

Martín Freire. *Behind the Scene*

DKV SEGUROS ÁLVAREZ MARGARIDE PRODUCTION GRANT

CONCEPT

Behind the Scene is in line with the reflective discourses present in the artistic work of Rodrigo Martín Freire about the history of Contemporary Art that takes the relationship between reality and representation to the limit. This work aims at exposing the public powers and their lack of moral scruples when it comes to manipulating messages. How they conceal, deny, change or mask information in order to control the behavioural paths of individuals who are increasingly alienated.

Behind the Scene is an installation featuring fake advertising banners where homogenous lights show sentences and images made with corporeal letters, whose interpretation is affected by the interference of several atmospheric agents generated by the free software Arduino. The possibility that these messages are mixed randomly, are hidden or coincide shows the lack of connection that occurs somewhere between the original idea of the broadcaster and what the receiver eventually understands.

This work is part of the research carried out by the artist in *Intervenciones vinculantes*, a title that actually does not refer to any specific project and at the same time refers to all projects. It is a work in progress by an artist whose work connects ideas with people with the purpose of creating synergies beyond the pre-established artistic limits. Martín Freire uses in *Behind the Scene* topics of his daily life and resources of graphic design and advertising to present a distorted vision of an apparent reality.

THE ARTIST: Rodrigo Martín Freire (Sevilla, 1975) is a graduate in Fine Arts by Universidad de Sevilla (1999) and he is currently completing a PhD programme at the Faculty of Sculpture and History of Plastic Arts of this same University. He has enjoyed a production grant at Fundación BilbaoArte.

Some of his individual exhibitions between 2004 and 2015 are *El triunfo del tiempo y del desengaño*, *Invasores del espacio* and *Parque temático*, at the gallery Alarcón Criado in Seville; *Parachute*, at gallery Paz y Comedias, Valencia. Some of his individual site specific projects are *Windows cut for The Stile Outlet*, in Seville; and *Espacio disponible*, at ArteLisboa'09.

He has taken part in collective exhibitions such as *Inicial/08*, organised by Junta de Andalucía; *Colección DKV Artistas*, in Seville and Madrid; *La imagen y el animal*, Diputación de Granada; and he has been selected for the ABC award. His work has been showcased in fairs such as ARCO'12'13'14'15; Preview Berlin; Art Fair'10; Next'10 Chicago, in the U.S.A.; Swab, in Barcelona; and in several editions of Arte Santander.

<http://www.martinfreire.es>

PRODUCTION



DATES: 19.06.2015-30.08.2014

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 1975. 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 Rodrigo Martín Freire's proposal, out of the 50 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 is part of Munich Health, one of the three business segments of Munich Re that brings together its global knowledge about health insurance, reinsurance and risk management. As a unit of business within Munich Re, Munich Health covers a wide spectrum of healthcare solutions.

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.

Creativity and Commitment

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.

For the third 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.

Behind the Scene connects with reflective speeches that travel through Martin Freire's artwork around the history of contemporary art and where the relationship between reality and representation are stressed. The work is an attempt to embarrassing the public powers and its lack of moral scruples when manipulating the message; how they hide, deny, change and mask the information in order to try to control the behaviour patterns of an increasingly alienated individual.

Without the shadow of a doubt, this is a very tempting offer that highlights the creativity and commitment of its author, two very necessary values in our present-day society.

Behind the Scene. Interferences, reflections, manipulations

By Rodrigo Martín Freire, Artist

Behind the Scene is part of an umbrella project called *Intervenciones vinculantes*, a title that refers to no specific project but rather to all my projects. It is a *work in progress* aimed at connecting ideas with people to create synergies beyond the pre-established boundaries of art.

Intervenciones vinculantes revolves around the research, from the creative point of view, of the space around us through its living creatures, environment and social relationships. This project refers to the need to recover living spaces that we have gradually lost over the years. Giving away these spaces, together with the arrival of new speculative orders with no social dimension has resulted in a lack of balance within individuals that is reflected in their actions and the way they build their environment.

When citizen participation is scarce, when individuals are in a weak position to face the projects imposed by the institutions, when there is a lack of communication among citizens, associations and agencies and when public spaces are being privatised, this initiative aims, on the one hand, to act in places where the creative point of view has been traded for a more financial-speculative one; and, on the other hand, to raise awareness among a weak and polarized society that it must take action recovering these places through the cooperation among citizens for a common benefit.

