

(Ready) Media

TOWARDS AN ARCHAEOLOGY OF MEDIA AND INVENTION IN MEXICO

CONCEPT

The exhibition proposes a critical reading of the visual archive compiled throughout the ten years of life of Laboratorio Arte Alameda from Mexico City—a space committed with the exhibition, documentation and research of the practices that engage and dialogue with the relationship between art and technology in the city.

The core axis of *(Ready) Media* revolves around art practices using media and technology, as well as the aesthetic-political questionings that said practice has aroused in Mexico since the early years of the twenty-first century. The research carried out by Laboratorio Arte Alameda came about following an invitation issued to a group of curators, artists and researchers to interpret the archive. The outcome is this audiovisual series of more than 23 hours, made up by around 200 pieces created by seminal Mexican practitioners in this field. The seven sections were selected by Juan Pablo Anaya y Gabriela Méndez, Jesse Lerner, Grace Quintanilla, Liliana Quintero, Manuel Rocha Iturbide e Israel Martínez, Bruno Varela, Erandy Vergara, David Wood and by the directors of the project themselves, Karla Jasso and Tania Aedo.

(Ready) Media makes no pretensions to laying down the definitive guidelines for interpreting electronic or technological art in Mexico. Rather, it is a first step from the perspective of concepts like archaeology and the "deep time of the media", to borrow Siegfried Zielinsky's term. The goal of the project is to set in place and define connections with previous experiences; to find and examine "the new in the past"; and to question "the new" in the present day imaginary. It also wishes to explore artists' current use of "new" media, and the value conferred on them in the cultural sphere, as well as the ways in which they subvert interaction with the global trends of the information society.

DATES: 15 April 2015 - 25 October 2015

(Ready) Media will present two reviews of this archive, to take place from **15 April to 12 July** and from **15 July to 25 October** respectively

VENUE: Galería de Exposiciones de LABoral Centro de Arte y Creación Industrial

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ARTISTS:: Iván Abreu, María José Alós y Artemio Narro, Francis Alÿs y Rafael Ortega, Oscar Rodrigo Alonso Inclán, Víctor Alzina, Rocío Aranda de la Figuera y Uriel López España, Antonio Arango, Adrián Arce, Diego Rivera y Antonio Zirión, Marcela Armas, Ensamble Áspero, Peter Avar, Ulises Barreda, Iñaki Bonillas-DJ Sondera, Alfredo Borboa, Bruno Bresani, Germán Bringas & Julio Clavijo, Tania Candiani, Domenico Capello, Ulises Carrión, Ricardo Castillo, Rocío Cerón y Bishop, Mayra Isabel Céspedes Vaca, Arcángel Constantini, Ángel Cosmos, Juan José Díaz Infante y Arturo Márquez, Antonio Coello, Cremance, Jessica Cruz, Ximena Cuevas, Manuel de Elías, Mario de Vega, Juan Carlos de la Parra, Ana de la Rosa y Lorena Rossette, Paulina del Paso, Iván Edeza, Manuel Enríquez, Felipe Ehrenberg, Carolina Esparragoza, Gilberto Esparza, Generación Espontánea, Antonio Fernández Ros, Nuria Frago, Fernando Frías, Arthur-Henry Fork, Arturo Fuentes, Guillermo Galindo, Andrés García Franco, Anni Garza Lau, Guillermo Gómez-Peña, Juan José Gurrola, Ariel Guzik, Alejandra Hernández, Alejandra Islas, Enrique Jeřik, Jesse Lerner y Rubén Ortiz, Los Lichis, Erika Loic, Fernando Llanos, Israel Martínez, Sara Minter, José Manuel Mondragón, Taniel Morales, Manrico Montero, Ricardo Nicolayevsky, Txema Novelo, Gabriel Orozco, Andrés Padilla Domene, Elena Pardo, Punto pig, Phantom Power, Iván Puig, Grace Quintanilla, Daniel Reyes, Jorge Reyes y Lidia Camacho, Roberto Reyes, Juan José Rivas, Víctor Manuel Rivas-Dávalos, Manuel Rocha Iturbide, Gregorio Rocha, Alfredo Salomón, Luz María Sánchez, Guillermo Santamarina, Juan Sebastián, Rodrigo Sigal, Rogelio Sosa, Rosario Sotelo, Wilfrido Terrazas, Adriana Trujillo, Naomi Uman, Luis Emilio Valdés, Mauricio Valdez, Bruno Varela, Verbobala, Juan Pablo Villegas

CURATOR: Gustavo Romano (Buenos Aires. Lives and Works in Madrid) is a contemporary artist and curator. In 1995 he founded the website *Fin del Mundo* (The End of the World), the first virtual space in Latin America focused in net art projects. From 2004 to 2008 was the director of the Medialab of the Cultural Center of Spain in Buenos Aires. Since 2008 is the curator of NETescopio, an archive of net art projects for the MEIAC, of Badajoz, Spain. He is the director of PSYCHOECONOMY!, an artistic platform for discussion and research, proposing an alternative approach on various global issues. Each edition involves an artists' meeting, a public event and a publication.

