

emphasise disciplines, such as data sonification, live coding and algorithmic composition. All these topics are related with the line of work of the Sound LAB.

Moreover, LABoral will be co-producing this year's **L.E.V. Festival**, jointly with the Government of the Principality of Asturias, the City Council of Gijón and the art group Datatrón. This eighth edition will take place on May 2 and 3 at the Centro de Arte y Creación Industrial, several spaces of Laboral Ciudad de la Cultura, such as the Church and the Theatre, as well as at the Teatro Jovellanos and the Jardín Botánico Atlántico. Several other collaborations are being closed with the **Trendelenburg** International Meeting, which is already considered one of the reference events for the newest audiovisual trends.

Following an initiative that started in 2013, LABoral encourages artists and developers to use the spaces and technical resources at its disposal. This is the framework surrounding the residency programmes that are currently being completed by local music bands, such as **Fasenouva**, **Pablo und Destruktion**, **Skygaze** and **Huias**, who, at the request of the Art Centre, take part in the programming and work together with resident artists or creators, whether from the same discipline or not. This results in the fostering of an effective exchange of knowledge and a more open way of managing their individual projects. These bands engage both in exhibitions and in workshops, or they even offer open-door sessions.

Moreover, and for a period of six months, Skygaze, a musical project by the architect and musician Jaime Tellado, will work in the composition, production and mastering of an EP for the Barcelona record label Neonized Records. In addition, he will try to research the creation of our *hardware* and *software* devices. Skygaze has been selected in an open call launched by LABoral which aims to put the Art Centre at the disposal of the Asturian musical community as a tool for producing and disseminating contents.

## **Research**

The Sound LAB will be a space for researching on technical aspects related with specific work pieces in production (creation of software, hardware, interfaces) aimed at bringing about technical and creative solutions for each piece.

During 2014, the Sound LAB, in addition, will do some research on wave spectrum and the creative possibilities of radio spaces. **Spectrum** aims to develop a steady programme for the Art Centre, through the collaboration of several artists and researchers. The radio will broadcast contents and pieces only at the Centre, always at short range. Several listening devices will be at the disposal of visitors and users.

A permanent research will be also carried out on issues related with data sonification, development of software for multi-channel installations, sound specialisation. Within the framework of a close collaboration with fabLAB Asturias, research will be carried out on several setups for the listening systems and manufacturing systems for taylor-made speakers, the so-called of omnidirectional speakers, holosonic sound, surface transducers, in order to keep the exhibition/listening room of the LAB constantly updated and always in line with the needs of specific projects.

## **Education**

Like in any educational activity of LABoral, the aim of the Sound LAB is also to foster creativity and experimentation letting the participants of the courses and workshops understand the creation and production processes, providing them with the tools and knowledge necessary for this. The goal of the programme of activities and workshops aims to offer artists, theorists and amateurs with a set of knowledge and resources to produce, disseminate and research on new forms of sound creation. The idea is to foster creativity in relation with the sound fact, as well as the experimentation capability itself, in such a way that the participants in the activities get to know different aspects of the work of conceptualisation and production, together with a set of theoretical approaches that make up a context.

During its first year, the Sound LAB will focus its activity on the relationship between space and sound. To this end, work will be developed in fields related with the connection of acoustics with technology, sound spacialisation, radio spectrum... paying also attention to the construction of synthesisers, controllers, microphones and listening equipment or also, programming for artists and musicians using different tools, such as Pure Data, chuck or supercollider. These activities will be addressed to artists, students, teachers, self-learners and anyone interested in sound.

## **Concerts**

The Sound Lab has programmed several concerts for 2014, which include proposals which share with the other activities of the Centre their focus on experimentation and the search for new languages related with the technological fact. The aim is also to build bridges between different disciplines, complementary ways of understanding sound or, also, focusing on the relationship between sound and moving images.

