

Datascape

WHAT YOU SEE MAYBE NOT BE WHAT YOU GET

CONCEPT

Datascape explores the way contemporary artists approach the complexity of the world. The exhibition takes its name from the very notion of a reality that is ever more complexified by data. A conflation of Data and Landscape, it posits the notion that at this point in time, artists have integrated the various sources that may inform multi-layered systems of representation, ranging from the more classical to the more technological. Most works also explore the blur between that which is physical and that which is not, by transposing and juxtaposing elements in and out of the screen, thus reflecting upon the state of perceptual confusion and change this new space/time continuum has generated. *Datascape* was co-produced by and originally presented (2013) Borusan Contemporary, Istanbul

CURATOR: Benjamin Weil. Artistic Director of Centro Botín since January 2014, he has been Artistic Director of LABoral Centro de Arte y Creación Industrial (Gijón) since July 2009. Weil graduated in 1989 from the Whitney Independent Study Program in New York. Between 2006 and 2008, he was the executive director of Artists' Space in New York. Among 2000 and 2006 he held the position of director of the Media Art Department at San Francisco Museum of Modern Art (SFMOMA). At the same time he carried out the duty of chief curator at Eyebeam Art + Technology Center (New York, 2003-2005) and collaborator in the Villette Numérique festival (Paris, 2004). Weil was also the artistic director of the HBOX project (2006-11), a programme of commissioned videos and a travelling exhibition produced by Hermès. During 2009 he was an invited professor at the Faculty of Visual Arts (IUAV) in Venice and he has also been advisor to the Fondazione Spinola Banna per l'Arte in Turin.

ARTISTS: Burak Arikan, Angela Bulloch, Nerea Calvillo, David Claerbout, Harun Farocki, Joan Fontcuberta, Michael Najjar, Thomas Ruff, Enrique Radigales, Karin Sander, Charles Sandison, Pablo Valbuena

DATES: 14.03.2014 - 21.09.2014

COPRODUCTION: LABoral Centro de Arte y Creación Industrial y Borusan Contemporary

BORUSAN CONTEMPORARY is a museum and a multi-platform program of exhibitions, events, educational initiatives, new commissions and site specific installations rooted in Borusan Contemporary Art Collection. These activities are defined by their specific focus on media arts broadly defined: artists who work with time, light, technology, video, software and beyond. Most of the program takes place at the museum at Perili Köşk Istanbul, and co-exists with the offices of Borusan Holding, in essence creating a unique museum in an office paradigm. The entire building including the galleries, office space, café, BC Shop and outdoor terraces with breathtaking views of the Bosphorus are open to the public on the weekends.

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WITH THE SUPPORT OF



VENUE: Hall, Sala Nueva and Galería de Exposiciones of LABoral Centro de Arte y Creación Industrial, Gijón

Concert Skygaze

Skygaze, a musical project by the architect and musician Jaime Tellado, is working during his residency at LABoral 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.

Datascape: What you see is not necessarily what you get

By Benjamin Weil, Curator of the Exhibition

Depicting landscapes has been at the core of art making for hundreds of years, across cultures. Surveying the past centuries, one can monitor the way the representation of realistic landscapes or the staging of imagined ones reveals the preoccupation and cultural specificity of each period in time. In the Western world, landscapes were often rendered as the backdrop for portraits or as the stage for human activities, before becoming a subject in and of itself. In the mid-nineteenth century, as artists stepped out of their studio to paint on site, and as photography became an artistic medium, painters and photographers alike focused on capturing the effects of light on objects, a concern that eventually led to abstraction. From the candid landscapes of the early to mid-nineteenth century to the experiments carried out with Impressionism, Fauvism or Pointillism, just to name a few, a whole new meaning emerged, a new way to envision and represent the changing nature of the civilization, and an ever more complex realm, where speed, travel and telecommunication gradually affected the human perception of the world.

We live today in a realm that has been immensely complexified by the increased movement of humans and merchandise, and the continuous fluxes of data we receive and emit. While it was once only possible to live in one time-space at a time (here and now), networked and mobile computing has somehow given each individual a certain ability of ubiquity. Moreover, those same tools provide a constant layer of information that affects our perception of the environment in real time. For instance, GPS devices enable one to navigate the space with real-time updates on screens or even on cars windshields, thereby erasing the boundary between a landscape and its representation; mobile terminals offer us the opportunity to monitor the world in real time regardless of location, and its has become almost impossible to not live in a state of “augmented reality” at all times.

Ubiquitous computing was facilitated by the invention of the graphic interface – in the late 1970’s, a pioneering move that has enabled the development of mass computing. Indeed, being able to move through a screen with a pointer controlled by a mouse or track pad made it possible for everyone to use a computer, and hence, fostered its development as a tool for daily use. This has been further accelerated by the advent of the touch screen, which has fostered all kinds of daily use of computing and expanded the scope of its functions to almost every aspect of our daily routine, whether professional or personal.

At the core of this revolutionary change is the notion of WYSIWYG – or What You See is What You Get, initially conceived to facilitate on screen graphic design: what appears on the screen will be exactly replicated when a document is printed. In more general terms, the interface intends to replicate the interaction of the hand with the screen by way of a mouse or a track pad, and more recently, of a touch screen. These gestures generate a string of invisible commands that “opens” a file – or load a string of data on one’s screen. In a similar fashion, pressing a button may activate an engine, or generate the action of a computer that will in turn execute a chain of complex tasks. Today, the notion of WYSIWYG presides over the operating of machines and computers alike: one has grown accustomed to operate micromechanical systems in that fashion. In a way, the graphic interface is a representation of mechanical processes that have become so small or so complex one would otherwise not be able to see or operate – let alone understand. One thinks for instance of how it is possible to know how to operate a simple mechanical system such as a bicycle, but just looking at the machine; operating a computer by just looking at the machine itself is inconceivable.

