

THE SCIENTIFIC COMMISSION WILL CONTRIBUTE TO THE DEFINITION OF LABORAL'S PRIORITIES OVER THE NEXT THREE YEARS

IN ITS FIRST ORGANISATIONAL SESSION, THIS ADVISORY BODY WILL ANALYSE THE ART CENTRE'S CONCEPTUAL AXES AND PROGRAMMING DIRECTION, WHICH ARE SOON TO BE CONSIDERED FOR APPROVAL BY THE FOUNDATION'S BOARD OF PATRONS.

LABoral's Scientific Commission will contribute to the definition of the Art Centre's priorities over the next three years (2008-2011) and will analyse its conceptual axes and programming direction that, subsequently, will be submitted for approval by the Board of Patrons of the Foundation that governs the activity of the centre.

The Scientific Commission will hold its first organisational meeting this Friday, September 19. It comprises creators and students, critics, professors and professionals from the art and industrial creation sectors that are renowned nationally and internationally and will be an advisory body to the Directorship of the centre. Concretely, members include **Roy Ascott** (Technoetic Arts Professor and Founding President of the Planetary Collegium of the University of Plymouth, United Kingdom), **Ute Meta Bauer** (Associate Professor and Director of the Visual Arts Programme at the Massachusetts Institute of Technology, USA), **Derrick de Kerckhove**, (Director of the Marshall McLuhan Programme at the University of Toronto, Canada), **Roger Malina** (Astrophysicist at the Laboratoire d'Astrophysique in Marseille, France, and Executive Director of the *Leonardo* publications), **Christiane Paul** (New Media Art Curator at the Whitney Museum of American Art, New York, USA), **Gerfried Stocker**, Artistic Director of Ars Electronica Linz, Austria) and **Amelia Valcárcel Bernaldo de Quirós**, (Professor of Moral and Political Philosophy at the UNED, State Councillor and Vice President of the Real Patronato of the Prado Museum).

Its functions, regulated by the Statutes of the Fundación LABoral Centro de Arte y Creación Industrial, include the receipt of proposals by the Director, their analysis and the submission of a report. Equally, the Commission will be able to propose possible activities to be carried out at the centre, as well as suggest names of individuals to organise them, always pending the approval and subsequent supervision of the Directorship.

The following issues will be considered at the organisational session: LABoral's priorities, its conceptual axes, programme direction, how LABoral is currently perceived, the centre's web page, communication with and development of audiences during the next three years.

LABoral's Director, Rosina Gómez-Baeza, believed the moment opportune to meet with this consulting body, given that the Centro de Arte is on the verge of celebrating 18 months since its inauguration. During this time, the centre has organised 15 exhibitions, in which 26 curators selected more than 223 art works by 297 artists or collectives. At the same time, in the area of education, 64 workshops and 8 intellectual gatherings were held, given by 120 instructors. 10,236 people participated or attended.

LAB's mandate involves exhibition, research and the production of contemporary artistic creations. The Centro de Arte focuses its interest on work by artists and creators that use the most diverse kind of language to represent and configure the human condition and, in carrying out this mission, promotes an interdisciplinary vision of artistic creation that encompasses already established artistic practices to newly emerging genres of creativity. This is the foundation upon which are based the five axes that govern LABoral's activity: exhibitions, education, research, production and activities.

LAB's exhibition programme aspires to be a local, national and international reference for its research into innovative formats and languages that seek to reflect the emergence of diverse disciplines within the domain of contemporary artistic production. The operative goals for the next few years include an increase of the number of exhibitions relative to those seen during the centre's inaugural phase, which will be achieved not only through the organisation of LABoral's own exhibitions but also through collaboration with local, national and international institutions and the presentation of thematic collections and individual exhibits.

In the field of education, the Centre hopes to stimulate individual creativity and promote awareness of new artistic languages in the very young. LAB's educational programme distinguishes its audiences by age group, children and adults, as well as by levels of specialisation, paying special attention to the needs of professionals.

