

Speech Prosthesis (An Alchemical Conversation)

DKV SEGUROS ÁLVAREZ MARGARIDE PRODUCTION GRANT

CONCEPT

Speech Prosthesis (An Alchemical Conversation) is the winner project of the 2nd DKV Seguros Álvarez Margaride Production Grant, a call made jointly by LABoral and the insurance company, and has been produced at Plataforma 0 Production Centre of LABoral.

David Ferrando Giraut's work tries to question the fraught relationship between scientific research and political decision-making processes, at a time when it is impossible to continue ignoring the impact humankind has had on the planet over the last century. The project comprises an audio-visual installation – a large wall projection mural and quadraphonic sound – plus a digital animation piece on a monitor.

With the aim to offer a multifaceted view of the current energy problem in Spain, the artist carries out a series of interviews with a varied group of people: an environmental activist, a lawyer, an economist, a geologist, a meteorologist, a specialist in health and environmental pollution, a lecturer in ecology and Oceanography and climate change specialist, and a philosopher of science. Extracts from these recordings are then played over four speakers that have a sculptural quality, bringing to mind the alchemical symbols of the four elements of nature. This reference is picked up in the sonic base reproduced on each of these speakers – composed by musician Nigel Yang – and in the wall projection, in which a collection of digitally-generated contemporary everyday objects are exhibited alongside utensils from different historical moments and civilisations with which you could say they share a common genealogy. This collection offers proof of the overlap between the four natural elements and their technological domestication as one of the defining features of human culture throughout the passing of time, questioning the perception of nature and culture as compartmentalised realities.

Dawn [Amanecer], the piece for monitor, presents us with a digitally-animated character with familiar features who recites a list of major technological advances for human development in chronological order. As the rate increases, the animation software finds it more difficult to synchronise the character's lip movements to the sound of the words.

Speech Prosthesis takes its name from an idea used by the philosopher, sociologist and science historian Bruno Latour to refer to a series of processes and infrastructures through which scientific researchers

manage to “give a voice” to those non-human elements which, despite forming a basic part of our existence, are not taken into account because they lack a language.

David Ferrando Giraut has used his residency at LABoral as a phase of research and compilation of material for the production of a piece that will be developed during the two following months, at the same time that several events related with the current energy problem take place; the final version will be presented in the last phase of the exhibition, in September.

THE ARTIST: David Ferrando Giraut (Negreira, A Coruña, 1978) lives and works in London. He is a graduate in Fine Arts from the Universidad Politécnica de Valencia and MFA in Fine Arts from the Goldsmiths College. In 2010 he was one of the eight video-artists selected for the LUX Associate Artists Programme in London.

His work, focused mainly in video, sound and installation, combines several conceptual threads, such as the hybridation of natural elements, technology and sociopolitical organisation and how it has been managed through history; the tensions between representation and represented reality; the aesthetic experience as cognitive tool. It calls into question the modern concept of temporality, proposing a search for continuity through notions such as transversality, Proustian reminiscence, the ruin, and its parallelisms with audiovisual recording. His recent works show an interest for the persistence of pyramidal social structures and the current mismatch between technological development and political involution, which seems to lead us towards some kind of post-cybernetic neo-medievalism.

Some of his most recent exhibitions are the following: *Luminous Flux*, Arti et Amicitiae, Amsterdam (2014); ARCOMadrid 2014, Galería Babelos; IndieLisboa14, Festival Internacional de Cine Independente; *Veraneantes*, MARCO, Vigo (2013-14); *It´s a Place of Force*, REMAP4, Athens (2013) and MACO 2013, Mexico, Galería Babelos; ARCOMadrid 2013, Galería Babelos; *Cristalino*, Galería Babelos, Madrid and Vigo (2012); 41 International Film Festival Rotterdam (2012); *Swollen Jungle*, Union Gallery, London (2012); *The Fanstasist*, MACUF, A Coruña (2011); *Topophobia*, Danielle Arnaud Gallery, London, The Bluecoat, Liverpool and SpaceX, Exeter (2011-2012); *Against Gravity*, ICA, Londres (2010); *Journeys End in Lovers Meetings*, Galería Visor (2010), Valencia and 10/12, Brussels (2011); *Time Capsules*, The Gallery Soho, London (2011); *Everything is Out There*, part of Inéditos 2010, La Casa Encendida, Madrid; *Between a Hole and a Home*, James Taylor Gallery, Londres (2010); *Strange Things Are Happening*, ASPEX, Portsmouth (2009); or *Situación*, CGAC, Santiago de Compostela (2008).