Therefore, one could argue that the graphic interface is a system of representation, just like landscape painting: it enables one to ponder the various layers of an intricate environment, by way of an interpretation provided by the designer or artist. One could also posit that both landscape painting and graphic interfaces are founding elements for the activity of data visualization, an occupation that will undeniably play an increasing role in our lives, as the flow of information we are to process in order to go through the day grows, and therefore needs to be chartered.

Surveying the way contemporary artists approach the complexity of the world, the exhibition takes its name from the very notion of a reality that is ever more complexified by data. *Datascape* is a conflation of the Word “data” and “landscape”, posits the notion that at this point in time, artists have integrated the various sources that may inform multi-layered systems of representation, ranging from the more classical to the more technological. Most works also explore the blur between that which is physical and that which is not, by transposing and juxtaposing elements in and out of the screen, thus reflecting upon the state of perceptual confusion and change this new space/time continuum has generated.

The work of **Enrique Radigales** is clearly rooted in this notion of blurriness: the artist has elected to map an existing rural landscape using digital measuring instruments in order to create both a web interface and a sculptural installation, both of which mix elements that refers to the other realm. The online component features a selection of images that depict the weeds encountered on the piece of land. These digital weeds adopt a similar behaviour to their analog counterparts, and hence,

invade the computer screen according to a life-like algorithm. In the exhibition space, a series of *Data Totems* made of handcrafted bricks are balanced with printouts of colour sheets that display hexadecimal colours, rendering the dominant colours of the landscape.

In a similar fashion, **Angela Bulloch** materializes pixels, in order to create sculptural compositions that are often inspired by sequences drawn from seminal feature films. The base element is a cube-like wooden box with a translucent face, which houses a set of three colour tubes and a processor, in order to generate colours with the same code that produces images on our screens, otherwise known as RGB (for Red-Green-Blue). Pixelization – a process by which the lower definition of a computer-generated image distorts the original – is at the core of her “pixel paintings”. In this instance, the large-scale screen-sculpture is composed of 32 pixels that render a sequence of Ang Lee’s film *The Ice Storm* (1997), a dark and psychologically-probing portrait of a family in the 1970s. However this information is ensconced in what appears like a light composition, with a new soundtrack: it is undecipherable as such, and takes a whole new meaning.

Pixelization is also core to **Thomas Ruff** famed *JPEG* series. Scavenging the net for images that constitute to a certain extent our collective unconscious, the artist downloads and distorts those images, thus reinventing the meaning of otherwise iconic pictures, such as is the case with the ones of September 11 attack on the World Trade Centre. Deconstructing the process of photography, the artist also questions how what was once supposed to be a reliable rendering of the real is now merely as fictional and invented as a painting. The abstraction of the *JPEG* series also evokes the period in art history when a realistic approach to depicting the world gave way to increasingly abstract renderings. More specifically, those works evoke the exercise carried out by Piet Mondrian around 1910, when he transitioned from traditional landscape painting to his now famed colour compositions.

The transformation of the image, and the process of remodelling made possible by state of the art technology, is a key element in **Joan Fontcumberta**’s photo-based work. His *Googlerama* series of works consists in the processing of universally distributed images that depict highly mediatized events worldwide, such as the first photographs of the Guantánamo jail in Cuba. Associating this image to a search engine process, he reconstructs an image with a multitude of miniaturized web pages that tend to function like pixels. From faraway, those images retain their integrity, but a closer look tends to reveal the complexity of meaning, and the way these iconic pictures may have a very different meaning when re-contextualized.

The way information reshapes our understanding of the world informs the work of **David Claerbout**. Scanning the ever-growing database of

images that are available online, the artist selected a mundane picture of workers in Africa, which he then augmented with computer technology, so as to create a layer of fiction that in fact looks more real than the original image. However, one deciphers in the slow motion of the “camera” the typical pan movement found in all virtual reality footage. This duality of the image creates a tension between that which is real, and that which has been invented by the artist, hence bringing us back to the classic tradition of landscape painting.

Pablo Valbuena is interested in the notion of “interstitial space”, one that is usually overlooked or ignored by the passerby. Using computer graphics and projectors, the artist augments the existing architectural spaces by projecting his animations onto specific details. More recently, he has been interested in patterns found on floors, whether tiles or others based on patterns. His projections distort the perception one may have of that architectural element, and thus, of the space. By literally superimposing this layer of information, Valbuena suggests that perception is not necessarily the result of a keen observation. What you see is not necessarily what you comprehend. Rather, interpretation at times creates a sense of illusion. Suspension of disbelief, a key element of cinematic plots is a powerful mean to “augment” the fictional thread created by the projected image on the floor.

Charles Sandison conceives most of his work as site-specific computer-generated video projections that create immersive data installations, placing the viewer at the centre of a changing universe of words, signs, and characters. Blending references to literature and to biology, the artist creates new grammatical structures, relying upon the narrative tradition in a contemporary context, in which on the one hand, the most appropriate way to speak thereby about truth is by means of the story, and on the other, the digital medium is transformed into the most expressive form. An icon of the city of Istanbul’s landscape, the Hagia Sophia basilica has served both as a Greek Orthodox church before being converted into a mosque. It has now been decommissioned as a place of worship and serves as a museum. The notion of layer of information here takes a new dimension, when one projects onto the architectural structure a meaning that drastically changes the perception of the same space. Re-instating this installation originally designed for the Borusan Contemporary space in Istanbul, Sandison plays off the notion of site specificity, while questioning how space is defined beyond its architectural presence.

