



COPRODUCTION:



WITH THE SUPPORT OF:



IN COLLABORATION WITH:



Presencia activa [Active Presence]

Action, Object and Audience

CONCEPT

Performance and installation art as artistic disciplines are a mirror image of each other. In fact, both are based on the same principle of presence; that of active presence. In performance art, the presence of the artist; in installation, the spectator's. In this matter, when reflected onto one another, installation and performance art develop in divergent directions that are opposed but also superimposed, creating an axis between two poles—the artist and the spectator— along which there are infinite possibilities of interaction.

Coproduced by LABoral and MARCO-Museo de Arte Contemporánea de Vigo [Contemporary Art Museum in Vigo], *Presencia activa* shows—the work of 12 international artists, most of which are new productions specifically created for this show, that gain significance at this juncture. Its aim is the conflation of performance and installation into a diverse landscape of dynamic installations activated by the artists and/or the audience within the museum's gallery walls. There are works in which the audience take a more passive role, while the artists are the activators. Conversely, there are also installations whose existence depends upon the participation of the public. There are works that also functions in both domains. In all is found a unique territory betwixt and between genres where conceptually layered relationships uncommon to the experience of pure performance or installation reside.

DATES: 05.10.2012-25.02.2013

ARTISTS: Maja Bajević, John Bock, Gary Hill, Thom Kubli, Mads Lynnerup, Alastair MacLennan, Sergio Prego, Gema Ramos, La Ribot, Carlos Rodríguez-Méndez, Nerea Santisteban Lorences and SUE-C+AGF

CURATORS:

Sergio Edelsztein was born in Buenos Aires, Argentina in 1956. Studied at the Tel Aviv University (1976-85). Funded and directed Artifact Gallery in Tel Aviv (1987-1995). In 1995 funded The Center for Contemporary Art in Tel Aviv and has been its director and chief curator since then. In the framework of the CCA he curated seven Performance Art Biennials and five International Video Art Biennials - Video Zone. Also curated numerous experimental and video art screenings, retrospectives and performances events. Major exhibitions curated for the CCA include, among others, shows of Guy Ben Ner, Boaz Arad, Doron Solomons, Roe Rosen and Jan Tichy – and international artists like Rosa Barba, Ceal Floyer, Marina Abramović. Since 1995 curated exhibitions and time-based events in Spain and China and elsewhere, as well as the Israeli participation at the 24th São Paulo Biennial and the 2005 Israeli

Pavilion at the 51st Biennale of Venice. He has lectured and presented video programs and published writings in Israel, Spain, Brazil, Italy, Austria, Germany, China, the USA, Argentina, etc.

Kathleen Forde is a curator based in NYC and Istanbul. Forde is the Artistic Director at Large for Borusan Contemporary, a collection-based space for media arts exhibitions, commissions and public programming in Istanbul. Concurrently she is working as an independent curator with various institutions both nationally and abroad. From 2005 to 2012 has been the Curator of Time-Based Arts at the Experimental Media and Performing Arts Center (EMPAC) in Troy, NY. Prior Forde was the Curatorial Director for Live Arts and New Media at the Goethe Institut Internationale in Berlin and Munich. This post was held in conjunction with an Alexander von Humboldt research scholarship (2002-2003). As Curatorial Associate and later Assistant Curator for Media Arts at SFMOMA (1999–2002), she co-curated the large-scale interdisciplinary show *010101 Art in Technological Times* in addition to ongoing work with both temporary and permanent collection exhibitions. She has concurrently written and curated on a freelance basis for various organizations that have included the Eyebeam Center for Art and Technology, Independent Curators International; ATA Cultural, Peru; Kunstverein Dusseldorf and Cologne; and the Philadelphia Museum of Art.

In 2010 Forde was a fellow in the 2010 Center for Curatorial Leadership (CCL) fellowship class. Kathleen earned her MA in Post-1945 Art and Theory from Goldsmiths College, University of London and BA in Communications and Art History from the Loyola College of Maryland.