<http://www.davidferrandogiraut.com/>

PRODUCTION



ACKNOWLEDGMENTS

Jose Alba, Ricardo Anadón, Jose Antonio Ballesteros García, Manuel Mora, Paco Ramos, Adonina Tardón, Luis Miguel Terente



GRUPO IBEREÓLICA

Gijón



DATES: 20.06.2014-14.09.2014

VENUE: Galería de Exposiciones

THE GRANT:

The DKV Seguros – Álvarez Margaride production grant results from a 5-year partnership agreement between LABoral and DKV Seguros. Both entities undertake to carry out the organisation, production and exhibition of the selected work. This call pays homage to the entrepreneur José Luis Álvarez Margaride, born in Gijón and president of DKV Seguros until his death in 2010, because of his business commitment with Asturias and his interest in art, culture and scientific research.

As set out in the bases of the call, it is aimed at selecting a work that uses new technologies, in an extended vision, created by a Spanish artist or an artist legally residing in Spain, born in or after 1972. The grant is worth €10.000 gross -€2.000 as fees and € 8.000 for production costs-, in addition to granting access to all technical and human resources of LABoral.

THE JURY: The jury that selected the David Ferrando Giraut's proposal, out of the 54 that applied for the grant, has been chaired by Josep Santacreu, CEO of DKV Seguros, and integrated by Iñaki Martínez Antelo, Director of MARCO, Museo de Arte Contemporánea, Vigo and Ferrán Barenblit, Director of Centro de Arte Dos de Mayo, CA2M, Madrid, as external juries; Juan Bautista Peiró, University Professor at the Faculty of Fine Arts of San Carlos de Valencia, and Alicia Ventura, Director of Gestión Arte Ventura and adviser and curator of the project Arte DKV Seguros, as members appointed by DKV Seguros; and Lucía García, Managing Director of LABoral; and Patricia Villanueva, Head of Exhibitions, as members appointed by Centro de Arte y Creación Industrial de Gijón. Luis Framis de Ferrater, of the Department of Communication and Corporate Responsibility of DKV seguros, acted as secretary.

DKV SEGUROS. The health insurance company **DKV Seguros** has created ARTERIA DKV, a programme aimed at launching actions that foster art creation, always in relation with health and the improvement of people's quality of life. Thus, true to its commitment to art, DKV intends to boost innovation and creativity in general among the insurance and health industry, in addition to fostering it as a value of society.

Grupo DKV Seguros is a part of Munich Health, the division that gathers the health companies of Munich Re since 2006. The insurance group Munich Re, in the field of health, combines its global knowledge in insurance and reinsurance, including services.

In Spain, Grupo DKV has a nationwide presence, with a wide network of offices and doctors with almost 2.000 employees, and providing service to around 2 million customers. Its vision is to offer its customers a quality-based management, with an attitude of permanent innovation in products and services and with a focus on health and personal insurance policies.

COMPLEMENTARY ACTIVITIES

03.07.2014

PANEL DISCUSSION

David Ferrando Giraut will moderate a panel discussion on energy policy, climate and any issues arising from his project, focusing on how he has worked from the point of view of an artist to answer those questions.

PARTICIPANTS

José Alba (Universidad de Oviedo), Professor of Applied Economy

Ricardo Anadón (Universidad de Oviedo), lecturer in Ecology and Oceanography and climate change specialist

José Antonio Ballesteros García, Lawyer involved in energy issues

Paco Ramos, Ecologistas en Acción Asturias.

Luis Miguel Rodríguez Terente (Universidad de Oviedo), Professor of Geology, spokesman EARTH.

Anodina Tardón (Universidad de Oviedo), Professor in Preventive Medicine, specialized in the impact of air pollution on human health.

HORA: 18 a 20 h.

