Curriculum Vitae

Ricardo Iglesias García

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PROFESSIONAL EXPERIENCE

2020-pres.   Professor. Design and Fine Arts Degrees. Fine Arts Faculty.
  Complutense University Madrid.

2021 Course: *Conversations with aliens. Dialogues between science and contemporary art.* MNCARS. Reina Sofia National Art Museum Friends Foundation.

2004-2020   Professor. Design and Fine Arts Degrees. Fine Arts Faculty.
  Barcelona University.

2017 Direction and coordination: *Conference Utopian systems. Thought, art, architecture and society.* San Martín Cultural Center. Barcelona Unisv., Maimonides Univ., UNTREF Univ. (Buenos Aires).

2017 Visiting professor-researcher. Master Technology and Aesthetics of Electronic Arts. Tres de Febrero National University (Buenos Aires).

2016 Assistant Professor, Digital Art Lab II.
  CEDIM. Center for Higher Studies, Monterrey, México.

2014 Teaching Staff Mobility (TSM) Erasmus Program 2013/2014.
  Institut Bild.Medien. Fachhochschule Düsseldorf (Düsseldorf).

2007 Workshop: *Introduction to Robotics*.
  Spanish Cultural Center. Buenos Aires (Argentina).

2006 Guest artist, Master Program: *Engineering and Thought: Brain and Machine*. Carlos III Univ., Madrid.

2003 Guest artist, Masters Program: Art and Information Technologies.
  Europea Univ. - CEES, Madrid.

2011–2015   Assistant Professor. Art & Design Studies.
2004-2011   Assistant. Massana Permanent.
  Escola Massana - UAB, Barcelona.

2004-2013   Assistant Professor. Telematics and interactive systems.
  Instituto Europeo di Design, Barcelona

2001–2009   Assistant Professor, telematics and interactive systems.
  ESDI - URL, Sabadell, Barcelona.

2002   Workshop: *Robotica 0.1.*
  MediaLab Prado, Centro Conde Duque, Madrid.

2001–2005   Internet projects coordinator: *Antagonismes. Conexió remota*

(2001); *On Translation: web. Muntadas* (2002).
  MACBA - Museo de Arte Contemporáneo de Barcelona.

2000-2001   Museum website webmaster.
  MACBA - Museo de Arte Contemporáneo de Barcelona.

2000–2012   Assistant Professo, multimedia and interactive systems.
  IDEP - Abat Oliva CEU, Barcelona.

2002-2007   Assistant Professo, Master Program in Interactive Interface Design.Elisava - UPF, Barcelona.

1999–2012   Freelance and collaborative website design and creation.
  COSMIC, digital design workshop, Barcelona.

June-Oct. 1998 3D Animation. 235MEDIA GmbH, Cologne.

June-Sept. 1997 Multimedia teacher workshop: *Madrid y los navegantes*, which concluded in the production of a CD-ROM: *Madrid y los navegantes*, co-produced by the Fine Arts Faculty, Univ. Complutense (Madrid), Goethe-Institut (Madrid), and Kunsthochschule für Medien (Cologne).

July–Sept. 1996 Multimedia teacher.
  Instituto Universitario de Ciencias Avanzadas (IUCCA), Madrid.

1994–1998   Co-founder of the multidisciplinary group PROYECTO ß. Creación Reciclada (existing until 1997), producing art websites, CD-ROMs and installations, Madrid.

19995/1997   Multimedia teacher (Adobe)
  Centro Ademac. Apple Center, Madrid.

LANGUAGES
Mother tongue: Spanish, proficient in Catalan, German and Italian, adequate knowledge of English

EDUCATION

University education

2022/23 · Video Game Design and Development Master Degree. Complutense University Madrid.

2012 · Cum Laude PhD., European Doctorate Accreditation: *Robotics as Artistic Experimentation. A Historical Approach to the Evolution of Automaton Machines from the Perspective of the Aesthetics*. Barcelona University. **2011-2012 PhD Extraordinary Award.**

2009 · PhD Research Guest. Summer Semester, Kunsthochschule für Medien Cologne (Germany).

2001-2003 · PhD studies: *Art, territory and media culture*. Fine Arts Faculty, Barcelona University. DEA.

