MONSTERS OF THE MACHINE

On the occasion of the bicentenary of Mary Shelley's Frankenstein, LABoral Centro de Arte y Creación Industrial opens the great international exhibition *Monsters of the Machine*, curated by Marc Garret, director of Furtherfield, a venue that explores the relationships between art, technology and social change.

This exhibition revisits the fear in society of the scientific and technological advancements so masterfully depicted by Shelley in her novel, when she was just 19 years old.

In this project, 20 world-class artists, 12 of them women, analyse, by means of the exhibition, workshops and round tables, the current monsters of the machine, the contemporary Frankenstein's created in the labs of
bioengineering, the war industry, the gaming industry or the devastating effects of climate change.

Wall drawings, photographs, installations or video-games depict in this exhibition the challenges of contemporary society and invite to explore the monsters of the machine lurking in the shadows with a programme of workshops, round tables and educational programmes for all ages.

The exhibition will be on display during six months and it includes a wide programme of activities aimed at involving both the young and the old in debate and playful exploration, focusing on the role of women in art, science and technology.

*Monsters of the Machine* proposes a contemporary review of the character of Frankenstein, created by the writer Mary Shelley, to whom a tribute is paid with this initiative for being a key figure in the context of confronting people with scientific and technological progress. Starting from this parallelism, the project invites viewers to keep in mind Shelley’s warning of the unintended and dramatic effects exerted on the world by technology and the imagination of scientists, and what is, in this context, the role of human imagination and arts.

Dr. Frankenstein represents the Promethean scientist, a creative and rather narcissist genius that prevails motivated by his desire to control nature. But...who’s the real monster? Is it Dr. Frankenstein or the poor and unhappy mutant he has given life to? These and other questions are metaphorically posed by this exhibition. All these topics are analysed in line with a critical review of our day-to-day, in times of climate change, gender policies, ethics, governance, control, trans-humanism, post-colonialism, neo-liberalism and accelerationism, according to the curator.

In the age of the footprints of men on the planet, the so-called Anthropocene, the borders between imagination and reality often fade away. The classical techno-utopian dream of computers that would free humanity seems long gone and, quite on the contrary, we can see everyday the surveillance and manipulation scenarios they have brought about. The natural world is also writing its own science-fiction changing and creating a new reality: Jelly-fish invasions stand up against the human conquest of the seas, clogging up nuclear reactors in several nuclear plants around the world. All these topics will be covered by both the exhibition and the programme of activities.

We are on the edge of a cliff that forces us to reflect upon this dysfunctional dystopias and to look in the eyes of what we have become: *Monsters of the Machine*.

In addition, on Saturday 19 and Sunday 20 of November, LABoral organises the second meeting on Community and the Creative Use of Technology, winterLAB, that shares the discourse and contents of *Monsters of the Machine*, as it has been the main line of work of the Art Centre since its inception.
Marc Garrett

Marc Garrett is Co-Founder & Co-Director, with the artist Ruth Catlow, of Furtherfield.

Marc is an artist, curator, writer, activist, educator and musician. Emerging in the late 80s, early nineties using agit-art tactics from the streets, exploring creativity via unofficial, experimental art platforms such as pirate radio and digital bulletin boards (BBS). Dedicated to exploring arts and various forms of social & technological hacking.

Marc hosts a weekly radio show for Furtherfield on Resonance FM and is principle editor, coordinating the team of writers in their review of contemporary media art and cultural context on the Internet. He has written and co-edited various publications on the subject of media art such as the popular Artists Re: Thinking Games. He co-curates exhibitions and residencies, is moderator for the Netbehaviour email list and oversees online marketing. Marc is currently studying his PhD at Birkbeck University on the theme of Art, Technology and Social Change.

Produced by:

This project is part of the activities of the European Digital Art and Science Network, co-funded by the Creative Europe Program:

With the support of:
THE EXHIBITION

[AOS] Art is Open Source

La Cura: Everything, 2016

Generative video and cards

"In September 2012, Italian tactical media artist Salvatore Iaconesi got the diagnosis. He had a glioma (glial cell brain cancer) of approximately 2x3 cm on the surface of his right hemisphere. Upon asking to see all the data relating to his condition, he found that all of the documents, MRI scans, and so on were in obscure not readily used formats. This meant that if one wanted to view the data, you needed specific or corporate software." (Patrick Lichty 2012)

La Cura is a global participatory performance to transform the meaning of the word “cure”: to bring it out of the separations of administrations and bureaucracies, back into society. A reflection on the biopolitics of data and interfaces, and of the ways in which a collaborative society can imagine confronting with complex problems. Cancer and data as a metaphor of the loss of meaning, and of the possibility to recreate and reappropriate it. Everything is a poetic narration of the performance, in which a video is algorithmically generated through the hundreds of thousands of contributions to the performance and a selection of the many messages received.

La Cura: Everything

Acknowledgements: Kilowatt Bologna
Collaborators: all the participants to La Cura, all over the world
AOS (Art is Open Source)

Was born in 2004 as an interdisciplinary research laboratory focused on merging artistic and scientific practices to gain better understandings about the mutation of human beings and their societies with the advent of ubiquitous technologies.

AOS (Art is Open Source) was created by Salvatore Iaconesi (engineer, hacker, artist, designer, TED Fellow, Eisenhower Fellow, Yale World Fellow, Prof. in Interaction Design at ISIA Design University in Florence), joined by Oriana Persico (social scientist, artist) and now includes more than 200 artists and researchers from across the world.

Cristina Busto

*Ser absurdo*, 2016

Audiovisual installation

The intimacy of a room is the space in which we can allow ourselves to be carried away by instinct with an open mind, where we can be whoever we want to be, where we can connect to the Internet and reinvent ourselves. On a table, the computer is turned on and showing a film that guides us through a chain of infinite information. However, this apparent freedom is only permitted to us in order that we remain alienated and addicted to our Smartphone.

