

Universo vídeo_Geopolitical

A SELECTION OF PIECES FROM THE ASTURIAN ARTISTS' ARCHIVE

CONCEPT

During 2014 LABoral will continue with *Universo vídeo* [Video Universe], a research line into video begun in 2011. This year's plans are to consolidate the collaboration with other institutions and the relationship between the exhibition space and various archives and collections.

For Friedrich Ratzel, one of the pioneers of the academic implementation of the term "geopolitics" at the beginning of the 20th century, and also father of the war theory known as Lebensraum or vital space, "States have many of the characteristics of living organisms". Therefore, "a state has to grow, expand or die within living borders which are, for this reason, dynamic and subject to change", just like the human body. A statement, it would seem, which is not far removed from the Greek proverb "Man is the measure of all things", which inspired the European exploration and conquest of the world during humanism: a problem of scale and measure which all modern states resolved through the government of life or death, the political battle for control and the productive organisation of subjects.

Among the presence of bodies and their premeditated absence, the videos making up this exhibition are placed. The eight pieces, signed by artists who are part of the Asturian Artists' Archive at LABoral Centro de Arte, question the objectivity of the idea of scale by means of different representational strategies of landscapes, urban spaces, objects and forms which outline the cosmos. Its aim, as stated by Marcel Duchamp, is to endow the objects and forms around us with another life - subjectivity itself, that is, a value beyond its purpose and its everyday use; a value that transcends "man as the measure of all things".

DATES: 10.01.2014-06.04.2014

ARTISTS: Cristina Busto, María Castellanos, Sara García, Marian Garrido, Paco Nadie, Lucía Rivero, Thr3hold, Román Torre

CURATOR: Alfredo Aracil (A Coruña, 1984)

Alfredo Aracil (A Coruña, 1984) collaborates with LABoral Centro de Arte y Creación Industrial in Gijón, where he has curated the first part of this serie of *Universo vídeo_Experimental Practises*, shown under the title *An Image of the World in Motion*. He has also been the curator of *Usos y formas*, an exhibition articulated from the visual

Anthropology with Asturian artists Juan José Pulgar and Noé Baranda. Official master's at the Visual Culture and History of the Art Contemporary Programme of the Universidad Autónoma de Madrid and the MNCARS Museo Nacional Centro de Arte Reina Sofía, he has curated audio-visual programmes as *Leer las imágenes, leer el tiempo* for the Reina Sofía and *El primer viaje*, an exhibition of the artist Irene de Andrés, in Galería Espacio Líquido, Gijón.

PRODUCTION: LABoral Centro de Arte y Creación Industrial

VENUE: Mediateca Expandida de LABoral Centro de Arte y Creación Industrial

Cristina Busto

***Metamapa*, 2013**

Videoinstallation

This installation draws a map which is more sensorial than spatial. In it, longitude and latitude are projected onto a third dimension where one can perceive light, architecture with superimposed volumes and even the texture of sound.

In this way a landscape is constructed that starts out from a stage set or a model and which our eyes mistake for reality. The camera and projector lens enable the trick by means of a closed circuit that projects what is recorded live, amplifying these little objects until turning them into images closer to our scale.

Then all notion of illusion strikes us as small. The physical coordinates that tie us to space break with their natural dimension and stop being limits. Sometimes it is necessary to remember that things move around us on their own.

Cristina Busto (Avilés, 1976). A graduate in Fine Arts from the Fine Arts Faculty in Cuenca, she lives and works between Asturias and Berlin. Since 2006, by fusing visual arts with video she has created a series of short stop-motion animations with illustrations, paintings and objects. In the same year she received the Injuve Audiovisual Creation Award for an animation film with painting, *Plei*; in 2008 she earned a special mention in *Generaciones 08*, Caja Madrid's social responsibility programme, with *La dulce alienación*; and in 2009 she was awarded in the *Anime* section of the video competition *En piezas*, organised by Madrid's La Casa Encendida, for *Pruebas definitivas* in which the artist was already combining painting, drawing and object animation.