1989 · Graduate Degree in Philosophy (major in Aesthetics), Filosofy Faculty, Autónoma University, Madrid .

University research and accreditations

2022-25 · Researcher. *Transatlantic utopias: alternative imaginaries between Spain and America, XIX-XXI centuries (UtopiAtlantica).* International research project PEICTI. Cód: PID2021-123465NB-I00.

2022-23 · Researcher. *Between artists and restorers. New formats of interaction and exchange of knowledge.* Teaching Innovation Project. Complutense University Madrid. Cod. 250.

2020/21 · Researcher. Research group: *Data Art Research. Theories, methods and practices*. Complutense University Madrid. Code: 970977.

2020/21 · Researcher. Teaching Innovation Project: *Between artists and restorers. New formats of interaction and exchange of knowledge*. Complutense University Madrid.

2019/21 · Researcher. International research group. CI+DARIA team. Center for Research and Development in Robotic Art and Artificial Intelligence. University of the Argentine Social Museum UMSA. Buenos Aires, Argentina

2018/21 · Researcher. R&D research project. *Connected bodies. Art and identity cartographies in the transmedia society*. Interuniversity. Barcelona University - Murcia University. Code: HAR2017-84915-R

2017/19 · Researcher. Consolidated research group. *Learning, Media & Social Interactions*. Interfacultative. Barcelona University - Vic University. Code: 2017 SGR 379

Mar. 2016 · Positive assessment from AQU: 'Agregado' (Tenured assistant professor)

Sep. 2015 · Positive assessment from ANECA: 'Profesores Titulares Universidad' (Senior Lecturers)

April 2015 · Positive assessment from ANECA: 'Doctor Contratado', 'Ayudante Doctor', 'Doctor Universidad Privada' (PhD assistant lecturers, PhD lecturers)

2014-2015 · *Scientific and Technological Culture and Innovation Helps*. FECYT and Ministry of Economy and Competitiveness (Code: FCT-14-8666)

2014-2015 · Contribute to Project: *Communities of artificial systems of mini robots, acting on the communication of the behaviour of living microorganisms in Electronic Art and Robotic fields*. Collaboration between Tres de Febrero University. Buenos Aires (Argentina) and Barcelona University

Feb. 2013 · Positive assessment from AQU: "Lector" (Tenure-track lecturer).

2013 · ORCID iD code: 0000-0001-6749-9879

2013-pres. · Contribute to Project I+D, *Laboratori de Mitjans Interactius*. Univ. Barcelona, http://www.lmi.ub.es/lmi/

2013-2016 · Contribute to Research Group I + D, *IMARTE: Metamethod II*. Univ. Barcelona, http://www.ub.edu/imarte/

2012-2014 · Contribute to Teaching Innovation Project, *L'arxiu innovative audiovisual com activitat docent*. Univ. Barcelonahttp://www.ub.edu/mediatecaimatge/esnode/856

Awards, scholarships and residencies

2022-23 · Aid to contemporary creation. Madrid City Council.

2018-19 · Center for Studies and Documentation. Museum of Contemporary Art of Barcelona MACBA. Research Support Program (6 months).

2017 · Scholarships for research and creation. OSIC- Generalitat de Catalunya. Barcelona.
· International Research Grant. Univ Barcelona to Univ. Maimonides and Univ. Tres de Febrero (Buenos Aires-Argentina) (6 months).

2015 · **II International Essay Prize on New Media Art MADATAC**.

2014 · Artist in residence (9 months), Hangar Art Research and Production Center, Barcelona.

2013 · Research Laboratory in Contemporary Artistic Pratices. LICAP Residence, Buenos Aires (3 months).
· NCCA Art Residence, National Centre for Contemporary Arts, Saint-Petersburg (one month).

2012 · XVI Creating Visual Grants, VEGAP, Madrid.
· Scholarships for research and creation. OSIC- Generalitat de Catalunya. Barcelona.

2011 · Artists Promotion, Institut Ramon Llull, Barcelona.
· Aids to Visual Arts, CONCA, Barcelona.

