

Universo vídeo. La Vidéothèque

A MAP OF CONTEMPORARY AUDIOVISUALS

CONCEPT

This exhibition showcases the work of artists in the audiovisual platform/archive at La Vidéothèque, an online resource centre which has been compiling and diffusing the creations of video artists from across the globe since 2010. Fully committed with visual creation, La Vidéothèque also organises projections and publishes online and text editions. Likewise, it forms part of a network of exchange and collaboration with other artistic structures run on the principle of self-management and free access to content.

In the frame of the FICXLAB Section of the Gijón Film Festival, *Universo vídeo. La Vidéothèque* presents nine works offering a cross-section of happening tendencies in audio-visual creation today. Like an electrical circuit or system, the singularities of each individual work feed off, affect and transform the following one, creating a narrative where links with other forms and different motives are forged or broken.

In this way, the works weave a mesh addressing the state of the question. From documentaries and games that engage with reality to the ghosts of the past that haunt the present, through experiments with forms, textures and colours, until arriving at more specific genres like filmed diary, reportage, musical video, urban symphonies or other technical interventions like collage, found film and appropriationism.

The exhibition also has a competitive component. During FICX (Gijón Film Festival) one of the participants in the exhibition will be awarded a prize which consists of a two-week production residency at LABoral Centro de Arte y Creación Industrial. The work produced during the residency will then be presented at FICX 2015.

PRODUCTION: LABoral Centro de Arte y Creación Industrial

laboral
Centro de Arte y Creación Industrial

IN COLLABORATION WITH: La Vidéothèque y Festival Internacional de Cine de Gijón



CURATORS: Chloé Dragna y Alfredo Aracil

ARTISTS/WORKS:

Ismail Bahri, *Orientations*, 2010; Philippe Cote, *Des nuages aux fêlures de la terre*, 2007; Combes & Renaud, *Pornographie*, 2008; Boris du Boullay, *Je n'ai fait que t'attendre*, 2013; Thibault Jehanne, *Eclipse*, 2014; Ben Russell, *The Twilight State*, 2014; Oriol Sánchez, *Waking Windows aka Victoria's Wake*, 2014; Jérôme Schlomoff, *Henri Plaat*, 2010; Elise Vandewalle, *Première demeure*, 2010

DATES: 7 November 2014 - 8 February 2015

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

ACTIVITIES OF THE FICXLAB PROGRAMME

FICXLAB is a section of the Gijon Film Festival organised by LABoral aimed at introducing video-art and experimental cinema in the framework of a film festival such as Gijon. In its second edition, FICXLAB insists in the need to provide viewers with tools to unravel the knot of images that shapes the complex reality where we live.

FICXLAB 2014 consists of a series of projections, an exhibition, an audiovisual narrative workshop, a meeting between authors, critics and professionals of the industry and a performance. All this aimed at becoming a meeting point that not only offers contents that are difficult to track and obscure films, but also the possibility to share knowledge between public, authors and experts, with the intention to recover the sense of community that was fostered by watching films together in a theater, with other people.

PANNEL DISCUSSION

Teresa Solar + Guillermo Peydró + Miguel Blanco, revista *Lumière* + Chloé Dragna, *La Videoteque*

Moderated by: LABoral Centro de Arte y Creación Industrial

In relation with the exhibition and with the presence of two of the authors whose work is being shown, this meeting aims to present different agents of the audiovisual ecosystem, from artists to filmmakers that are actually programmers, and also including critics and managers. The subsequent debate, moderated by LABoral Centro de Arte, intends to look for common aspects between different ways of doing and ways of understanding the work with moving images that must be complementary.

Date: 25.11.2014

Time: 7-8 pm.

Venue: Café Dindura Gijón

PROJECTIONS

21 - 29 November 2014

- **Filmmaking and material support: 16 mm**

Laida Lertxundi + Rebecca Meyes + David Gatten

With the presentation of the recent work of these three important names of the international scene of experimental cinema, that have taken part in festivals like Rotterdam, Ann Arbor or Views of avant garde in New York City, this section focuses on the 16mm support as a tool to translate reality into images. Everyday images, not at all bombastic, shot from the amazement caused by the shapes and matter of the cosmos.