By research, what is meant is that LABoral will take in, support and produce individual and collective research projects that interrelate artists, creators, industry, universities and other institutions. The Centre takes research in its widest sense including, amongst others, the creation of technological laboratories in the artistic domain, the creation of laboratories for certain media, a residence programme for artists, a programme of residence for curators and artists and open spaces for exchange.

Production will be carried out on different levels, continually offering different cultural bodies the opportunity to present projects for production and exhibition, showing works produced specifically for the occasion at each exhibition, something very important for the development and nurturing of a relationship with the local artistic and creative community.

Over the middle term, the goal is to create a centre of resources and production that not only fulfil LAB's needs and those of its area of influence but that also satisfy the needs of others.

The activity programme serves as a support for the aforementioned objectives, bringing about regular and varied performances that are intended for a wide audience as well as the local Asturian public. To achieve this, LABoral will also collaborate with already existing local networks, helping dynamise the artistic panorama through a battery of diverse initiatives.

PRONOUNCEMENT

The Directorship of LABoral has requested that the Scientific Commission make a pronouncement on the areas to which, according to its judgement, LABoral should give priority: Exhibitions, Production, Education, Research, Mediation and Communication. The Commission's opinion on the past and future activity programme of the art centre is also of great importance, from its selection of exhibitions to the area of education, as well as how LABoral's educational programme can work towards the transferral of knowledge and show itself to be permeable with other areas. The Creatic project, Laboratorio de Creatividad e Investigación Tecnológica [Laboratory for Creativity and Technological Research], will also be evaluated.

In addition, a pronouncement has been requested on institutions that may be interested in establishing ties with LABoral, how the LABoral project is perceived within the professional domain of each of the Commission's members, or if potential collaboration could arise with industry, other universities, resource centres and artistic research laboratories.

Roy Ascott is Professor of Technoetic Arts and Founding President of the Planetary Collegium at the University of Plymouth (United Kingdom), Visiting Professor of Design|Media Arts at UCLA and Honorary Professor of the Thames Valley University. Previously, he has held the following positions: Deacon of the San Francisco Art Institute in California, Professor of Communication Theory in the University of Applied Arts in Vienna, President of the Ontario College of Art in Toronto. He has exhibited his work in the Venice Biennial, in Ars Electronica Linz, in the Milan Triennial, in the Mercosul Biennial, in the European Media Festival and in Electra Paris. He is the editor and founder of *Technoetic Arts* and an honorary editor of Leonardo Reviews. He has advised different artistic organisations in Europe, Australia, Brazil, Canada, China, Japan, Korea and the United States, as well as the European Commission and UNESCO. He holds annual conferences on *Consciousness Reframed* [*Nuevos Marcos de Conciencia*] and *Telematic Embrace: Visionary theories on art, technology and consciousness* [*Teorías visionarias de arte, tecnología y conciencia*].

Ute Meta Bauer is Associate Professor and Director of the Visual Arts Programme at MIT, the Massachusetts Institute of Technology (Cambridge), independent Curator and Professor of Theory, Practice and Transference of Contemporary Art at the Vienna Fine Arts Academy. She is the founder of the Office of Contemporary Arts in Oslo and was co-curator of the Eleventh Edition of *Documenta* and Artistic Director of the Third Contemporary Art Biennial in Berlin. Her work centres on art and theory linked to feminism, architecture and socio-political discourses. Her curatorial projects include *Arquitecturas del Discurso* [*Architectures of Discourse*] for the Antoni Tàpies Foundation (Barcelona, 2001) and *First Story: Women Building/New Narratives for the 21st Century* for the European Capital of Culture (Oporto, 2001). Further, she is editor of *Education, Information, Entertainment: New Approaches in Higher Artistic Education* (Vienna, 2001), the two publications of the third Berlin Biennial and the magazines *META* (Stuttgart 1992-1994) and *case* (Barcelona 2001, Oporto 2002).

Derrick de Kerckhove is Director of the Marshall McLuhan Programme at the University of Toronto, Canada and, since 1983, member of the Club de Roma, researcher at the Library of Congress in Washington DC and author of numerous books, the most notable being *The Skin of Culture*, *Brainframes: Technology, Mind and Business* and *The Architecture of Intelligence*. Derrick de Kerckhove travels regularly between continents in order to carry out his work as an advisor of governments, large companies and cultural initiatives, a perfect example of the hybrid nature of our media culture.

