



Photo: Pierre-Yves Boisramé, *Sans titre*, 2012. Production Le Fresnoy - Studio National del Art Contemporains

Beyond the Exhibition: New Interfaces for Contemporary Art in Europe

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Beyond the Exhibition: New Interfaces for Contemporary Art in Europe, a multidisciplinary project

With the opening of *Realidad elástica* [Elastic Reality] and *Universo vídeo_Experimental Practices*] next 15 March, LABoral starts the Project *Beyond the Exhibition: New Interfaces for Contemporary Art in Europe*, produced by The Centro de Arte y Creación Industrial of Gijón, Le Fresnoy Studio National des Arts Contemporains (Francia) and Contemporary Art Center, CAC Vilnius (Lituania).

Supported by the EU Culture Programme 2007-2013 in Tourcoing, Vilnius and now in Gijón, where Fundación Telefónica joins as collaborating Board Member, this interdisciplinary project addresses the establishment of new cultural habits since the digital revolution and how these have changed access to works of art.

Moreover these two exhibitions, *the project* includes a production residency and a seminar.

The Residency. The Brazilian artist **Maya Da-Rin** is undertaking a residency at LABoral to develop a new production of her project *Event Horizon*, produced at Le Fresnoy in 2012. Investigating the relationships between the body, territory and landscape, the installation performance *Event Horizon #Camouflage* will take form through a series of walks which take place in the Gijón Botanical Garden where it is recorded by cameras guided by a GPS system to question the specific imaginary between the landscape where the action takes place and the physical experience. Dorothee Smith will also be in a short residency at LABoral to update her work that is now presented with documentation.

The Seminar. This July, LABoral will host a reflection on the new prototypes and interfaces developed by art centres and museums and their relationship with the public. With a format half-way between a seminar and a training course, it will combine a face-to-face and an online part. The event will be organised in collaboration with the Universidad de Oviedo [University of Oviedo] and the UOC-Universitat Oberta de Catalunya [Open University of Catalonia].

The presentations will be accompanied by a programme of practical sessions with an artistic group which will consider the relationship of the user with the museum and institutions.

Scientific Direction: Alain Fleischer, Director of Le Fresnoy, Benjamin Weil, Artistic Director at LABoral and Kestutis Kuisinas, Director of CAC.

Elastic Reality

Beyond the Exhibition: New Interfaces for Contemporary Art in Europe

CONCEPT

Elastic Reality opens almost twenty years after the beginnings of Internet and about fifteen years since the advent of mass-market mobile telephony. These two technological innovations have profoundly changed our perception of the world we live in. Indeed, we now live permanently connected, in a time/space that is constantly redefined - a sort of uchronia in which this perception evolves with the increasingly fast flow of information transmitted from everywhere, and whose authors, whether known or not, are just as much professionals and experts as they can be our next-door neighbour, or a hacker ensconced in front of his screen: we participate in the making of a collective realm that has become global, and fragmented.

This ever more complex environment blends the virtual and the real, the dataflow with the landscape. Whereas new terms are regularly coined to describe this state of things, none truly encapsulate the multi layered realm we inhabit. Hence, the notion of elastic reality, which was inspired by the works on display in this exhibition. The participating artists not only play with these distortions of the “real”, but also pioneer new ways to interact with their work. The formal exploration of new interfaces is as much part of their preoccupation, as is the content of their work, and the kind of commentary on the current state of reality we live in.

Co-produced with Le Fresnoy, Studio des Arts Contemporains, a unique institution in the North of France where young artists are invited to produce new work under the mentorship of more experienced peers, this exhibition is a selection of the works produced in the course of last academic year (ending in June 2012)

DATES: 15.03.2013 – 08.09.2013

CURATOR: **Benjamin Weil** became the Artistic Director of LABoral in the Summer of 2009. From 2006 to 2008 he held the position of Executive Director in Artists' Space in New York. Between 2000 and 2006, he was Media Art Curator for the San Francisco Museum of Modern Art (SFMOMA). At the same time, he carried out the duty of Chief Curator at the Eyebeam Art + Technology Center in New York. Since 2005, Weil has been collaborating with Hermès to conceive and direct *H BOX*, a programme of commissioned videos and an itinerant exhibition. In 2009, Weil was a visiting professor at the IUAV Faculty of Visual Arts in Venice, and has since been an advisor to the Fondazione Spinola Banna per l'Arte in Torino. Weil graduated in 1989 from the Whitney Independent Study Program, New York.

ARTISTS: Théodora Barat, Véronique Béland, Pierre-Yves Boisramé, Vincent Ciciliato, Ryoichi Kurokawa, Joachim Olender, Zahra Poonawala, David Rokeby, Dorothée Smith

PRODUCED WORK: *Horizon of events #Camuflaje*, Maya Da-Rin

COPRODUCTION: LABoral Centro de Arte y Creación Industrial, Le Fresnoy Studio National des Arts Contemporains (France), Contemporary Art Center, CAC (Lithuania)

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Cultura

Elastic Reality. Synaesthesia of the Real or Reality as a moving target

By Benjamin Weil, Artistic Director, LABoral Centro de Arte y Creación Industrial

Almost twenty years have elapsed since the use of Internet became available to all, and about five since it became accessible from anywhere via mobile hand-held terminals. These major technical evolutions have profoundly modified our understanding of the world. We now live permanently connected, in a time/space that is in perpetual flux, with a totally decentralized and constant flow of information, resulting from the dynamic combination of mobile telephony/computing with distribution platforms offered by the network (video or photo-sharing websites, social networks, etc.) More importantly, rather than being passive recipients, we all participate in the making of information. In doing so, we also question the traditional hierarchy of information: one sends and receives texts, photos or videos from anywhere, which may originate from experts or best friends, hackers or neighbours; one keeps oneself informed irrespectively of the most minor doings and movements of our relatives, our work colleagues and personalities of all sorts. During the course of the last decade, a hypermedia constellation of information has emerged, where the links between the different elements are woven and unwoven to the rhythm of the flow of new batches of data, and according to individual interests.