Conflating space and its representation, **Karin Sander** has developed a body of work she calls **Source Code**. Most of the three-dimensional objects that appear on our screens are the result of code that we never see – known as XML-SVG. Using that same code to depict architectural space, the artist then applies it as a fresco of sorts onto the very architectural elements it would be rendering on a screen: if these source-code figures were entered into a computer, the architectural body would

re-emerge as a three dimensional image. Here, the notion of the architectural plan and its confrontation to the space is envisioned as yet another – invisible – layer of information. Both an abstraction and a very pragmatic representation, this source code fresco plays on the hierarchy of information, eventually questioning the prevalence of one over the other: code as an ornament literally covers up the physical object it describes.

Harun Farocki systematically draws our attention to the way in which images, technologies, and systems of representation define social and political space, consciousness, subjectivities, structures of feeling, and ideologies. In this instance, he juxtaposes the history of computer-based animation with elements of art history. In only thirty years, computer-generated images and animations have evolved from simple graphic forms into fully-fledged images that aspire to perfect simulation, and tend to gradually outperform cinematographic and photographic representations. This aesthetic has also permeated the traditional narrative of cinema, resulting in hybrid images and plots that tend to be increasingly inclusive of the spectator, so as to make her/him feel an integral part of the plot. With *Parallel* Farocki also questions the notion of “progress” that underlies histories of art and representation based on a linear, evolutionary progression from imperfect representation (mimesis) to more accurate, complex, and perfect forms. *Parallel* is like an interrogation of possible other stories, evolutions, or reverse-evolutions of which the image-surfaces of digital animation and their underlying generative algorithms speak.

Traveling to the top of the Andes a few years ago, **Michael Najjar**, who had trained especially for this expedition, was able to capture details of the mountaintop that evoked the progression of stocks and markets. With subtle touch-ups, the artist then adjusted the photographs to precisely fit the evolution of certain stock values or entire stock exchanges, thereby blending a natural image with an abstract one. One can hardly tell one apart from the other, and keeps wondering where to draw the line, when in fact the process of interpretation is precisely one of reconfiguring what we see according to what we know in order to comprehend information.

Data visualization is core to the work of **Burak Arikan**, who creates infoscapes, presented either as digital animations or interactive interfaces. In this case, the artist has selected to mix a series of fragments of adverts for touristic destinations, something that in itself is already a perfected representation of the territory, supposed to lure prospective visitors to the actual territory. *Monovacation* is a compilation of those idealized images, ordered using tags. This fantasized world of vacations reflects upon the way the territory is remapped as a land of leisure, often obliterating the reality – whether economical, ecological or political. A globalized world of perfected

beaches and beautiful landscapes, peopled by smiling individuals emerges, placated onto the real space – and somehow replacing it.

The work of **Nerea Calvillo**, an architect whose practice includes information architecture, reflects upon the way data visualization fosters the understanding of phenomena that is otherwise undecipherable. With ***Pollen in the Air***, she remaps the city according to the movement of pollen across town, enabling the visitor to the exhibition to take a different approach to an otherwise familiar landscape. The interface literally materializes the otherwise invisible yet essential movement of the pollen. The piece functions as an interface that is both accessible in the exhibition and online.

Together, those works offer a rich perspective on the new realm we inhabit as citizen of an expanded world, one wherein which the “real” and the “virtual” are enmeshed, and wherein time and space are constantly reformulated.

Burak Arikán (Turkey, 1976). Lives in New York and Istanbul. He holds a Master of Arts in Visual Communications Design from the Istanbul Bilgi University (2004), and a Master of Science in Media Arts and Sciences from the Massachusetts Institute of Technology. He takes the obvious social, economic, and political issues as input and runs them through an abstract machinery, which generates network maps and algorithmic interfaces, results in performances, and procreates predictions to render inherent power relationships visible, thus discussable. His software, prints, installations, and performances have been featured in numerous exhibitions at museums and galleries internationally. He is the founder of the Graph Commons platform, dedicated to provide “network intelligence” for everyone.

***Monovacation*, 2014**

Mixed medium, dimensions variable

Monovacation cordially invites you to “the vacation” of vacations... Official tourism commercials of countries in competition with each other were selected and each film was divided into the tiniest possible clips. The clips, lasting 3-4 seconds long, were then coded with tags. Through a network diagram which runs as a software simulation, these tags are connected to each other via shared clips positioned on a map. A new sequence is then generated transversally in the network map, jumping from one node to the next, following the path of the most central tags. Beaches from Egypt to Portugal, women from Israel to India, mythological figures from Thailand to Turkey, here comes an extracted fantasy of “vacation”...

Angela Bulloch (Canada, 1966). Lives in Berlin.

Graduated from Goldsmith’s College in 1988 and was included the same year in the *Freeze* exhibition, curated by Damien Hirst, which launched the career of many British artists of her generation. Her work has focused on structures of social organisation, often taking the form of viewer activated installations. Her *Drawing Machines*, for instance, respond to the movements of the visitor in the exhibition space, and other works include chairs one has to sit on, or doormats one has to step on to trigger a soundtrack or a speech. Sound has always played an important part in her work, and almost always featured in her installations; she has often collaborated with musicians.

***Antimatter³ In the Negative Zone*, 2003**

32 DMX modules (birch wood, plexiglas light tubes and electronic system – each 50.8 x 50.8 x 50.8 cm), metal platform in two parts (each 203 x 80 cm; variable heights), Genelec sound system (4 powered speakers, 1 subwoofer, 6 channel mixing desk), 203.2 x 406.4 x 50.8 cm

Angela Bulloch materializes pixels in order to create sculptural compositions that are often inspired by sequences drawn from seminal feature films. The base element is a cube-like wooden box with a translucent face, which houses a set of three colour tubes and a processor, in order to generate colours with the same code that produces images on our screens, otherwise known as RGB (Red, Green, Blue). Pixelization—a process by which the lower definition of a computer-generated image distorts the original—is at the core of her “pixel paintings”.