Roger Malina is an astrophysicist at the Laboratoire d'Astrophysique de Marseille (CNRS) in France and Executive Director of the *Leonardo* publications, distributed by The MIT Press. An invited specialist at the Space Science Laboratory at the University of California, Berkeley, Malina

is the president of the Leonardo Council, The International Society of Art, Science and Technology, and President of the Observatoire Leonardo des Arts et Technosciences in Paris. He is also the Vice President of the International Advisory Committee of the Inter-Society for the Electronic Arts and member of the International Academy of Astronautics. Currently he is "Osher Fellow" of the Exploratorium and vice president of the Society and Space Activity Committee. He has collaborated as Executive Director of the *Leonardo* publication since 1982 where he writes on the relation between the arts, science and technology.

Christiane Paul is New Media Arts Curator in the Whitney Museum of American Art and Director of Intelligent Agent, a service company dedicated to digital art. She has written prolifically on art and the new media in her book *Digital Art* (part of the World of Art series of Thames & Hudson, United Kingdom) which was published in July 2003. She is professor of the MFA Computer Art Department in the School of Visual Arts (New York) and has given conferences on art and technology in numerous different countries. Paul is responsible for *artport*, the online portal of the Whitney Museum dedicated to Internet Art and has been curator for new *media* exhibitions in Whitney and other exhibition centres both inside and outside the continental United States. She was one of the curators of the *Feedback* exhibition that was part of the Centre's inaugural programme.

Gerfried Stocker. *Media* artist and musician, since 1995 he has been Artistic Director for the Ars Electronica Centre and, alongside Christine Schöpf, artistic co-director of the Ars Electronica Festival. In 1991, he founded *x-space*, a group for carrying out multidisciplinary projects. In this context, he has worked on numerous installations and *performance* projects in the field of interaction, robotics and telecommunications. Stocker has also been the originator of various projects on the radio, television and the internet, such as his organisation of the world-wide Project Horizontal Radio in 1995. He was a member of the jury for the *LABciberespacios* Award and the exhibition subsequently included in LABoral's inaugural programme and, along with Carl Goodman, of *Playware*.

Amelia Valcárcel Bernaldo de Quirós is Moral and Political Philosophy Professor at the UNED. A Doctor in Philosophy, she has directed, coordinated and presided over seminars and congresses and has participated in different research projects dealing with philosophy, values and the position of women. She was director of the magazine *Leviatán*. She is State Advisor and Vice President of the Real Patronato at the Prado Museum. With various important works, some translated into other languages, her first publications were dedicated to Hegel, German idealism and the capacity of philosophy to establish and regulate sexual gender. Within feminist philosophy, she considers herself to be part of the equality movement. She works in close connection with Celia Amorós and Victoria Camps. She broke onto the Spanish intellectual scene with her provocative thesis, *derecho al mal* (1980). She then worked on the concept of equality and its role in the origin of modern thought. Later, she

THE SCIENTIFIC COMMISSION IN THE STATUTES OF LA FUNDACIÓN LA LABORAL.

Article 25 of the Statutes of the Fundación La Laboral. Centro de Arte y Creación Industrial include the description and functions of this advisory body.

Article 25. Scientific Commission

1.- A Scientific Commission made up of well-known national and international artists and scholars, critics and teachers, collectors and professionals in art and creative industries may advise the Managing Director. Its members shall be experts on diverse areas of specialization in the Centre for Art and Creative Industries. By virtue of the Rules, membership of this Scientific Commission may be determined together with other issues such as the adoption of agreements, which shall adhere as far as possible to the provisions of these Articles with regard to the meetings of the Board.

2.- The Managing Director may submit proposals to the Scientific Commission who shall review them and consequently issue a corresponding report. The Scientific Commission may also propose any possible activities to be developed at the Centre, as well as appoint potential curators or anyone responsible for carrying out such activities under supervision of the Managing Director.