“Reality” as a concept is redefined in real time. Data and images augment and reshape our experience of our environment, thereby modelling a sort of moving landscape; telepresence reconfigures human relations and our consciousness of living in a multidimensional world which mixes the “here and now” of each individual: the mediated space is a shared realm that is incorporated seamlessly with the physical space; the boundaries between these two components of our daily life have erased.

In this info-world, where real facts mix with rumours, and personal information with official “news”, it has become practically impossible to tell them apart. Conceptual conflations, such as Reality-TV, *docufiction* or *edumercial*, signify a state of culture wherein the Real - or the Truth - blends fluidly with the fake or the imaginary. More than ever, the landscape is a construct, a composite that is as much an interface as are our multiple screens, which in turn tend to increasingly look like landscapes.

In a world where it is sometimes easier to access the Internet than running water, a considerable – and ever growing - number of human beings lives in a realm that blends experiences "in real time", and others in "real space", each of these layers of reality readjusting themselves in order to create an ever more fluid continuity. This bears an eerie resemblance with the world American author Neal Stephenson described in *Snow Crash*¹, a novel he published in 1992; a world wherein knowledge is constantly merged and reinterpreted, in which a sort of chaos combined with almost military order reigns. In this realm, one simultaneously walks down the street and moves around the "Metaverse", a virtual world to which one is connected permanently by way of screen-goggles that create a perfect continuum between the here and elsewhere.

As a result, Reality is now a condition that results from the bringing together of individual experience: it is no longer a set of shared conventions. Rather, individuals regroup according to their interest, perhaps more that to their belief. Somehow, the consensus is superseded by a fragmented or stratified realm fashioned by a fluid and simultaneous affiliation to several rather than one group, a phenomena already described in 1988 by the philosopher Michel Maffesoli in *Le temps des tribus*². Reality, in that sense, is readjusted to the rhythm of file sharing and other virtual exchanges, which complement - or is complemented by - meetings in the flesh (or "meat space³," per the expression coined by Anglo-Saxon geeks).

To a certain extent, the relationship between reality and fiction has been somewhat reversed. Or maybe, the narrative quality of fiction has infused our daily lives in unprecedented fashion. Oscar Wilde stated over a century ago that: "life imitates art⁴." Thus, he developed a theory of anti-mimesis. His observation applies perfectly to the cultural condition of nowadays. One could for instance point to how digital personal music players and their playlists have enabled the real time mix of a sound track for one's daily life, just as in any film production. The same appliance may also be used as GPS, and therefore superimpose a map onto the territory. Beyond the debordian concept of *Society of the Spectacle*⁵, we have entered a sort of hyper-reality, a state of culture in which the original and its replica co-exist but where the "fake" is sometimes larger than life, which is what Umberto Eco pondered, upon his return from a trip to California in his column *Viaggi nell'iperrealtà*⁶ (*Travels in Hyperreality*) in 1975.

¹ Neal Stephenson: *Snow Crash*. Bantam Books, New York, 1992

² Michel Maffesoli, *Le temps des tribus*, La Table Ronde, Paris, 1988

³ Meat in this context refers to human flesh. *Meat Space* therefore refers to «real» space, as opposed to virtual space.

⁴ «Life imitates art far more than art imitates life» quoted from *The Decay Of Lying - An Observation*, published in 1889

⁵ Guy Debord: *La Société du spectacle*. Editions Gallimard, Paris, 1967

⁶ *Viaggi nell'iperrealtà*, a column published in the Italian weekly *L'Espresso*.

This state of things, whether understood from a practical or more philosophical standpoint, affects the creative process; the formalization of ideas, and the way art is shared or distributed. Furthermore, the work of art tends to be more and more instable formally: it changes, adapts itself to the space and the context, and may morph, from document to experience, creating a cultural constellation of sorts.

To these conditions, one would add that, since the end of the 1950's and perhaps even since the Duchampian and Dadaist experiments, artistic practice has never ceased to explore the tensions between the creative process and the work of art resulting from this process.

Classic art forms tend to obliterate the conception and production of the work: the spectator is invited to contemplate, to admire and to a certain degree, there is an important element of myth. However, in a world where one has difficulty telling the real apart from the imaginary, revealing – or even staging – the creative process has become an integral part of artistic practice: the work of art nowadays is often thought as a set of conditions that are meant to create a real time experience, proposing in a way art as the last outpost of a certain authenticity.

Two phenomena seem to have come back in force in the artistic practice of the last few years. On the one hand, the reintroduction of the body – that of the artist's as well as the one of the visitor – is meant to stress the importance of a physical experience of the work and the concern for a certain interactivity; and on the other, the idea of a process-centric form, in order to showcase what in the past would have been ensconced.

As a consequence, installation, a relatively recent artistic form, has become considerably widespread. It often bears formal resemblance with the theatrical set. However, its dynamics is informed by the notion of the spectator being the actor or activator of the work: thus, it is he or she who forms his own experience, his own "artistic reality". Reality in that sense might therefore be what is tangible, what one can touch or feel in a defined time/space.

Realidad Elástica relates to the many terms that have been coined today to describe the changes brought to "reality", whether it is "virtual reality", or "augmented reality" – just to name the most common. The concept of elasticity posits a degree of continuity that may not have been so obvious earlier on. It is precisely the work on new interfaces that has accelerated this process of integration of these different facets of "reality." The exhibition juxtaposes various projects, which, when put together, offer an interesting perspective on the way contemporary artists reassess such traditional notions as the landscape, the narrative, as well as representation. What we see is a set of conditions that confront the viewer with experiments, and the conception of different

types of interfaces to share them with the public. As the world evolves, these snapshots proposed by the artists almost become landmarks of a cultural environment in flux, where most of our reference points are either obsolete or have disappeared.