COPRODUCTION:

laboral

Centro de Arte y Creación Industrial

MARCO
MUSEO DE ARTE CONTEMPORÁNEA DE VIGO

WITH THE SUPPORT OF:



IN COLLABORATION WITH:



VENUE: Galería de Exposiciones, Sala de Proyectos, Sala Nueva and Hall of LABoral

SCHEDULE FOR THE PERFORMANCES

On the 5th and 6th October the Opening of the exhibition *Presencia Activa* [Active Presence] will be held throughout two consecutive days, on which the performances will be activated by the artists and/or the audience.

Opening: Friday 5 October

10 am: *Record Attempt*. Thom Kubli. Galería de Exposiciones

11.30 am-1 pm: *Lain Nail*. Alastair MacLennan. Sala de Proyectos

12 noon-2 pm: *Sin título*. Sergio Prego. Vestíbulo

12 noon-2 pm: *Slogans Remix*. Maja Bajević. Varios espacios

11.30 am-1 pm: *Lain Nail*. Alastair MacLennan. Sala de Proyectos

12.30 noon-1.30 pm: *Plastic Gymnastic*. Mads Lynnerup. Galería de Exposiciones

5 pm-8 pm: *Sin título*. Sergio Prego. Vestíbulo

5 pm-8 pm: *Slogans Remix*. Maja Bajević. Varios espacios

6.30 pm-12.30 am: *Lain Nail*. Alastair MacLennan. Sala de Proyectos

8 pm-9 pm: *Plastic Gymnastic*. Mads Lynnerup. Galería de Exposiciones

8.30 pm-9 pm: *Vas-y!* John Bock. Sala de Proyectos

9 pm-9.30 pm: *Algo que hacer*. Gema Ramos. Galería de Exposiciones

10 pm-11 pm: *Slogan Remix*. Maja Bajević. Performers: Basheskia & Edward EQ. Plato

Saturday 6 October

12 noon-2 pm: *Sin título*. Sergio Prego. Vestíbulo

12noon-2 pm: *Slogans Remix*. Maja Bajević. Varios espacios

12.30 noon-1.30 pm: *Plastic Gymnastic*. Mads Lynnerup. Galería de Exposiciones

2 pm-8 pm: *Laughing Hole*. La Ribot. Galería de Exposiciones

5 pm-7 pm: *Libro extrañamiento*. Carlos Rodríguez-Méndez. Sala Nueva

5 pm-8 pm: *Sin título*. Sergio Prego. Vestíbulo

5 pm-8 pm: *Slogans Remix*. Maja Bajević. Varios espacios

5.30 pm-6 pm: *Revelación espacial*. Nerea Santisteban. Sala Nueva

8.30 pm-9.30 pm: *Infinite Jest*. SUE C + AGF. Galería de Exposiciones

Saturday 20 October

7 pm: *Writing Corpora*. Gary Hill. Galería de Exposiciones

Maja Bajević

***Slogans Remix*, 2012**

The world is ruled by slogans and catchphrases that conceal more than they outwardly convey. Since they often reference specific historical events or particularly obscure periods, and are sometimes even freely shared amongst opposing political parties, their messages are complex and leave little room for anything else in the political, economic and social spheres.

Along with the band Basheskia & Edward EQ, Bajević has set music to a hundred slogans which form the basis of her performance at LABoral. These slogans will later be “activated” at different locations around Gijón for the duration of the exhibition, thanks to the collaboration of a group of amateur singers. The political slogans of the past (many of which are now outdated) are thus reinserted into an everyday context and given back a cultural dimension, thereby triggering a much-needed dialogue between the political and the social.

Bajević’s work addresses significant issues in recent history: collective identity, tragedy and fate, the construction and deconstruction of History, ideology and sociology. She creates catalysing narratives that refer to notions of memory and identity, reflect upon the past and present of local social and political events of international importance, and allude to a collective destiny and fragments of a shattered history.