As artist, he works in a variety of media including actions, net art, video, installations, and photography. He uses media and technology devices as well as objects belonging to our daily lives decontextualizing them and trying to force a think over about our routines and preconceptions.

He has participated in many international events like the VII Havana Biennial, the I Singapore Biennale; the I Biennial of Lima; the II Biennial of Porto Alegre, Brazil; the I Biennial of the End of the World, Ushuaia, Argentina; Videonale 11, Bonn; Madrid Abierto 2010, Spain, Transmediale 03 Berlin; Ars Electronica 97, Austria, Madrid Abierto, Transitio MX, Mexico.

He has won several prizes like the Guggenheim Fellowship in 2006 and

the Vida Prize Telefónica Foundation, Spain. Born in Buenos Aires, he works and lives in Madrid, Spain.

PROJECT COORDINATION: Tania Aedo and Karla Jasso

Tania Aedo Arankowsky. Cultural producer with a long trajectory in the development of projects from the intersections of knowledge, especially art, science and technology. Since 2007 she is the director of Laboratorio Arte Alameda and she is former director of Centro Multimedia at the National Center for the Arts in México. She studied Visual Arts at the National Visual Art School (UNAM), institution which recognized her with the Award for Artistic Creation; and Artistic Education at ESAY (Escuela Superior de Artes de Yucatán). She attended the Museum Management Program organized by ILM (Instituto de Liderazgo en Museos) and the Getty Leadership Institute, and has been honoured with grants as the Media Arts Fellowship from foundations Rockefeller/Ford/McArthur, the Creative Residencies Program at the Banff Center for the Arts from FONCA (Fondo Nacional para la Cultura y las Artes), among receiving support from several programs by the same institution. She has been involved as author and/or editor in the publication of books as *Techkné 1.0 and Interdiscipline School and Art* (CONACULTA, Mexico), *ARTECHMEDIA (Madrid, España)*, *Estado de situación* compiled by Jorge Laferla (Buenos Aires, Argentina) and developed curatorial projects as *Surrounded*, at the School of Media and Design at the Nanyang Technological University in Singapore.

Karla Jasso holds a PhD in Art History from the Faculty of Philosophy at the National Autonomous University, UNAM. For over fifteen years her work has explored the history of technology as well as the language of new media and art. Jasso is a member of the curatorial and programming committee at MUAC, University Museum of Contemporary Art, Mexico City. She was curator in chief at Laboratorio Arte Alameda, INBA (2007-2013). Selected curatorial projects include: *Tania Candiani's Five variations of phonic circumstances and a pause* (2012) which obtained the Prix Ars Electronica "Award of Distinction" (Linz, Austria, 2013); *Dynamic (In)Position* organized by Festival de la Ciudad de México at Laboratorio Arte Alameda, Centro Cultural España and MUAC in collaboration with Ars Electronica (2010); *Contra Flujo: Independence and Revolution*, Rubin Center, University of Texas, El Paso (2010); and *Distortions: Contemporary Media Art From Mexico*, The College of New Jersey (2009). Author of *Arte y Tecnología: Arqueología, Dialéctica y Mediación* (WebPress, 2014), co-author of *(Ready)Media: Towards an Archeology of Media and Invention in Mexico* (INBA, 2012); *Machina-Medium-Apparatus*, (in press, 2015).

Laboratorio Arte Alameda is a space dedicated to the exhibition, documentation, production, and research of artistic practices that relate in some way to technology. Its main interest is to promote a dialogue between different audiences and current artistic practices. LLA has the Documentation Centre Priamo Lozada, specialised in art and new media.

Activities include exhibitions, video projections, experimental cinema, concerts, workshops, seminars, guided visits, multidisciplinary projects, and publications. LAA occupies a sixteenth-century building in Mexico City's historical district

MEIAC. Museo Extremeño e Iberoamericano de Arte Contemporáneo

The name MEIAC (standing in Spanish for Extremadura and Ibero-American Museum of Contemporary Art) properly identifies its location, its contents and its vocational reference background, at the same time being a reaction to the foundational will that led to the creation of this Museum: the immediate gathering of a widespread heritage, the creation of a cross-border cultural relationship with Portugal and the reinforcement of those links that for historical reasons this region shares with Latin America.

The goals of the creation of MEIAC fit into the general purpose of cultivating development and spreading artistic activity in a region that until now did not have any centre of specialised formation; to facilitate its reintegration in a circuit open to cultural relationships and interchange with other similar centres, and endow the Autonomous Community of Extremadura with an unprecedented heritage of works of contemporary art, since there had not been in Extremadura any public or private collections of true meaning and value.

The collection, the exhibitions and the activities in the Museum are oriented towards its declared Ibero-American identity. In order to elaborate the project of the Museum, a Committee was constituted in 1994. The committee was formed by Antonio Franco Domínguez, Antonio Bonet Correa, Fernando Huici March, Fernando Castro Flórez, Rosa Olivares Zurilla, Bernardo Pinto de Almeida, Miguel Logroño Leza, Luís Alonso Fernández, Miguel Rojas Mix, María del Mar Lozano Bartolozzi, Javier Cano Ramos, José Antonio Galea Fernández, Pedro Barquero Moreno and José María Soriano Llamazares.