LUGAR: Chill-Out de LABoral

A step further in DKV Seguros' support for Art

By Josep Santacreu, Chief Executive, DKV Seguros

The wish to promote innovation and creativity in the insurance and health sector, and to foster those values in society as a whole was the starting point for ARTERIA DKV, a programme through which DKV Seguros backs new forms of social commitment and progress using cutting-edge art as a vehicle.

Our corporation views health as an indivisible whole, in which the physical and the mental are inseparable. As part of the individual's emotional well-being, we believe that art plays a key role: it nourishes the spirit and is vital to a balanced understanding of what it is to be human.

DKV's relationship with the art world began with a collection whose first works are on display in public spaces at Hospital Marina Salud in Denia. Practically at the same time as they were drawing the blueprints for the hospital, the idea arose to use art to turn the future hospital into a more human and healthy space. With the passing of time, the DKV collection has transcended the hospital itself. At present, it holds over 350 artworks across different disciplines, including painting, photography and sculpture. The collection now possesses artworks by more than one hundred practitioners from the whole of Spain, most of whom started out in the 1990s, and is endorsed by a committee of experts comprising Juan Manuel Bonet, Juan Bautista Peiró, Alicia Ventura and myself as DKV's CEO.

Starting from that background, the ARTERIA DKV programme is now predicated on four mutually complementary elements: the DKV Art and Health Professorship at the School of Fine Arts in Valencia; DKV *Fresh Art*, aimed at secondary students following the arts branch; the *cuidArt* programme at Hospital Marina Salud in Denia; and the DKV Collection itself which is periodically exhibited throughout Spain and is currently on display in Gijón and Oviedo.

For the second year we take a new step in that conviction that art and artists are innovative tools capable of making a difference in corporate and institutional policies: the DKV Seguros – Álvarez Margaride Production Grant. The outcome of a five-year collaboration agreement signed with LABoral, the grant is an excellent form of paying tribute to the late entrepreneur and visionary José Luis Álvarez Margaride, born in Gijón and President of DKV Seguros until his demise. But it is also an exceptional way of entering into the field of the production of artworks, hand in hand with LABoral.

Well aware that the new times bring with them different formulas for supporting art creation, we are now working with an exceptional ally: the Centro de Arte y Creación Industrial in Gijón, a pioneering institution in Spain in the presentation of new art forms through its Plataforma o. Production Centre, now consolidated as a benchmark when it comes to offering artists resources and the support of specialised staff for the creation of their projects.

At LABoral research, training and production are viewed as processes open to the participation of all their users, thus providing visibility to the transformation of the merely exhibition function that is taking place in the most advanced art centres which, in response to the needs of today's creators, are progressing more towards the concept of a laboratory.

David Ferrando Giraut aims to offer with *Speech Prosthesis (An Alchemical Conversation)* a multifaceted view of the current energy problem in Spain.

Without the shadow of a doubt, this is a thought-provoking proposal in which the artist explores and examines the manifold ways in which ideas are interrelated and structured. This work highlights the creativity and commitment of its author, two very necessary values in in our present-day society.

“I’m really interested in the use of the aesthetic experience as a cognitive tool”

By Pepa Telenti Alvargonzález, Head of Communication at LABoral

- Tell us a little about *Discursive Prosthesis (An alchemical conversation)*.

- The project, currently in process, comprises an audiovisual installation – a large wall projection mural and quadraphonic sound – plus a digital animation piece on a screen.

The idea behind *Discursive Prosthesis* is to question the fraught relationship between scientific research and political decision-taking processes, at a time when it is impossible to continue ignoring the impact humankind has had on the planet over the last century, an era recently coined Anthropocene (a new geological era marked by the profound transformations anthropogenic action has produced on Earth).

Taking the reform of the Energy Law in Spain as a backdrop, I am carrying out a series of interviews with a varied group of people and compiling them in audio recordings. Extracts from these recordings are then played over four speakers that have a sculptural quality, bringing to mind the alchemical symbols of the four elements of nature. This reference is picked up in the wall projection, in which a collection of digitally-created contemporary everyday objects are exhibited alongside utensils from different historical moments and civilisations with which you could say they share a common genealogy. This collection offers proof of the overlap between the four natural elements and their technological domestication as one of the defining features of human culture throughout the passing of time, questioning the perception of nature and culture as compartmentalised realities.