Maja Bajević (Sarajevo, Bosnia Herzegovina, 1967) lives and works in Paris, Berlin and Sarajevo, and has participated in some of the most important exhibitions of the last two decades. Last year, at the Palacio de Cristal (Museo Nacional Centro de Arte Reina Sofía, Madrid), she presented *Continuará*, her first exhibition in Spain, following other individual projects in venues such as the Kunsthhaus Glarus, Fondazione Bevilacqua La Masa in Venice, Moderna Museet in Stockholm, and PS1 in New York. Her work has been showcased at documenta 12 in Kassel and at the biennials of Moscow, Sharjah, Seville, Istanbul and Venice.

John Bock

***Vas-y!* 2005**

John Bock’s work combines the theatre of the absurd with other unlikely settings and installations. His stage sets and ‘verbose’ actions always spring from cultural, neo-scientific, surrealistic, grotesque and often violent sources.

In *Vas-y!* -a piece originally presented at the Lyon Biennale in 2005- Bock creates a ‘dwelling’ in a barrel that looks like a cross between a spaceship and a rodent wheel. It rotates by someone walking on the wheel inside of it making it impossible for those inside to remain still. In this piece, as in others of his creation, Bock alludes to an absurd existence within an irreconcilable quandary between the setting, its function, and human aptitude.

John Bock (Schenefeld, Germany, 1965) has taken part in many international exhibitions including the Venice Biennale and the documenta 11 in Kassel. He has also had individual exhibitions in international venues such as the MoMA and the New Museum of New York, the Kunst-Werke Institute for Contemporary Art in Berlin, the Kunsthalle of Basel, the Secession de Vienna and the ICA in London.

Gary Hill

***Writing Corpora*, 2011**

Faithful to his interest in language and its shades of meaning and double entendres, Gary Hill plays with commonly known idiomatic expressions involving parts of the human body used to illustrate an accepted set of related concepts. He appropriates these phrases or expressions and represents them in their most literal sense, thereby revealing their incongruous or absurd nature. The allusions to the body thereby lose their reference to anatomic functionality and become part of a metaphoric and associative linguistic structure.

Writing Corpora is about translation. The expressions are translated from English into Spanish and vice versa, and from the spoken language to the physical language. In addition, through technology the artist's body is 'translated' into a virtual existence in which the artist himself is given form. However the translations are quickly found to be impossible and start a chain of distortion and paucity of which the viewer is also a part, since he or she interacts with the artist's virtual presence and the 'materialised' phrases.

Gary Hill (Santa Monica, USA, 1951) has featured in museums and institutions all over the world. He has had individual exhibitions at the Fondation Cartier pour l'Art Contemporain in Paris, the Centre Georges Pompidou in Paris, San Francisco Museum of Modern Art, Guggenheim Museum Soho in New York, Museum für Gegenwartskunst of Basel, MACBA Museu d'Art Contemporani in Barcelona and Kunstmuseum Wolfsburg, among others.

Thom Kubli

***Record Attempt*, 2008**

This installation and performance platform presents a live stage and an archive of attempts by participants trying to beat the record for the 'Longest Guitar Solo Ever Played'. At the time of the opening of the exhibition at LABORal the record is established in 15 hours 15 minutes and 15 seconds.

The piece will kick off with an attempt by the artist. Thereafter, the competition is open to the public to respond to the challenge throughout the duration of the museum exhibition, by appointment. All performances are supervised by a notary and will be streamed online. During the actions, the audience is physically separated from the activities that take place within a closed sound booth that provides a

peep window for viewing. When the booth is empty, it functions as a silent witness of the preceding attempts. In both cases, the installation space is referring to the aesthetic potential of a live performance event introducing the idea of show and competition as ambiguous musical parameters.

Additionally, the room is layered by a silent video documenting the first record attempt by Kubli synched with an audible confession-like text by the artist revealing candid motives that finally led to perform 'The Longest Guitar Solo Ever Played'. As the search for biographical initiatives proceeds, a particular mental and social image unwinds.