2009 · Funds for Contemporary Art. Barcelona.
· KREA Expression Contemporary Art Fellowships, Caja Vital Kutxa, Vitoria.

2008 · Contemporary Creation Art Fellowships, Centro Matadero, Madrid

2007 · Madrid Procesos'07, AVAM - Madrid Visual Artists Associated, Madrid.
· Artists in Residence (6 months), Hangar Art Research and Production Center, Barcelona

2006 · Artists Promotion, Institut Ramon Llull, Barcelona
· **1st ARCO/BEEP New Media Art Award, Winner**, ARCO International Fair for Modern Art, Madrid

2005 · IX Contemporary Creation Art Fellowships, Arte y Derecho Foundation, Madrid
· México City International Residency (4 month). Hangar-FONCA-CENART, México D.F.

· **1st International Transitio_MX Competition, Selected,** México

2004 · Artist in residence (6 months), Metronòm Space, Rafael Tous Fundation, Barcelona

2001 · **AWARDS best CD-ROM/Net.Art**. Audiovisual Creation Festival of Navarra. Pamplona
· **Awards Special Jury Mention**. 1st International Competition Net. Art.ARCO-El Mundo. ARCO01. Madrid

1999-2000 · Residency, multimedia studies and production (one year), School of Design ESDI, Sabadell (Barcelona)

1998-1999 · Residency, research on art and new technologies (one year), MECAD Media Centre of Art and Design, Barcelona

Lectures (selection)

2023 · *Art and experimentation in technological and robotic developments.* "Cultura en Mazarelos". Santiago de Compostela Univ.

2022 · *Robophilia and Device Art in Japan.* 27th ISEA International Symposium Electronic Art. Barcelona.

2021 · *Robotics applied to art.* Agenda Fusion 2020. Electronic November. Buenos Aires.
· *The Oneida commune and 'free love'.* International Congress: *Intentional Communities: Concrete Utopias in the History of Utopian History and Image*. UAM Univ.
· *Utopian/dystopian environments in the narrative structure of videogames.* XI Colloquium on Utçopic History and Image. Federal Institute of Education, Science and Technology. Goiás (Brazil).
· *Utopian structures: constructivism, technology and art. Technological development as a utopian space.* Cycle of artistic-science research. Russian Center for Science and Culture. Madrid.

2020 · *Videogames in the 'ou topos'. Utopias and dystopias*. 3rd International Conference Utopian Projects in the History of Culture. Southern Federal Univ.. Rostov on Don (Russia).
· *Why do I make art with robots?* III ROS Film Festival. Las Cigarreras Cultural Center. Alicante.
· *Science and Art: utopias and metaverses.* Conferences exhibition *Consoles: Democratizing the digital image 1972-2003*. Etopia. Center for Art & Technology. Zaragoza.

2019 · *Satire as a critical reflection of the world. The caricature and the comic.* International Conference the Dialogue of Cultures in the Mirror of Art: History, Theory, Pragmatics. Southern Federal University. Rostov on Dom (Russia).
· *Robots and the future*. Matics Collaborative Lab. Non Human Party Project (BCN).
· *Posthuman bodies: technological self-representations*. II International Conference on Art and Identity Politics. Murcia Univ. Murcia.
· T*echnoutopia. Bodies and artifacts*. Connected Bodies Congress: Art and identity cartographies in the transmedia society. La Virreina Center. Barcelona.
· *Experimenting with artistic robots*. Cycle of science, art and technology. Barcelona City Council. Barcelona.
· *New technologies, creative industries and social innovation*. II International Congress of arts and diversity: virtual identity, territory, technoscience and violence. Parraga Center. Murcia.

2018 · *Body, aesthetics and technological utopia*. 2nd International Conference Utopian Projects in the History of Culture. Southern Federal Univ. Rostov on Dom (Russia).
· *Art and "those" new technologies. On the body and robotics*. Argentine Social Museum Univ. Buenos Aires.
· New Media Arts. Round table. 2nd ROS Film Festival. Valencia.
· *Connected bodies. Art, technology, utopia and robotics*. International colloquium: Art after the end of the world. National Institute of Fine Arts. Mexico DF.
· *Robotics and artistic experimentation*. Summer courses: Art and science for a landscape in crisis. International University of the Sea. Murcia.