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

In 2011 she won the LABjoven_Experimenta award with *Generadores de sombras* [Shadow Generators], a cube of rear projection screens with a film set in its interior which could be viewed from the outside spinning around it while the images were produced in real time from inside the cube. Her works focus on performance and the possibilities of sharing the moment and place of creation with the spectator. Two years ago she started to work collaboratively with the collective Unfall Schatten on combining shadow theatre with rear projection video.

<http://cristinabusto.blogspot.com/>

María Castellanos

***Cuerpo*, 2013**

Video-performance. DVD PAL. 10'

The skin is the body's largest organ. Its two square metres of tissue covers our body and marks its limits. At the same time it is a particular form of outer clothing that weighs four kilos. In addition, it is a device that is sensitive to its environs, to what happens around it, and a mediator that also reflects what is happening inside it.

Cuerpo is a video-performance in which an outer garment is made for a model using flour and water. She remains immobile and nude in front of the camera while her body is covered with pieces of dough connected to each other. The work questions the concept of tissue in its twofold meaning as textile and as epithelium.

María Castellanos (Gijón, 1985). Artist and researcher, she is a graduate of Fine Arts from the University of Vigo, where she is currently completing her thesis *La piel biónica. Membranas tecnológicas como interfaces corporales en la práctica artística* [Bionic skin. Technological membranes as body interfaces in artistic practice].

In 2008 she obtained the award for the best newcomer artist of the Principality of Asturias for the photographic series *Tejidos*. Since then she has taken part in many national and international exhibitions, featuring in countries such as Portugal, Argentina, Colombia, Australia and Japan.

Her work has been selected in numerous competitions and she has won different awards including one of the Tentaciones 2011 prizes, showing her work at the Estampa Fair, Madrid, and Masquelibros 2012 in Madrid. In 2012 she also obtained the AlNorte scholarship and, also, the Astragal Award with which she produced the project *Corpo-Realidad* exhibited at the Astragal Gallery of CMX (Gijón) and at Valey, Castrillón, in which she carried out a brief action with two technological dresses specially created for the show.

www.mariacastellanos.net

Sara García

***Stilleben*, 2013**

Video. 1'03"

In contradistinction to all the other genres of painting, the still life has historically been predicated on the presentation of a series of natural and artificial objects in a space confined by the gaze, a kind of *cul-de-sac*. Unlike *naturaleza muerta*, the Spanish term for the genre which translates literally as "dead nature", the German word *Stilleben* underscores the stillness of life instead of its finitude and is closer to the idea of the genre explored in this video. Space as a place in which an indifferent time passes by.

As such, the human figure has always been an overriding absence. This is true with certain provisos, given that the symbolism of this genre is,

in truth, a metaphor of the fleetingness of our passing through this earth. In this sense, natural and also fabricated objects serve to represent the human.

Sara García (Gijón, 1983). Lives and works in Prendes (Asturias). A graduate in Fine Arts from the University of Pontevedra, she furthered her education with a Master's in Artistic Production at the Polytechnic University of Valencia. Her work has been shown in various Canarian, Galician, Valencian, Andalucian and Asturian galleries.

The conceptual framework of her work revolves around concepts of representation and the building of images, based on still life and a certain shift of attention towards apparently unimportant details. In such a way, her work suggests an introspective look and an insight into the relationship between abundance and scarcity, or in its widest context, between feelings of emptiness and fullness.

Marian Garrido

***The Medium is the Medium / Conversaciones 2*, 2013**

Vídeo DV PAL. 20'

The Medium is the Medium speaks about media and also about mediators. The title alludes to one of the first programs from the 1970s to use videographic practice to reflect on the role of television in the construction of the collective imaginary. And, at once, it also speaks of the work of Marshall McLuhan, one of the pioneers to lay a theory of communication able to confer life to objects and technology, and also one of the first to give it the consideration of a space as an extension of the human.