In collaboration with: PRONORTE

Thom Kubli (Frankfurt, Germany, 1969) works in the field of sound installations. He studied guitar and composition, and in 1998 set up BMB-Lab. In 1999 he moved to Koln to study at the Kunsthochschule für Medien. His work has been shown in exhibition spaces and festivals such as the ICA in London, Akademie der Künste in Berlin, Ars Electronica in Linz, Prague Contemporary Art Centre, the Transmediale in Berlin, Podewil in Berlin, Deutsches Museum in Munich, and the EMPAC in Troy, New York.

Mads Lynnerup

***Plastic Gymnastic*, 2012**

As an artist who recently started exercising in earnest, Lynnerup became fascinated with how generic gym equipment looks and operates as objects in fitness centers. This everyday life observation was a natural hook for the artist's ongoing investigation that attempts to break open the static nature of art objects displayed in galleries and museums. The installation *Plastic Gymnastic* is a result of his exploration of making objects that can be used to get a full workout while transforming an exhibition by having the viewer literally work out in the exhibition space.

Likewise, this work engages Lynnerup's fascination with the similarities of seemingly disparate worlds. In this case he highlights the antithetical landscapes of contemporary art and that of fitness: 'I think the two worlds have a lot in common: They are both obsessive and become fanatic in their own way (as in one thinks only about working out or making art etc.) and I like the idea that, as an artist in my studio, I am working out something.' In this case this is quite true not only conceptually but physically.

Lynnerup's work wryly engages and analyses built environments and the widely accepted social behaviour inherent in them in order to get at larger issues of alienation and perversity. Calling attention to the peculiarities of contemporary existence, Mads' work looks to specific objects and the potential they have to both adhere to and subvert these peculiarities.

In collaboration with: Club METROPOLITAN

Mads Lynnerup (Copenhague, Denmark, 1976) lives and works in New York City and Copenhagen. He received his MFA from Columbia University, and has shown his work internationally at the San Francisco Museum of Modern Art, The Mori Art Museum (Tokyo, Japan), PS1, and the Zacheta National Gallery of Art (Warsaw, Poland).

Alastair MacLennan

***Lain Nail*, 2012**

Alastair MacLennan is a pioneer of the experimental genre of action art. In his work, ordinary and familiar situations are filtered through an artistic context that provides him with a site for action.

The elements MacLennan employs in his installation are heavily charged with emotion and his actions draw on allegory, paradox, metaphor and contradiction. The installation is enacted during the opening days of the exhibition with a durational performance in which the artist, in a previously constructed setting, realizes only the slightest of actions that reveal.

In collaboration with: EMULSA

Alastair MacLennan (Blair Athol, Scotland, 1943) lives in Belfast, Northern Ireland. In the 70s and 80s he executed some very long performances in the UK, USA and Canada, one of which lasted up to 144 hours without a break for either food or rest. Since 1989 he has been a member of Black Market International, a prestigious organism dedicated to performance art across the world. In 1997 he represented Northern Ireland at the Venice Biennale.

Sergio Prego

***Sin título*, 2011**

Sergio Prego's installation consists of a division of the architecture of the gallery space into different levels by means of traversable, transparent and translucent tunnels. A spatial relationship is thus established between horizontal and vertical activity in which each axis has a correlative or a double.

The action consists of moving through the rubber tunnels and documenting it on video, for which several cameras advance at the same speed and angle. The work, as a whole, invites viewers to pursue a narrative line by means of a spatial movement executed beyond the more immediate limits of space and time.

Sergio Prego (San Sebastián, 1969) studied Fine Art in Bilbao before completing his formation in Arteleku, San Sebastián. Among the international exhibitions of his work is the recent installation *Ikurrina Quarter*, created specially for Art Unlimited en Art 41 Basel. Other venues that have shown his work are the Palazzo delle Papesse Contemporary Art Centre of Siena, The Museum of Contemporary Art in Denver, PS1 MoMA in New York, and the Guggenheim of Bilbao.