In the context of capitalism, if you are not charging for something then you are the product: the social networks feed on our images and our thoughts; they decide what it is that we are, and are not, going to remember. They comprise a market in which all information is presented at the same level, trivialising the most serious issues and dignifying the worst banalities; they offer a thousand virtual friends and no real person in whom to confide. Current forms of communication, far from connecting people, are becoming instruments of loneliness and isolation that lead us towards an absurd state in which we cease to recognise ourselves, in which our very personality dissolves in a blur of images.

Using traditional animation creates a break in the narration with which the artist proposes a return to what anchors us in reality and to take us back to whom we are. All the artificiality and imagery of the networks is transformed in order to seek a vision of the pre-Internet mind. The ethnic makes headway, protesting against the modern, promoting themes such as rites, animals, nature, trades, language and folklore.
Cristina Busto (Spain)

A graduate in Fine Arts from the Fine Arts Faculty in Cuenca, she lives and works between Asturias and Berlin. Since 2006, by fusing visual arts with video she has created a series of short stop-motion animations with illustrations, paintings and objects. In the same year she received the Injuve Audiovisual Creation Award for an animation film with painting, Plei; in 2008 she earned a special mention in Generaciones 08, Caja Madrid’s social responsibility programme, with La dulce alienación; and in 2009 she was awarded in the Anime section of the video competition En piezas, organised by Madrid’s La Casa Encendida, for Pruebas definitivas in which the artist was already combining painting, drawing and object animation.

As of 2010, in Berlin, the direction of her work changes and focuses on how the possibility of connecting the camera to the projector widens the scope for action, using installation as a space which is constructed to create moving images. An example of this is Movi-Miento, a journey with a camera along panoramic illustrations, which formed part of ‘Namber Nain, a project in contemporary illustration’, curated by Roberto Vidal at the Sala de Arte Joven, Avenida de América, Madrid.

In 2011 she won the LABjoven Experimenta award with Generadores de sombras [Shadow Generators], a cube of rear projection screens with a film set in its interior which could be viewed from the outside spinning around it while the images were produced in real time from inside the cube. Her works focus on performance and the possibilities of sharing the moment and place of creation with the spectator. Two years ago she started to work collaboratively with the collective Unfall Schatten on combining shadow theatre with rear projection video.
The project Sauti ya wakulima is based on a fundamental hypothesis: that agricultural knowledge, shared and defended as a common good, can help farmers to resist the onslaught of climate change. But how can networks be set up for the reciprocal exchange of knowledge between farmers? What function can digital technologies perform in such an undertaking? Since 2011, Sauti ya wakulima has set out to explore these questions, inviting groups of farmers who live and work in different regions of Tanzania to produce and share audiovisual records of their daily practices. By means of smartphones and a website, the project's participants have created a collaborative knowledge base with more than 3,000 images and voice recordings.

They have documented and published their knowledge about plants and techniques of adaptation to climate changes, together with their need and aspirations, on the Internet. And, starting with a process of technology adoption, they have used the tools available to them as instruments of socialisation, thus reinforcing the mutual support networks that, in difficult times, can help them to confront adversity. Everyone can visit Sauti ya wakulima at http://sautiyawakulima.net


Coordinator: Hamza Suleyman.

Scientific Counsel: Angelika Hilbeck (ETH Zurich), Flora Ismail (University of Dar es Salaam).

Direction and programming: Eugenio Tisselli.
Eugenio Tisselli (Mexico City)

Eugenio Tisselli is an artist and computer systems engineer with a doctorate from Plymouth University. Currently he directs the project ojoVoz: an open source platform for the creation of community memories. As part of ojoVoz, he has held extended workshops with peasant farmers in Tanzania and Mexico, in which the participants have been involved in different dynamics of collaborative writing.

His work can be seen at http://ojovoz.net.

Mary Flanagan

*Help me Know the Truth*, 2016

**Interactive software**

*Help me Know the Truth* is a participatory artwork in which visitors to exhibition become a part of the work across the gallery. Participants first snap a digital portrait at a small photo booth at the entrance to the show. In the gallery, participants can choose between two slightly altered portraits to match the text label shown on digital devices. By selecting the slight variations of the images over time, differing facial features emerge that reveal larger unconscious beliefs about facial features or tendencies related to culture and identity.

The intent behind the work is to both utilize and question how computational techniques can uncover the categorizing systems of the mind, and how they are therefore subject to socially constructed fears and values. The work further calls into question notions of truth. Is neuroscience truly the best way to parse the complex interplay of thoughts, feelings, and beliefs of a person?
Mary Flanagan (EE.UU)

Mary Flanagan’s work explores the anxious and profound relationship between technological systems and human experience, with a focus on games, play, emotion, and deeply held unconscious biases. Her artwork ranges from game-based systems to computer viruses, embodied interfaces to interactive texts; these works are exhibited internationally at venues including The Whitney Museum of American Art, The Guggenheim, Tate Britain, Postmasters, Steirischer Herbst, Ars Electronica, Artist’s Space, the Telfair Museum, ZKM Medienmuseum, and more.

Flanagan’s approach to games and technological systems occupy both onscreen space as well as move away from the screen to push reflection on familiar relationships to play, politics, and the personal. Flanagan teaches at Dartmouth College and leads the Tiltfactor game research laboratory there. She based in New Hampshire and New York City, USA.

Carla Gannis

The Garden of Emoji Delights, 2014

Digital C print and video

The current speed of technological advancements suggests that biological organisms and the environment are irrevocably changing. In light of this, it is fascinating to discover how easily the visual vernacular of our day aligns with the symbology of a prescient artist from 500 years ago. The Garden of Earthly Delights, Hieronymus Bosch's most ambitious work, embodies the conflicts, humor, darkness and absurdity of human, earthly and cosmological conditions.

In The Garden of Emoji Delights, the artist creates a mash between popular historic and contemporary sign systems, and expands the Emoji lexicon through this process. Emoji are a contemporary glyph, system, which offer shorthand for virtual expression. The pleasurable stylizations are ubiquitous worldwide and across generations. Translating iconography of an earlier era by using Emoji seems to makes perfect “nonsense sense” to her.