(READY) MEDIA

By Gustavo Romano, Curator of the exhibition

Ten years after the inception of Laboratorio Arte Alameda (LAA), a space conceived for the exhibition and production of, and research into art, media and technology, the idea came about to undertake a critical overview of what has gone on so far, basing the revision on the material compiled in its media library, the Priamo Lozada Documentation Centre, named after the curator and founder of LAA, one of Mexico's first specialists in the relationship between art and new media. The outcome of this idea was *(Ready) Media*: a rapprochement to the archaeological research of the media that would not only embrace the twentieth century, but would also question the art-technology binomial from the *novohispano* imaginary right up until the contemporary era. Taking part as researchers in this opening edition are: **David Wood, Jesse Lerner, Juan Pablo Anaya, Gabriela Méndez, Grace Quintanilla, Erandy Vergara, Liliana Quintero, Manuel Rocha Iturbide, Israel Martínez, Bruno Varela** and the directors of the project, **Karla Jasso** and **Tania Aedo**. The end result has been a particularly rewarding and varied spectrum of aesthetics and trends that mirror the exciting Mexican audiovisual universe.

Bearing in mind the decision to bring together a large number of curators, it would seem self-evident that *(Ready) Media* does not aspire to draw any definitive lines for the interpretation of electronic or technological art in Mexico, and even less so to define genealogies with pretensions to becoming its "history". We have gone beyond the days when art history was centred on a narrative featuring vanguards and rearguards, heroes and villains. Today all "histories of art" are "a la carte" and potential, simultaneous and singular, as unique as the frame sustaining each Facebook page. The digital revolution has been instrumental in eroding the idea of the canon. The code—in Guattari's asignifying semiotic sense—operates by deterritorialising the hierarchies of art, similarly to the way in which the information that circulates by means of the horizontality of networks does away with the "truth" and "authority" which the conventional communication media had taken for granted.

As such, in this selection we will see a multiplicity of voices and very different approaches to technology. Ranging from the quasi-symbiotic activity with her camera of **Ximena Cuevas**, for whom reality ought to be read like a fiction in which even she herself is a character, to the altered perception induced by the dreamlike-digital quality that shrouds **Arcángel Constantini's** art multiverses. From the "tranvestism" of the human into a "walking projection machine", not so much a superhero as a masked wrestler as personified by **Fernando Llanos**, to the epic of the

confrontation between machine and man, between iron and muscle, between machine society and subject, which **Enrique Jezik** engages with through a *mise en scène* of a fight between excavators and cranes within the exhibition space. While in these cases, taken merely as examples of an overall total of around two hundred artists, the degree of relation or dependence with technology is highly variable, as is the realm of interpretation they stake out, in practically the whole selection of works we can find a common denominator in the incredibly high degree of intensity, of vertigo and of exaltation.

With regards the time span, the selection includes works ranging from the early 1980s to the post-internet contemporaneity of today. In any case, one can identify various shared relations, themes and strategies that are repeated over time but which, rather than understanding them from a given genealogy, ought to be viewed under the prism of *ritornello*—as a derivation of repetition. One of the issues that made its appearance at the beginning of the video era, back in the late 1970s, and which reappears again at the present moment, is the question of portability. Since its origins, over and above the possibility of displacement, what video ushered in was an unprecedented sense of freedom, insofar as it enabled the artist to see a way out of the complex and costly structure of production and allowed him to undertake an independent, and often, solitary, experience. This sense of freedom is akin to that afforded by the printed book, which liberated us from reading scrolls and codices in libraries, or by easel painting, which inaugurated the era of the walking artist, and of course the freedom enabled by mobile devices, phones and tablets. In *(Ready) Media* we can find examples of early video productions that managed to escape from the labyrinths of film and at once brought television under discussion, and we also come across recent work made with mobile phones, in which portability has been taken almost to the limits of ubiquity and the platform for exhibition has become the Internet. In other words, those works that drank from the fountain of McLuhan's ideas, viewing the camera as an extension of the human eye, and others which borrow from Kittler and wish to have nothing to do with the human and focus instead on the optical device—surveillance cameras, artificial vision—replacing, annulling and avoiding the error of the senses.

Another pattern we see repeated but in a different guise—and with different assemblages—is one that engages with the quality of the devices used. Perhaps in response to the rise of Mexican commercial film and its powerful, highly-structured industry, over recent years we have seen the development of what **Jesse Lerner**—one of the curators of the selection—has called *Cine Povera*. This embraces a series of productions made in 16mm which, far from wishing to plunge the spectator into a fictional state—calling for a "voluntary suspension of disbelief"—and to transform the projection screen into a window on fictionalised reality, eschew depiction and deceit, placing the spectator in front of the straightforward simple visual experimentation of the artistic proposal. Taking a similar tack, we can also find those who work with strategies

such as circuit bending, hardware-hacking or work exclusively with low-tech technological elements. It might be the case that in its beginnings this tendency did indeed arise more from a scarcity of resources than from a saturation in the consumption of hi-tech technologies, but the truth is that many artists have taken up inverse engineering to dismantle not only the elements of the devices, but also their function, their *raison d'être*, often trying to disclose the ideology lurking beneath these apparatuses. In the same way as *Cine Povera* operates, here we can see how representation—and its functionality—are abandoned in order to strip the proposal bare within a disarticulated apparatus.