## **Coordination**

**Daniel Romero** is a creator and musician. His career has developed around sound experimentation starting from his deep knowledge based on open source hardware and software. He's an expert in multimedia creation with free tools, and in programming languages, such as *Pure Data*, *Processing* and free hardware platforms, such as Arduino. Since

2008 he has worked as sound designer for theatre companies of such standing as Rodrigo García. He has collaborated and currently collaborates with other art groups taking care of the programming, recording and editing of multimedia installations. As a creator and musician he has got a long career and his works have been released by Nature Bliss, in Japan, or the record label Other-Electricities, from Portland, United States, in addition to other record companies in France, Germany or Spain. As an artist and under the pseudonym .tape. / dot tape dot he has carried out audiovisual performances in places, such as Mexico City, Munich, Vienna, London, Copenhagen and Barcelona and he has received many awards and mentions, such as Premio sala4 ABC at ARCO 2011 and Premio VIDA 15.0 Concurso Internacional de Arte y Vida Artificial 2013. He is currently working as the manager of the Sound LAB at the Centro de Arte y Creación Industrial.

### **The venue**

Located in a 122 square meters compound, in the southern area of LABoral, the Sound LAB is divided into three areas: archiving-documentation, exhibition area-experimentation workshop and control room.

The archive area will contain documentation on the pieces being produced and on the creative and technological research process. Located in the anteroom of the exhibition area, it will be present in the web site of LABoral Centro de Arte y Creación Industrial, this consultation point will include extensive multimedia documentation on the pieces produced by the LAB, their creative and technological research process, and detailed information on the exhibitions and residencies at the disposal of users.

With a total surface area of 100 square metres, the listening room/exhibition area/experimentation area is located in the centre of the lab. It will be a multi-purpose space and it will be open to the public intermittently depending on each activity.

The control room will be equipped with a computer, sound card, amplifiers and it will be used for providing technical control to the exhibition area/listening room and the archive area

# laboral

Centro de Arte y Creación Industrial

A PROJECT BY

# laboral

Centro de Arte y Creación Industrial

IN COLLABORATION WITH



L.E.V. Festival



Avatar



Centre Dramatique National de Montpellier-Languedoc-Rosellón



Yamaha



Lo Pati



Trendelenburg



FICXLAB

TECHNOLOGICAL PARTNERS



Studiobricks



Lexon



ZentralMedia



Pronorte

**LABoral Centro de Arte y Creación Industrial**  
Los Prados, 121. 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355  
info@laboralcentrodearte.org. www.laboralcentrodearte.org

## SCHEDULE OF ACTIVITIES

**01.03.2014**

### **Concert. Íñigo Ugarteburu + Borealis**

**Borealis.** Following the excellent reception, in 2012, of *Los ojos del sobremundo*, the new album by de Eduardo Suárez (borealis) *tumba para un caballo cojo* (2013), contains again solos for a 6 or 12 string guitar. This time, it is a total of 50 minutes divided into six cuts, halfway between *primitive*, acoustic *ambient* and *drone-folk*, released again by the English label Reverb Worship under reference RW 234. <http://borealisfolk.bandcamp.com/>

*Venue:* Chill Out of LABoral

*Time:* 7 pm

**Íñigo Ugarteburu.** With over ten years of experience in Café Teatro, Íñigo Ugarteburu moved to England, without forgetting group projects, such as *Carcáscara* (together with the coffee men Fernando Aguirre and Xabier Iriondo), where he started his not-so-solo career. In collaboration with 15 musicians and three sound technicians, some of them former colleagues at Café Teatro (Iñaki Irisarri, Iban Urizar y Xabier Erkizia), he released *back&forth* (foehn 048) in 2012, an album recorded between England and Spain, mixed with his friend John Hannon (James Blackshaw, Liberez). In 2013 he released his second solo album, *For the unknown* (foehn 066).

<http://inigougarteburu.bandcamp.com/>

**05.03 – 10.03 y 18.03 – 20.03.2014. Residency**

**21.03.2014 – 20.04.2014. Exhibition**

**Rodrigo García. *Incomplete study on my own claustrophobia which started suddenly one night when I was 44 inside a van in Seoul***

- **Art production residency and exhibition**

The Asturian-Argentinean dramaturge and stage director Rodrigo García will develop in March, during his residency at LABoral, this sound installation that will be shown to the public from March 21. According to the author, “is a revenge or an invented therapy” where he amuses himself at the expense of his own claustrophobia “when I suffer it, it is no fun at all”. His residency is aimed at researching the sound possibilities of the devices that will be subsequently used in the exhibition, trying to find solutions for sound specialisation, as well as its possibilities as an installation.