The artist produced both a 2D print and moving image version of the “emojified garden.” The static work is a direct homage to Bosch — deeply tied in scale and physicality to the original. The moving image version allowed Gannis to be more dynamic with a hybrid visual vocabulary.
Carla Gannis (EE.UU)

Carla Gannis identifies as a visual storyteller. With the use of 21st Century representational technologies she narrates through a digital looking glass where reflections on power, sexuality, marginalization, and agency emerge. She is fascinated by digital semiotics and the situation of identity in the blurring contexts of physical and virtual.


Gannis has participated on numerous panels regarding intersections in art and technology including “Let’s Get Digital” at the Metropolitan Museum of Art and “Cogency in the Imaginarium” at Cooper Union. In 2015 her speculative fiction was included in Devouring The Green: fear of a human planet: a cyborg / eco poetry anthology, published by Jaded Ibis Press.

Genetic Moo

Animacules, 2009- present

Interactive installation

A dark and interactive sea of wiggling, luminescent creatures that gorge on torchlight.

Animacules was inspired by the 19th century sea life illustrations of Ernst Haeckel and the work of the 17th century Dutch scientist Antonie van Leeuwenhoek who invented one of the earliest microscopes. Leeuwenhoek was the first to describe what we now know to be micro-organisms as living
'molecules' which he christened Animalcules. Genetic Moo, Nicola Schauerman and Tim Pickup, wanted to create a swarm of fanciful small creatures whose body shapes recall the microscopic life of the sea, ponds and saliva.

This interactive installation belongs to a series of works that explores the theme of an imagined future involving human evolution and it playfully considers alternative propositions of body and mini-molecule combinations to the cerebro-centric norm. It asks if an evolution driven by sensual gratification would result in a more satisfying existence for humans?

Genetic Moo

Art group Genetic Moo create playful interactive art using open source software and a range of low-tech sensors, including webcams, microphones and Kinect. Their work draws widely from science, particularly in the areas of evolution, mutation and artificial life.

Since 2008, they have been building a digital bestiary based on 'imagined future evolutions', where human development is driven by sensual rather than cerebral influences. Their creatures reconfigure the human body into fantastical forms and are programmed to respond in a variety of life-like ways to audience motion, sound and touch.

Genetic Moo have exhibited extensively around the UK and abroad. They won a John Lansdown Award, the Lumen Prize Founder's Prize and the 2016 Kent Creative Audio Visual Award.
Fernando Gutiérrez

The Brain of the Planet, 2016

Site-specific graphical intervention

The Brain of the Planet presents an army of dysfunctional bionic creatures within a retro-futurist, dystopic aesthetic. The project offers a romantic, B-movie paleofuture, the future that was imagined in the past, that is playful, ironic and profoundly emotional.

The project is based on the Weird Menace aesthetic of pulp fiction classics from the early decades of the twentieth century, when the pioneers of science fiction, the heirs of Mary Shelley and the fear that machines would rebel against their creators, imagined lost lands and remote worlds. In these worlds, science was a potential source of unknown dangers for Humanity, tracing the origins of and influences on our perception of the future today.

The Brain of the Planet uses hybridisations of organic forms, in a constant exercise of and its limits. The piece explores the relationship between man and biological mutations and metamorphoses, to construct mental landscapes around the variation of skin machine and asks questions about the problems of our identity in relation to current bio-technological experiments and genetically malleable machines.
**Fernando Gutiérrez (Spain)**

Fernando Gutiérrez holds a BA in Fine Arts from the University of Salamanca, and has developed most of his artistic activity from pictorial premises. In recent years his production has revolved around drawing, which he chose to recover for its simplicity and immediacy, experimenting with different procedures and techniques that ultimately incorporate collage as a working process and animation as a visual support.

At present, the structure of his proposals has a marked provisional character, as he works in different site-specific projects, altering spaces and transforming them temporarily into mental landscapes by means of enfolding graphic interventions that organise emotional, sensual and at times playful atmospheres.

Fernando Gutiérrez has been featured in numerous individual and collective exhibitions and participated in various shows curated by institutions. His work can be found in public and private collections, including those of Cajastur, Junta de Castilla y León, the Spanish Embassy in Senegal, the Spanish Embassy in Qatar or the Spanish Consulate in Japan.

---

**Lynn Hershman Leeson**

*Infinity Engine, 2013-2014*

**Installation**

Hershman Leeson asks us to “imagine a world in which there is a blurring between the soul and the chip, a world where artificially implanted DNA is genetically bred to create enlightened and self-replicating intelligent machine, which perhaps use a body as a vehicle for mobility.”

*The Infinity Engine* is part of a much larger installation that examines these critical issues which cross between reality, fear and fantasy. The wallpaper of hybrid crops and animals and syringes define plants that are legally owned by bio-companies involving genetic engineering.

This is installation is part of an ongoing and larger project that has been exhibited differently around the world. It was partially commissioned by ZKM, Center for Art and Media Karlsruhe, Germany. Hershman Leeson has pioneered uses of new technologies, recognised as key to the workings of our society today. She tackles the big questions surrounding: identity in a time of mass, overpowering consumerism; privacy in an era of surveillance; the interfacing of humans and machines; the relationship between real and virtual worlds; and new bio-ethics surrounding practices such as growing parts of the human body from DNA samples.
Over the last five decades, artist and filmmaker Lynn Hershman Leeson has received international acclaim for her art and films. She is recognized for her innovative work investigating issues that are now recognized as key to the workings of society: the relationship between humans and technology, identity, surveillance, and the use of media as a tool of empowerment against censorship and political repression. She is considered one of the most influential media artists and has made pioneering contributions in photography, video, film, performance, installation and interactive as well as net-based media art.