The philosopher, sociologist and science historian Bruno Latour used the idea of “discursive prosthesis” to refer to a series of processes and infrastructures through which scientific researchers manage to “give a voice” to those non-human elements which, despite forming a basic part of our existence, are not taken into account (or would not have been if it were not for these prostheses) when it comes to taking decisions that affect them, because they lack a language. In the recordings making up this piece we find a group of social agents (a green activist, an economist or a lawyer) in conversation with a series of researchers (a biologist specialised in oceans, a meteorologist and a geologist) who act as spokespersons for these silent elements, in order to offer a polyhedral vision of the energy problem, while at once

probing the boundaries between science and politics, culture and nature.

- Why did you focus on energy, a new issue in your practice?

- I have always been interested in the relationship between nature and culture, though I have addressed it in my work from different angles. In the past, I focused more on the image of nature and the field of audio-visuals as an ecosystem or notions associated with the ruin. Lately, however, my interest has shifted towards trying to understand how nature and culture are bound together in the contemporary world in terms of the relationship between natural resources and systems of socio-political organisation. The energy issue is a clear example of the interconnection of these two levels.

- Are you critiquing the current system of socio-economic control?

- One of the constants in my work has to do with a search for continuity, which ties in with questions on temporality although not limited to it. I'm concerned with a certain type of fragmented perception of reality that is one of the psycho-political foundations of the contemporary world, and the consequences of this fragmentation on all levels. I am also struck by the fact that we all carry around with us a mobile phone with components obtained through systems of corruption and slavery, and that this does not seem to bother us too much because the object is too far removed from its origin. Or that, despite all the research and evidence on climate change, political decisions are taken that completely ignore this reality, as if they were two separate unconnected realities, without any kind of mutual relationship or influence. I want to lend more visibility to these kind of processes.

- In your more recent work there is a special interest in the persistence of pyramidal social structures and in the current lop-sidedness between technological development and political involution. To your way of thinking, where are we headed?

- We are at a moment when the belief system on which Modernity was sustained is showing evident signs of exhaustion and obsolescence. Today and the years to come will be decisive in shaping humanity's future. Despite the number of worrying events we are witnessing all the time, and partly owing to them, there is something that I believe is undeniable: the idea of the "end of history" as proclaimed by Fukuyama is no longer credible. I believe that a major part of society has regained a consciousness of the fact that we have to write our own history, and if we don't do it then someone else will do it for us. This is extremely important. The bonds between contemporary technological developments, the modes of social organisation and the ecosystem in which it is inscribed are challenging us. They demand that we overhaul our whole way of functioning as a species and that we learn to adapt to

the reality we ourselves have created. On bad days I think that we will not be up to the challenge, and are headed towards a future which is highly advanced in technological terms but politically regressive, with huge social inequalities and a hostile planet. But on good days, I believe that advances are being made, not only in technology but also at the level of the intellectual perception of reality, which offers perspectives that will allow us to progress beyond the disenchanting vision of postmodernism.

- *Discursive Prosthesis* includes video, sound and animation presented as an installation, a constant in your most recent work. Are these your supports of choice to give free rein to your creativity?

- They are highly flexible and rewarding supports which, broadly speaking, enable me to integrate varied sources of information and to articulate them in time. This seems to me the right solution to deal with a contemporary reality whose processes are very often difficult to visualise and to understand. At the moment, I am very much drawn to this.

- After years working with painting, you started to engage with photography and, from there, you moved to video. Was it a natural evolution?

- Very much so. I never saw it as a rupture but as a fluid transition from one medium to the other, which, on the other hand, I have never abandoned altogether. The transition was motivated by a personal need to experiment – I need to feel that the creative process has a playful element or that it involves discovery– and it also depends on the changing conceptual interests of each individual project.

- In what way have the changes brought about by internet and the omnipresence of new technologies influenced your practice?