Gema Ramos***Lo que estoy viviendo*, 2012**

Gema Ramos uses the current crisis and the questioning of democratic systems to reflect on the power of the imagination to grasp and to share in the consciousness and unconsciousness of this world. In *Lo que estoy viviendo*, Ramos posits reality as a fallacy in order to explore the separation between the real and the illusion in art, showing how life, even though it may seem removed from culture and its various manifestations, continues being present in our interpretation of reality. The installation engages with the romantic notion of landscape planning and organising the territory. Eighteenth century bourgeois individualism extolled egocentrism, subjectivity and freedom yet these values forced it to a compromise with itself. The individual has the duty to work and to build himself. The elements in the installation come from the locations and objects used to develop the video actions.

The vegetal residues are an accumulation of orderly disordered matter. In contrast, the panels are windows or landscape paintings evoking the buildings and objects from Lorrain's or Poussin's landscape tradition.

Audio: Mind Revolution

Gema Ramos (Oviedo, 1969) is an interdisciplinary artist who has been developing her discourse on female identity and its relationship with the environment through objectification of the image since the 90s. Her projects involve photography, exhibition installations and the development of activities in which the audience usually participates. In recent years she has produced various video and performance proposals of a more personal character.

La Ribot***Laughing Hole*, 2006**

La Ribot's work blurs the traditional limits of contemporary dance and installation and performance art. In *Laughing Hole*, the duration of the action (6 hours), the site, the randomness of the movements and the improvisation of sound, combine to produce a piece that is more akin to durational performance art than to spectacle.

The treatment of the pieces of cardboard and the texts and their random occupation of the space create an existentialist narrative. The phrases allude to extreme situations of repression and incarceration, while the participants' laughter, which provides the installation's soundtrack, highlights man's inalienable right to insubordination and personal freedom.

La Ribot (María Ribot; Madrid, 1962) is a choreographer, performer, and visual artist of international renown. Her works have been represented in art museums and galleries and theatres alike, including the Tate Modern in London, the MNCARS in Madrid, the Centre Pompidou and the Théâtre de la Ville de Paris. In the early 1990s her work took a different and highly personal direction that can be best

appreciated in *Piezas Distinguidas*: short solo pieces that explore the limits between performance, dance and the visual arts. Lasting between 30 seconds and 7 minutes in the case of the shorter ones, and some six hours, as in the case of *Laughing Hole* on view in LABoral, these solos gained her notoriety in the world of performance art and the visual arts. La Ribot's work is structured according to a system that enables her to research, expand upon and question the space-time boundaries of dance and leave behind the frontiers between public and artist.

Carlos Rodríguez-Méndez

***Residuo Boca*, 2012**

Carlos Rodríguez-Méndez's work in *Presencia Activa* connects spaces at MARCO and at LABoral and in the public sphere through a number of actions orchestrated in varying places and areas of influence. The actions examine the semantics of sculpture through the optics of connection and belonging, receptacle (as intervened space), residue, variability and estrangement.

The actions and their traces form a continuum throughout the duration of the exhibition within the space of the city, of the museum and of a number of both inanimate and human receptacles. Rodríguez-Méndez uses primary materials, forms and languages to build sculptures, installations and interventions. In his actions and in the processes of construction and installation of a piece, Rodríguez-Méndez behaves just like his sculptures, appropriating a place —its history, meaning, *raison d'être*, its relationship with the human being and with the environment— in such a way that the artist's body in the public space takes on a sculptural appearance and reflection.

Carlos Rodríguez-Méndez (As Neves, Pontevedra, 1968) lives in Madrid. A graduate of the UCM in Madrid, his work has been exhibited at the CA2M in Móstoles, S.M.A.K. and Vooruit Arts Centre in Ghent, CGAC in Santiago de Compostela, IVAM, La Casa Encendida in Madrid. Individual exhibitions have been held in the S.M.A.K. in Ghent, Matadero Madrid, Instituto Cervantes in Madrid, MARCO de Vigo, and the Yaddo Foundation in New York.

Nerea Santisteban Lorences

***Revelación espacial*, 2012**

In an installation blurring the limits between sculpture, painting and performance, Nerea Santisteban reflects on issues of cross-contamination and feedback between our body and what is foreign to it. The artist examines the way in which the nature of a landscape moulds its inhabitants and vice versa. Santisteban views her practice as a regenerative activity that extends beyond the real time of the action performed in the exhibition space, articulating a shared, unique city that lives and breathes and that forces us to reflect on issues that have to do with art but also with sociology and urban planning.