Her activist films on injustice within the art world and society at large have been praised worldwide. !Women Art Revolution! won first prize in the Montreal Festival for Films on Art and hailed by the Museum of Modern Art as one of the three best documentaries of 2012. Holland Cotter of the New York Times called it “the most comprehensive documentary ever made on the feminist art movement.” Her 2009 film Strange Culture – which the NY Time deemed “the perfect balance of form and content” and The Nation called “a brilliant and moving examination of fear and its manipulation” – resulted in the release of an artist facing a prison sentence of 23 years.
Shu Lea Cheang

UKI viral love, 2013

Installation

The installation features large stills from two performance installations. UKI viral love is the sequel to Cheang’s acclaimed cyberpunk movie I.K.U. ( premiered at Sundance Film Festival, 2000) conceived in two parts - a viral performance and a viral game. The story is about coders dispatched by the Internet porn enterprise, GENOM Corp, to collect human, orgasm data, for mobile phone plug-ins and consumption. In a post-net crash era they become data deprived and these coders are suddenly dumped into an e-trashscape environment where hackers and coders, twitters, networkers are forced to scavenge from techno-waste: amidst the rubble of wires, cables, boards, keyboards and computers, these defunct replicants also seek parts and codes to resurrect themselves.

Performers: Radie Manssour, Maria Llopis
Photo: Rocio Campana

UKI viral love is part of the UKI project developed with collaborations and residencies at: Hangar media lab (Barcelona, Spain), Medialab Prado (Madrid, Spain), LABoral Centro de Arte y Creación Industrial [Plataforma Cero] (Gijon, Spain), Imaginarium (Tourcoing, France).

Shu Lea Cheang (Republic of China)

As an artist, filmmaker, networker, Cheang constructs networked installation and multi-player performance in participatory impromptu mode. She drafts sci-fi narratives in her film scenario and artwork imagination. She builds social interface with transgressive plots and open

Since her relocation to Eurozone in 2000, Cheang has taken up large scale installation and networked performance while co-founded several collectives to pursue cross-disciplinary projects. From homesteading cyberspace in the 90s to her current retreat to post-crash BioNet zone, Cheang takes on viral love, bio hack in her current cycle of works. In 2016, she is touring UKI-enter the BioNet, a collective biogame, in post-production on her cypherpunk feature FLUIDØ in Berlin and developing UKI, cinema interrupted with mobile media applications.

http://www.mauvaiscontact.info

Gretta Louw

Colonise the Cloud, 2016

Video

Esta serie de GIF animados destapa el marketing manipulador que tiene lugar en torno a la llamada “nube”. El lenguaje y las imágenes empleados para describir ese servicio transmiten la idea de un etéreo cielo de datos, incorpóreo, puro y seguro. Nada más lejos de la realidad. En esta serie, la medusa, una de las poquísimas criaturas marinas que parece beneficiarse de la contaminación que la industria del ser humano extiende por los océanos, simboliza esa red inescrutable, esa nube que aparenta una cosa pero que, examinada de cerca, revela ser otra.

Colonise the Cloud

Gretta Louw (South Africa)

She received her BA in 2001 from the University of Western Australia and Honours in Psychology in 2002, subsequently living in Japan and New Zealand before moving to Germany in 2007. Over the last decade she has
received a number of grants from German and Australian funding bodies, been awarded prizes including the Heinrich-Vetter-Preis and the Bahnwärter Stipendium, and participated in residencies in Australia, Israel, and the US.

Her work has been exhibited widely - in New York, Berlin, Jakarta, and Tel Aviv, amongst others - including in a number of public institutions such as the Kunstmuseum Solothurn, Stadtgalerie Mannheim, and Kunstverein Ludwigshafen. Alongside her solo artistic practice, Louw has a long-standing collaboration with the Warnayaka Aboriginal Art Centre in central Australia and is also a curator and writer.


**Gretta Louw & Warnayaka Art Centre**

**Future Present Desert, 2016**

**Video installation**

This work is a new single channel video - to be presented as an installation including physical elements and video projection - made on location in Lajamanu, a Warlpiri community about 900 km from Darwin, on the edge of the Tanami Desert in central Australia. The piece is a surreal, dystopian blend of ‘reality’ out in the remote, Australian desert, traditional ghost stories and dreamtime stories, personal experiences of the Warlpiri artists, and science fiction.

The work forces the audience to attend closely to the critical elements framed within the work, the social commentary stemming from the contemporary, lived experience of the Warlpiri people - rather than relying on known stereotypes or traditional cultural frameworks. In this way, this cultural point of view is presented as vibrant, living, and possessing its own agency to synthesise the present out of tradition, the past, and the future. There is an investigation of the ways in which culture and technology intertwine and how technology is appropriated by marginalized communities and used for their own purposes.
Regina de Miguel

A Story Never Told from Below, 2016

HD video and 3D animation, 01:09:38

The starting point for A Story Never Told from Below is one of the most radical and unusual cases in the recent history of communication technologies, namely, the project Cybersyn or Synco. This project, which was directed by the cybernetic visionary, Stafford Beer, was set up in Chile between 1971 and 1973 during the government of President Salvador Allende. It came to an abrupt end as a result of the coup led by Augusto Pinochet.

Based on the story of the Freedom Machine, which proposed to "deliver the tools of science to the people", and other paradigmatic scenarios linked to the notion of disappearance and buried knowledge, the result is a filmic narrative, divided into acts, combining elements of the historical documentary, science/political fiction and psychological portrait. Utopias, even the most revolutionary ones, always attest the systematic failures of the time when they were formulated; this audiovisual essay considers this issue and attempts to think about what is behind the generalised, positivist uses of technologies, highlighting the conditions which, in this case, promoted and later nullified them. Like an atemporal narrative machine, it places us at the point of dissolution of the distance between humanity and technology, exploring the fissures that this produces.
Regina de Miguel (Spain)

Regina de Miguel is an artist who acts as a critical, interdisciplinary agent in processes and confluences orientated towards the production of hybrid objects and knowledge. Some of her projects deal with strategies for the formation of desire and its visualisation as a psychosocial landscape. In the same vein, she also analyses the speculative, fictional boundary contained within scientific and cultural objects.

Her solo exhibitions include Ansible, Maisterravalbuena, Madrid, 2015; All knowledge is enveloped in darkness, Kunsthalle Sao Paolo, 2014; Nouvelle Science Vague Fiction, General Public, Berlin, 2011; El Aire aún no respirado, Laboratorio 987. MUSAC, León. 2009.