2017 · *New Media Art.* Artes mediales. INTERSECTA. Contemporary Art Museum. Santiago de Chile (Chile).
· Seminar: *Technological aesthetics: utopia, myth and control in robotic, electronic and Net.Art*. Spanish Cultural Center. Buenos Aires (Argentina).
· Seminar: *Spaces for utopia. Aesthetics and society*. 1st Art and New Technologies Conference. Univ. Central Ecuador. Quito (Ecuador).
· *Aesthetic Utopias: Futures for a society in crisis*. ISEA 2017 - XIV Festival de la Imagen. Manizales (Colombia).
· *Utopias*. Electricity Company Conferences. Cabildo Museum. Montevideo (Uruguay).

2016 · *Radical Interfaces? Towards the Disappearance of Translator.* 1st International Conference Interface Politics. UOC Univ.. Barcelona.

· *Seminar: Art and Robotics: Technology as an aesthetic experimentation*. Etopia. Center for Art & Technology. Zaragoza.

2015 · *Expanded Social Community. Urban Networks in Artistic Practices.* IV Encuentros Internacionales Arte y Ciudad. Complutense Univ. Madrid.
· *Blue or Pink. From Multicolor Oral to Bicolor Disneyliano.* I Congreso Orgullo y Prejuicios. Complutense Univ. Madrid.

2014 · *Art, City and Surveillance System*. III Encuentros Internacionales Arte y Ciudad. Complutense Univ. Madrid.

2013 · *An artistic approach to forms of control and surveillance*. Spanish Cultural Center. Buenos Aires.
· *Art devices such as surveillance systems. Evolution Machina.* Cultural Center Ricardo Rojas. Buenos Aires.
· *Carlos Corpa, for a review aesthetic robotics*. IV International Congress CSO'13. Lisboa

2012 · *The Art of Surveillance*. Spanish Cultural Center. México D.F. (México).

2011 · *Art, robots and Surveillance Cameras*. Symposium - FILE2011. Sao Paulo (Brasil).
· *Robots made in Hangar*. Spanish Cultural Center. Sao Paulo.

2010 · *Creative LAB: Portfolios*. Golferichs Centre Civic, Barcelona.
· *By a robotic Aestheticuna*. Cilce L'art a l'edat del silici. Ateneu Barcelonès. Barcelona
· *Robotic Aplicaiones in the Art World*. Carlos III Univ. Madrid.
· *Make Sense: Learning How to Learn*. Smart Geometry Conference. Barcelona.

2009 · *Within the uncanny Valleyy. The robotic art vs. reality*. Art and Science Course. Carlos III Univ. Madrid.

2008 · *Art i robòtica. Art i tecnologia en les societats connectades*. Barcelona Univ.
· *Robotics as Artistic Experience*. Curso de arte y ciencia. Carlos III Univ. Madrid.
· *Robots femeninos y arte electrónico*. II Jornadas de mito, literatura y pensamiento. Carlos III Univ. Madrid.

2007 · *Immersed in Art and Technology: Net.Art and Robotics*. Spanish Cultural Centers of Buenos Aires, Córdoba and Rosario (Argentina).
· *Historical Introduction to Robotic Art*. National Museum of Visual Arts. Montevideo (Uruguay).

• *Robotics as artistic Discipline*. Telefónica Space. Buenos Aires (Argentina) and Univ. Blas Pascal. Córdoba (Argentina).

2006 • *In the Dark*. FILE. Electronic Language International Festival.Río de Janeiro (Brazil).

2005 • *Open Source: from the network to the robotics*. National Arts Centre. México D.F.
• *Fairytales. Creating identity*. II Encuentro nacional de escritor@s sobre disidencia sexual e identidades sexuales y genéricas. Autónoma Univ. México D.F.

2004 • *Independent Robotic Community*, Cyberart2004. Bilbao.

2003 • *Net.roboticas Installations.* 4th summer course: Artefactos: Sobre Arte y Robótica. Bilbao.
• *Net.Art Trends*. JAMM, Jornada d´activitats i mostra multimedia. Barcelona.
• *Net.Art, robotics and other strange things*. Valencia Univ.