Théodora Barat (Melun, France, 1985)

Dead End, 2012

The darkened room and the cell enable one to drift, to wander subjectively. It is in this fully invested inner territory that *Dead End* takes place. The metallic sculpture comes both from the abandoned industrial monument and the futurist construction, the start of fantastic progress of the edification of a modernist mirage; hybrid architecture striving to rise up but also to deconstruct, to gradually deteriorate.

There is a contradictory tension, a dual movement due to the structure itself, which is reminiscent of rocket launch pads, exploring verticality but which also opens up the subterranean space in its fall, swallowed up by the ground. A contradictory movement of expansion and withdrawal, of development and disappearance to the sporadic rhythm of light, the pulsing of which gives life and body to the structure. A mysterious investing of the deserted space, swept and probed by a watchtower or stray light. This is all indicative of intriguing resounding, industrial or criminal activity in the obscurity. The bright light pursues the elusive presence (of the stalker, the spectator?), in a discontinuous exploration where a part of the work hides itself.

Bénédicte Dacquin (Excerpt)

Production: Le Fresnoy

Véronique Béland (Quebec, Canada, 1981)

This is Major Tom to Ground Control, 2012

“The void of distance is nowhere else.” First phrase produced by a generator of random text, March 2012.

Are we alone in the universe? We are prepared to bet that we are not. There are three possibilities in order to identify possible forms of life: sending a space probe, sending waves, receiving waves.

Sending a probe into space is a bit like sending an ant into the Sahara and hoping that it will reach Timbuktu, even if it doesn't know where Timbuktu is. Four disks containing engraved drawings and recorded messages (voice, music...) have nevertheless been put on board spatial probes.

Sending radio signals is quicker but rather hit and miss. In 1974, a first high intensity radio message left earth from a radio-telescope in direction of a cluster of stars, where it will arrive in 24,000 years.

So why not listen rather to radio waves that certain civilisations might broadcast inadvertently? This is the idea of the SETI programme. Since it began in the beginning of the 1960's, the programme has had no results.

Véronique Béland's aim is to interpret the data gathered by radio-

telescopes from the Paris Observatory with the help of an automatic generator of random texts. Thanks to a synthesized voice that pronounces it in real time, the text becomes the «voice of the Universe».

One notes the «Oulipian» aspect of the undertaking: a text is generated from an algorithm, whether it be mathematical or taken from astronomical data processed by a computer programme. As the mathematician François le Lionnais, founder of Oulipo used to write: «it is never easy to tell in advance what the flavour of the new fruit will be by simply looking at the seed».

Jean-Pierre Luminet (Excerpt)

Production: Le Fresnoy in collaboration with the group EU-HOU (Hands-On Universe Europe, Université Pierre et Marie Curie, Observatoire de Paris), the research team of Mostrare (Universités Lille 1 et Lille 3, LIFL UMR CNRS 8022, INRIA Lille Nord-Europe) and the group Acapela. The Project has profited a subsidy of the city of Tourcoing in the frame of a production found for a public space artwork.



Pierre-Yves Boisramé (Clamart, France, 1982)

Sans titre

I am in a train, my eye observes the movement, that of the nearby train I am passing, my body feels the first vibrations of the train starting up, I stare through the window expecting to see the wagons disappear, the landscape to appear. But it is the other train that has just begun its journey, leaving my body suddenly destabilized.

Here, a cable-car surrounded by three screens. The fixed nature of one highlights the trajectory of the others. Landscape that swings to the rhythm of the bumpy movement of the cable-car. Its ghostly presence - transparency of matter, with only a vague reflection -spreads across the screens, when the cable-car itself becomes a vehicle for the projection of the trip. Strange reversal, it is the unchanging instance, the mountain, which moves when the object destined to move remains still. The origin of the movement loses itself in a whole both unstable and still.

Since we are indeed faced with a whole, the paradoxes of which cannot prevent the coherence of the totality. The practice of Pierre-Yves Boisramé progresses towards a less explicit relationship to the spectator: the latter seems outside the installation. It is an undefined

scale, an ambiguous distance that the viewer experiments, in that the technical arrangement is displayed as such without serving as a counterpoint. Just like the movement and the halt, the image and the arrangement that generates it merge contradictory sensations.

Diane Moquet-Hidalgo (Excerpt)

Production: Le Fresnoy

Vincent Ciciliato (Saint-Quentin, France, 1978)

Tempo scaduto, 2012

Ready, aim, fire: based on these three orders commonly used in video games, *Tempo scaduto* places the spectator in the paradoxical situation of having to take up position both physically as well as intellectually and morally, faced with an image and a story that will make him aware of his act.

Against the backdrop of mafia war in Palermo in Sicily in the 80's, place and time of the artist's childhood, the story unfolds in several scenes, some of which are the stage of a murder. The «player» is informed on the screen of the possibilities he has to fire at moving targets inspired by real murders which took place at the time in different parts of the city, often documented by press.

Six murder scenes have thus been re-enacted and interpreted according to the different methods of representation specific to documentary, fiction cinema and press photography. The accuracy of the «player's» aim at a «well chosen» target sets off the deafening sound of a real shot, accompanied by a series of hand-held camera type images then a succession of black and white photographs of a body shot down, sometimes accompanied with the sound of the camera taking the photo.

By executing the gesture of aiming at a human target, the spectator goes from player to witness of an act that actually took place that is already documented, archived, belonging to History. Encouraged to choose a target amongst an undifferentiated series of possibilities in a very ordinary reality, the artist puts the player in the situation of reacting a terrorist act: firing at any target, without knowing for what reason this target might be the right one.

Françoise Parfait (Excerpt)

Production: Le Fresnoy & Honeymoon - Cinema e Restauro, Palermo, Italia, in collaboration with the research teams of de MINT (Université Lille 1, CNRS, LIFL UMR 8022 & IRCICA, INRIA Lille Nord-Europe), FOX (Université Lille 1, CNRS, LIFL UMR 8022) & INSID Inc.