- Compiling material on Internet, and not just research, has been a key element in my latest projects. In the last two, the digitally-created image has replaced the recorded image. This is something that I could not have envisaged even a short while ago. Having said that, it is nothing new that, throughout history, technical issues have been as influential in the art of any given period as the reigning philosophical thought. And these two levels tend to be increasingly more intertwined all the time. To a certain extent, in my case, digital technology allows me, among other things, to take a perspective on contemporary behaviours through the juxtaposition of elements from different eras and geographical provenance in a fluid fashion, in order to return to the sense of continuity I spoke of earlier. The development of digital technology enables a direct transfer of an idea to images and sounds with an almost corporeal, tactile quality, which is fascinating but at once somehow disturbing. It is a sensation that has a lot to do with the way in which we interrelate with digital technology in general and not

just in the field of art. I believe that today it is crucial to question the tools we use, and the fact that in many cases, as I said before, we are not completely conscious of the infrastructures from which they arise or of their mechanisms of functioning. Compare, for instance, the contemporary production of video art with twentieth century structural cinema and its involvement with the technological apparatus on which it was sustained, in which it sought after a relationship of transparency between the apparatus, the idea and the reception of the piece by the spectator. The way in which technology has advanced hampers this kind of clarity, in exchange for almost unlimited versatility. That produces a bittersweet sensation. I cannot say that I am particularly happy about the importance of the role Google or Apple play in my process of work, and indeed in other aspects of my life.

- ... and in artistic creation today?

- I think that what I have just said can be more or less extrapolated to how I feel overall today.

- You said on one occasion that your work starts out from personal concerns and emotions, but you always look for an engagement with the spectator. How do you do this?

- I don't have a fixed strategy and in fact it changes from project to project. But it is true that I believe that contemporary art should be a tool for communication, and I believe that in a large number of instances this is not the case. It is something that I feel frustrated about. I suppose that the first thing is to work genuinely with issues that concern me, and to try to articulate this concern in a way that is able to be understood and shared. I am also very interested in the use of the aesthetic experience as a cognitive tool, and as a rule I try to avoid the kind of crypticism that is a signature of so much of today's art production. I believe that, very often, it is easy to fall back on it, to make pieces that are apparently inaccessible in order to transmit a sense of depth or mystery which very often covers up for emptiness. Personally, I like to structure my works on different levels of reading and for the formal elements included in them to operate as keys that allow access to these levels at varying degrees, depending on the spectator's interest. For me it is important that the work arouses this kind of interest.

- *Discursive Prosthesis* is the winning project in the second edition of the DKV Seguros_Álvarez Margaride Scholarship, organised jointly by LABORal and the insurance company. The goal is to support young artists who use new technologies, in the broader sense of the term. How important is the support for production from institutions such as these at a moment of crisis like the present?

- At the present moment, when we are keenly aware of just how difficult it is to be able to carry out this kind of project, given the economic situation and the scant consideration for contemporary art

on a state level, the support of institutions like LABoral for young artists and experimental projects is absolutely crucial for the development of the contemporary art scene in Spain. And in particular, the vocation of a centre like this, focused on experimentation and research related with technological development and on a truly contemporary approach to art, should be an example for everyone to follow.

- How does an artist who lives and works in London view the situation of art and culture in Spain?

- It is hard to give a rounded opinion in just a few lines. However, it is obvious that in recent years politicians have treated culture in Spain with a certain disdain. And it is not just owing to the crisis, but also to a kind of ideological sabotage. We should also be careful not to idealise the arts in the UK. I have been living there for almost eight years and, despite the fact that I still think its cultural scene is enviable, I am more sceptical now than in the past with what is considered success in the art scene. Especially the excessive dependence on the market (there is little public support for emerging art, which, when taken together with the high cost of living, produces a level of competitiveness and a highly counterproductive conservatism) and on corporate funding (not only big centres like the Tate, but also other more “alternative” places or those dedicated to emerging art are beginning to have an excessively corporate feel, for my liking). However, what is really enviable is the British academic world, which is in constant contact with contemporary thinking, with which it is fully engaged. For me the most exciting thing about living there at this moment has to do with that.

- How would you describe the experience of your two-month residency in LABoral? What did it bring you?

- The experience is proving highly rewarding and intense – which is implicit in what the scholarship is trying to achieve: the production of an ambitious one-person show in two months. It is a wonderful opportunity for me to engage with a way of working which would otherwise be very difficult to undertake, and not just for the economic funding but also, and just as important, for the support of the human team at the centre. I have the impression that the project I started during the residency – and whose production will last over the coming months– is opening up a new path in my work. For the first time, I have collaborated with a number of people from fields removed from the visual arts, such as scientific researchers, green activists or economists (with whom I am also undertaking a series of open encounters in LABoral during the summer) and I have met with a warm response and a surprising level of interest in the project, which confirms what led me in the first place to take on a work like this: at a moment characterised by hybridisation, it is necessary to explore a type of interdisciplinary research.