She has taken part in many collective exhibitions including The shape of thought, Galería Cristina Guerra, Lisbon; Hacia una nueva orilla / Towards a new shore, NC Arte, Bogota; Riddle of the Burial Grounds, Extra City, Antwerp, Belgium, 2016; Hall of Half-Life, steirischer herbst festival gmbh, Graz, Austria, 2015; Unfolding Modernisms (for future thoughts), Invaliden Eins Galerie, Berlin, 2015; The Future Won’t Wait, La Capella, Barcelona, 2014; Rencontres Internationales, Haus der Kulturen der Welt, Berlin; Arqueológica, Matadero Cultural Centre, Madrid; Media Art Biennale, Fundación Telefónica, Santiago de Chile, 2013; Rencontres Internationales, at Palais de Tokyo, Paris; Desire Lines, Espai Cultural Obra Social Caja Madrid, Barcelona; Gravity and Disgrace, CGAC; Letters from the Field, Atelierhof Kreuzberg; Berlin, Expeditions to the Void, Can Felipa, Barcelona; Of Time & Place, Gasworks, London; Out of the black, Reh Kunst, Berlin, 2012.

Joana Moll & Cédric Parizot

The Virtual Watchers, 2016

Website

The Virtual Watchers is an on-going research project existing at the intersection of art, research and technology. It questions the dynamics of crowdsourcing, national security and border control, through social media. It focuses on the exchanges that occurred within a Facebook group that gathered American volunteers ready to monitor US-Mexico border through an online platform that displayed live screenings of CCTV cameras, in real-time. The declared aim of this operation was to get American citizens to participate in reducing border crime and block the entrance of illegal immigration to the US by means of crowdsourcing.
This initiative, a public-private partnership, was originally launched in 2008 and consisted of an online platform and a network of 200 cameras and sensors located in strategic areas along the US Mexico border. The online platform gave free access to the camera broadcasts 24/7 and allowed users to report anonymously if they noticed any suspicious activity on the border. This project offers an interactive window into a world where these virtual watchers, the public, their conversations, jokes, and questionings among the Facebook group whom actively used the platform [1]. By doing so, it highlights to what extent the emotional investment and exchanges of these people work as an essential mechanism in the construction and legitimization of a post-panoptic system, where citizens police other citizens on the states behalf.

1. All the profile pictures and real names of the Facebook group members have been faked in order to protect their real identities.

Joana Moll (Spain)

She is an artist and a researcher. Holds a Master’s degree in Digital Arts from the Universitat Pompeu Fabra and a BA in Visual Arts from the Universitat Autònoma de Barcelona. Her work critically explores the way post-capitalist narratives affect the alphabetization of machines, humans and ecosystems. Her main research topics include communication technologies and CO2 emissions, virtual civil surveillance on the Internet and language.

She has exhibited and presented her work in different museums, art centres, festivals, universities and publications around the world. Furthermore, she is a member of the scientific and artistic committee of the transdisciplinary research project Antiatlas des Frontières [http://www.antiatlas.net] and co-founder of The Institute for the Advancement of Popular Automatisms [http://www.ifapa.me]. She is a visiting lecturer at College of Art and Design of Vic and a lecturer at VIT Lab in Vic (Barcelona). Her work and full resume is available at

http://www.janavirgin.com
Cédric Parizot

Cédric Parizot is a researcher in anthropology at the Institute of Research and Studies of the Arab and Muslim Worlds, (CNRS/Aix Marseille University). He received his PhD in 2001 from the École des Hautes Études en Sciences Sociales (Paris): it focused on electoral processes among the Negev Bedouin (Israel). After this, he has reoriented his research on mobility and bordering mechanisms in the Israeli-Palestinian spaces. Since 2011, he has launched the antiAtlas of Borders program that seeks to provide new perspectives on 21st century borders mutations through an approach that stands at the crossroads of research, art and expertise. He sees the integration of artistic practices and digital technologies into its ethnographic research as a way to reappraise critically his own practices of modelization of knowledge.

Guido Segni

A quiet desert failure, 2015

Algorithmic performance, Website, Tumblr archive

A quiet desert failure is an ongoing, online real-time, algorithmic performance by Guido Segni started in 2013 and was publicly presented 2015 in the context of The Wrong - New Digital Art Biennale. In its own way, it’s a monumental piece about internet contents, emptiness, time, storage, memory, oblivion and - ultimately - failure.

The artist programmed an Internet bot, a program that simulates a human activity, to traverse the data-scape of Google Maps in order to fill a Tumblr blog and its datacenters with a remapped representation of the whole Sahara Desert, one post a time, every 30 minutes.

The project is part of Data fillings, a series of conceptual web-based works exploring the idea of filling both the surface and the physical references (the data centers) of the Internet with (apparently?) worthless information.

The whole performance will approximately take 50 years to be completed, but it is still not clear if the audience, the Google’s servers, the tumblr archive or the Internet itself will last enough to see the end.

So, be patient, don’t hurry. The desert is coming.
Guido Segni (Italy)

With a background in Hacktivism, Net Art and Video Art, Guido Segni, aka Clemente Pestelli, lives and works somewhere at the intersections between art, pop internet culture and data hallucination.

Mainly focused on the daily (ab)use of Internet, his work is characterized by minimal gestures on technology which combine conceptual approaches with a traditional hacker attitude in making things odd, useless and dysfunctional.

In quite recent years he moved from an identity to another producing works, actions and interventions under pseudonyms, collectives and multiple names (Dedalus, Clemente Pestelli, Guy McMusker, Angela Merelli, Anna Adamolo, Guy The Bore, Umberto Stanca, Silvie Inb, Fosco Loiti Celant, Guru Miri Goro, Leslie Bleus, Luther Blissett).

Co-founder of Les Liens Invisibles, he exhibited in galleries, museums (MAXXI Rome, New School of New York, KUMU Art Museum of Tallinn) and art & media-art international festivals (International Venice Biennale, Piemonte SHARE Festival, Transmediale).