The installation is a meditation on the passing of time. An experiential work where material, coupled with the space, seeks to regenerate other ways of life.

The matter dialogues with our surrounding space. It asks us to think about what our body is and is not, about the existence of feedback or cross-contamination. Spectators are invited to take part in the work, taking away a pair of socks and placing them in some abandoned space that, once photographed, can be incorporated into the installation as a collection of recovered spaces.

Nerea Santisteban Lorences (Somiedo, 1983) is a graduate in Fine Arts from the University of Vigo specialising in sculpture. In 2006 she won a grant for an Erasmus exchange programme at Fontys Hogescholen Tilburg in the Netherlands, and in 2009 she received a Leonardo da Vinci grant to study in Augsburg, Germany, where she worked as a prop woman at the town's theatre. During 2010 she followed a Master in Performing Arts and Sciences and began her research into stage possibilities for spaces in decline and their revival through artistic intervention. In 2011 she exhibited at Sala Borrón, Oviedo, as an artist selected in the Culturaquí programme of the Government of Asturias, and in 2012 she won the Casa Pintada Cristobal Gabarrón Foundation's award for emerging art. Currently, she continues focusing on non-places and post-it phenomena in her performances, installations, interventions and various exhibitions.

SUE-C + AGF

***Infinite Jest*, 2012**

Infinite Jest lives both as an installation and as a live handmade film inspired by the complex and remarkable novel of the same name by the late author David Foster Wallace. When the piece lives as an installation, the audience experiences the space as an environment comprised of projected videos, a text based soundtrack, a gaming console and mini tennis court intended for the audience to walk through and play with. During the performance, the film is brought to life through the lens of live cameras that follow the manipulation of photographs, drawings, scale models and various three dimensional objects by visual artist and performer SUE-C, along with the live lush electronic soundtrack and vocals by AGF and narration from Francis Deehan. Set in a slightly futuristic world the film is an attempt to create and re-create what character James Orin Incandenza, optics expert and filmmaker considered to be his life's major works. After many unseen failures, his 'film', an entertainment, is eventually released, which proves to be fatally seductive.

With this as a jumping off point, long time audio-visual collaborators SUE-C and AGF explore the expression of seduction in sound and image.

In collaboration with: Kevin Slage

SUE-C was born Sue Costabile in 1974 in Long Island, NY. For the past 10 years she has created handmade videos for both the stage and screen as a visual and performing artist based in the San Francisco Bay Area. Her works challenge the norms of photography, video, and technology by blending them all into an organic and improvisational live performance setting. Employing a variety of digital tools to create an experimental animation “instrument”, SUE-C synthesizes cinema from photographs, drawings, watercolors, hand-made papers, fabrics and miniature lighting effects. Dark, moody, textural, and physical, her live films inherit equally from the kinetic languages of Stan Brakhage’s abstract cinema and Nicolas Schöffer’s lumodynamic sculptures. She employs the same techniques in her recorded work to emphasize the beauty of the banal street corner, public parking lot, forgotten winter beach, torn remnant of a found photograph, cast-away super 8 vacation footage, and other half-forgotten, often-unnoticed, in-between spaces in her surroundings.

Antye Greie aka **AGF**, born and raised in East Germany, lives and works in Hailuoto, Finland. She is a singer and digital songwriter, producer, performer, e-poet, calligrapher, digital media artist known for artistic exploration of digital technology through the deconstruction of language and communication. Her poetry, which she converts into electronic music, calligraphy and digital media, has been presented on records, live performances and sound installations in museums, auditoria, theaters, concert halls and clubs in Europe, America and Asia. Other projects include the German electronic duo Laub, The Lappetites, AGF/ DELAY (with Vladislav Delay), THE DOLLS (Vladislav Delay and Craig Armstrong) and Zavoloka/AGF, collaborations with Craig Armstrong, Ellen Allien, Gudrun Gut, Eliane Radigue, Kaffe Matthews. AGF runs her own production company AGF Produktion; in 2004 she won an Award of Distinction at the 2004 Ars Electronica festival, in 2006 she was on the Cover of the *Wire* magazine UK.