2002 • *Mom, I want to be Net.Artist!*. Sommer Curse 2002, Influence of Technology and Msedia in Contemporary Spanish Art. Alicante Univ..
• *Automata and robots twentieth century*. Master Interfaces interactive, Escuela University Elisava. Barcelona.
• *Robots and robotics*. Fine Arts Faculty, Barcelona Univ.
• *Net.Art. Overview*. Mediateca, CaixaForum. Barcelona.

2001 • *Internet+Art = Net.Art*. Fine Arts Faculty, Cuenca Univ.
• *New tools for Artistic Creation*. Master Digital Design, Barcelona Univ.

2000 • *Identities and Internet*. 3rd video seminar, Salamanca Univ.

1999 • *WWW. A world without references*. Labor and Social Affairs Ministry. Madrid.

Coures and workshoops (selection)

2017 • *Cartografías Artísticas.* Dir. Karla Brunet. INTERSECTA. Museo Arte Contemporáneo. Santiago de Chile (Chile).

2015 • III Enter Forum. 1st Inernational Internet Privacy Forum. Barcelona.
• *Tecnologías y vigilancia*. Dir. Antonio Muntadas. CCCB. Barcelona.

2013 • IV Congresso Internacional CSO - *Criadores Sobre Outras Obras*. Lisboa
2012 • Digital Handicraft. Programming and Production of everyday Mechanisms. ACVic Centre d'Arts Contemporànies.

2011 • Editing with Final Cut Pro HD, Centre d'Estudis Sociolaborals. Barcelona.

2009 • INTERACTIVE '09: Garage Science, Medialab Prado, Madrid
• New Media Art. Between Isolation and Integration. Dir. Domenico Quaranta,ARCO'09.

2008 • SummerLab, LABoral, Centro de Arte y Creación Industrial y Hangar. Gijón.

2006 • *Bioart Days* whit Ionat Zurr y Oron Catts (SymbioticA), Univ. Barcelona.

2005 • *Cibors as metaphor: from the prosthesis to the extended mind*. Dir. Fernando Broncano. Centro Nacional de las Artes. México D.F.
• *II Technologies of Gender. Post-identity Micropolitics*. Dir. Beatriz Preciado, MACBA. Barcelona.

2004 • *I Technologies of Genders*. Dir. Beatriz Preciado. MACBA. Barcelona.

2002 • *Everything has its place, or where space ends and begins the specificity*. Artists' workshop for post-graduate students whit Francesc Torres, Fine Arts Faculty, Barcelona University.
• *A global art?*. Contemporary art and culture course, MACBA. Barcelona.

2001 • Workshops for artists 'Made in Hangar': *Interventions Network1*. Dir. Vuk Cosic // *Interventions Network2*. Dir. Natalie Bookchin // *Jocs. The Art of the Avid Gamer*. Dir. Anne-Marie Schleiner. Barcelona.
• *From Politics to the Political*. Readings by Jacques Rancière, Art criticism workshop. Dir. Xavier Antich y Claudio Zulián, MACBA. Barcelona.

2000 • *Design in Three Steps. From Gutenberg to Virtual Design*, Summer courses at El Escoria. Dir. E, Gil Cerracín, Raquel Peralta, Univ. Complutense. Madrid.
• *Photography and postphotography in the digital age,* Digital Photography Workshop. Dir. Joan Fontcuberta, MECAD, Sabadell (Barcelona).

Congresses and seminars (selection)

2007 • I International Congress Art Tech Media. Madrid.

2005 • TRANSITIO_MX, First International Festival of Arts and Video Electronics. México
• Multitudinous. The question for the community and its forms, Sala de arte público Siqueiros. México D.F.

2004 • *New Technologies. New Forms of Art?*. Dir. Ángel Kalenberg, Art Experts Forum. ARCO'04. Madrid.
• First International Congress on Visual Studies. Dir. José Luis Brea, ARCO'04.Madrid.

2003 • *The Art of the future // New frontiers of digital art // Be there and here: new forms of interactivity.* Art Experts Forum, ARCO'03. Madrid.