Curated by: revista Lumière

Venue: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

Laida Lertxundi (España): *Landscape Plus*

Utskor: Either/Or, 2013. 8', 16mm en 16mm, colour, sound

A Lax Riddle Unit, 2011. 4', 16mm, colour, sound

Llora Cuando Te Pase//Cry When It Happens, 2010. 14', 16mm, colour sound

My Tears Are Dry, 2009. 4', 16mm, color sonido

Footnotes to a House of Love, 2007. 13', 16mm, colour, sound

The Room Called Heaven, 2012. 11', 16mm, colour, sound

Date: 24 de noviembre

Time: 8.15 pm

Venue: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

Rebecca Meyers (EE.UU.), *A causa de la luz*, 2014.

91', 16mm projection

Date: 23 de noviembre

Time: 6 pm.

Venue: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

David Gatten(EE.UU.), *The Matter Propounded*, 2010-2013

87'. 16mm projection and HD

Date: 23 de noviembre

Time: 8.15 pm.

Venue: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

- **Focus: France**

Presentation of the work of two French authors Jean-Charles Fitoussi y Eric Baudelaire. Without being part of the establishment of independent cinema, their works are shown in international festivals like Mar de Plata, Cannes or Toronto, where they are highly considered due to an artistic work that intends to expand the limits of traditional filmmaking narrative. Baudelaire's work has also been showcased, in installation format, in several museums and art centres like MACBA. He is currently preparing an exhibition at Fredericianum in Kassel that will open during the festival.

Jean-Charles Fitoussi: *Je ne suis pas morte*, 2008

190', colour, 35 mm

Eric Baudelaire: *A letter to Max*, 2014

104'

Date: 25 de noviembre

Time: 3.30 pm

Venue: Sala 4. Cines Centro, Gijón

- **Pantalla estatal**

Dora García + Teresa Solar + Guillermo G Peydró

A series devoted to the moving image produced by Spanish artists. From the work of the National Prize Dora García, that has been shown at Rotterdam Festival, to the production of Peydró, carried out during his residency at LABoral after winning the prize *Universo vídeo*, awarded by LABoral and the Gijon Film Festival, and the premiere of the new film of the artist Teresa Solar that, despite her youth, is already a regular at the Spanish art circuits.

Venue: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

Dora García: *The Joycean Society*, 2013

53'

Fecha: 22 de noviembre

Hora: 20.15 h.

Lugar: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

Teresa solar: *All the things that are not there*, 2014

41'

Guillermo Peydró: *GIJÓN, sinfonía urbana*, 2014

17'. FICXLAB Prize 2013

Date: 25 de noviembre

Time: 20.15 h.

Venue: Centro Cultural Cajastur Colegiata San Juan Bautista, Gijón

WORKSHOPS

Audiovisual narrative for school children

Conducted by **Sofía Castañón**

This workshop will focus on basic concepts of the audiovisual language starting from the following questions: Why and how to tell a story? What is and how is a script like? Is there cinema without script? Why a picture may be worth a thousand words? Why this shot and not the other one? Why this light and not the other one? Are there any decisions being made after shooting? How did sound change the way of shooting? Why Spanish-speaking actors do not sound like those in foreign films?

The knowledge about the filmmaking medium enables students not only to develop a critical perspective regarding images, but also to develop basic competences based on the analysis of practical examples.

Sofía Castañón (Gijon, 1983), a linguist, she works as film director at the film production company Señor Paraguas, where she has directed documentaries, videoclips and video art pieces. She has worked as producer and assistant director. She has published the poetry books *Animales interiores* (Premio Asturias Joven 2006), *Últimas cartas a Kansas* (Premio Pablo García Baena 2007), *La noche así* (2012), *La otra*

hija (2013) and *Prohibido silbar* (Tenerife, 2014); and the notebooks *La sombra de Peter Pan* (2009) and *Culpa de Pavlov* (Premio Jóvenes Creadores del Ayuntamiento de Madrid). She has also written in Asturian the poetry books *Tiempu de render* (Premio Nené Losada 2009) and *Destruimientu del xardín* (2012). She has been a production intern at the City Hall of Madrid at the Residencia de Estudiantes in 2009-2010. She is one of the poets Voz + Joven 2010 of La Casa Encendida. She is a proud member of the Fundación Príncipe de Asturias. She has recently premiered her first documentary feature film *Se dice poeta*, where she is director and script writer.