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Courtesy: Collection, Paris; Esther Schipper, Berlin

Nerea Calvillo. She studied at the ETSAM (School of Architecture of Madrid) and at the University Institute of Architecture in Venice, followed by a postgraduate degree in Advanced Design from Columbia University, New York. Before opening her own studio in 2004, Calvillo worked in studios such as NO.MAD and Foreign Office Architects in London. She is particularly interested in new technologies as a project tool and has undertaken the design of various exhibitions on contemporary digital art, architecture projects and texts plus research projects focused on the visualisation of data and the generation of cartographies, which have been published extensively in specialised media and exhibited in many groups shows internationally.

From 2006 is professor at the Escuela Superior de Arte y Arquitectura (ESAYA, UEM). She just get the *Poiesis Fellowship* of the University of New York (NYU) and is now Commissioner of the European project digital facades Connecting Cities and researcher at Citizen Sense (Goldsmiths, University of London).

<http://www.cmasarquitectos.net>

***Polen In the Air*, 2014**

Pollen in the Air is a project conceived to visualise pollen, one of the microscopic and invisible particles carried in the air. Pollen is understood as a kind of dust that contains plants’ masculine reproductive agents but also as a volatile chemical attractor that, once dispersed into the air, begins to form part of different ecologies defined by affinities (pollination by bees) and repulsions (like asthma) between insects, humans, winds, lichens and flowers, etc.

For this reason the visualisation places the spectator in the air, among clouds of pollen that come from the various species of trees in Gijón. The spectator can then explore the city through its pollinations, thus stimulating a sensorial relationship with this active dust.

Pollen in the Air is given a formal rendering in a webpage that can act as a tool for public information for people with asthma, but also as a way of knowing the city through its different species of vegetations and their rhythms of flowering. Besides the levels of concentration of pollen in real time, the project also wishes to bring to the surface the differences not only in terms of species, but also in their distribution throughout the city and over time. The project proposes an alternative way of understanding the ecology between plants and humans through inter-species intimacy with a view to constructing new “affective ecologies.”

<http://pollen.intheair.es/>

Conceptualisation and design: Nerea Calvillo

Programming: Martín Nadal

Acknowledgments: Epidemiological Monitoring Dept, Dirección General de Salud Pública

Produced by: LABoral Centro de Arte y Creación Industrial

David Claerbout (Belgium, 1969). Lives in Antwerp and Berlin.

Graduated from the Nationaal Hoger Instituut voor Schone Kunsten, Antwerp, in 1995 and then attended the Rijksacademie van Beeldende Kunst in Amsterdam. Initially trained as a painter, he became more and more interested in the still and the moving image. Nowadays, he works primarily with video and photography and often produces large-scale video installations. His work is marked by an interrogation of time as an artistic medium. He has developed a kind of 'photography in movement' or 'still movement' into which he introduces narrative elements. He draws on the conventions of film, photography, and digital media, challenging boundaries by combining traditional technologies in the production of his works.

Oil workers (from the Shell company of Nigeria) returning home from work, caught in torrential rain, 2013

HD colour animation, duration endless, silent

Meticulously reconstructed after a small JPEG image found on the internet, (which also lends this piece its title) we see a group portrait of men sheltering from monsoon rains. They would probably walk away as soon as the rain ends. Still, someone must have had the idea to seize the occasion to take a picture of people waiting for better weather or better times. Indeed, the longer one looks the more they appear to be stuck, until that impression changes into a more official portrait.

The video uses 3D computer techniques and a simple camera movement, setting adrift the certainties of the original image relating to the abundance of water.

Of all the manifestations of time, waiting is one of the most difficult, because it implies being unproductive. The price tag attached to minutes, hours and days makes time expensive. Yet duration can only be free when it is unproductive.

On the other hand drought, conflict and poverty surround Africa like a cloud of flies, determining the picture we have of a continent. It is rarely portrayed as wet. In this piece however, water is the starting point for a picture about the oil industry.

Courtesy: Ivon Lambert, Paris

Harun Farocki (Czechoslovakia, 1944). Lives and work in Germany. Farocki studied at the Deutsche Film und Fernsehakademie Berlin (German Film and Television Academy). Between 1974 and 1984 he was author and editor of the journal *Filmkritik* in Munich. He then worked as visiting professor at the University of California, Berkeley and at the University of Florida, Gainesville. Since 2004 he was guest professor, and from 2006 to 2011 full professor at Akademie der Bildenden Kuenste (Academy of Fine Arts) in Vienna. Harun Farocki is one of the most prominent documentary and essay filmmakers working today. Since 1966 he has created more than 100 productions for television or the cinema: children's television, documentary films, film essays, feature films. Farocki's work has been shown at retrospectives in the United States, Canada, Mexico, Argentina, Uruguay, Israel, India, Singapore, Indonesia and all over Europe. Since 1996 he has had numerous group and solo exhibitions in museums and galleries worldwide and has received significant prizes.

***Parallel*, 2012**

2-channel HD video installation, colour, sound, 17'

Harun Farocki systematically draws our attention to the way in which images, technologies, and systems of representation define social and political space, consciousness, subjectivities, structures of feeling, and ideologies. In this new work, Farocki juxtaposes the history of computer-based animation with elements of art history. In only thirty years, computer-generated images and animations have evolved from simple symbolic forms into images that aspire to perfect simulation, and seem to desire, to outperform cinematographic and photographic representations, not merely of "static" reality, but increasingly of the dynamic aspects of life, as manifest in gestures or complex movement in general.