Currently he teaches at the Accademia di Belle Arti of Carrara, directs the imaginary REFRAMED lab and he is part of the editorial committee for the project Atypo.
Karolina Sobecka

Medusa FPS, 2016

Computer game

A First Person Shooter game in which the AI gun determines when to fire. It is a reflection on the intelligent robotic weapon systems the military is using in order to distribute agency between a team of men, the algorithm and the machine. As in any FPS game, the gun is a prominent feature of the composition, the player and the weapon share a field of vision. In this game the acts of seeing and killing are conflated into one as the weapon fires automatically on anyone in its field of vision. The player cannot drop the weapon or stop it from firing, but he can turn or hide — obstructing his (and the gun’s) vision.

Karolina Sobecka (Poland)

Karolina is an artist and designer. Her recent projects focus on techno-optimism as a way of investigating the values that drive technological innovation, and shape the philosophy that inscribes humans in nature.

Karolina’s work has been shown internationally, including at the V&A, The National Art Museum of China, MOMA Film, ZKM, WRO Biennale, Beal Center for Art + Technology, Marfa Dialogues, Science Gallery, Zero1 and ISEA, and has received numerous awards, including from Creative Capital, Rhizome, NYFA, Princess Grace Foundation, Vida Art and Artificial Life Awards and Japan Media Arts Festival.

She is the founder of art and design studio Flightphase and has taught at University of Washington, the School of the Art Institute of Chicago and Rhode Island School of Design.
Alan Sondheim

**Avataurror, 2012-2013**

3d printed plastic

The word Avataurror is a remix combining avatar, toro and terror. This series of 3d-printed objects are modified motion-capture mappings, taken from physical dance performances and outputs. The artist is interested in distorted, wounded, problematic avatars and their relationship to states of violence and genocide. The figures are uncomfortable, as are the videos and virtual world performances that were produced at the same time, at Eyebeam Art and Technology Center in New York.

Sondheim’s strange 3d digitalized expressions represent a kind of unutterability, where the reality of flesh and pain dominates across any language and any form of representation. How does one act, when whole cultures are wiped out? How does one resist, when resistance is accompanied by unbelievable pain? How does one exist in war zones, how does one endure? As violence increases around the world, these questions are paramount; we must continue in spite of everything, we must learn to listen, to heal, to calm, to persevere?

![Avataurror](image)

Alan Sondheim (EE.UU)

Alan Sondheim is a Providence-based new media artist, musician, writer, and performer concerned with issues of virtuality, and the stake that the real world has in the virtual. He works with his partner, Azure Carter, and
others. His current work is concerned with issues of anguish online and off. Sondheim is interested in examining the grounds of the virtual and how the body is inhabited.

He performs in virtual, real, and cross-over worlds; his virtual work is known for its highly complex avatars and avatar distortions. Sondheim has used altered motion-capture technology extensively for examining and creating new lexicons of behavior. He focuses on notions of ‘gamespace,’ ‘edgespace’ (the border areas of gamespace), and ‘blankness’ (projections in edgespace). His current music is based on the impossibility of time reversal, on fast improvisation, and anti-gestural approaches to playing and virtuosity.

**Thomson & Craighead**

**Stutterer, 2014**

*Two-channel moving images, generative software*

*Stutterer* is an instructional artwork – a poetry machine that uses the human genome like a music score to play back a self-assembling video montage spanning the thirteen years it took the Human Genome Project to complete the first documented human DNA sequence.

The four nucleotide bases of a DNA strand are represented by the letters T, A, G and C and *Stutterer* plays (or will play – if it were to run continuously for more than eighty years) all 3.2 billion letters representing the human genome. Each letter becomes a word plucked by the artists from an English language television broadcast made sometime between 1990 and 2003, a period in human history that begins in 1990 with the release of Nelson Mandela from prison in South Africa and concludes with the fall of Baghdad to a US and British military coalition in 2003.

*Stutterer* is a human monument of sorts, which seeks to connect our biological fabric with our unique linguistic abilities – the very abilities, which have arguably enabled us to apprehend our own DNA in the first place.
Stutterer was commissioned by LifeSpace Science Art Research Gallery at the University of Dundee for their new Discovery Centre for Translational and Interdisciplinary Research in the College of Life Sciences, which opened October 1, 2014 and was supported by a Welcome Trust Arts Award.

**Thomson & Craighead (UK)**

Thomson & Craighead have shown extensively at galleries, film festivals and for site-specific commissions in the UK and internationally. Much of their recent work looks at networked global communications systems and how they are changing the way we all understand the world around us. Solo shows include Party Booby Trap, Carroll / Fletcher, London, UK (2016); Maps DNA and Spam, Dundee Contemporary Arts, Dundee, UK (2014); Not Even the Sky, MEWO Kunsthalle, Memmingen, Germany; and Never Odd or Even, Carroll / Fletcher, London, UK (both 2013).

Recent group exhibitions include Electronic Superhighway, Whitechapel Gallery, London, UK (2016); Big Bang Data, Somerset House, London, UK; Right Here, Right Now, The Lowry, Manchester, UK; Art In The Age Of...Asymmetrical Warfare, Witte de With, Rotterdam, Netherlands; How to Construct a Time Machine, MK Gallery, Milton Keynes, UK (all 2015) and the Nam June Paik Award, Haus Lange, Krefeld, Germany (2014). They live and work between London and the Scottish Highlands.
Programme of activities: Monsters of the Machine

*Monsters of the Machine* is an exhibition curated by Marc Garrett, director of Furtherfield.org, un a venue that explores the connections between art, technology and social changes.

This exhibition proposes a contemporary review of Mary Shelley's Frankenstein. Based on this paralellism, this project invites the viewer to rethink the warning of this novelist about the unintentional and dramatic effects that technology and the imagination of scientists bring about, and what is, in this context, the role of human imagination and arts.

In the framework of the exhibition, LABoral develops a line of hands-on activities that not only brings the exhibition activities closer to the public but also work on the idea of the Art Centre as an open lab that establishes a connection between art, science, technology and society. The aim is to create a space where artistic production and scientific research come together, providing the public with the key elements and tools needed for reflection, experimentation and the critical and creative use of technology.

**Dates:** From November 18, 2016 to May 8, 2017

**Addressed to:** Educational community (formal and non-formal) with an interest in spaces for learning based on experimentation and discovery, population groups in risk of social exclusion and citizen associations that see the artistic context as a space for recreation, education, visibility and reflection upon their collective and professional public or those with an interest in science, technology and arts and humanities.