Date: 24.11.2014

Time: 9.30 am-2 pm

Venue: Plato of LABoral Centro de Arte y Creación Industrial

PERFORMANCE

Esperanza Collado, *We can only Guarantee the Dinosaurs* Live-cinema, performance

We can only Guarantee the Dinosaurs shows how from a territory that is heir to the link cinema-sculpture-dance the enunciation conditions of the film image can be transformed. The luminous resonance of cinema occupies a space and has the potential to turn it into a tactile, magnetic, volatile and gaseous geometry from where projecting does not consist only on forming over a screen optical images amplified from a film, but rather on invoking processes of thought and physical actions of the body.

Esperanza Collado is an artist and researcher and her practice includes independent curating and programming, critic and teaching. She is the author of *Paracinema: la Desmaterialización del Cine en las Prácticas Artísticas* (VII Premio Escritos Sobre Arte by the Fundación Arte y Derecho, published by Trama Editorial, Madrid 2012), where she explores the concept of cinema disconnected from its physical apparatus.

Date: 27.11.2014

Time: 7-8 pm

Venue: Plato of LABoral Centro de Arte y Creación Industrial

PROGRAMME MEMORIA DEL DESCRÉDITO (THE MEMORY OF DISCREDIT)

Memoria del descrédito (The memory of discredit) is a film programme that expands the activities of FICXLAB beyond the scope of the Festival, covering the recent change of structures, narratives and ways of filmmaking in Spain. The programme is organised by LABoral jointly with Museo Nacional Centro de Arte Reina Sofía and Fundación Municipal de Cultura, Educación y Universidad Popular de Gijón. It includes contemporary films combined, in double sessions, with historic films reviewing and negotiating their debates and proposals. Eventually what it shows is the revolution brought about by the so-called "other cinema", with its precarious images, the use of events in fiction or its inquisitorial attitude towards reality.

November 7 and 9, 2014

- **Eloy Domínguez + Jacinto Esteva + Llorenç Soler: exilios**

Norte, Adiante, 2014. **Eloy Domínguez Serén**

Duration: 60'

El largo viaje hacia la ira, 1969. **Llorenç Soler**

Duration: 26'

Venue: LABoral Centro de Arte y Creación Industrial

Date: Friday 7 November 2014

Time: 7 pm

With the assistance of the director of *Norte, Adiante*, Eloy Domínguez

Notes sur l'emigration, 1960, **Jacinto Esteva** y **Paolo Brunatto**.

Duration: 18'

Lejos de los árboles, 1973-2010, **Jacinto Esteva**

Duration: 63'

Venue: Centro de Cultura Antiguo Instituto

Date: Sunday, 9 de November 2014

Time: 7 pm

December 13 and 14, 2014

- **Ramiro Ledo + Pere Portabella: el compromiso**

With the assistance of the director of *VidaExtra* Ramiro Ledo

VidaExtra, 2013, **Ramiro Ledo**

Duration: 93'

Venue: LABoral Centro de Arte y Creación Industrial

Date: Saturday 13 December 2014

Time: 6.30 pm

El Sopar, 1974, **Pere Portabella**

Duration: 50'

Venue: Centro de Cultura Antiguo Instituto

Date: Sunday 14 December de 2014

Time: 7 pm

Ismael Bahri (Tunisia, 1978)

Orientations, 2010

Video HDV 20'

The work of Ismaïl Bahri incorporates various cultural references to develop several visual experiments. The results of these experiments adopt different forms, from drawings to videos and installations, always hybrid. The materials that he uses are always manipulated and finally modified, usually, by means of mechanic gestures and procedures that, somehow, are related with image. In *Orientations*, 2010, for instance, the artista films a walk through Tunisia with a glass full of liquid in his hand, where the light reflects different landscapes. This way, he questions how art is permeable to reality.

Ismaïl Bahri has presented his work in venues like Centre Georges Pompidou in Paris, Cinémathèque de Tanger, Staatliche Kunsthalle in Karlsruhe, British Film Institute in London, Fondazione Mertz in Turin or Gulbenkian Foundation in Lisbon. He has also taken part in several festivals such as Cinemed Festival International Méditerranéen de France, Panorama des Cinémas du Maghreb, or Videoformes in Clermont-Ferrand. Some of his works have been compiled by the label Lowave.