**Rodrigo García** (Buenos Aires, 1964) is a theater director, playwright and set designer. Founder of the theater company La Carnicería Teatro, he resides in Spain since 1986, where he has developed most of his theater career. He has collaborated with, among other institutions and festivals, National Drama Centre (Spain), the Festival d’Avignon or the Venice Biennale. In 2009 he was awarded the Premio Europa Nueva Realidad Teatral. Currently he is the director of the National Drama Centre of Montpellier-Languedoc-Rousillon.

<http://rodrigogarcia.es>

**29 – 30.03.2014**

## **Multifocal sound workshop. José Manuel Berenguer**

In any place, at any time, sound sources are all around, therefore it is common to receive sound from every direction at the same time. The multifocal sound workshop aims to make the attendants more familiar with conceptual and technological tools capable of turning the listening of music products and sound art pieces into an experience comparable with the listening of the real world around us. This can be achieved using multifocal sound devices, which, essentially, are made up by a rich set of speakers arranged in various setups depending on the aesthetic needs of the projects and the characteristics of the space where they are to be installed.

*Addressed to:* Musicians, artists and professionals from any field interested in the use of sound in art, in general, or in their own productions, in particular. No previous technical training is required.

*More information:* [www.laboralcentrodearte.org](http://www.laboralcentrodearte.org)

**José Manuel Berenguer** (Barcelona, 1955) is the Director of Orquestra del Caos, Director of Festival Música13, organised by Nau Coclea, Camallera. Teacher and academic coordinator of the Sound Art Master Programme at Universitat de Barcelona, Sound Adviser for multimedia systems at GMMD-Universitat Oberta de Catalunya and teacher of Digital Sound at ESDI-Universitat Ramon Llull, he has also collaborated with other universities and art research institutions. Artist, founder of Còclea together with Clara Garí, and also of the Orquestra del Caos, collaborator of the Institut International de Musique Electroacoustique de Bourges (Francia), he was the designer and first manager of the sound and music lab of the CIEJ of Fundació la Caixa de Pensions, as well as electroacoustic music teacher at the Conservatory of Bourges. He is currently Honorary President of the International Conference of Electroacoustic Music at CIM/UNESCO, member of the Académie Internationale de Musique Electroacoustique/Bourges, and the Academy of the National Music Council at CIM/UNESCO, trustee of Fundación Phonos, and trustee of Fundació AAVC.

Over the last years, his art production has shifted towards installations and, despite his doubts about the epistemological suitability of such terms, also towards real-time and interactivity. He develops on topics that include aspects related with philosophy and science history, the limits of language, ethics, life and artificial intelligence, robotics, the metabolism of the information, as well as the very limits of understanding and the human perception of the world.

**21.04.2014 – 01.05.2014. Residency**

**02.05.2014 – 06.07.2014. Exhibition**

**Mark Fell**

- **Art production residency and exhibition**

Mark Fell will develop a multi-channel piece with the team of the Sound LAB. During his residency, the British artist intends to explore the set of spatial possibilities of the future installation, not only

addressing technical questions, but also visual and perception questions. This work is specific at spatial level, in other words, it is developed for the architectural design of the LAB and will act as a sound installation based on algorithmic music and mathematics. Both the residency and the work to be produced are part of the L.E.V. 2014 programme, a festival co-produced by LABoral Centro de Arte y Creación Industrial.

**Mark Fell** is a multidisciplinary artist based in Sheffield (UK). He is widely known for combining popular music styles such as electronica and techno with more computer-based compositions, with a particular emphasis on algorithmic and mathematical systems. His recent musical practice has become increasingly informed by non-Western music; this is evident in two linked works, Multistability and UL8, which explore a number of unfamiliar timing and tuning systems.  
<http://www.markfell.com>

**21 – 22.06.2014**

### **Workshop Sound and Space. With Mediateletipos**

Following the inauguration of the Sound LAB of the Art Centre, a reading, debate and listening group will reflect upon the relationship between space and sound. The aim is to provide this venue with a theoretic, historic and geographic background.