Marian Garrido centres her practice on theories that, based on a clash of academicism and pop, hover over the myth of the dead brought back to life, ghosts and also phantasmagoria in film and in video.

Marian Garrido. (Avilés, 1984). A graduate in Fine Arts from the Complutense University of Madrid, she is following a Master's in History of Contemporary Art and Visual Culture at MNCARS, Museo Nacional Centro de Arte Reina Sofía (Madrid). With a degree in graphic design from the Oviedo School of Art, she has worked for years in graphic design, going on to win the student Motiva Prize in 2005 and participate in the Experimentadesign Biennial, Lisbon. She teaches the history of design at the Instituto Europeo di Design, Madrid. Marian has also led and given various seminars and conferences, including *Postanarquismo; Nomadismos e interzonas* [Postanarchism; nomadism and interzones] for two years in the *CortoCircuitos* programme of Complutense University Extension, and *En las ruinas del futuro; el fantasma de la máquina* [In the ruins of the future; the ghost of the machine], developed at RAMPA, with which she collaborates. She has coordinated Redes, the joint initiative of the Centro de Arte 2 de Mayo (CA2M) and the Complutense University of Madrid.

Currently, she works in the cultural programming department at MNCARS, Museo Nacional Centro de Arte Reina Sofía in Madrid. Her major exhibitions include *The Dark Gift*, as part of *Proyecto 9* at the Sala de Arte Joven in Madrid; B.Y.O.B. at Matadero Madrid; *Dark mood Woods/The Red Room* at the new sounds festival, ECO1 Fest Matadero; *Presente Continuo-Nuevas Narraciones* [Continuous present-new narrations] at the Centro Cultural Conde Duque, Madrid; *Acieed 808*, Barcelona; and *The Wrong Biennale*.
www.mariangarrido.com

Paco Nadie

***Demografía del dolor, poética cruel (1)*, 2012-2014**

Video, colour, text and sound. 8' 28"

Every three seconds a person tries to commit suicide somewhere in the world and every forty seconds someone succeeds. Suicide is the second cause of death among young people and is now the first external cause of death in Spain. In addition, the taboo surrounding suicide means that all cases do not come to light. In the media, it is argued that suicides are silenced in fear of causing a copycat effect.

Echoing this deliberate omission within the public sphere, Paco Nadie tells a story about the disappearance of the body from its very absence. In this way, ellipsis is constructed from a concealment of a human figure transformed into form, into geometry. The colour red acts as the vehicle for a metonymy which, in truth, is more than literal: flesh.

Paco Nadie (Thionville, France, 1972). Lives and works in Asturias. For him, the artist is Camus's "absurd hero" and art "a science of revelation". His work, *4ª persona del Sin-lugar* is inspired by the demise of the author, reflecting on philosophical and poetical concepts of an interdisciplinary nature, delving into the conceptual and aesthetic nexus of the crisis of civilization and its growing dehumanisation. His work is a search for this abyss which arouses in the spectator a sub-emotional expectancy "to bring in what is outside and let out what is inside".

<http://paco-nadie.blogspot.com/>

Lucía Rivero

***The Pond*, 2011**

Single channel video, sound. 4' 42"

The footage for *The Pond* was recorded in East London in 2011. In the months running up to the last Olympic Games, Hackney Council and the Lottery Fund awarded a grant for a programme to clean up parks and natural green areas which included the treatment of Clissold Park and its two ponds. At the same time, Lucía Rivero made an intervention in one of the ponds. The video shows two footballs being taken out from the bottom of the pond and how they are later returned to it after it had been cleaned up by the public authorities.

The piece documents the transformation of the surrounding environs undertaken by man. In this case, in a park which is itself a form of subjecting the natural environment to design and human vision.