Philippe Cote (France, 1965)

Des nuages aux fêlures de la terre, 2007

Super 8 transferred to HD. 18'

With over 20 films produced since 1998, Philippe Cote has shown his films in numerous festivals both in France and abroad. He is also a member of the ETNA cooperative, an experimental craftsmanship and filmmaking workshop founded in 1997 with an educational and dissemination mission.

His filmmaking, that could be defined as documentary with a poetic touch, is distinguished by a radical approach in terms of working with the sensitive information provided by reality, using techniques ranging from filmmaking without camera to painted film that focus on the play of materials, light and colour.

This piece shows the interest of the author for building spaces starting from other spaces, like a set in abyss, where impressions become plastic and extremely subjective.

Combes & Renaud (France, 1960)

Pornographie, 2008

Video HD, 2' 34"

Marie Combes is a visual artist. She works with photography, video and sound. She studied filmmaking and video art at the Université Paris 8. Her work usually explores the limits and restrictions of frameworks, as well as the relationships and tensions in the continuous flow of images. Patrick Renaud is also a visual artist. He also works with photography and video. His images intend to show the ephemeral nature of things, whether architectures or landscapes. Since 2012 they work together setting up an

audio-visual language capable of registering the fragmentation of reality. In their videos, editing establishes a sort of balance between peers: on the one hand image and sound, on the other hand, fiction and documentary. In March 2013 they took part in the video competition organised annually by Le Cube, Centre de Création Numérique, in Issy-les-Moulineaux, France. They have also worked with the Metropolitan Observatory for Digital Culture and Representation in Detroit.

Pornographie revolves around one of the main capabilities of video technology: Registering, through the use of optics, the world in a different way. Specifically, in the film, the human body builds, eventually, a universe of rhythms and minimal shapes by means of this play of making small and fragmentating what we perceive as a unit.

Boris du Boullay (France, 1969)

Je n'ai fait que t'attendre, 2013

Video 8'45"

"One day I changed to digital films. Since then I don't film, but I edit films. Without filming I cannot edit and if I don't edit films, I grow old"

A film lover, Boris du Boullay works and writes about filmmaking, in addition to being author of several multimedia performances and creations. His work revolves around everyday intimate occurrences, playing as well with the absurd aspect of reality, speed and improvising or accumulation. All of it from a phenomenological perspective: The idea of filmmaking as a tool to restore the passing of time.

Du Boullay is an author, but he is also a producer at the association Filmcare, and he also writes for several theater companies.

Together with pop music, a variety of audiovisual registers make up *Je n'ai fait que t'attendre*, providing testimony of the heterogeneity of contemporary video documentary practice, which is equally narrative and experimental, also turning the first person singular into a character.

Thibault Jehanne (France, 1989)

Eclipse (2014)

Video HD. 1'35"

Graduated in 2013 at the École Supérieur d'Arts e Médias de Caen, he has worked mainly with cinema, video, installation and sound art. His concern as an artist revolves around the fugitive nature of images, as shown by his work with devices like webcams, mobile phones or films without image.

In *Eclipse*, 2014, surfaces and planes merge together. The sea advances upon the land by means of a continuous and threatening movement. Until its white surface becomes, through a movement of the camera, a grey sky.

Ben Russell, (United States, 1976)

The Twilight State, 2014

Curated by Northern Film & Media and the Berwick Film & Media Arts Festival

Super16 mm transferred to HD, 28'

Ben Russell is a quite nomad media art artist and curator. His films,

installations and performances focus on the history and semiotics of the moving image. He has carried out several formal research works on the relationship between the first filmmaking, visual anthropology and the structuralist films, which have resulted into immersive experiences which are halfway between rite and community, or what he calls “psychedelic ethnography”.

His films have been shown in venues like Centre Georges Pompidou, Museum of Contemporary Art in Chicago, Rotterdam Film Festival or Museo Nacional Centro de Arte Reina Sofía in Madrid. He has won a Guggenheim grant in 2008 and a FIPRESCI (Fédération Internationale de la Presse Cinématographique) award in 2010. As one of the “top 50 filmmakers under 50”, according to the magazine *Cinemascope*, his films, like him, are constantly travelling, calling home any place where they are.

The *Twilight State* is an installation with two projectors that, while showing us two religious ceremonies in southern Africa, tries to disfigure reality based on a dream experience where cinema and the world of unconscious merge.

