

Universo vídeo_ Experimental Practices II

CARTOGRAPHIES TO ANTICIPATE A MOVEMENT

CONCEPT

Prácticas experimentales. Cartographies to Anticipate a Movement is part of the programme *Universo vídeo*, a proposal which carried out a research on the state of video art. With the goal of rethinking the centrality of images in the contemporary world, explores also how they are currently produced and diffused.

This new selection of films from the Le Fresnoy, the second after *An Image of the World in Motion*, holdings draws a map of the various ways of addressing landscape.

By focusing their camera on a number of both urban and natural spaces, the eight artists on exhibit bring the successive strata of the territory to the surface. Given the mimetic and yet poetic quality of the representation of moving images, this show is about complementary mental and descriptive ways of reading a place and its features: buildings, streets, rocks, trees, or shores. And also hidden or invisible spaces that operate as hinge points between the particular and the modern endeavour to standardise the image of the world, like blind spots that at once unite and separate, making a show of imposing limits and boundaries while at the same time erasing them.

Maps stand in opposition to the exact replica, the identical. Just like the films on show here, maps speak through a performative approach to reality, in other words, one that is possible to dismantle and to modify. In consequence, seeing again is more than just returning to the same. Likewise, reproducing is not just a case of reproducing in order to establish the same once again.

DATES: 07.06.2012-08.09.2013

CURATOR: Alfredo Aracil (A Coruña, 1984) (A Coruña, 1984) collaborates with LABoral Centro de Arte y Creación Industrial in Gijón, where he has curated the first part of this serie of *Universo vídeo_ Experimental Practises*, shown under the title *An Image of the World in Motion*. He has also been the curator of *Usos y formas*, an exhibition articulated from the visual Anthropology with Asturian artists Juan José Pulgar and Noé Baranda. Official master's at the Visual Culture and History of the Art Contemporary Programme of the Universidad Autónoma de Madrid and the MNCA Reina Sofía, he has

curated audio-visual programmes as *Leer las imágenes, leer el tiempo* for the Reina Sofía and *El primer viaje*, an exhibition of the artist Irene de Andrés, in Galería Espacio Líquido, Gijón.

ARTISTS: Pauline Delwaulle, Laura Huertas Millán, Jeanne Lafon, HeeWon Lee, Laurent Mareschal, Momoko Seto, Ana Vaz y João Vieira Torres

PRODUCTION:

laboral

Centro de Arte y Creación Industrial

IN COLLABORATION WITH:



COLLABORATING BOARD MEMBER:

Fundación
Telefonica

VENUE: Mediateca Expandida

Pauline Delwaulle (Saint-Pol-sur-Mer, France, 1988)

L'Île, 2012. 24'

The sea is a uniform space where all references are foreclosed and, as such, ruled by a sense of disorientation. On the horizon, the sky intermingles with the volume of the earth.

With their differently coloured lines and shapes, maps are also sprinkled with names and numbers that measure, regulate and name the space. For this reason, power denies man's dream of sailing into the unknown. Cartography organises the landscape. What is the relationship between map and reality? Which comes first? In nature, just like the direction of the wind, the references one absorbs while out walking can change at any moment. Then it is all too evident who the odd one out is.

Laura Huertas Millán (Bogota, Colombia, 1983)

Aequador, 2012. 20'

Maps organise and reify alterity. They pinpoint its exact location and, in addition, give it a name that in fact is not its real one. In that sense, exoticism is nothing but an appropriation of the different, of those things that we are not, performed in a satirical tone.

Here, Laura Huertas Millán plays with the idea of deforming reality by means of a virtually built dystopia. The architectural ruins of the dream of reason, of modernism, of functionalism, in the midst of the Amazon rainforest in Colombia, as if it were a post-apocalypse Brasilia, comment on a time charged with momentum and with its own unfolding, beyond history and space. This exuberant, though endangered, nature is turned into a fetish, and threatens to devour the last remnants of the misnomer civilisation, returning us to the violent character of our existence as human community.

Jeanne Lafon (Aubervilliers, France, 1987)

Fata Morgana, 2012. 17'

Morgan le Fay, King Arthur's sister, had the power to adopt different forms. Today, Fata Morgana, her name in Italian, is used to describe a mirage produced by thermal inversión, which, near the sea, can deform islands, capes and boats, elongating them to take on the appearance of a fairytale castle.