Since the appearance of electronic media, the speed at which technological devices "mutate" has accelerated. In art and technology productions, what is state of the art today will very soon be vintage. Nothing ages quite as quickly. But, how does this evolution come about? Is somebody in control of it? What we can see is that there are people who have the illusion of being in control—the corporations that produce them—but we also notice that the devices seem to follow their own "teleonomic" path. After all, it is man who adapts to the apparatus, and not the other way round: the serial production of products leads to the serial production of individuals (who adapt to the apparatuses).

Therein the fact that, either in response to or as resistance against this situation, one can witness in Mexican production a twofold rebuttal: a recovery of the obsolete, of the mechanical, of what has been discontinued by the market and, on the other hand, the recovery of noise, not as error, but as resistance to the communication of a message of propaganda or reaffirmation of the system. In both cases, what is happening is an attack on the inviolability of the black box, a re-appropriation of technology as a pure device of human ingenuity, displacing it from its role as a tactical object within a process of social subjection.

The linearity of video suits the archive's functions. All the material in (*Ready*) *Media* has been framed within this format. Yet, while a large number of the works were originally made for video, another equally large part represents a transposition, a window onto numerous productions that open out from the lineal. Performativity, interactive, participative, urban interventions have left a profound mark on recent Mexican production and are well represented in this selection. We could think of Mexico as a construct made up of various layers or strata of different cultures that have coexisted and evolved, sometimes in dialogue and other times on their own, at times forming hybridisations and at times as vanishing points towards pre-Hispanic echoes as much as "post-Occidental" utopias. In a similar fashion, we see how various artistic disciplines, different discourses, different media and practices and their respective channels of visibilisation all find accommodation one alongside the other. At once using the latest advances in technology and ancestral technologies, elements which will always be discernable as differentiated parts, conforming a machine that can be stripped down and put back

together again, each time differently to produce divergent results in response to diverse contemporary realities. In consonance, *(Ready) Media's* proposal is for the public to use it as a machine, which each person can assemble as they see fit, and, through successive and simultaneous fragmented readings of the material on exhibit, they can re-enact their own image of the complex Mexican art production.

Overflow. Mechanicity and Obsolescence in Art and Technology Today

By **Gabriela Méndez y Juan Pablo Anaya**



***El trabajo embellece*, 2007, Gilberto Esparza. Mini DV. 2'22"**



***S O S*, Enrique Ježik, 2002. Mini DV. 6'02"**

In the so-called “information societies” it seems that mechanical technologies have lost their central role in the social and cultural imagination, as if we had been dreaming, for a time now, about getting rid of those devices that turn natural energy into work in front of our eyes. Partly, real-time communication devices have set the world up as a space for remote and networked action. Thanks to them the flow of information

has become more significant than the heavy movements of industrial equipment, which has led to a simplistic association between the mechanical and the obsolete. In other words, our perception of the novelty of digital has made us forget that the current information society is literally superimposed on an industrial society, that is based on the mechanical and that, in any case, incorporates or increases the inequities of global economy. Under these circumstances art with new technologies is in an increasingly uncomfortable position in front of apologetic discourses of the technological development, which identify it directly with progress and they promote, instead of criticising it, celebration as the basic relationship with technology. In our view it is obvious that mechanical technologies, far from being simply obsolete, continue to develop and condition in several ways our relationship with the current world. Ultimately, what is interesting is how art can take a critical position towards global techno-enthusiasm based on mechanical and obsolete concepts. In this sense, the selection refers to an overflow of machines as a critical exercise carried out by art with “new” and “old” media, specifically in Mexico.

Programme 1. 15 April to 12 July

Marcela Armas. *I-Machinarius*, 2008

Video HD, 2'57"

Iván Puig. *Mandalas para la vida moderna*, 2006

Mini DV, 2'26"

Gilberto Esparza. *El trabajo embellece*, 2007

Mini DV, 2'22"

Enrique Jezik. *S O S*, 2002

Mini DV, 6'02"

Arcángel Constantini. *Seminiscope*, 2005

Mini DV, 0'53"

Programme 2. 15 July to 25 October

Iván Abreu. *M(r.p.m)*, 2008

Mini DV, 6'49"

Iván Puig. *SEFT-*, 2006-2010

DV, 1'35"

Carolina Esparragoza. *Memoria*, 2005

DV, 0'55"

Mario de Vega. *Black Market*, 2007

DV, 1'40"

Ricardo Nicolayevsky. *Tránsito*, 2005

Mini DV, 2'54"