Maya Da-Rin (Rio de Janeiro, Brasil, 1979)
Event Horizon #Camouflage, 2013

#Camuflaje is a work in progress developed at Plataforma 0. Centro de Producción of LABoral. The documentation presents the research and tests of the work that will be displayed in the following months. This project is the continuity of a research started with *Event Horizon*, held at Le Fresnoy, where a series of tours acquire different forms depending on the context. The actions are recorded by cameras automatically piloted by a GPS tracking system, confronting the imaginary of specific landscapes with their physical experience.

In some woods in Asturias, I walk in circles, attempting to follow the same path through the vegetation. Around the area I walk, three cameras follow my track. Above the site, GPS satellites turn in orbit around the earth. As I proceed, I relay my position to the constellation of satellites turns in orbit over the forest. The satellites, in turn, transmit the coordinates to the cameras, which automatically focus on me, following my track despite the vegetation maze.

The bodies move synchronously, connected by an immaterial and wavering net of data flux. They are governed by the rules of translation, conversion, decoding: the delirious transformation of one piece of information into another. Any change in one of the parts affects the whole, thereby generating a new image.

#Camouflage is a walk, a system and an installation. It also is an invisible drawing in the landscape, traced by these different bodies moving in a fragile and synchronous balance. Despite the apparent objectivity of the system, the images that emerge from it are unpredictable, erratic, labyrinthine, alternating between localization and loss, camouflage and exposure. They are images of the expanded landscape we inhabit, and they expose it, as much as they enshroud it.

Production: LABoral Centro de Arte y Creación Industrial

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In collaboration with:



Setting: Natural Monument of Tragamón Oakwood, Jardín Botánico Atlántico, Gijón.

Ryoichi Kurokawa (Osaka, Japan, 1978)
Mol, 2012

The work of Ryoichi Kurokawa is an uninterrupted and inseparable flow of sounds and images in perpetual movement, in which the notion of synaesthesia is central. His installations strive to establish sensorial

correspondences, transcribing sounds into shapes, colours into sounds. Faced with multi-screen videos, our body experiences the visual and sound stimuli that his works provoke, whereas our mind wanders in these forests of digital symbols, endless sound landscapes. On the screens, the shots of reality disappear and reappear in sculptural fashion. Reality becomes abstraction, vegetal matter, digital structure. Self-educated, Ryoichi Kurokawa transcends the organic and natural forms and deconstructs them through the relationship to space and nature strongly influenced by Japanese tradition. The vitally important work on sound also borrows from nature; drops of water falling, backwash of the waves. Mixed and recomposed, added to digitally generated sounds, these elements create new sound architectures.

The titles of Greek and Latin origin that he gives some of his works (Rheo, Celeritas, Syn), are also codes and symbols to be decrypted. Entitled *Mol*, the installation produced at Le Fresnoy borrows its title from the chemistry symbol. Mirrors and holographic projections explore here the question of representation and perception. Defying laws of physics and optical phenomena, the digital molecular shapes multiply endlessly onto two screens forming a spatial arrangement in which the spectator's body engages.

Lucie Ménard (Excerpt)

Production: Le Fresnoy & CIMATICS



Joachim Olender (Anderlecht, Belgium, 1980)

***Tarnac. Le chaos et la grâce*, 2012**

The Tarnac affair is not the first police plot of an anti-terrorist state. But it is the strangest in the great disproportion between the political and media outburst and the lack of proof against the “terrorists”. To those who thought that the society of spectacle had dissolved politics in the sensational, the invention of terrorism showed that politics has gone beyond its aestheticization. It returns to reality in the form of banal events disguised as crimes of the State. These “non-events” punctuate a crazy story, between invisible terror exerted by those in power and fanciful abhorrent acts committed by a lawless tribe. Between the imaginary and the reality, emotions float. They are waiting for the stories that they will take as history.

In an interview, one of protagonists of the Tarnac group referred the dialectic of Guy Debord to the mystique of Simone Weil. “We used to like”, she says, “the chaos and the grace”: a world in distress where gravity has exploded into chaos.

Joachim Olender responds with this work. He gives body to the void left by this explosion. Between video-installation and film, he imagines a black box with three equal screens jutting out. The spectator sees the images of the investigation carried out by the artist on the places of the non-place: snowy landscapes, warehouses, roads and railways. Images of reality: there is nothing to see. In the inside, a film is shown in a loop: it presents four sequences of «the terrorist arrest». Digital images

taken from a video game. Between the two, the strange, worrying difference is the link: the same mask hides the faces. Between realistic appearance and virtual truth, the “nothing” of “the non event” finds its place. *Tarnac. Le chaos et la grâce* makes the structurally impeccable demonstration of the way in which film can still recount the void of a world where the same balaclava means “security” and “terror”.

Production: Le Fresnoy

Zahra Poonawala (Geneva, Switzerland, 1983)

Tutti, 2012

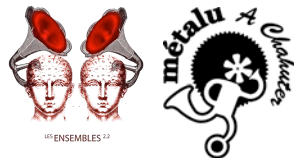
This piece attempts to further a study begun a few years ago, which questions the sound and the visual relationships between a part and a whole, between the production and perception of sound. Whereas earlier works were static in their presentation, this one places the spectator in the position of explorer for the first time. Drawing on the precedent of «acousmoniums» or loudspeaker orchestras, the work aims to materialise a more dynamic experience of listening by basing it on movement. The space occupied by the installation is a given, but it may be perceived according to variable operating modes.

The characters each have their own volume, register and a different personality. In front of this background the soloists stand out, isolated loudspeakers that are mobile because they react to the movement of the spectator who is incited to move to make them react. The different layers of sound intensify this spatial organisation. From a fundamentally complex chord which forms a base, the reaction to the spectators’ movements determines the changes of intensity, ignites solos which stand out from the sound mass. To approach is to listen, but also to provoke a differentiated sound response.