**Programme**

*A Story Never Told from Below*

Educational programme for artistic creation in schools based on *A Story Never Told from Below*, a video by Regina de Miguel on the use of technology based on the project Cybersyn or Synco.

The production of knowledge is one of the fields of action of art and it consists not only of art works and practices. It is also a way of understanding educational science and the concept of knowledge as an ongoing field of operations with several stakeholders that understands production not only in relation with works and exhibitions, but also from a more general perspective where reflection, criticism and analysis are constantly reactivated overcoming the representational setting and from the effective -and emotional- activation of the concept of community.

Regina de Miguel is one of the artists that take part in *Monsters of the Machine* and she collaborates with a group of students of I.E.S. Pravia in the development of an audiovisual project on their community with her
Students work on curriculum competences and contents through the creation and production of this artistic project based on the relationship of young people with the technological development with the purpose of telling their own story and the story of their community.

Goals
- fostering critical thinking and knowledge based on experimenting and the creation of an artistic project.
- Developing spaces for project-based learning and proposing art as a tool to acquire competences and skills.
- Promoting artistic practices to challenge conventional perspectives and empowering students as critical citizens.

Conducted by: Regina de Miguel, visual artist, Berlín (GE).

Addressed to: Secondary education students.

Dates and hours: November 21-23 and December 12-15, 2016, from 10 a.m. to 2 p.m.

Duration: 7 sessions in school times.

**Frankenstein House (Where is the mediation bureau? Frankenstein House)**

An educational and mediation programme in the framework of the exhibition *Monsters of the Machine*.

This activity is aimed at designing a mediation project, a cultural production in the context of the exhibition but not dependent on it. The idea of a mediation bureau is a metaphor of Dr. Frankenstein and the mediation activities are a metaphor of the body of the monster to be built.

In “Frankenstein educador”, P. Meirieu explains that there is a great difference between mere training, that is finite, and true education, that is a project without end.

When teaching and learning are considered as training for specific tasks and techniques and educators forget anything related with the teaching of moral issues, they are creating monsters, little “Frankensteins”. On the other hand, when teaching and learning are considered never-ending processes related with philosophical concepts regarding what is good and what is evil, then instead of creating monsters we are creating full knowledge individuals.

Along several face-to-face work sessions, together with any self-organised
and independent sessions that might come about along this process, Jordi and María develop this idea of Meirieu in the context of the exhibition.

Goals

- Make visible and reflect upon the educational processes that occur in museums and art centres as a metaphor of the space where the process of true unending education takes place.
- Understand pedagogy proposals as a corpus to be built and participants as co-creators of this corpus that precisely invites them to explore the difference between training (poiesis) or educating (praxis)

Conducted by: Jordi Ferreiro, artist and educator (SP) designs the mediation device and María Acaso, professor at Universidad Complutense de Madrid and founding partner of the collective Pedagogías Invisibles (SP), conducts the activation session.

Addressed to: educators and those interested in art and education coming either from formal or non-formal education.

Participants: 15.

Times and dates: From November 30 to December 2, 2016, March 15-17 and April 26-28, 2017, from 4 to 7 p.m.

The cure is in the society

A practical workshop based on La cura: everything, an AOS installation to reflect upon the bio-politics of data and interfaces.

The cure is in the society, this statement is repeated once and again in the video that presents this video and refers to a committed society that bears in mind the situation of its members. When Salvatore Iaconesi (Italian robotics engineer and artist) was diagnosed with a cancer, he created Cura Open Source, a page where he requests users to find a cure for him, but not only in medical terms.

This activity is aimed at designing and producing a technical tool that enables users to research about disease and cure, with the purpose of giving patients and those accompanying them an active and visible role.

During this workshop an online platform in Spanish will be created to share resources and research that, upon completion of the workshop, can be used independently by the community.

Conducted by: Salvatore Iaconesi and Orihana Persico, AOS - Art is Open Source (IT).

Addressed to: patients, health professionals and accompanying persons.
Participants: 10

Dates and hours: March 2017.

**Art and Science from the gender perspective**

Presentations and round table on the occasion of the opening of the exhibition on creative processes in the field of art and science from a gender perspective.

Participants: Mary Flanagan, artist and educator (USA), Gretta Louw, artist and researcher (AS) and Regina de Miguel, artist (GE), Ruth Catlow, co-founder and artistic director of Furtherfield, (UK).

Addressed to: General public interested in science, technology and arts and humanities.

Date and times: November 18, from 6 p.m. to 7.30 p.m.

**Conference and open panel Women, art, science and technology**

Mary Shelley is well-known as the creator of the first science-fiction novel, in which, in addition to depicting the psychological and moral conflict that goes hand in hand with scientific and technological progress, she reflects upon the responsible exercise of personal and political power as a key element to improve our society, a core idea in *Monsters of the Machine*. In Shelley's obscure works, she also explores the relationships between men and women and the theological and political institutions that have defined women's role in the modern society, the question is the following: Does the female option represent reason and sensitivity?

LABoral aims to open a debate on feminism and the role of women in the artistic context with a guided tour of the exhibition, followed by presentations and an open debate.

Participants: Capitolina Díaz, PhD in sociology and President of the Association of Female Researchers and Technologists (SP), Joana Moll, artist and researcher (SP); Jara Cosculluela, educator specialising in feminist research and gender analysis (SP); Melania Fraga, journalist (SP).

Moderated by: Karin Ohlenschläger, Director of Activities, LABoral Centro de Arte y Creación Industrial (SP).

Addressed to: Professionals and collectives of professionals or any one interested in science, technology and humanities and their analysis from a gender perspective.

Date and times: February 2016.

**Decoding Frankenstein**
Programme of activities to mark the bicentenary of Frankenstein in the framework of the Christmas LABshop.

**Illustrated Frankenstein**

The illustrators Thanya Castrillón and Helena Toraño, collaborators of the Asturian publisher's house Uve Books illustrate a fragment of Shelley's work live. During one day, several publishers will share their views in a round table on the role of women in the publishing world.