Lucía Rivero. (Gijón, 1984). Lives and works in Asturias and London. After completing her studies in Fine Arts at the Complutense University of Madrid, she obtained an MFA at Central Saint Martins, London where she was awarded the Kalliopi & Christos Lemos Scholarship and her work selected for the exhibition *Future Map 2010*. Her work has been exhibited in contemporary art centres, galleries and alternative spaces including Poppy Sebire and Zabłudowicz Collection, London; Centro Nacional de las Artes, Mexico City; and LABoral Centro de Arte y Creación Industrial, Gijón. At present she combines her work in contemporary art with a parallel project *Happy Families*, a music group in collaboration with Lawrence Chandler.
www.luciarivero.com

Thr3hold

Hypnos, 2013

Video, 5'

A harmonic journey through a space found beyond the limits of the human. Everything is repeated in nature. Symmetrically, by means of a to-and-fro movement, the difference gradually builds the succession of forms, at once different and identical, that are repeated over and over again. We are living within a history of the same things. Time is not a straight line.

Hypnos evolves through regular iterations of a geometry that unsettles and at once relaxes, trapping the beholder in an endless loop. It is a dynamic vision of the cosmos built from a type of fractal geometry: fragmented, irregular objects projected at different scales.

Thr3hold was created in Gijón in November 2008 as an experimental visual collective. Since then they have worked in different areas in connection with new aesthetic expressions. As a first creative step, they explored the breakup of aesthetic conventionalisms in film language, developing small pieces related to video creation.

Later they focused on video as a complimentary element to audio/music by producing both video clips as live visuals in the field of experimental electronics (collaborations with Logical Disorder, Música para khaos, Juanjo Palacios, Mauri...), and also installations where light, geometry and sound in their most abstract sense work as the main ingredients.

They are currently developing large-scale projects closely linked to urban and architectural intervention, without leaving aside, however, their collaborative work with musicians and sound artists.

The collective organised the Trendelenburg Festival, aimed at promoting audiovisual art in its many different forms of expression. Its potential lies in the complimentary facets of each of its components; a

solid background in the world of graphic design and industrial design and extensive knowledge in new technologies, connected by a striking aesthetic sensibility.

<http://www.thr3hold.com>

Román Torre

***Oopart I*, 2013**

Video HD. Format 16.9; 1920x1080. 60'

Lights play over the mountain: various LED panels that bring to mind commercial neon signs draw a colour sequence over a rocky and inaccessible landscape, thus verifying the existence of two times. On one hand, time programmed by man by means of software that changes the lights produced by moving pixels. And, on the other hand, sunlight, a nonhuman hardware that draws its presence and then its absence—the darkness that always returns.

In an abstract fashion, distributed over the mountain, the moving pixels conjure up objects that fit the definition of OOPArt (Out-of-place artifact): artifacts that speak to extra-terrestrial life, utensils that should not be there as they remit to another time and non-human technology, anachronisms that create a hybrid landscape somewhere between natural and artificial.

Concept and installation: Román Torre / romantorre.com

Video and edition: Román Torre

Photo: Elena del Llano

Curated by: Abrahán Hurtado / ADDK

Román Torre (Candás, 1985). Lives and works in Barcelona.

He has been active creatively in a self-taught way since 2001 and began to make his first collections of lamps, working with recycled materials and other “gadgets” which later evolved into handcrafted serial designs, light sculptures, urban interventions, as well as additional projects and collaborations centred on design, technology and the interaction between humans and machines.

During his career he has received support from various institutions and bodies, winning, in the beginning, the Astragal Prize in 2002, the INJUVE young designer National Award 2004 and the Golden Pen Award at the IMAFY Festival 2008, in El Cairo.

In 2010 he got involved with the scenic world of *Avatar**, an interactive dance solo that premiered mid-2010 at Centro de Arte Reina Sofía in Madrid and was the beginning of an ongoing collaboration with the dance company Erre que erre, with which he continues to be involved. From the beginning of 2011 until the summer of 2013 he co-directed the Welovecode studio, exploring the possibilities of code to create interactive software and hardware which can be applied to different creative projects. This has allowed him to work on and develop the visual part in different projects and large-scale scenic events, such as interactive videomappings, trade shows and various operas, all with the director Carlos Padrissa of La Fura dels Baus.