The recorded music has been orchestrated for a chamber ensemble by Gaëtan Gromer based on the artist’s proposals. Influenced by works like that of Giacinto’s Scelsi’s, it is given to be heard as a complex chord in which the spectator, like a speleologist, will direct the beam of his attention towards a music stand or part of the orchestra, travelling inside the sound like through the space contained by the installation. The movement, whether it be visual or sound, will not break off the continuity but alter the balance and the perspectives. To paraphrase Wagner: here, the sound becomes space.

Stéphane Valdenaire (Excerpt)

Production: Le Fresnoy in collaboration with Métalu à Chahuter and Les Ensembles 2.2



David Rokeby (Tillsonburg, Canada, 1960)

Hand-held, 2012

Hand-held is an installation that consists of an apparently empty space which reveals its contents as you explore it with your hands. Today, we regularly use our hands to navigate virtual spaces and relationships using touchscreens, mice and keyboards. Hands, which have evolved to have a great degree of articulation and high concentrations of nerve endings, are reduced to pointers and signifiers.

The work occupies the exhibition space in the manner of a sculpture but is initially invisible. Your hands are your active agents with which to explore the space. When your hand moves into the space occupied by a part of the sculpture, its image appears on the skin of your hands and fingers as though it were physically present there. Moving your hand around allows you to discover the extent of the object and its relationships with things around it. The invisible sculpture is built largely of hands and of objects we hold. At the same time it is an evocation of the fullness of the apparently empty space all around us... occupied by our projected ideas, our voyeuristic and surveillant gazes, emotional charges, and, ever more so, the invisible communications through which we increasingly convey information, conduct transactions and relate to each other.

David Rokeby (Excerpt)

Production: Le Fresnoy

Dorothee Smith (Paris, France, 1985)

Cellulairement, 2012

Dorothee Smith explores identity from the point of view of what remains: can one survive the loss of ones own body? In what form can one keep a live trace of what is absent organically? The idea is not to conjure up ghosts of the imagination or the spectre of the supernatural, but to follow the course of a biological imprint that literally “haunts” the body of another.

Dorothee Smith has imagined a borderline experiment where the self, confronted with the threat of its disappearance, finds the means of resistance in biotechnology. The experiment produces a double dialectic movement: the specular installation confronts the visitor with a totally unique portrait whereas the use of the chip deprives him of it to alienate the intimacy of the artist. Even if it has mostly nourished the fantasy of science fiction, today this conception of a tele-presence nurtures all the hopes of techno-dreamers, who see in it the possibility of storing an extract of their substance and making themselves an avatar. But beyond the imaginary inherent in this denaturalised biology, it is the possibility of a deterritorialized conscience that is questioned: is identity an object like any other? Can one maintain an ontology of trace? By miming the experimental process without carrying it out fully, Dorothee Smith does not decide and plays in the indeterminate margins of science and philosophy. Designed as purely speculative poetry, the proposal discovers a virtual refuge for the

identity of a deconstructed body.

Florian Gaité (Excerpt)

- In July, the artist will update this work that is now presented with documentation.

Production: Le Fresnoy in collaboration with 2XS team of CNRS research Project of the IRCICA Laboratory of Université Lille 1.

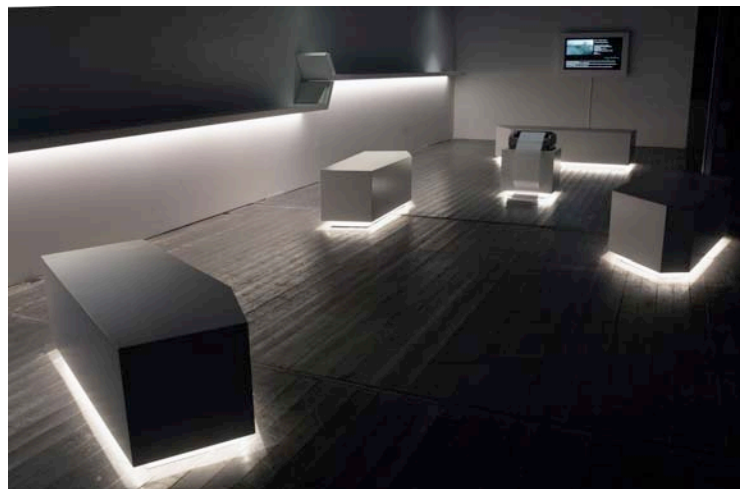
Team: Emmanuel Debriffe (production), Thomas Vantroys (Team 2XS / IRCICA, RFID programming), Adrien Fontaine (Kinect Programming), Michel Peneau/Mmind (Web Development and Graphic Design), Zélia Smith (Opera de Lyon, Textile creation).

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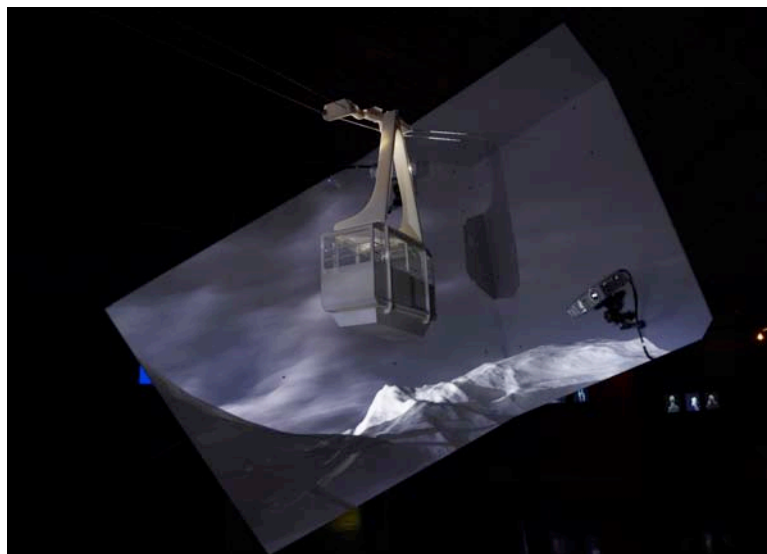