2002 • Influence of Technology and Media in Contemporary Spanish Art, Univ. Alicante

2001 • *International Acts. 0 +1.* Present and Future of Digital Design. MECAD. Barcelona.
• *The New Media Collection Forum*. Art Experts Forum ARCO'01. Madrid
• *On-line Data: Art, Information and a Sense of Chaos in the Territorys*. Fundación "la Caixa". Barcelona.
• CAiiA-Star Symposium. Extreme Parameters: *New Dimensions of Interactivity*. UOC. Barcelona.

2000 • *New Production in Contemporary Art*, Forum Quam 2000, Castillo de Montesquiu. Barcelona
• *Art, Connectivitdad and Documentation*, III Jornadas sobre Arte y Multimedia. Barcelona

Catalogues and publications (selection)

2022 • Pro, J. ; Di Minico, E. (eds) *La Comunidades intencionales: utopías concretas en la Historia.* Madrid: Autonoma University. ISBN: 978-84-8344-864-9. Chap. *comuna Oneida y el 'amor libre'.*

2021 • "Cuerpo, estética y utopía tecnológica". In Baigorri, L. *Cuerpos Conectados. Arte, identidad*. ISBN: 978-84-1377-441-1
• "Our Posthuman Future" in Utopias of Contemporary Art. In *Chelovek (The Human Being)* Vol. 32. Issue 4. pp. 149-171. Moscow. ISSN 0236-2007. In collaboration Taisiya S. Paniotova.
• "¿La plaga gris versus covid 19? Nanotecnologías, bacterias y virus" In Matlakas, R., Attanasio, G. *Vite In Quarantena. Prospettive internazionali del Covid-19 tra psicologia e arte* ISBN: 978-88-5516-7024

2019 • "El cuerpo desde una subjetividad de progreso en la 'nueva' época antropocena". En Revista *Arte y Politias de identidad: Arte y activismo en el Antropoceno, Capitaloceno, Chthuluceno*. Vol 20. ISSN 1889-979X.

2018 • "New Media Art, control y sistemas de videovigilancia". En Cruz, D. (Ed.) *Intersecta*. Santiago de Chile: Univ. de Chile. ISBN: 978-956-19-1099-7.

2017 • "Autómatas, robots y ciencia ficción". In Sánchez - Fibla, M. (ed.) *Teatronika. Reflexiones sobre robótica, arte y escena*. Barcelona: UPF. ISBN: 978-84-697-5916-5.
• *Net.Art y control*. Ed. La Neomudejar. Madrid.

2016 • *Arte y robótica. La tecnología como experimentación estética*. Madrid: Ed. Casimiro. ISBN: 978-84-15715-74-0. (BOOK)

2014 • *Artes Plásticas y Ciudad. III Encuentros Internacionales Arte y Ciudad.* Complutense Uni. Madrid. ISBN: 978-84-606-9564-6. Chap: *Arte, ciudad y sistema de vigilancia.*

2013 • Estudio 7. Actas del IV Congreso Internacional CSO'13. Lisboa. ISBN: 1647-6158. Chap: *Carlos Corpa. Por una estética crítica robótica.*

2012 • VV.AA. *De Prometeo a Frankenstein*, Madrid: Evohé. ISBN: 9788415415190. Chap. *La máquina y la carne. La realidad vs el arte róbotico.*

2011 • FILE. International Festival of Electronic Language, Sao Paulo.
• Gallery A&D, Individual, Barcelona.

2009 • VV.AA. *De Galatea a Barbie*. Madrid: Lengua de Trapo. ISBN: 978-84-8381-068-2. Chap. *Robots femeninos y arte electrónico.*
• *Banquete_nodos y redes* LABoral, Gijón: Turner. ISBN: 978-84-750-6844-2

2008 • *Ideas y propuestas para el arte en España*, Spanish Culture Ministry, ISBN: 978-84-818-1369-2.

2007 • *Sintopías de la relación entre arte, ciencia y tecnología*, MEIAC, Cervantes Institute ISBN: 978-84-882-5278-4.
• A-Mínima: Propuestas visuales conceptuales contemporáneas, nº 20. ISSN: 1697-7777. Chap: *In the Dark*. Impact: CIRC: GRUPO B. Incluida en European Reference Index for the Humanities (ERIH PLUS).
• *Panel de control. Interruptores críticos para una sociedad vigilada*. Sevilla ISBN: 978-84-7993-046-2.
• *AyerMañana*. Cuenca Univ.