From this platform and his studio based in Barcelona, he continues developing his own artistic research lines, trying to carry out in parallel and professionally projects which are focused on the integration of a diverse range of interactive visual techniques in different artistic and cultural spheres.

<http://www.romantorre.net/>



Cristina Busto. *Metamapa*, 2013. Model for the videoinstallation.



María Castellanos. *Cuerpo*, 2013



Paco Nadie. *Demografía del dolor, poética cruel (1)*, 2012-2014

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

President: Ana González Rodríguez, representing the Principality of Asturias

First Vice-president: Alejandro Calvo Rodríguez, representing the Principality of Asturias

Second Vice-president: Nicanor Fernández Álvarez, representing EdP_HC Energía

Members of the Board

The Principality of Asturias, represented by José Adolfo Rodríguez Asensio

Caja de Ahorros de Asturias, represented by César José Menéndez Claverol

Telefónica I+D, represented by Pablo Rodríguez

Asociación de Amigos de LABoral, represented by Luis Figaredo

Gestión Arte Ventura, represented by Alicia Ventura

Strategic Corporate Member

EdP_HC Energía

Ayuntamiento de Gijón, represented by Carlos Rubiera

Autoridad Portuaria de Gijón, represented by Rosa Aza

Associated Corporate Member

Alcoa Inespal S.A. represented by José Ramón Camino de Miguel

Secretary

José Pedreira Menéndez

Sponsors

Sabadell Herrero

DKV Seguros

Collaborators

Ministerio de Industria, Turismo y Comercio

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

President: Luis Figaredo

First Vice president: Rafael Puyol Antolín

Second Vice president: Cuca Alonso

Treasurer: José Miguel Fernández

Secretary: Montserrat Martínez López

Members:

Luis Adaro de Jove

Marta Aguilera

Álvaro Armada y Barcáiztegui, Conde de Güemes

Ángel Aznarez

Carlos Caicoya

Fernando de la Hoz

Álvaro Díaz Huici

Paz Fernández Felgueroso

Javier García Fernández

Lucía García Rodríguez

Ignacio Gracia Noriega

Mariano López Santiago

David Martínez Álvarez

Jovino Martínez Sierra

Germán Ojeda

Abel Rionda Rodríguez

Pedro Sabando

Ángel Luis Torres Serrano

Javier Targhetta

THE TEAM

Managing Director: Lucía García Rodríguez

Tel: +34 985 134 397

E-mail: lucia@laboralcentrodearte.org

Head of Exhibitions and Publications: Patricia Villanueva

Teléfono: +34 985 131 308

E-mail: patricia@laboralcentrodearte.org

Exhibitions Coordinator: María Romalde

E-mail: maria@laboralcentrodearte.org

Head of General Services: Ana Isabel Menéndez

Teléfono: +34 985 134 244

E-mail: anai@laboralcentrodearte.org

Head of Communication: Pepa Telenti Alvargonzález

Móvil: +34 689 436 976 / Teléfono: +34 985 185 582

E-mail: ptelenti@laboralcentrodearte.org

Social Media: Diego Ugalde Blanco

E-mail: comunicacion@laboralcentrodearte.org

Head of Education: Lucía Arias

Teléfono: +34 985 133 924

E-mail: larias@laboralcentrodearte.org

Technical Head for the Activities Programme: David Morán Jiménez

Teléfono: +34 985 185 576

E-mail: david@laboralcentrodearte.org

fabLAB Asturias

Coordinator: David Pello

E-mail: dpello@laboralcentrodearte.org

Responsible for Projects: Luis Díaz

E-mail: luis@laboralcentrodearte.org

Audiovisual Laboratories Coordinator: Sergio Redruello

Email: av@laboralcentrodearte.org

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.

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.