Théodora Barat, *Dead End*, 2012
Photo: Olivier Anselot



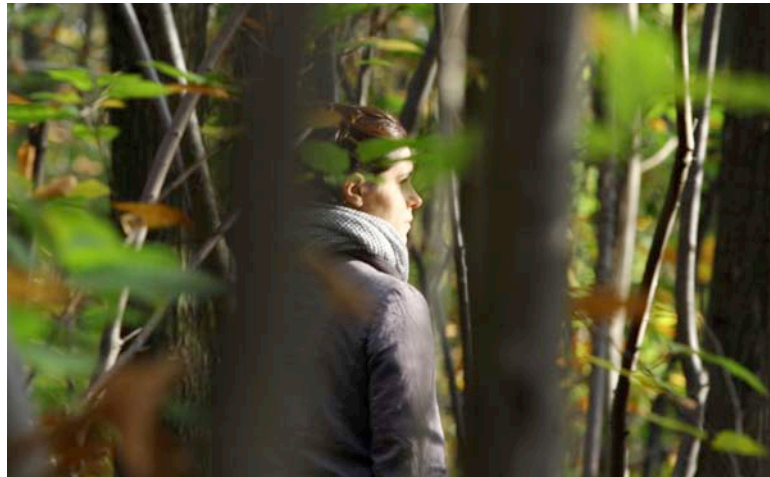
Véronique Béland, *This is Major Tom to Ground Control*, 2012
Photo: Olivier Anselot



Pierre-Yves Boisramé, *Sans titre*, 2012



Vincent Ciciliato, *Tempo scaduto*, 2012



Event Horizon #Camouflage, 2013



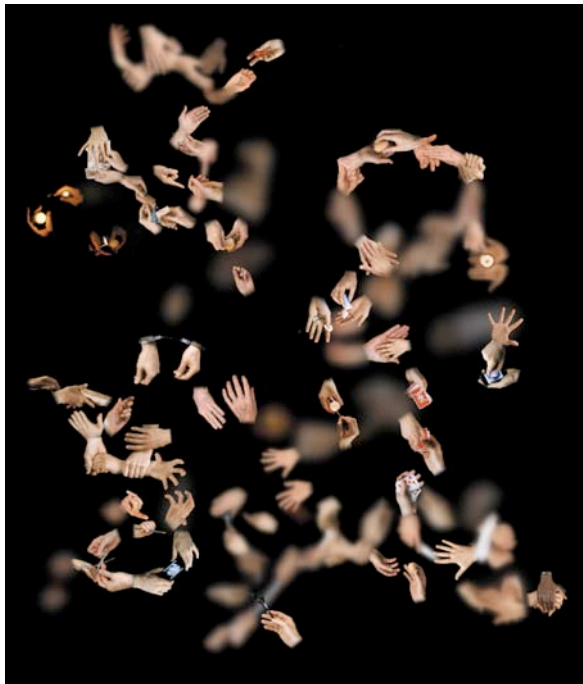
Ryoichi Kurokawa, *Mol*, 2012



Joachim Olender, *Tarnac. Le chaos et la grâce*, 2012
Photo: Olivier Anselot (*Panorama 14*, view at Le Fresnoy)



Zahra Poonawala, *Tutti*, 2012



David Rokeby, *Hand-held*, 2012



Dorothée Smith, *Cellulairement*, 2012

Universo vídeo. Experimental Practices

AN IMAGE OF THE WORLD IN MOTION

CONCEPT

LABoral resumes the programme *Universo Vídeo*, a proposal which carried out research on the state of video art throughout 2011. With the goal of rethinking the centrality of images in the contemporary world in 2013, *Universo vídeo* explores how they are currently produced and diffused. The video is a device capable of registering reality while at once colouring our way of engaging with it: our very way of seeing.

Over its relatively short history so far, video has developed a specific language of its own based on its ability to simultaneously produce and re-produce images. And nevertheless, the grammar of this language is constantly changing, at times engaging with film, or with photography, television or even performance, for which it was used to record various actions. Besides acting as an index of the real, the video is able to expand the idea of time, articulating a flow of images that are consumed live, at the service of communication in our global village.

Universo vídeo_Experimental Practices shows a selection of films from the Le Fresnoy collection and wishes to compose a panoramic portrait, like an overall ground plan. The ultimate goal of the exhibition is to represent the world in motion from a contingent, exacting angle and to provide a structure and meaning to a confusing constant state of change, embodied in each of these works. Each one is perfectly autonomous with regards the others, given that the themes they address are scarcely repeated, and could on the contrary be said to represent contrasting narrative forms. However, taken together they articulate a common space that the spectator must compose in his mind.

In this way, the particular is defended as that which is able to produce a specific event, yet always within an overarching system. Thanks to the relationship between some films and others, a whole series of latent associations are earmarked: a flash of meaning that ultimately lights up a constellation in motion, where each work transmits a certain energy to the others, a kind of drive that transforms the overall meaning of the whole circuit.

DATES: 15.03.2012-02.06.2013

CURATOR: **Alfredo Aracil** (A Coruña, 1984) collaborates with LABoral Centro de Arte y Creación Industrial in Gijón, where he has curated *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 MNCA 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.

ARTISTS

Clément Cogitore, Clorinde Durand; Tatiana Fuentes Sadowski, Laura Huertas Millán, Vimukthi Jayasundara, Anna Marziano, João Pedro Rodrigues, Mitsuaki Saito

PRODUCTION:

laboral

Centro de Arte y Creación Industrial

IN COLLABORATION WITH:



COLLABORATING BOARD MEMBER:

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VENUE: Mediateca Expandida

NEXT SERIES *UNIVERSO VÍDEO*

07.06.2013 - 08.09.2013

Experimental Practices. Cartographies to anticipate a movement

WORKS/ARTISTS: *L'île*, Pauline Delwaulle; *Aequador*, Laura Huertas Millán; *Fata morgana*, Jeanne Lafon; *Ligne Verte*, Laurent Mareschal; *Planet A*, Momoko Seto; *Entre temps*, Ana Vaz; *Ici, là-bas et Lisboa*, Joao Viera Torres; *Phone tapping*, Hee Won Lee.