2006 · BAC! VII Festival internacional de arte contemporáneo de Barcelona.
· VAD Festival Internacional de vídeo i arts digitals, Girona.
· VII Festival internacional Observatori, Valencia. Chap: *Robotic community.*
· FILE. Electronic International Festival, Rio de Janeiro (Brasil).
ISBN: 85-89730-04-2.

2005 · VI Internacional Festival of Contemporani Arte, BAC!, Barcelona.
· *Vaixella imaginaria, vajilla imaginaria, imaginary dishes*.
FoodCultureMuseum. Barceona. ISBN: 978-84-609-8449-8
· TRANSITIO_MX, Festival Internacional de Artes Elextrónicas y Vídeo.
México D.F.. ISBN: 970-35-0992-4. Chap: *José, robot.*
· Sala Metronòm, Rafael Tous Foundation. Barcelona.
ISBN: 84-609-6671-2. Cap: *Independent robotic community.*
· Galería Metropolitana, Barcelona

2004 · FIB. Benicassim International Festival, Benicassim.
ISBN: 84-609-4141-8. Chap: *InfoCapsulas.*
· Mungui A. (ed.) *Arte y pensamientos en la era tecnológica*. Bilbao: Univ.
País Vasco, ISBN: 978-84-837-3622-7. Chap. *La máquina y la carne. La realidad vs el arte róbotico.*
· A-Mínima: Propuestas visuales y conceptuales contemporáneas, nº 8.
Barcelona. ISSN: 1697-7777. Chap: *Net.Art.* Impact: CIRC: GRUPO B.
Incluida en European Reference Index for the Humanities (ERIH PLUS).
· *Cyberart2004. Desafíos para la identidad ubicua*, Bilbao

2002 · *Cyberia 02. Arte, interactividad y máquinas*, Fundación Marcelino Botín,
Santander. ISBN: 84-95516-53-5. Chap: *Argonautas.*
· Revista Universitaria: Pulsodiseño. Arte Web, Univ. ORT, Uruguay.

2001 · MAD01, AMAVI, Madrid. ISBN: 84-607-6637-3.
Chap: *Nosotras, las putas*.
· Festival de creación audiovisual de Navarra, Pamplona
· *Net-Condition. Art and global media*, The MITPres, Cambridge,
Massachusetts, ISBN: 0-262-73138-X. Chap: *Referencias.*
· Primavera del disseny 2001, Barcelona. ISBN 8460721140. Chap: *For Sale.*
· *Net.artmadrid.net*, ARCO 2001, Madrid. ISBN: 84-88006-73-x.
Chap: *ciber00.*

1999 · *Vértigos: artes audiovisuales on-line/off-line*. Youth Institute. INJUVE,
Madrid. ISBN: 84-89582-54-8. Cap: *WWW. Un mundo sin referencias.*
· Festival de vídeo y artes electrónicas. Vid@rte, C. Nacional de las
Artes, México D.F.

Media and Press publications (selection)_____

2018
Periódico: El Periódico Aquí 11-09 "Las Naves de València acull un debat internacional sobre robòtica i intel. ligència artificial" http://www.elperiodicodeaqui.com/noticias/Las-Naves-de-Valencia-acull-un-debat-internacional-sobre-robotica-i-intelligencia-artific/164912
Publicación online: Nuvol.com, 13-03 "Cultura electrònica i digital: l'art que ens reflectirà com a societat" https://www.nuvol.com/noticies/cultura-electronica-i-digital-lart-que-ens-reflectira-com-a-societat/
Periódico: El País, 10-03 "Reus, capital de la avellana y del arte electrónico"https://elpais.com/ccaa/2018/03/10/catalunya/1520707202_219649.html