Tania Candiani. *La constancia vestida, vestidos de un cuento*, 2006

Mini DV, 3'58"

Voice Over, I

By **Tania Aedo** and **Karla Jasso**



Interview with Ximena Cuevas



Seminscope, Arcángel Constantini, 2005. Mini DV, 0'53"

The core drive of this curatorship-inquiry can be summed up in one word: heterogeneity. The artists interviewed, documented, accompanied and even relentlessly pursued (from the eye of the lens that has attempted—perhaps naively—to make something close to the idea of a “video-essay” about their work), share something in common, notwithstanding the diversity of their individual practices and of the creative process they have carried out throughout their practices. Their contribution (or controversy) around the language of electronic arts: Resonant machines, the camera as a memory tool, the fiction of the life that unveils in the subjectivity of frames, the transgression of sound forms, the potential opened by errors

in the digital code, or the “intervened grammar”. Intervention-improvisation. They are all practitioners of the medium; they use it to implement critical perspectives on the environment that structures their work, although their discourse is multiple. They are themselves essential axes to question the work of a historian or a theorist of “electronic arts”, they are the first ones to spot the contradictions that these “categorisations” try to deploy to manage a mania, equally obsessive, that supports (in a happy scenario) institutions and interpretations.

Programme 1. 15 April to 12 July

Ariel Guzik, 2010

HD, 13'26”

Production: Camper Media

Ximena Cuevas, 2009

HD, 19'26”

Production: Camper Media

Programme 2. 15 July to 25 October

Sara Minter, 2009

HD, 9'56”

Production: Camper Media

Arthur-Henry Fork, 2009

HD, 7'46”

Production: Camper Media

Arcángel Constantini, 2009

HD, 14'44”

Production: Camper Media

Experimental Music, Art, Poetry and Sound Experimentation in Mexico

By **Manuel Rocha Iturbide** and **Israel Martínez**



***Samples 2*, 2008. Francis Alys y Rafael Ortega. DV, 2008**



***Ping Roll*, 1977. Manuel Rocha Iturbide. Mini DV, 1997**

Whether “sound art” is a new genre or not is a moot question, but either way it does help to interconnect a number of fields existing on interdisciplinary peripheries. The ambiguity of these fields led the curators to define and create working groups to cover not only contemporary pieces, but also those that laid the very foundations of the sound art of today. These are: Sound art, containing hybrid works that range from the conceptual to sculpture and installation, and even experimental electroacoustic music. In video as a documenting format we include works that could not be explained without the temporary visual component, such as sound actions, sculptures and installations. Sound

landscapes, radio art and sound poetry, (the latter divided into experimental and conceptual vocal sound poetry).

Last, we have three invited fields, two of which are closely linked with sound art and the other one is of a more formal nature: experimental electronic music, experimental music in general and electroacoustic music. This curatorship focuses particularly on the first two as, even though they have had an alternative niche the musical discipline, they have always suffered on account of their open creative process. We think that comparing different sound art works from each of these different groups will help the public contemplate the complexity of current interdisciplinarity, and better understand the richness of interaction between different media. Moreover, after a historical review of Mexican experimental sound work, we expect to be able to understand better the difficulties that the academic fields have been forced to abandon in their formal schemes, and explain why now-a-days sound art has been able to blossom freely in the new generations both in academic fields that were previously completely closed, and in the natural-born self-taught spirit of current technological eclecticism.

15 April 2015 - 25 October 2015

SOUND ART

Gabriel Orozco y Manuel Rocha Iturbide. *Línea de abandono* (1993). Audio. 4'30" (fragmento)

Guillermo Galindo. *Maíz* (2005). Audio. 3'

Iñaki Bonillas-DJ Sondera. *28 light tones* (1999). Audio. 00'14"

Israel Martínez. *Mi Vida* (2007). Audio. 7'06"

Jorge Reyes y Lidia Camacho. *Zocaloop* (2002). Audio. 3'45"

José Manuel Mondragón. *Salón de Belleza* (2002). Audio. 6'19"

EXPERIMENTAL ELECTRONIC MUSIC

Juan José Rivas. *Insomnia* (2008). Audio. 3'44"

Mario de Vega. *Horten* (2002). Audio. 3'10"

Punto pig. *Día cero* (2009). Audio. 8'27"

Víctor Alzina. *Vegetal Is* (2001). Audio. 4'20"

Ensamble Áspero. *Improvisación No. 5* (2006). Audio. 4'25"

Generación Espontánea. *Camotes in Space* (2007). Audio. 7'43"

Germán Bringas & Julio Clavijo. *Delayuxta* (2001). Audio. 1'23"

Juan José Gurrola. *In search of silence* (1970). Audio. 8'48"

Los Lichis. *La Carnicería de Chavilocotzin* (2005). Audio. 5'

SOUND LANDSCAPE

Jorge Reyes y Peter Avar. *Paisaje Sonoro de Michoacán* (2005). Audio. 5'57" (fragmento)

Manrico Montero. *Cántaro de agua* (2001). Audio. 3'52"