[...]

Parallel questions the notion of "progress" that underlies histories of art and representation based on a linear, evolutionary progression from imperfect representation (mimesis) to more accurate, complex, and perfect forms. *Parallel* is like an interrogation of possible other stories, evolutions, or reverse-evolutions of which the image-surfaces of digital animation and their underlying generative algorithms speak.

© Anselm Franke, 2012

Courtesy: Àngels Barcelona

Joan Fontcuberta (Spain, 1955). Lives in Barcelona.

Joan Fontcuberta first became interested in photography in high school. He went on to study Information Sciences at Universidad Autónoma de Barcelona and during his final years he combined his studies with professional experience in advertising and journalism. He taught at the School of Fine Arts at Universitat de Barcelona and took an active part in the creation of its Photo, Film and Video Department. Afterwards he continued teaching as a guest lecturer in various European and US universities and schools. Since 1993 he is adjunct professor in Audiovisual Communication at Universitat Pompeu Fabra in Barcelona. He also collaborates regularly with the press and art and photo magazines. A scholar of the history of 20th century Spanish photography and of international contemporary art, he has written many essays on the subject and has curated exhibitions on some of its issues. In 1975 he co-founded the group FotoFAD and the Alabern group in 1977. In 1979 he promoted the Jornades Catalanes de Fotografia and in 1982 he co-founded the Primavera Fotogràfica de Barcelona. In 1996 he was appointed art director of the International Photography Festival in Arles, France. In 2008 he co-founded the SCAN photo festival. Among other honours, Joan Fontcuberta was awarded the David Octavius Hill Medal by the Fotografisches Akademie GDL in Germany in 1988, and in 1994 he was distinguished with the Chevalier de l'Ordre des Arts et des Lettres from the Ministry of Culture of France, in both cases in recognition of his body of work in photography. In 1997 he received the UK Year of Photography and Electronic Image Grant Award from the Arts Council of Great Britain; in 1998, the National Photography Prize awarded by the Ministry of Culture of Spain; in 2002, the International Photography Prize awarded by CRAF (Centro di Ricerca e Archivazione della Fotografia) in Spilimbergo, Italy; in 2011 the National Culture Prize awarded by the Generalitat de Catalunya, and the National Essay Prize by the Ministry of Culture of Spain; and in 2013 the Hasselblad Prize.

***Googlegrama: Guantánamo*, 2006**

Digital photo, 123 x 155.5 cm

An interrogation cell in the high security US prison Guantánamo. The photo was constructed using a freeware photomosaic program connected online to the Google search engine. The end result is composed of 10,000 images available on Internet, filtered using the criteria of the following search words: curiosity, knowledge, wisdom, philosophy, research, study, erudition, interview, discussion, oratory and eloquence.

Courtesy: Los Bragales Collection, Cantabria

Acknowledgments: Galería Juan Silió; Àngels Barcelona

Michael Najjar (Alemania, 1966 Germany, 1966). Lives in Berlin.

Michael Najjar is a German artist, adventurer and future astronaut. His work is shown in museums, galleries and biennials around the world. He works with photography and video. The focus of his work is on key

elements of our modern society driven and controlled by computer and information technologies. Najjar, widely seen as a visual futurist, transmutes science, history and philosophy into visions and utopias of future social structures emerging under the impact of cutting-edge technologies. The fusion of realistic elements with fictitious realities is a recurrent hallmark in his work which is usually composed in thematically focused series. Najjar demonstrates the potential of the photographic image, capable of making visible what is normally invisible to the human eye. His work visualizes what very often is beyond the limits of our perception, unveiling what is hidden under the surface of what he calls “telematic society”.

<http://www.michaelnajjar.com>

***High Altitude*, 2008-2010**

Hybrid photography, lightjet-print, aludibond, diasec, custom-made aluminium frame, 132 x 132 cm and 202 x 132 cm

In January 2009 Michael Najjar stood on the summit of Mount Aconcagua, at 6,962 meters, the highest mountain in the world outside of the Himalayas. The photographic material gathered in the course of the three-week trek forms the basis of the "high altitude" work series.

The series visualizes the development of the leading global stock market indexes over the past 20-30 years. The virtual data of the stock market charts are sublimated in the craggy materiality of the Argentinean mountainscape.

Just like the indexes, mountains too have their timeline, their own biography. The rock formations soaring skywards like so many layered folds of a palimpsest bear witness to the life history of the mountain—stone storehouses of deep time unmeasurable on any human scale. The immediate reality of nature thus becomes a virtual experience.

The jagged rock formations of “high altitude” are emblematic of the thin edge separating reality and simulation.

Acknowledgments: Galería Juan Silió

Enrique Radigales (Spain, 1970). Lives and works in Madrid.

Majored in Painting at the Massana School in Barcelona before going on to study Interactive Systems at UPC, Barcelona, Radigales has had residencies at Casa de Velázquez in Madrid, at Museu da Imagem e do Son in Sao Paulo and at Eyebeam, New York.

One of the seminal references in Radigales’ practice is landscape outside of any geographical framework. He leverages new computer technologies to dislocate the observing subject with regards nature, producing as a result a reconnaissance of an uncertain (real or virtual) topography. This new romanticism coexists with a melancholia grounded in the obsolescence of tools and systems of storage that encourages the artist to engage with their material quality and to investigate the archaeology of traditional supports without overlooking the digital tools and language of technological man.

***Primer diagnóstico taxonómico*, 2014**

Installation. Dimensions variable

Pericastó is the name of an area of approximately two hectares of dryland in the townland of Litera, in Huesca, which the artist Enrique Radigales has been indexing and digitalising over the last year.