Jeanne Lafon takes us to a space and a time removed from history, a world where what is real is the migration in between spaces, with the waves and the water as backdrop sound. Long shots confront us with the horizon and a sky where the shining sun seems to be playing hide and seek. There is an attempt to map nature, the territory, the cycles and the lines of force that move the time strings of the Earth. The sound of water and of the wind stirring up the undergrowth becomes the crackling of branches consumed by fire.

HeeWon Lee (South Korea, 1978)

Phone Tapping, 2009. 9'30"

Like an old urban symphony (those early 20th century films that drew the face of a new city against the backdrop of the industrial society), the film leads the spectator through an urban setting where light and vertical architecture are fused with different off-screen voices.

Based on a series of telephone conversations about ghosts, the sound seems to float free from the image, hemmed in by skyscrapers. Thus, a sort of physical yet also sentimental map is drawn, one that ultimately reveals the immaterial nature of the successive layers of information organising life in our cities.

Laurent Mareschal (Dijon, France, 1975)

Ligne verte, 2005. 5'

Filmed as if it were a TV documentary on painting, where the camera scans a painting from top to bottom and from right to left, stopping at every detail while an off-screen voice explains its symbolism for us, here the limits of the image are turned into the very limits of the territory, the squaring of the map.

An enclosed space: the wall dividing Palestine from Israel. A *trompe l'oeil* that, in the name of security, supposedly isolates violence from peace, the First World from need. Or a sculpture in the midst of nature, in this case, a desert, like the emblematic pieces of 1970s American Land Art, but built on fear.

Momoko Seto (Tokyo, Japan, 1980)

Planet A, 2008. 7'40"

In the future, the world has become arid, frozen and apparently lifeless, where crystalline forms give rise to constructions reminiscent of ancient stalactites, although more organic and alive, and almost threatening. This desert of salt is invaded by a liquid stream that brings what had been barren to life. However, it is a kind of life different to anything we know.

Science fiction acts as the vehicle for this cartographic and naturalist story which, behind the description and representation of the future territory, conceals a protest against the environmental reality of our planet. A critique balancing the impossibility of reversing the disaster with the responsibility of knowing that we ourselves are partially to blame.

Ana Vaz (Brasilia, Brazil, 1986)

Entre temps, 2012. 11'

A documentary on 20th century modernist housing, where the camera scans buildings with perfect edges that standardise any urban experience. High-rise buildings at odds with any human scale inevitably sending us back to places we have already trodden: it could be any place and, at the same time, a non-specific one. A lost little girl walks among the cars parked in this city that is none in particular and at once all cities. Its vanishing lines return us, time and again, to the

same place: walking in circles struggling to fix the territory on a map that will never be the exact replica or identical space, only an imagining.

Caught between the memory's power to fix and the poetic yet treacherous fantasy of the imagination, when faced with the recurrent images of streets, cities and buildings, spectators develop the ability to recall and to wander once again through their dreams and nightmares.

João Vieira Torres (Recife, Brazil, 1981)

Ici, là-bas et Lisboa, 2012. 18'

Topography of the other body. Writing at a micro scale through a darkness in which we negotiate with our sight thanks to a halo that casts light on what seems to be the inside of a print.

There are cities that vanish all of a sudden. Their houses are no longer homes, but ruins no one can ever return to. At the end of the day, the only home we know is our own language. Everything else is scars covering an abyss inside our memory.

Just like in Moholy-Nagy's x-rays, here we see the positive of reality, of the real. Darkness is inhabited by monsters, by different, abnormal, deformed beings which are not good even to talk about. They are like the other language, one we are unable to utter, one that makes us feel foreign, different.



Pauline Delwaulle, *L'Île* (2012)



Laura Huertas Millán, *Aequador*, 2012



Jeanne Lafon, *Fata Morgana*, 2012



HeeWon Lee, *Phone Tapping*, 2009



Laurent Mareschal, *Ligne verte*, 2005



Momoko Seto, *Planet A*, 2008



Ana Vaz, *Entre temps*, 2012



João Vieira Torres, *Ici, là-bas et Lisboa*, 2012

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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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.