- How have we come to the conclusion that a venue like the LAB is the ideal one for presenting and researching sound?
- What other spaces like this one can we see in architecture's recent history? Does listening in this way isolate us, unite us or none of this happens?
- Which other models of exhibition for visual arts does this exhibition hall resemble, or, what relationships with the world of art and museums does it imply?
- How can we hear inside and how does this affect the way we hear outside?
- And probably the most fundamental question: Should these questions be answered only by artists and art centers or should we direct them to those who are in theory the target audience of this design, this sound?

These questions are the starting point for the reading and debate group, coordinated by José Luis Espejo, that will analyse specific texts, examples of architectural and urban spaces linked with listening and sound and audiovisual works.

*Addressed to:* musicians, artists and professionals from any activity, who are interested in exploring the sound fact from an artistic, as well as political and architectural perspective. No previous technical training is required.

*More information:* [www.laboralcentrodearte.org](http://www.laboralcentrodearte.org)

**28.06.2014**

**Concert. EVOL + Sebastien Roux**

EVOL are Roc Jiménez de Cisneros and Stephen Sharp. They produce what they call *computer music for hooligans*. Their work can be understood as an aesthetic exploration of algorithmic compositions and a deconstruction of the *rave* culture. Their works have been released by international labels, such as Entr'acte, Editions Mego, Presto!?, fals.ch or their own label, ALKU. Their work has been shown in many collective exhibitions, festivals, museums, clubs and galleries around the globe. Their recordings, installations and live performances propose a radical concept and a playful approach to the synthesis of sound, full of ascending spirals and indecipherable temporary structures halfway between psychodelia and academia.

<http://alkualkualkualkualkualkualkualkualku.org/>

**Sebastien Roux** Started out in music as a guitar player in several rock bands and then he moved to electronic compositions. Since then he has developed an eclectic career, which includes solo albums or collaborations with musicians such as Greg David, Vicent Epply and Eddie Ladoire, where one can find from electroacoustic music to improvisation, or even audiovisual experimentation and dance music. He has performed all over Europe, Australia and the United States in several festivals, such as Musique Action (Nancy) Nuit d'hiver (Marseilles), Netmage (Bologna), Whynote (Dijon), Présence Electronique (Paris), Musica (Strasbourg), Net Days (Brussels), Santarcangelo (Italy), Akousma (Montreal).

Sebastian Roux works currently based on the principle of translation. He takes existing literary or visual works as the soundtrack for new works, mainly radio and electroacoustic tape works. In 2010 Roux began to experiment with the drawings of Sol Lewitt. The combination of series and simple geometrical shapes impressed Roux due to its inherent musicality. In *Inevitable Music*, Roux will present to the public a line of nine speakers. The live performance is made up of a collection of pieces based on Lewitt's drawings arranged in a series of durations ranging from 10 seconds to 10 minutes.

<http://www.brocoli.org/artist/sebastien-roux>

*Venue:* LABoral Centro de Arte y Creación Industrial

*Time:* 7 p.m.

**09.06.2014 – 03.07.2014**

**Art Residency LABoral / Lo Pati**

• **Production and exhibition residency**

Granted by LABoral Centro de Arte y Creación Industrial and Lo Pati – Centre d'Art de les Terres de l'Ebre, this residency is for developing projects of experimental music and sound art related with the sound landscapes of Asturias and the Ebro Delta. It is addressed to creators residing in Spain. It aims to offer the artist the conditions of space and concentration appropriate for his/her research, as well as taking advantage of the nature possibilities of Asturias and the Ebro Delta.

The residency will last two weeks and will take place between June 9

and July 3, first at LABoral and then at Lo Pati. The results of this research will be presented in the course of 2014 at LABoral Sound LAB and in the programme of Lo Pati.

**18.07.2014 – 14.09.2014**

**Nicolas Bernier. *frequencies installation n°1***

• **Art production residency and exhibition**

The Canadian artist Nicolas Bernier will work during his residency at LABoral in the development of his sound and light performance *frequencies (a)*, creating an installation that adapts to the space of the Sound Lab. *frequencies (a)* has been awarded in 2013 the *Golden Nica*, a prestigious award of Ars Electronica in the section for digital music and sound art. This performance combines the sound of tuning forks mechanically activated with pure digital sound waves. The artist launches sequences from the computer, activating solenoids (physical devices capable of creating a magnetic field, that is extremely uniform and intense inside and very weak outside) that strike the tuning forks with great accuracy. Light flows in synchrony with the tuning forks create an almost minimal sound and a light composition. The selection of Bernier is a proposal made by the L.E.V. Festival, in which edition of 2015 will participate.