The project *Primer diagnóstico taxonómico* is divided into two parts: firstly, a physical formalisation in the exhibition hall which examines the biological cycles of Pericastó throughout the span of one year, represented by 12 columns made of clay pixels, one for each month of the year and as many pixels as vegetal species (156 in total). In this way he visualises both their flowering as well as their fruiting, and we can also see the vegetative dormancy, the “non-production” or absence of growth in the area; and secondly, the project is given a web format with an application programmed in JavaScript which colonises the webpage of laboralcentrodearte.org with the ruderal plants (weeds) classified in Pericastó.

Acknowledgments: Vértice Resources, Madrid and Centro Integrado de Formación Profesional La Laboral, Gijón

Produced by: LABoral Centro de Arte y Creación Industrial

Thomas Ruff

(Germany, 1958). Lives in Düsseldorf

Ruff studied photography at the famed Kunstakademie in Düsseldorf with Bernd and Hilla Becher and graduated in 1985. He also taught there from 2000 to 2005. From early on in his career, Thomas Ruff took a conceptual approach to photography, and revisited classical formats, only to open new perspectives: his photography suggests the possibilities of his chosen medium, as he might use digital manipulation for one subject and antiquated darkroom techniques for another. Ruff works in series, creating defined bodies of work whose subjects include empty domestic interiors, appropriated interplanetary images captured by NASA, abstractions of modernist architecture, three-dimensional computer-generated Pop imagery, and obscured pornography.

***Jpeg NY 15*, 2007**

Photo, 263 x 188 cm

This colour photo is dated in 2007, the year in which Thomas Ruff concluded his series on *Jpegs*, a suite of works that can be traced back to 2001 when Ruff happened to be in New York at the time of 9/11 and took lots of photos which turned out to be exposed, which in turn led him to search for low-res images on Internet and to play with them, amplifying them and bringing about a disruption in meaning and re-stylisation of an image of horror through distance.[...]

By means of amplifying this low resolution image, the underlying pixel structure that is its reality on an atomic level emerges, thus surfacing the fiction sustaining reality and the level of abstraction brought to the fore by the use of technology.

In this sense, Ruff's reflection examines the ambiguity in any photographic rendering of reality. Is the image beautiful or terrible, objective or subjective, real or fictitious? *Jpeg NY 15* is all things at once: a crime and a beautiful landscape taken from the air, a visual sign where the amplification of an image seen a thousand times before brings out the contradictions like a window on the truth.

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Acknowledgments: CA2M, Madrid

Karin Sander (Germany, 1957). Lives in Berlin and Zürich

Sander graduated from the Staatliche Akademie der Bildenden Künste Stuttgart in 1987 and the Whitney Independent Study Program, New York in 1990. From 1999 to 2007 she taught at the Kunsthochschule Weissensee, Berlin, and since 2007, she has been teaching at the Eidgenössischen Technischen Hochschule, Zurich. Her work offers a reflection on the context of its exhibition, often revealing forms that are present but unseen—exposing, with exquisite subtlety, the sculpture inherent in her extant subjects. Pieces such as highly polished eggs or painted walls, and machine-made precision miniature replicas of people, invite us to question the way we see things, both inside and outside the gallery setting.

XML-SVG Code / Source code of the exhibition wall, LABoral Centro de Arte y Creación Industrial, Gijón, Spain, 2014

Oracal 638, plotter foil matte, tricolour, 4700 x 620 cm

Today, computer-generated architectural plans translate spaces into 3D renderings. Sander's work writes out the figures and sign systems employed to represent and construct this exhibition space, thus rendering its actual source code visible. Here, the inner architecture of the gallery is depicted as XML-SVG code on the walls of the exhibition space, spelling out the very figures that are based on the volume of the space. If these source-code figures were entered into a computer, the architectural body would re-emerge as a three dimensional image. While the series of figures appear to the viewer as coloured patterns, this readable though undecipherable language is a tangible reference to a spatial drawing which is, at the same time, a drawing of the space.

Courtesy: the artist & Esther Shipper, Berlin

Produced by: LABoral Centro de Arte y Creación Industrial

Charles Sandison (Scotland, 1969). Lives in Tampere (Finland).

Sandison graduated from the Glasgow School of Art in 1993, where he briefly taught after graduating. From 1995 to 2000, he headed the fine art department at the Tampere School of Art and Media in Finland. He produces site-specific computer generated video projections that create immersive data installations, placing the viewer at the centre of a changing universe of words, signs, and characters. Blending references

to literature and to biology, the artist creates new grammatical structures, relying upon the narrative tradition in a contemporary context, in which, on the one hand, the most appropriate way to speak about truth is by means of the story and, on the other, the digital medium is transformed into the most expressive form.

Logos (Hagia Sophia), 2013

Site-specific computer generated video projection, dimensions variable
The work is a multiple channel data processing art work that combines architecture and genetic algorithms. Over the past four years Charles Sandison has made multiple visits to the famous Hagia Sophia in Istanbul, the purpose being to collect and digitalize as much of the building's architecture and imagery as possible. This has involved interpolating 2D and 3D scans to create a database that represents a sizeable cross-section of the structure. This information exists as binary data which is then used as a form of 'digital architectural DNA' and is injected into self-propagating artificial life organisms. In the same way as grains of sand make up the stones and mortar of the building, digital pixels flow through the space of the installation. These non-linear creatures retain the memory of the basilica and continually attempt to re-create the structure within their new installation space. They try to apply the previous architecture to their current location.

The artist is interested in the idea of architecture being a mimetic form of human behaviour rather than an object.