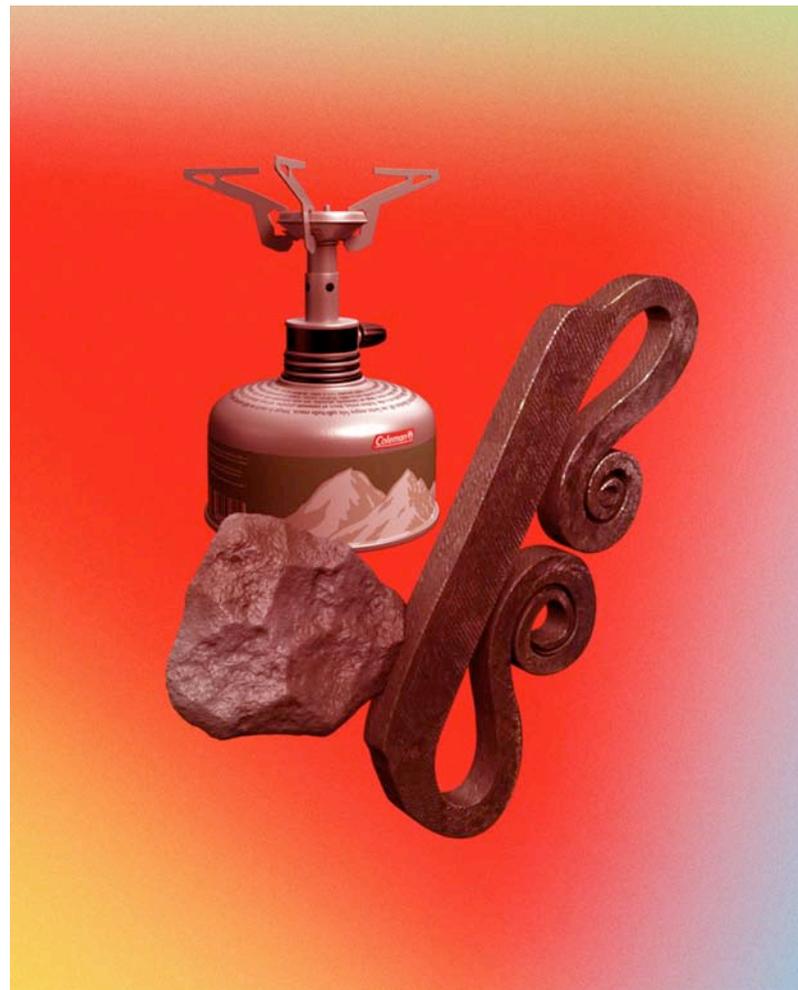


Photo: Courtesy of the artist
Speech Prosthesis (An Alchemical Conversation), 2014.
Video-installation with quadraphonic sound