Oriol Sánchez (España, 1977)

Waking Window's aka Victoria's Wake, 2014

Video HD 9'52"

Oriol Sánchez works with filmmaking, video installations and performances. He has also curated several festivals and events devoted to experimental filmmaking and video. His work explores the limits of representation and narrative. Starting from animation, documentary or image appropriation, his work always questions the relationship between sound and image. Another constant is his focus on rhythm, and the materiality and the emotional power of images. A legacy that makes him permeable to the abstraction of experimental cinema without losing sight of the semantics of figurative cinema, which is closer to reality.

Waking Window's aka Victoria's Wake is inspired by horror shows, like the magic lantern and phantasmagoria. It consists of several variations around the origins of the moving image and the death of cinematograph as support and device for projection.

Jérôme Schlomoff (France, 1961)

Henri Plaat, 2010

Pinhole camera image transferred to HD. 6'45"

Since 1984 he has worked around portrait as a genre, focusing on the images by several contemporary artists. Since 1996 he carries out works around architecture where he explores the links between this discipline and the image. In 2000 he built his first 35 mm camera, with which he started to work taking the city as model. Formally his work invites to a dialogue between different ways of doing and supports, halfway between filmmaking, photography and artistic practice.

Henri Plaat proposes a film portrait of this Dutch artist during the print on silver process of his film picture. At the same time that his image is created from absence, in a dark room, his hands are opening the paper support.

Elise Vandewalle (France, 1983)

Première demeure, 2010

Video HD. 1' 33"

Elisa Vandewalle is a multimedia artist graduated in 2008 at the École Nationale Supérieure des Beaux-Arts de Paris. Her videos, photographs and sculptures develop a minimalistic form of great poetic potential that focuses on the physics of perception and the traces of gesture. In 2011 she was invited by the French choreographer Daniel Dobbels to produce her first exhibition in the context of an art residency at Le Forum, near Paris. Since 2013 she collaborates with Emmanuel Eggermont in the contemporary dance company L'Anthracite. She is also a permanent member of the collective Nox Factio, founded by herself in 2007 with Andrés Ramírez.

Première demeure is a sequence shot that intends to bring to life a mountain of earth that seems to breathe. A human shape used to produce charcoal. The film was shot in the Slovenian Alps during a production residency in Ljubljana.



Ismail Bahri, *Orientations*, 2010



Philippe Cote, *Des nuages aux fêlures de la terre*, 2007



Combes & Renaud, *Pornographie*, 2008



Boris du Boullay, *Je n'ai fait que t'attendre*, 2013



Thibault Jehanne, *Eclipse* (2014)



Ben Russell, *The Twilight State*, 2014



Oriol Sánchez, *Waking Window's aka Victoria's Wake*, 2014



Jérôme Schlomoff, *Henri Plaat*, 2010



Elise Vandewalle, *Première demeure*, 2010

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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Emulsa

Association of Friends of LABoral Centro de Arte y Creación Industrial

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

THE BOARD OF DIRECTORS

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Javier Targhetta

THE TEAM

Activities Director: Oscar Abril Ascaso
Tel: +34 985 185 577
E-mail: oscar@laboralcentrodearte.org

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

Acting Head of Exhibitions and Publications: Maite Blanco
Tel: +34 985 131 308
E-mail: patricia@laboralcentrodearte.org

Exhibitions Coordinator: María Romalde
E-mail: maria@laboralcentrodearte.org

Head of Communication: Pepa Telenti Alvargonzález
Mobile: +34 689 436 976 / Tel: +34 985 185 582
E-mail: ptelenti@laboralcentrodearte.org

Social Media: Diego Ugalde Blanco
E-mail: comunicacion@laboralcentrodearte.org

Head of Education: Lucía Arias
Tel: +34 985 133 924
E-mail: larias@laboralcentrodearte.org

Technical Head for the Activities Programme: David Morán Jiménez
Tel: +34 985 185 576
E-mail: david@laboralcentrodearte.org

Head of General Services: Ana Isabel Menéndez
Tel: +34 985 134 244
E-mail: anai@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
E-mail: av@laboralcentrodearte.org

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

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

Executive Assistant: 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), Visual Artists Associations and Asociación de Amigos de ARCO.

Free access

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

RESOURCES

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

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

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

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

Sound LAB. Designed as a space for experimenting in the various practices of contemporary sound art, the Sound LAB it is aimed at fostering and providing technical and creative support to contemporary art practices related with sound following four lines of action: production, exhibition, research and education.

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

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

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