**Nicolas Bernier** (Ottawa, Canada, 1977) creates sound performances, installations, musique concrète, live electronic music, post-rock, acoustic improvisation and video art, at the same time he works with dance, drama, moving images and interdisciplinary contexts. In the midst of this eclecticism, his artistic endeavors remain constant: The balance between the cerebral and the sensual, and between the sources of organic sound and digital processing.

The sound of Nicolas Bernier is somewhere between the old and the new. It is electronic music based on objects from the past: The typewriter, old machines, tuning forks, memories of sound landscapes and, of course, musical instruments. It is made with a modern device, yet it is perceived as something completely handcraft. It consists of lightly articulated textures next to huge masses.

<http://www.nicolasbernier.com/>

<https://vimeo.com/48493242>

**15.09.2014 – 02.10.2014. Residency**

**03.10.2014 – 30.11.2014. Exhibition**

**Avatar Québec**

LABoral has signed a collaboration agreement with Avatar, a centre specialising in sound art and electronic art from Québec for developing an artist exchange programme.

AVATAR shall launch an open call for Canadian artists, following which it will carry out a first selection of projects. The Canadian projects short-listed by AVATAR will be submitted to LABoral for its assessment, and finally, LABoral, as the venue that will host the Canadian artist, will award the residency grant. Likewise, LABoral shall launch an open call for Spanish artists who want to complete a

residency at the Canadian production centre. following which it will carry out a first selection of projects. The Spanish projects short-listed by Laboral will be submitted to AVATAR for its assessment, and finally, AVATAR, as the venue that will host the Spanish artist, will award the residency grant.

## **November 2014**

### ***We can only Guarantee the Dinosaurs.* Esperanza Collado**

*We can only Guarantee the Dinosaurs* shows how from a territory that derives from the connection between cinema-sculpture-dance, the conditions for putting forward film images are transformed. The shining resonance of cinema occupies a space and has the potential to turn it into a tactile, magnetic, volatile and gaseous geometry, from where projecting is not only about generating on a screen optical and extended images of a film, but rather about invoking processes of thought (devising, proposing, suggesting) and physical actions of the body (throwing forward, arranging, outlining).

This concert is an activity of LABoral, jointly with the Gijón Film Festival, as part of the FICXLAB section. A section that explores the relationship between filmmaking and contemporary art.

**Esperanza Collado** is an artist-researcher and her practice includes independent curating and programming, criticism and teaching. She is the author of *Paracinema: The dematerialisation of cinema in artistic practices* (VII Premio *Escritos Sobre Arte* de la Fundación Arte y Derecho, released by Trama Editorial, Madrid 2012), where she explores the concept of cinema disconnected from its physical devices. Her recent art work researches the presence of the body in filmmaking situations through the articulation of choreographed movements around the projection space. Her films, in 16mm format, are designed for performance art contexts.

Venue: LABoral Centro de Arte y Creación Industrial

## **01.12.2014– 12.12.2014. Residency**

### **12 – 15.12.2014. Exhibition**

#### **mapa sonoru**

The art production residency will try and spatially arrange the series of recordings obtained by the work group mapa sonoru along 2014. They will focus in sound environments related to transportation in Asturias. In that regard, the residency is seen as an opportunity to reflect upon the documental as well as artistic potential of sound recordings.

When one thinks of the sound landscape, an inherent component is its short-lived nature, how changing it may be depending on the day and even on the time of day. If we focus on an urban environment, it is clear that the means of transport are one of the main causes that impact and change the sound environment of a city.

In this phonographic study, the work group Mapa sonoru starts from the field sessions to listen, reflect upon and gather on-site recordings, followed by studio sessions where the material is edited and the presentation of results is prepared.



Nicolas Bernier and his sound and light installation *frequencies (a)*.



Mark Fell. *64 Beautiful Phase Violations*. View of the installation at BALTIC 39. Courtesy of the artist and BALTIC Centre for Contemporary Art. Foto: Colin Davison



Rodrigo García will start his residency at the LABORal's Sound LAB in March.



Borealis



Inigo Ugarteburu. . Photo: Xabier Iriondo