Manuel Rocha Iturbide. *Boom Box Project* (2003): *Indian*

Driver. Audio. 3'31". *Street in Luxor*. Audio. 5'27"

ELECTROACUSTIC MEXICO

Manuel de Elías. *Non novo sed nova. Nada nuevo pero en forma nueva* (1974). Audio. 6'30"

Manuel Enríquez. *Misa Prehistórica (1980)*. (Primera parte). Audio. 5'01"

Alejandra Hernández. *Sublingual* (2006). Audio. 3'53"

Antonio Fernández Ros. *Con Jícamo* (1993). Audio. 4'32"

Rogelio Sosa. *Maquinaria del ansia* (1999). Audio. 8'25"

Arturo Fuentes. *FOSIL KV* (2006). Audio. 5'

Juan Sebastián. *rwz* (2002). Audio. 4'12"

Rodrigo Sigal. *Friction of things in other places (La fricción de las cosas en otros lugares)* (2002). Audio. 8'55"

Phantom Power. *Pout* (2007). Audio. 2'11"

Mauricio Valdez. *Popan II* (2005). Audio. 8'25"

RADIO ART

Luz María Sánchez. *Radio1* (2000). Audio. 6'05"

Oscar Rodrigo Alonso Inclán. *El exterminio del tiempo* (2005). Audio. 3'11"

Víctor Manuel Rivas-Dávalos. *La salvaje costumbre* (1999). Audio. 5'44"

CONCEPTUAL SOUND POETRY

Felipe Ehrenberg. *Maneje con precaución* (1973). Audio. 1'37"

Guillermo Gómez-Peña. *Border-X-Frontera* (1987). Audio. 12'06"

Ulises Carrión. *Hamlet for Two Voices* (1977), Audio. 15'24"

Ulises Carrión. *Three spanish pieces*. Audio. 7'20"

EXPERIMENTAL SOUND POETRY

Ricardo Castillo. *Brusca mudanza* (1992). Audio. 0'53"

Rocío Cerón (Poemas) y **Bishop** (Música). *Vistas de un paisaje* (2009). Audio. 3'59"

Programme 1. 15 April to 12 July

Francis Alÿs y Rafael Ortega. *Samples 2*, 2008

DV, 2'40"

Marcela Armas. *Ocupación*, 2007

DV, 3'47"

Ángel Cosmos, Juan José Díaz Infante y Arturo Márquez.

Concierto para fotógrafos, 1985-1987

Documented in 3/4 / Master D1, 3'39"

Israel Martínez. *Pieza en tres movimientos para compartir con desconocidos o amigos en un paseo por la metrópoli en automóvil*, 2007

Mini DV, 4'56"

Taniel Morales. *Bocinas Transgénicas*, 2005-2007
DV, 7'19"

Programme 2. 15 July to 25 October

Ariel Guzik. *Espejo Plasmath*, 1980-1995
HD, 3'05"

Documentation: Lorenzo Hagerman

Manuel Rocha Iturbide. *Ping Roll*, 1997
Mini DV, 23'18"

Iván Puig. *Mandala para la vida moderna*, 2006
Mini DV, 3'

Antonio Fernández Ros. *La Regadera*, 2009
DV, 10'06"

Contemporary Experimental Audiovisual in Mexico

By David Wood



***Tensa calma*, 2008. Alfredo Salomón. HD**



***Invasión doméstica*, 2002, Paulina del Paso. DV**

This programme wishes to review experimental, alternative and independent filmmaking in contemporary Mexico. Though largely focusing on the production made in the wake of the *Mexperimental*¹, encounters, it also includes previous works. We take “contemporary experimental” to mean a variety of (formally countercultural) alternative film and video practices, as well as a search for forms of production and distribution made possible by new technologies.

¹ (González, R. y Lerner, J. *Mexperiemental: 60 años de vanguardias en México*, Santa Mónica, Smart Art Press, 1998)

Programme 1. 15 April to 12 July

ORIGINS / TECHNOLOGY

Gregorio Rocha. *Los rollos perdidos de Pancho Villa*, 2003

Video DV, 8' 54" (dos fragmentos)

Fernando Llanos. *Stereovisión*, 2008

Mini DV / Vídeo Celular, 7' 25"

VOICES

Adrián Arce, Diego Rivera y Antonio Zirión. *Voces de la Guerrero*, 2004

Mini DV, 10' 52" (fragment)

BORDER

Jesse Lerner y Rubén Ortiz. *Fronterilandia*, 1995

16 mm, 9' 19" (fragment), including a version with commentaries of the filmmakers

BODY

Alfredo Salomón. *Tensa calma*, 2008

HD, 8' 31"

Alejandra Islas. *Muxes: Auténticas intrépidas buscadoras del peligro*, 2005

Mini DV, 5' 27" (fragmento)

MOVEMENT / PERCEPTION

Luis Emilio Valdés. *Feliz cumpleaños*, 2006

DV, 5' 07"

MEDIATION / CONSUMPTION

Ivan Edeza. *De negocios y placer*, 2000

Mini DV, 1' 37"