Photo: Courtesy of the artist

Test of the installation at the exhibition space

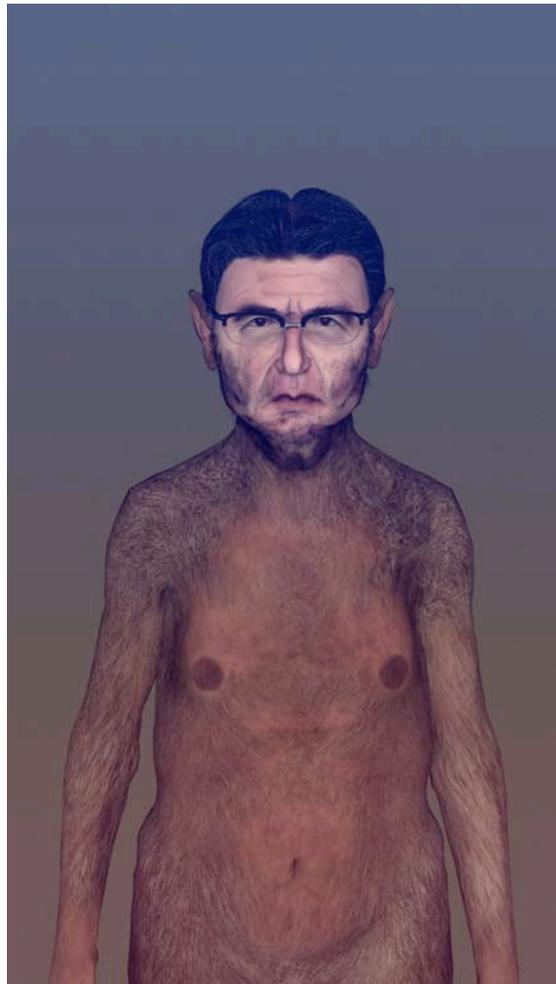


Photo: Courtesy of the artist

Still of *Dawn* [Amanecer], digitally -animation included in the David Ferrando Giraut's installation



Photo: Courtesy of the artist

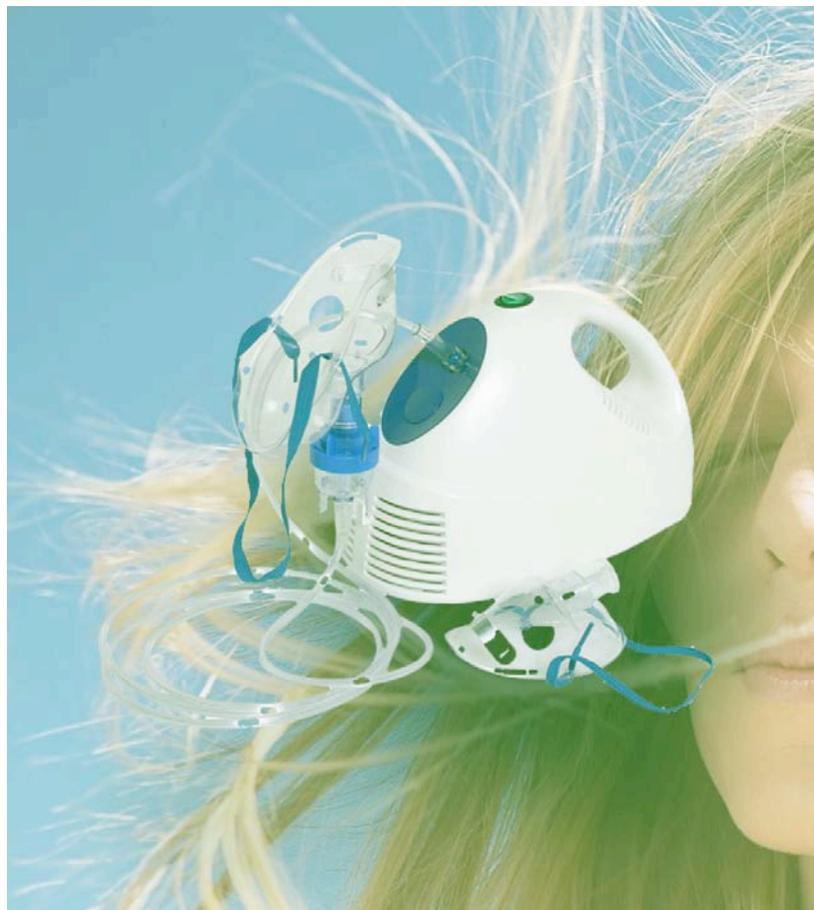


Photo: Courtesy of the artist

Sketches of *Speech Prosthesis (An Alchemical Conversation)*
by *David Ferrando Giraut*



Photo: LABoral/S. Redruello



Photo: LABoral/S. Redruello



Photo: LABoral/S. Redruello

The artist recording the documentation of his project. In the two images above, the thermal plant at Soto de Ribera. Down, in the Campa de Torres de Gijón

The Laboral Foundation

The LABoral Centro de Arte y Creación Industrial Foundation is a cultural body to serve the general interest, as well as the governing body of the art centre. The aims of the Foundation as described in Article 6.1 of the statutes are “to promote and disseminate art and industrial creation through the management of LABoral Centro de Arte y Creación Industrial.”

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

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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 Gijón, 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 Gijón. 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)

11 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

Open Doors: 1 July to 8 September

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.