Clément Cogitore (Colmar, France, 1983)

Visites, 2007. 18'

Silence or, put another way, the absence of words or absence of explanation entails a certain ambiguity in the meaning of what we see. The clearly creative state of non-definition following a shock like the one affecting the person involved in a car accident in this piece, covers the most ordinary everyday actions with a patina of novelty and strangeness.

Clorinde Durand (Ollioulles, France, 1984)

Nauffrage, 2008. 6'

Early cinema's interest in filming explosions, demolitions, accidents and other affronts to common sense would soon lead to the use of slow motion and even the frozen image. At the end of the day, one of the mandates of the moving image, however paradoxical it might sound, was to halt forward motion, in other words, to capture or stop time. As we can see in this film, turning a fall into a moment of suspense, an event.

Tatiana Fuentes Sadowski (Lima, Peru, 1981)

La huella, 2012. 18'

Various photographic documents return the political violence in Peru from past decades to the present. Arranged as if an archive, the work is the formal result of juxtaposing two different voices and memories: the more subjective vision of the artist and the more scientific point of view of the directors of EPAF (Peruvian Forensic Anthropology Team).

Laura Huertas Millán (Bogotá, Colombia, 1983)

Voyage en la terre autrement dite, 2011. 23'

When they arrived in the New World, the conquistadors had nothing but old words to designate new things. The exuberant images that the first ethnographers and botanists brought back with them from their journeys to unknown lands were soon replaced by an accumulation of originals: in the seventeenth century, botanical gardens started to become fashionable in various European courts, and in the nineteenth century zoological parks began to exhibit strange new animals. This film is shot entirely in the Tropical Garden of Lille. A journey to another world without having to go far.

Vimukthi Jayasundara (Ratnapura, Sri Lanka, 1977)

Vide pour l'amour, 2002. 28'

The lack of narrative structure, in other words the possible freedom of an artist when filming reality without the mediation of patterns inherited from the novel or from theatre, equally ends up constituting another form of order. The moving image links together events in a specific fashion: a temporal progression that is always conjugated in

the present. Here, there are two parallel stories that, when confronted, seem to enact a play of two times and two places. A play of illusion.

Anna Marziano (Padua, Italy, 1982)

The mutability of all things and the possibility of changing some, 2012. 16'

Prior to Christianity, many cultures viewed time as circular and, for them, any kind of transformation was nothing more than a return to a previous state of being, a déjà vu. Leaving determinism to one side, in the midst of a social tragedy like the aftermath of the earthquake that hit L'Aquila in Italy, it is hard to believe that history keeps on turning along its inevitable orbit. The continuous transformation from one state to another means the appearance and, at once, the ultimate end of all temporal structures.

João Pedro Rodrigues (1966, Lisbon, Portugal)

Matin de la Saint Antoine, 2012. 25'

Early morning on 14 June in Lisbon, after the all-night celebrations for the feast day of St Anthony, the city's patron saint, the metro seems to be full of zombies rather than persons. Bodies seem to move mechanically, in silence, like in a ballet. When arriving at their respective stops, they get off the carriage, executing a movement as if they were programmed. This *mise en scène* is a model of representation lifted from classical film or a musical by Vincente Minelli.

Mitsuaki Saito (Saint-Germain-en-Laye, France, 1984)

Yabuki-machi, 2012. 33'

How is calm restored after a storm? At what point does the transition from one to the other take place? Made up of modest repeated gestures and a search for everyday routine, the present is the road to salvation that enables a return from trauma. Mitsuaki Saito revisits Fukushima with the eyes of someone who is looking for the gloss of the new, for a rebirth in repetition.



Clément Cogitore, *Visités*, 2007



Clorinde Durand, *Naufrage*, 2008



Tatiana Fuentes Sadowski, *La huella*, 2012



Laura Huertas Millán *Voyage en la terre autrement dite*, 2011



Vimukthi Jayasundara, *Vide pour l'amour*, 2002



Anna Marziano, *The mutability of all things and the possibility of changing some*, 2012



João Pedro Rodrigues, *Matin de la Saint Antoine*, 2012



Mitsuaki Saito, *Yabuki-machi*, 2012

Universo vídeo. An image of the world in motion

By Alfredo Aracil

In the mid nineteenth century physics demonstrated for the first time the image's strange ability to describe duration, in other words, to register motion and the change a body undergoes from one state to another. Later on, in the following century, thanks to montage, which is to say cutting and pasting fragments one after another, the immobility of a handful of separate time segments—frames—was harnessed to transform film from a set of heterogeneous actions into a complex system able to function as a meaningful unit. Today the moving image is still probably the only way of graphically expressing the unfolding of events. And not just that, given that it also enables them to be stored and deployed over and over again, in a quasi-magical exercise that turned the past into present, and where the passing of time is an optical effect, an illusion.

La huella, by Tatiana Fuentes Sadowski, operates like a kind of foreword that locates us face to face with the primary state of being of any image. In this film, a series of black and white archive photos bring to life the memory of the social trauma in Peru over past decades. Walter Benjamin was one of the first to establish the connection between the photo and crime. When speaking about the space contained in Atget's images, the German philosopher was unable to stop thinking about the scene of a crime. And so the film bears witness to the ungraspable and traumatic nature of a series of events whose psychic repercussions still linger today: torture, assassinations and kidnappings are brought back to the current moment from the semantic limbo they haunted, by means of photos that act as evidence, or put another way, as the referent of what once was real. That said, the images comprising *La huella* also underscore absence, what is no longer there. It strikes one as paradoxical that the image does not change and that, despite the deterioration of the support, its meaning remains intact. One often hears it claimed that time destroys memory. Nonetheless, it is also true that time puts up a fight against disappearance: a limit or a threshold through which we can catch a glimpse of ghosts, or perhaps hear the offstage voice that keeps us company throughout the film.