Paulina del Paso. *Invasión doméstica*, 2002

DV, 3' 16"

Domenico Capello. *Phonesex*, 2001

Mini DV, 0' 56"

Ricardo Nicolayevsky. *The Big Whack*, 2002

16 mm, 2' 28"

Programme 2. 15 July to 25 October

ORIGINS / TECHNOLOGY

Juan Carlos de la Parra. *Muybridge cuántico*, 2008

Mini DV, 0' 37"

VOICES

Bruno Varela. *Exotic Nippon*, 2000

Super 8, 2' 06"

Jesse Lerner. *The American Egypt*, 2001

16mm, 11' 34" (fragment)

BORDER

Juan Carlos de la Parra. *Transmigraciones*, 2004
DV, 7'08"

BODY

Ximena Cuevas. *Cama*, 1998
DV, 1'59"

Grace Quintanilla. *Nací mujer, Whatever that Means*, 2003
Mini DV, 4'24"

Jessica Cruz. *Mujer Rota*, 2003
DV, 4'30"

María José Alós y Artemio Narro. *Poetry in Motion*, 2004
Mini DV, 11'09"

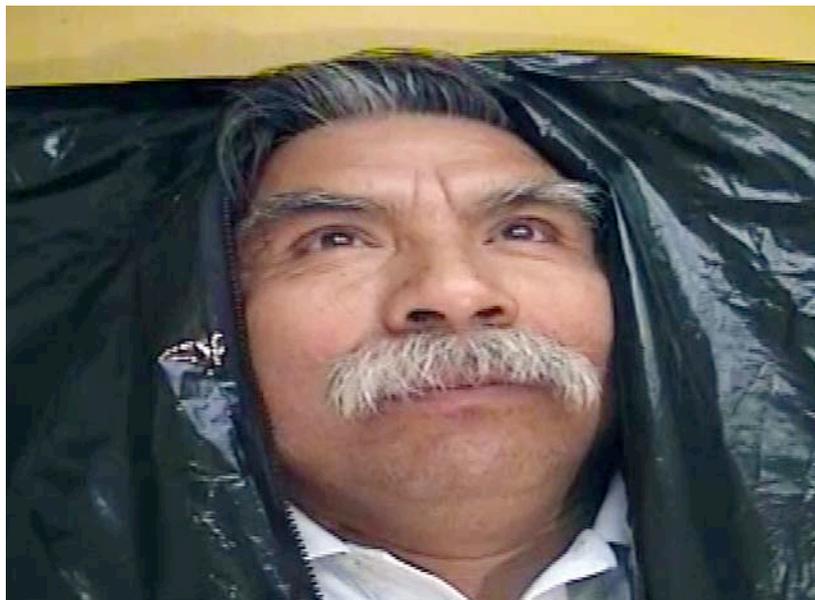
MEDIATION / CONSUMPTION

Txema Novelo. *Playing for Money*, 2007
16 mm / DV, 12'15"

The Memorable Familiar
By **Grace Quintanilla**



***Panóptico*, 2006. Roberto Reyes. DV**



***Retirando los platos*, 2008. Cremance. Vídeo Hi 8**

This section contains a range of documentation of works by artists engaged in various disciplines of electronic art. Most of them were born in the digital era, something that seems to be a condition through which they reveal their familiarity with technology and its use as a tool for creating art. Through formal essays and personal discourses, the pieces are organised following a main feature: The exploration of “space(s)” of an apparent tension between the familiar and the memorable.

During the reading process I noted that the topics that they address are diverse but not new: Migration, surveillance, identity, the public and the private, the domestic, the body, among others: Its process do not

correspond to any formal concern about building a specific language for electronic arts: Its concern are regarding the discourse. In these pieces technology is, rather than a source of inspiration, a tool deliberately chosen as a “medium” to broadcast a discourse. Most of the work that I analysed shows that these artists constantly migrate very easily between the diverse disciplines of electronic arts such as video, installation, circuit bending, performance, augmented reality, animation, among others. Due to the historical context in which they work, they revisit common places, from less common places.

Programme 1. 15 April to 12 July

Roberto Reyes. *Panóptico*, 2006

DV, 5'27”

Andrés Padilla Domene. *Ferroproyección*, 2008

HDV, 4'26”

Verbobala. *English*, 2009

HDV, 6'26”

Adriana Trujillo. *Videodiario de un pollero*, 2007

HDV, 18'11”

Fernando Frías. *Jimigration*, 2007

HDV-16 mm, 6'18”

Daniel Reyes. *Daniel Reyes para presidente*, 2009

HD, 1'36” (trailer)

Programme 2. 15 July to 25 October

Alfredo Borboa. *Comeluz*, 2009

DV, 1'30”

Bruno Bresani. *Contenedor de los amores imposibles*, 2008-2009

Mini DV, 1'00”

Ulises Barreda. *Espejo 4*, 2008

Mini DV, 3'00”

Juan Pablo Villegas. *Hard Black*, 2008

DV, 2'21”

Cremance. *Retirando los platos*, 2008

Video Hi 8, 7'54”