Technological Partner: EPSON

Pablo Valbuena. (Spain, 1978). Lives in Toulouse (France) and Madrid
Pablo Valbuena develops artistic projects and research focused on space, time and perception. Some key elements of this exploration are the overlap of the *real* and the *virtual*, the generation of mental spaces by the observer, the dissolution of boundaries between reality and perception, the links between space and time, the subjective experience as focus of the work and the use of light as raw material. These ideas are mostly developed site-specific, formulated as a direct response to the perceptual qualities, physical conditions and surrounding influences of a certain location or space.

The resulting works have been presented in Europe, Asia and America in a wide range of contexts as site-specific commissions, museum and gallery exhibitions and large-scale urban interventions.

para-site [6 columns], 2014

Site-specific

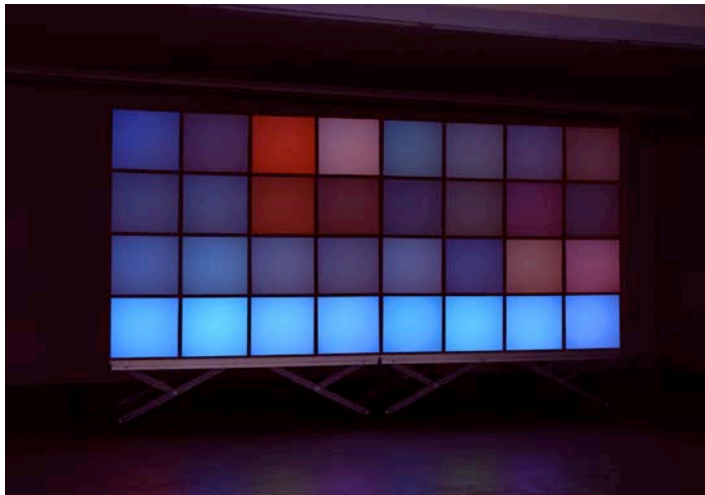
This project engages with a line of research and creation instigated in recent installations. Pablo Valbuena explores the relationship of our body as an interface with surrounding space, the generation of mental spaces, the space-time continuum, the manipulation of perception through the use of light and shadow, perspective, and the *trompe l'oeil*. The resulting installations always have a specific quality intrinsically

bound to architecture and interact with the actual space for which they are conceived.

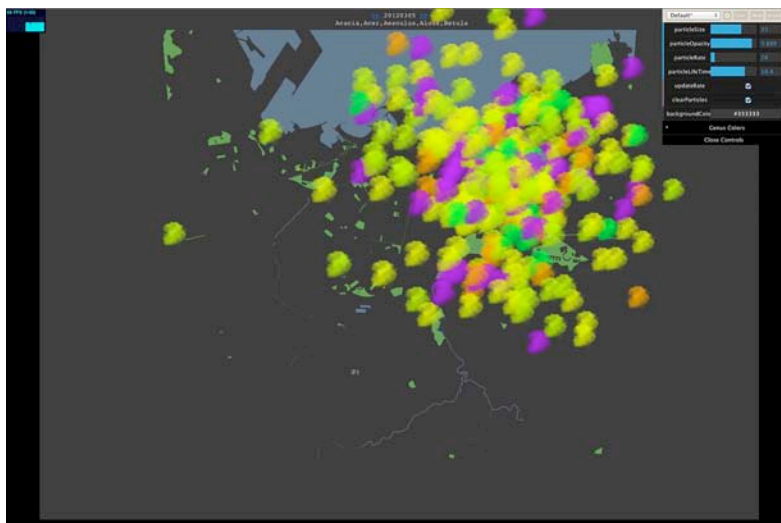
Produced by: LABoral Centro de Arte y Creación Industrial



Burak Arikan. *Monovacation*, 2014



Angela Bulloch. *Antimatter³ In the Negative Zone*, 2003
Photo: Carsten Eisfeld. Courtesy: the artist and Galerie Eva Presenhuber, Zürich



Nerea Calvillo. *Polen In the Air*, 2014
Caption of the visualization at the web



David Claerbout. *Oil workers (from the Shell company of Nigeria) returning home from work, caught in torrential rain*, 2013



Harun Farocki. *Parallel*, 2012
Still of the videoinstalation.
© Harun Farocki 2012



Joan Fontcuberta. *Googlegrama: Guantánamo*, 2006



Michel Najjar. Nasdaq_80-09, from the la serie *High altitude*, 2008-2010



Enrique Radigales. Primer diagnóstico taxonómico, 2014
View of the instalation at LABoral. Photo: LABoral/ S. Redruello