Maja Bajević. *Slogans Remix*, 2012

Photo: MARCO/Janite



John Bock. *Vas-Y!*, 2005

Photo: MARCO/Janite

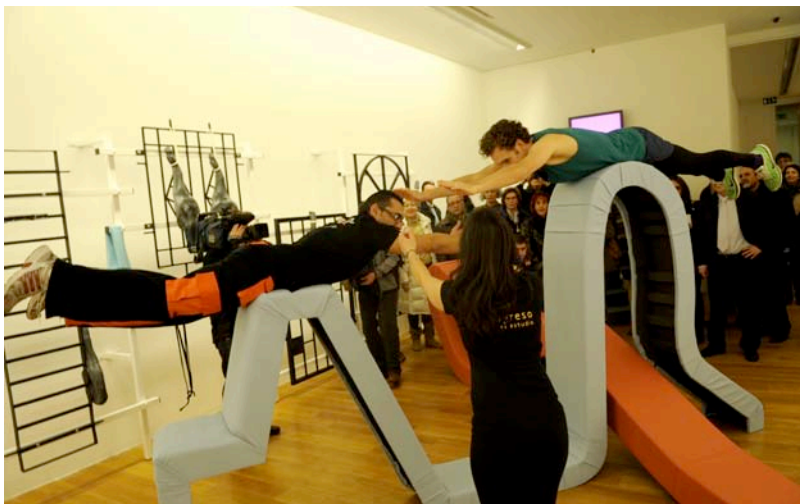


Gary Hill. *Writing Corpora*, 2011

Photo: MARCO/Janite



Thom Kubli. *Record Attempt*, 2012
Photo: MARCO/Janite



Mads Lynnerup. *Plastic Gymnastic*, 2012
Photo: MARCO/Janite



Alastair MacLennan. *Lain Nail*, 2012
Photo: MARCO/Janite



Sergio Prego. *Sin título*, 2011

Photo: MARCO/Janite



Gema Ramos. *Lo que estoy viviendo*, 2012

Photo: courtesy of the artist



La Ribot. *Laughing Hole*, 2006

Photo: Anouk Furst



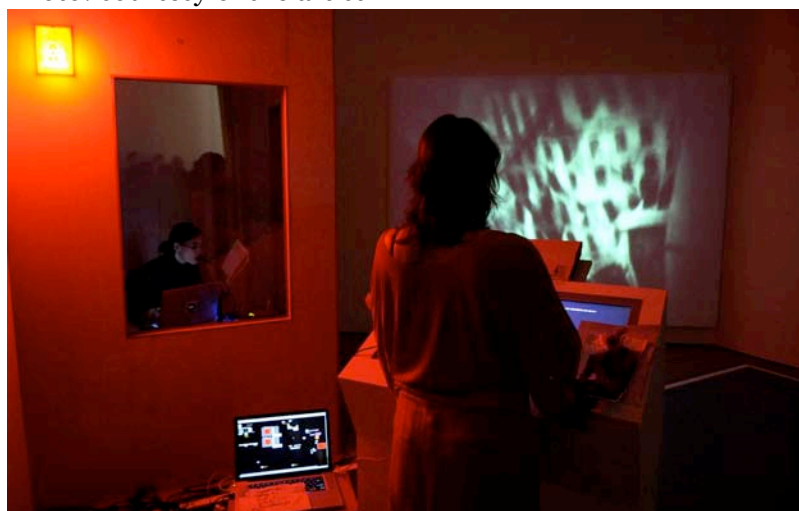
Carlos Rodríguez-Méndez. *Residuo Boca*, 2012

Photo: LABoral



Nerea Santisteban Lorencs. *Revelación espacial*, 2012

Photo: courtesy of the artist



SUE-C + AGF. *Infinite Jest [La broma infinita]*, 2012

Photo: MARCO/Janite

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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* ISS

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.