Antonio Coello. *Chimbumbe*, 2006-2008

S16 mm y S8 mm / 35 mm, 12'59”

Anni Garza Lau. *The Drama Manager*, 2008

Mini DV, 4'59”

Nuria Frago. *Habitat*, 2008

Mini DV, 5'19”

Cine povera

By Jesse Lerner



***Desclowntrolados*, 2007. Rocío Aranda de la Figuera y Uriel López España. 16mm**



***Sexabrate*, 2007. Txema Novelo. 16mm**

This programme takes a brief overview of the new expressions of low budget, homemade and handy craft experimental cinema in Mexico. All the works were made in 16 mm from 2000 through 2010. The purpose is not to create a type of cinema inviting the viewer to get lost in the illusion of the real and the narrative, but to explore the medium and its specific qualities. Over the last decade, Mexican experimental filmmaking has grown and diversified, rejuvenating with the arrival of new filmmakers and the exploration of new techniques and ways of doing. This programme takes a brief overview of the new expressions. After a long

period of decline, Mexican commercial cinema (meaning, the filmmaking industry) of the last decade has been quite successful, both in economic and artistic terms, thanks to better production budgets, among other factors. The filmmakers represented here choose a different path; instead of increasingly higher production costs, they prefer a homemade, handcrafted cinema, created with minimal resources, individually or by a small group of friends. The purpose is not to create a type of cinema inviting the viewer to get lost in the illusion of the real and the narrative, but to explore the medium and its specific qualities. This might sound as a late-modernist fetishism, but the filmmakers participating in this show also share their interest in a variety of social and political issues. Like in Brechtian theatre, the viewer never forgets that what he is watching is the result of work, engineering and devices, and not window to reality, transparent and neutral. Through these handcraft products we can review a variety of topics and contemplate different issues.

Programme 1. 15 April to 12 July

Rocío Aranda de la Figuera y Uriel López España.

Desclowntrolados, 2007

16 mm, 4'10"

Txema Novelo. *Sexabrate*, 2007

16 mm, 1'32"

Fernando Llanos. *Viva Videoman!*, 2009

Super 8, 2'50"

Mayra Isabel Céspedes Vaca. *Mariposas en el estómago*,

2007

16 mm, 1'00"

Rosario Sotelo. *Recámara*, 2007

16 mm, 5'00"

Programme 2. 15 July to 25 October

Andrés García Franco. *Cines Abandonados*, 2008-2009

16 mm, 10'17",

Erika Loic. *Parícutin*, 2007

16 mm, 14'07"

Naomi Uman. *Hand Eye Coordination*, 2002

16 mm, 10'20"

Elena Pardo. *Mi barrio*, 2009

Super 16 mm, 5'00"

Notes on a Review of Video Curatorships
By **Erandy Vergara**



Interview with Guillermo Santamarina



***Diablo en la piel*, 1998. Ximena Cuevas. Vídeo 8**

This reading of curatorship and its particular recording of events has been conceived as a space in which to rethink the connections between video art and curatorial practices. Rather than a quest for specific and continual history, the aim is to raise questions regarding the construction of memory from discontinuities. Due to the scant number of critical essays and publications addressing the history of video art in Mexico, the curators outline the main coordinates for art production and the very process of historical construction. The research lines of this project come from three concepts and its integration with active stakeholders such as curators and artists: Event, document and memory.

The events, documents and memories considered in this project have been activated by artists, curators and institutions that, from different standpoints and practices, have kept the field of video moving. Some fundamental questions raised by this dialectic of event-document-memory-curator are: How is video production organised from curatorial discourses? How can we set up a historic reading from these events? How to identify leaks and gaps? These questions, among others, have led the curatorial process that proposes to review video production in Mexico.

Programme 1. 15 April to 12 July

Interviews:

Guillermo Santamarina, 2009

HDV, 9'44"

Bruno Varela, 2009

HDV, 16'46"

Ana de la Rosa y Lorena Rossette, 2009

HDV, 11'27"

Curated by **Príamo Lozada**

13 Festival Internacional de Arte Electrónico VideoBrasil, 2001

Ximena Cuevas Videos (parte 1)

Almas gemelas, 1999

Super 8, 2'00"

Contemporary artist, 1999

Mini DV, 5'03"

Cuerpos de papel, 1997

Video 8, 4'00"

Diablo en la piel, 1998

Video 8, 5'05"

Programme 2. 15 July to 25 October

Interviews:

Antonio Arango, 2009

HDV, 12'41"

Jesse Lerner, 2009

HDV, 7'52"

Curated by **Príamo Lozada**

13 Festival Internacional de Arte Electrónico VideoBrasil, 2001

Ximena Cuevas Videos (parte 2)

La puerta, 2000

Mini DV, 5'00"

Medias mentiras, 1995

VHS/vídeo 8, 34'00"

Natural instincts, 1999

VHS/mini DV, 3'12"

Staying alive, 2001

Mini DV, 3'00"

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.”

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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.

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Information & Mediation: María José González and Iván Patiño

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Executive Assistant: Lara Fernández

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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.

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.