First film and then video have made constant use of old photos that linger in the notion of the past from where they are rescued by the narrator of the moment. It is no accident that the camera's ability to record an image forces it to place it in a time line, highlighting a series of events that break with the continuity of the everyday. To a certain extent, the earthquakes of Fukushima and L'Aquila also manage to

break this routine. Elevated to the category of global events, both tragedies left an aftermath of ruins and homeless. After the quake and the destruction, life was (not) brought to a standstill. *Yabuki-machi* and *The mutability of all things and the possibility of changing some*, by Mitsuaki Saito and by Anna Marziano respectively, endeavour to recount not only the validity of the past or its tendency to vanish, but the drive that gets history and time moving over and over again. In short, both films, through the testimony of survivors, are looking for proof of the irreversibility of time. As such, without presenting any image of the catastrophe itself, the earthquake is still to the fore, lingering between the news of a past time and the tragic efforts of man to maintain things unchanged.

Having arrived at this point, it takes very little to draw a line to one of the basic ideas that led to the birth of the moving image at the end of the nineteenth century: the idea of retinal persistence, namely, what lingers and facilitates change. We should bear in mind the way in which an image remains on the retina for a tenth of a second before disappearing, making it possible to see an uninterrupted sequence of images. A persistence that underscores the importance of duration and waiting, that is to say, from the moment between registering a sensation and the subsequent response. For instance, *Visités* by Clément Cogitore explores the narration of a mysterious event of which very little is disclosed. An event following a car accident. A woman falls to the roadside after a few stumbling steps. She seems wounded. She raises her hands to her head. The angle of vision opens up. We see a dented car. In this way, the starting point completely conditions the ensuing development of the narrative. Without falling back at any time on the use of the word, the images seem to float in the ambiguity of someone who is unsuccessfully trying to remember. The forms are blurred. The main character in the piece becomes the perfect metaphor for all spectators. Convention has it that seeing is in fact the same as remembering. As time or life passes by, with memory as a kind of rudder, we try to gain insights. All exercise in perception is based on the relationship between memory and present experience: an occasion to return to the past.

And also an occasion to describe, record and store the body of the other. In other words, to confront, assimilate and stop fearing the unknown. Visual anthropology flourished during the opening years of the twentieth century. Thanks to film, ethnographers captured in images their fascination for traces and for detained time or, put another way, for savages who lived on the side-lines of history. *Voyage En la terre autrement dite*, by Laura Huertas Millán, recovers the typical methods of those early anthropologists who were still explorers and travellers. Having said that, to travel to the tropics now there is hardly any need to leave home at all. Adventure has been replaced by tourism. The jungle is a place in a film or, at most, a botanical garden to be visited on Sunday afternoon.

And then there is chance. For a long time we believed that chance was an uncontrollable force, like stopping motion, what revokes the normativity of law. It turns out that, in truth, chance is no more than the regularity or the *raison d'être* of all systems. In *Vide pour l'amour* the director, Vimukthi Jayasundara, seems to be celebrating not only the freedom of love, of bodies, but the very act of filming. The structure of the piece runs against the spectator's constant attempt to understand and tie up loose threads, to find a meaning. Jean-Luc Godard rightly pointed out that the final impressionists were the Lumière brothers. Vimukthi Jayasundara gives himself over to the pleasure of filming in the same way that Cézanne's and Monet's landscapes seemed to be painted almost by themselves, almost freehand, eschewing any canon. We now know that this is far from the truth. There is no more rigid structure than the absence of structure.

Modernism constantly strove to domesticate chance. One only has to look back at the rise of statistics during the nineteenth century. A certain desire to give form, to structure, is the true driving engine of modernism: when a throw of the dice will never abolish chance. In *Nauffrage*, Clorinde Durand dilates time to build a kind of choreography, a *mise en scène* that João Pedro Rodrigues takes to its ultimate consequences in *Matin de la Saint Antoine*, towards a machine-like and repetitive quality of reality. The film shows how narrative domesticates time. In it, real time, as experienced by the spectator, is equated with the time of the film. The continuity, achieved through an inch-perfect *mise en scène*, demonstrates film's and video's fascination for motion, which is, after all, what constructs its primary specificity, its radical difference with photography or painting.

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 TEAM

Artistic Director: Benjamin Weil

Tel: +34 985 130 464

E-mail: benjamin@laboralcentrodearte.org

Managing Director: Lucía García Rodríguez

Tel: +34 985 134 397

E-mail: lucia@laboralcentrodearte.org

Head of Exhibitions and Publications: Rocío Gracia Ipiña

Tel: +34 985 330 776

E-mail: rocio@laboralcentrodearte.org

Head of General Services: Ana Isabel Menéndez

Tel: +34 985 134 244

E-mail: anai@laboralcentrodearte.org

Head of Communication: Pepa Telenti Alvargonzález

Mobile: +34 689 436 976 / Tel: +34 985 185 582

E-mail: ptelenti@laboralcentrodearte.org

Head of Education: Lucía Arias

Tel: +34 985 133 924

E-mail: larias@laboralcentrodearte.org

Exhibitions Coordinator: Patricia Villanueva

Tel: +34 985 131 308

E-mail: patricia@laboralcentrodearte.org

Technical Manager: David Cabrera Dalmazzo

Tel: +34 985 185 576

E-mail: dalmazzo@laboralcentrodearte.org

fabLAB Asturias Coordinator: David Pello

E-mail: dpello@laboralcentrodearte.org

Audiovisual Laboratories Coordinator: Sergio Redruello

Email: av@laboralcentrodearte.org

Mediation Team: Elena Álvarez

E-mail: mediacion@laboralcentrodearte.org

Media Library: María Romalde

E-mail: mediateca@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.

ecoLAB

Located in Patio Sur, ecoLAB explores the potential of crossovers between art, ecology and open electronics.

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.