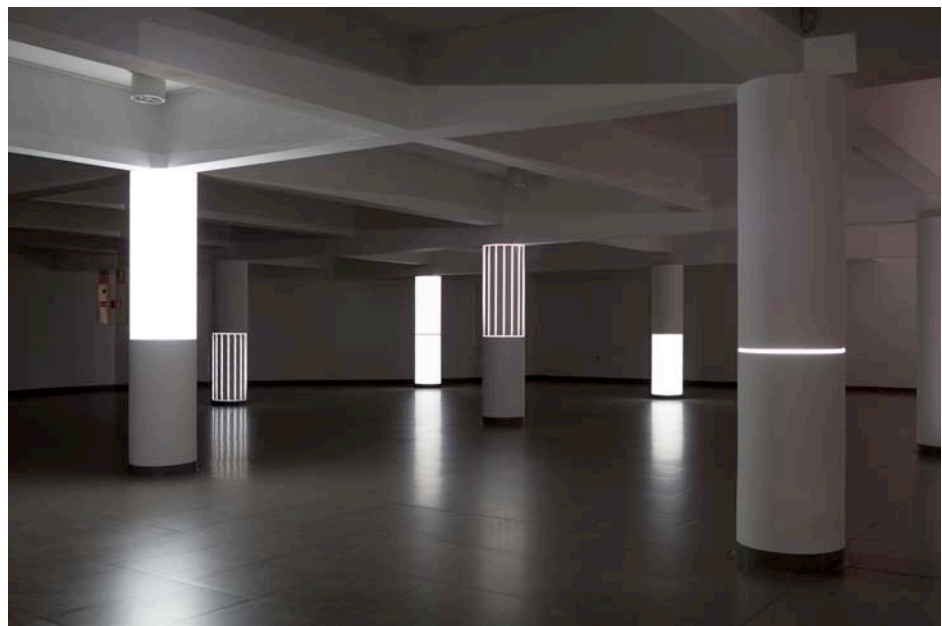
Thomas Ruff. *Jpeg NY 15*, 2007



XML-SVG Code / Source code of the exhibition wall, LABoral Centro de Arte y Creación Industrial, Gijón, Spain, 2014
Image: Marcos Morilla. Simulation: Studio Karin Sander



Charles Sandison. *Logos (Hagia Sophia)*, 2013



Pablo Valbuena. *para-site [6 columns]*, 2014

View of the installation in the Sala Nueva. Photo: Courtesy of the artist.

The Laboral Foundation

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. CENTRO DE ARTE Y CREACIÓN INDUSTRIAL

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Emulsa

Association of Friends of LABoral Centro de Arte y Creación Industrial

The Association of Friends of LABoral Centro de Arte y Creación Industrial in Gijón is a non-profit association with its own legal personality and full capacity to act in accordance with current legislation on associations. Its aims are to promote, stimulate and support any cultural initiatives, which, in the broadest terms, have a connection with the mission and activity of the Centro de Arte y Creación Industrial.

THE BOARD OF DIRECTORS

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Head for the Sound LAB: Daniel Romero
Email: daniel@laboralcentrodearte.org

Mediation Team: Elena Álvarez
E-mail: mediacion@laboralcentrodearte.org

Secretariat: Lara Fernández
E-mail: rrpp@laboralcentrodearte.org

WHAT IS LABORAL?

LABoral Centro de Arte y Creación Industrial is a space for artistic exchange. It was born with the aim of establishing an alliance between art, design, culture, industry and economic development, and aspires to become a space for interaction and dialogue between art, new technologies and industrial creation. Between its walls, it opens the way to the production, creation and research into the most recent artistic concepts. LABoral Centro de Arte y Creación Industrial is in the old Universidad Laboral as part of the set of projects developed by the Principality of Asturias for its City of Culture. Gijón, Asturias.

LOCATION

LABoral Centro de Arte y Creación Industrial is located in Gijon, Asturias, at around three kilometres from the city centre. Premises originally conceived for vocational training now house the over 14,400 functional square metres that are devoted to the exhibition, research, training and production of new art and creative industries.

Address

LABoral Centro de Arte y Creación Industrial
Los Prados, 121
33394 Gijón (Asturias)

Getting There

By car: A-8 motorway. Take bypass on arrival to Gijon. Salida (exit) km. 385 Viesques. Follow directions to Hospital Cabueñes. Take third exit at third roundabout.

The Centre has a public car park.

By bus from Gijón

The bus stop for the Centre is “Parada Universidad Laboral”. The bus lines available are the following:

Line 1 Cerillero- Hospital de Cabueñes

Line 2 Rocés- Hospital de Cabueñes

Line 4 Cerillero- Viesques- Hospital de Cabueñes

Line 18 Nuevo Gijón- Hospital de Cabueñes

By plane

Closest airport: Asturias (Castrillón). Around 40 km from the Centre. A8 motorway, direction Gijón.

OPENING HOURS

Winter

Wednesday, Thursday and Friday, 10 am to 7 pm

Saturday and Sunday, 12 noon to 8 pm

Closed Monday and Tuesday

Summer (15.06 – 15.09)

10 am to 7 pm

Closed Monday and Tuesday

ADMISSION

General public

€2

Free

Friends of LABoral, <10 years old, Gijón Citizen Card, journalists, members from ICOM (International Council of Museums)

Free access

Every Wednesday, May 18th (International Museum Day), weekends No

RESOURCES

Plataforma 0_LABoral Production Centre. Platform 0 is a multi-purpose space. It is a centre for production, artistic research, innovation and education. It is a place for implementing ideas and trying out prototypes, with workspaces for experimentation and production with audio, video, light, electronics, processing, movement capture, computer vision and videogames. The intended audience is the local artistic and creative community as well as artists, creators or foreign researchers in residence participating in the exhibitions at LABoral.

fabLAB Asturias. Laboratory equipped with digital fabrication machinery providing consultancy and production tools for individual or collective creation, courses and training workshops.

plat0 . Studio set for experimentation and research into expanded performative practices and new audio-visual forms.

Audiovisual Laboratories. Audio and digital video platform, with all the equipment necessary for recording, editing, production and postproduction.

Sound LAB. Designed as a space for experimenting in the various practices of contemporary sound art, the Sound LAB 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.

Cucareliquia@LABoral. Reliquiae España S.L, the company managing the Cucareliquia brand, undertakes a business residency at LABoral in the art centre's old former shop during which it will create accessories and objects whose value chain combines design, new technologies and craftsmanship. Cucareliquia@LABoral has a welcome area, a work zone and a commercial space. In the latter area, there are its own brand products along with other ones which the company collaborates with. This space will also host activities connected to digital fabrication, which will make it possible for FabLAB Asturias users and the public to develop personalised objects utilising the resources for artisanal production.

Media Library/Archive. A place for the investigation, consultation and dissemination of today's art and creative industries. It features the Archive of Asturian Artists, documenting the work of creators born from the 1950s onwards.

Chill-Out. A place for meeting, leisure, active participation and resting.