Behind the Scene is an installation that includes fake advertising billboards made up by images and phrases written in corporeal letters, the way to interpret them will be conditioned by the interference of several atmospheric or environmental agents, such as artificial vegetation and light generated in a battery with led tubes whose on/off cycle will be generated from a control board. The disorientation and confusion that I intend to induce in viewers when they try to decipher the message shows the lack of connection between the primary idea of the sender and that understood by the receiver.

This work aims at exposing the public powers and their lack of moral scruples when it comes to manipulating messages. How they conceal, deny, change or mask information in order to control the behavioural paths of individuals who are increasingly alienated. *Behind the Scene* is in line with the reflective discourses present my artistic work about the history of Contemporary Art that takes the relationship between reality and representation to the limit.

The point of departure of this idea is the research with free-ware platforms that can interact with the pieces, providing them with some movement or equipping them with sensors to interact with their environment. This process begun at the beginning of 2014 and is related with the work that I have been developing in 2015 during a residency grant at BilbaoArte. At LABoral, where I have carried out a previous work of analysing the exhibition space with the purpose of taking full advantage of its potential, the idea is to move phrases, hiding or showing them in a naive way, enclosing a confusing effect that is voluntary and alienating. Formally, the phrases are made up with Ippony corporeal letters anchored to Plexiglas structures with a rotating engine. In order to manipulate the movement voluntarily, I use Arduino programming.

As the need for a communication system to connect the knowledge processes of individuals develops, the will to control them grows. These reflections are based on the media manipulation strategies of linguist Noam Chomsky, one of them being using the language in a basic and childish way with the purpose of triggering reactions or responses of a specific nature, keeping the public in ignorance and mediocrity thus strengthening class inequities.

My artistic work is based on two fundamental premises: The research and the development of tactics to intervene in exhibition spaces, and the central role of the idea of process in the work. Regarding the latter, I would like to quote one of the texts included in the catalogue of exhibition produced by LABoral in 2010 *process as paradigm*, it is as follows: “...*Process as a paradigm evidences, among other aspects, how over the last decades artistic creation has reached a point where the boundaries, in terms of form and substance, have disappeared. Art now a days is easily malleable and adaptable to any wish or situation, hence its value and wealth. And among all its trends, there are creative positionings with a critical attitude, which are focused not on the safety of the final product or marketable artistic product, but rather on the some times on the very sometimes unpredictable spontaneity of the working process*”.

The symbolic nature of *Behind the Scene* is shown through a distorted vision of reality and for doing this I involve motives of my daily life context. Thus there is a combination of filmmaking, graphic design and advertising. Bending windows, walls with extended planes in and impossible perspectives make us question the visual fact, and realise the relativity of the mass media and a cynic reference to the stereotypes of the visual language.

The production processes of this work include industrial materials like PVC, vinyl and adhesives. With them I propose a complex discourse of getting away from and overcoming the debate between reality and representation.

Lastly, I believe collaborative work must be one of the basic pillars for future proposals. I try to open the capsules of individual talent to combine them and see what happens. I focus on team potential as a way to grow and learn; as well as interaction and reflection; Prototyping as a means of research and advancement. And, finally, I value the process of work as an important factor for the final result: **More process** (*work in progress*), **less product**.

The project *Behind the Scene* involves several work teams such as the FabLab of ETS Arquitectura in Seville, FabLAB Asturias, the Andalusian Holographic Institute (IHA) in Cádiz and the artistic team of RIMO Project, that focuses its research on the study of the space around us, combining it with new technologies and new ways of developing collaborative works.



Photo: Courtesy of the artist

3D simulation of *Behind the Scenes*, at the exhibition hall of LABoral



Photo: LABoral/S. Redruello

Rodrigo Martín Freire during his artistic residency at LABoral



Photo: LABoral/S. Redruello
Different moments of the *Behind the Scene's* production process



Photo: LABoral/S. Redruello
Martín Freire working on his installation at LABoral

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

- LABoral is an aggregate entity to the Campus de Excelencia Internacional de la Universidad de Oviedo
- LABoral is part of the European Science and Digital Art Network (Funded by Creative Europe Programme 2014-2020)
- LABoral is leader of the European Network for Contemporary Audiovisual Creation (Funded by Creative Europe Programme 2014-2020)

Association of Friends of LABoral

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 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), IAC, Visual Artists associations and Asociación de Amigos de ARCO.

Free access

Every Wednesday, May 18th (International Museum Day) and every weekend after openings

Open Doors: 1 July to 6 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.

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.