Date and times: Sunday, December 18, 2016, from 5 a.m. to 8 p.m.

**Shadows in high-fi**

This activity brings back the experience of screening sessions accompanied live by orchestras that complemented with sound the actors, actresses and scenarios on the screen. In this case is live music for *Frankenstein* the first short film based on this novel directed by J. Searle Dawley in 1910.

Fasenuova, the experimental electronic music made up by Roberto Lobo and Ernesto Avelino, will perform the music live for the film.

Date and times: Saturday, December 17, 2016, from 6 to 7.30 p.m.
The Foundation La Laboral, Centro de Arte y Creación Industrial

The LABoral Centro de Arte y Creación Industrial Foundation is a cultural body to serve the general interest, as well as the governing body of the art centre. The aims of the Foundation as described in Article 6.1 of the statutes are “to promote and disseminate art and industrial creation through the management of LABoral Centro de Arte y Creación Industrial.”

Board of Patrons of la Fundación La Laboral

**President**: Vicente Domínguez, representing the Government of the Principality of Asturias.

**First Vicepresident**: Genaro Alonso Megido, representing the Government of the Principality of Asturias.

**Second Vicepresident**: Nicanor Fernández Álvarez, representing Edp HC Energía.

Members of the Board
The Government of the Principality of Asturias, represented by Otilia Requejo Pagés.

Caja de Ahorros de Asturias, represented by César José Menéndez Claverol
Telefónica I+D, represented by Pablo Rodríguez
Gestión Arte Ventura, represented by Alicia Ventura
Colección Los Bragales, represented by Jaime Sordo.

Strategic Corporate Members
EdP_HC Energía, represented by Mr. Nicanor Fernández Álvarez
Ayuntamiento de Gijón, represented by Mónica Bello Bugallo
Autoridad Portuaria de Gijón, represented by Laureano Lourido.

Associated Corporate Members
Alcoa Inespal S.A., represented by Rubén Bartolomé.

Secretary
Mr. José Pedreira Menéndez.

Collaborators
Ministerio de Educación, Cultura y Deporte.

Sponsors
DKV Seguros.
LABoral is part of the European Digital Art and Science Network (EDASN), a pluriannual project cofunded by the Creative Europe Programme of the European Union.
LABoral leads the European Network for Contemporary Audiovisual Creation (ENCAC), a pluriannual project cofunded by the Creative Europe Programme of the European Union.
Aggregate entity to the Campus de Excelencia Internacional de la Universidad de Oviedo

THE TEAM

Artistic Director: Karin Ohlenschläger
Tel: +34 985 130 464
E-mail: Karin@laboralcentrodearte.org

Managing Director: Lucía García Rodríguez
Tel: +34 985 134 397
E-mail: lucia@laboralcentrodearte.org

Head of Exhibitions: Patricia Villanueva
Tel: +34 985 131 308
E-mail: patricia@laboralcentrodearte.org

Exhibition Coordinator: María Romalde
Tel: +34 985 368 110
E-mail: patricia@laboralcentrodearte.org

Head for General Services: Ana Isabel Menéndez
Tel: +34 985 134 244
E-mail: anai@laboralcentrodearte.org
Head of Education Department: Lucía Arias
Tel: +34 985 133 924
E-mail: larias@laboralcentrodearte.org
Executive Assistant: Lara Fernández
Tel: +34 985 185 584
E-mail: rrpp@laboralcentrodearte.org
Mediation: Elena Álvarez
E-mail: elena@laboralcentrodearte.org
Information & Mediation: María José González and Iván Patiño
E-mail: info@laboralcentrodearte.org

THE ART CENTER

LABoral Centro de Arte y Creación Industrial (Art and Industrial Creation Centre) is a multidisciplinary institution, which produces, disseminates and fosters access to new forms of culture rooted in the creative use of information and communication technologies (ICT's). Its transversal, integrated programming is targeted at a wide public base with the ultimate goal of generating and sharing knowledge.

LABoral is designed as a platform of resources available to designers to facilitate the development of ambitious projects in the fields of visual arts, design and architecture. The local presence of the institution is considered
as an important factor to boost the relationship between creators and those of other Asturias regions of Spain or abroad. Laboral has since its inception, worked with numerous institutions in Spain and Europe, the purpose being to extend this network to other regions.

ADDRESS

Los Prados, 121, 33203 Gijón
Telephone: 00 34 985 185 577

By Bus (From Gijón):
Empresa Emtusa: Parada Universidad Laboral
Línea 1 Cerillero-Hospital de Cabueñes
Línea 2 Roces-Hospital de Cabueñes
Línea 4 Cerillero-Viesques-Hospital de Cabueñes
Línea 18 Nuevo Gijón-Hospital de Cabueñes

By Plane:
The nearest airport is (Castrillón).

SCHEDULE AND FEES

General

Wednesday, Thursday, Friday from 10 am to 19 pm Saturday and Sunday from 12 am to 19 pm (closed Mondays and Tuesdays).
* The center will be closed on 24, 25 and 31 December and 1, 5 and 6 January: The access to Exhibition Room finishes 15 minutes before the centre closes.

Fees & tickets

General fee: 2,00 €:

Free entrance days:

- Every Wednesday
- International Museum Day (18 to May)
- Every weekend after opening
- From July 1 to September 6
- World Tourism Day (25, 26, 27 to September)
- International Day of Persons with Disabilities (3 to December)
RESOURCES

fabLAB Asturias

- Strategic agreement with the Massachusetts Institute of Technology (MIT).

- A space for research, training and production with advanced digital fabrication machinery to create real and virtual prototypes. One of the 50 existing centres in Spain and the world. Financially supported by Alcoa.

- In the Worldwide Network of Fab Labs. Signing of agreement with the Institute for Advanced Architecture of Catalonia (IAAC)

Audiovisual Production Platform

- plato: Experimentation and research on artistic actions and new audiovisual forms.

A/V Laboratories

- With equipment for recording, editing and the production and postproduction of digital and audio video

Production residencies

- Aimed at national and international creators, developers and companies.

Networking

- Agreements, pacts and collaboration with companies, cultural institutions, schools, universities...