2017
Periódico: La Hora Nacional, 20-06, "Jornadas de Arte en la UCE" http://lahora.com.ec/index.php/noticias/show/1102067889#.WUk-7MmQzGI
Periódico: Levante, 24-01, "Harddiskmuseum Virtual Reality Live Session y exposición" http://www.levante-emv.com/vida-y-estilo/tecnologia/2017/01/24/harddiskmuseum-virtual-reality-live-session/1519606.html
Periódico: La Vanguardia, 15-01 "Ricardo Iglesias. Arte y control" https://www.pressreader.com/spain/la-vanguardia/20170115/textview

2016
Periódico: El País, Sección Babelia 09-03 "El robot como experimento estético" http://cultura.elpais.com/cultura/2016/03/01/babelia/1456846398_418188.html
Periódico: La Vanguardia, Sección Actualidad 24-07 "Barcelona, 'hub' robótico" http://www.lavanguardia.com/cultura/20160724/403429832603/barcelona-hub-robotico.html

2014
Periódico: El País, 06-02 "La Generación GIF en la Tate Britain" http://blogs.elpais.com/arte-en-la-edad-silicio/2014/02/la-generacion-gif-en-la-tate-britain.html

2013
Periódico: El País, 07-11 "El arte electrónico se da cita en Buenos Aires"
http://blogs.elpais.com/arte-en-la-edad-silicio/2013/11/el-arte-electronico-se-da-cita-en-buenos-aires.html
Periódico: El País, 04-11 "Un acuerdo que materializa lo virtual"
http://blogs.elpais.com/arte-en-la-edad-silicio/2013/11/un-acuerdo-que-materializa-lo-virtual.html

2010
Periódico: El Periódico. Cultura. 15-06
Periódico: La Vanguardia. 17-06 "Mundo robot" http://hemeroteca.lavanguardia.com/preview/2002/11/28/pagina-35/82312916/pdf.html?search=Ricardo%20Iglesias
Periódico: El País, 17-06 "El regreso del robot" http://elpais.com/diario/2010/06/17/ciberpais/1276741485_850215.html

2009
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Art Portfolio

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Smile (Visual installation)
- Academia Fachada'22. Etopia Centro de Arte y Tecnología, Zaragoza, 2022.

Surveilande Medialab-Prado dén (Visual installation)
- *Glitches y modificaciones de la realidad.* ProgramaLaPlaza. MMMAD, Festival Urbano de Arte Digital. MediaLab Prado, Madrid, 2021

Surveillance Cameras: they are alive!!! (Robotic installation)
- *MIRADAS. Desde la producción de Arte Robótico y Biorobótico.* UMSA. Noviembre electrónico. Buenos Aires, 2021.
- FILE. International Festival of Electronic Language. Sao Paulo (Brasil), 2011.
- Galería A&D. Individual. Barcelona, 2011.
- Sónar. Festival Internacional de Música Avanzada y Arte Multimedia. Barcelona, 2010.

I photograph people who photograph Art (Installation on site)
- Kronos Art BCN '19. Centro Arts Santa Mònica. Barcelona, 2019.

No more violence against women (Interactive sound installation)
- *Estéticas Expandidas.* Centro Cultural Palatino. Pasto/Colombia, 2019.
- *Ayermañana.* Univ. Castilla-La Mancha. Cuenca, 2006.
- VAD Festival Internacional de vídeo i arts digitals. Girona, 2006.
- BAC. 5º Festival internacional de arte contemporáneo. Barcelona, 2005.

Danger of extinction (Installation on site)
- *El origen de la Magia.* Espacio CentroCentro. Madrid, 2019.

Take away: Take one – Leave one (Installation on site)
- Armarios y Vitrinas. Biblioteca Facultad de Bellas Artes (UCM). Madrid, 2019.

Wunderkammer: Utopian Objects (Installation on site)
- Armarios y Vitrinas. Biblioteca Facultad de Bellas Artes (UCM). Madrid, 2019.

C.S.U. Utopian System Builders (Robotic installation)
(in collaboration with Proyecto Untitled/Univ. Maimonides/UNTREF)
- *Noviembre Electrónico.* Centro Cultural San Martín. Buenos Aires, 2017
- *FASE. Arte, ciencia y tecnología.* C3 Centro Cultural de la Ciencia. Buenos Aires, 2017

Net.Art and Control (Retrospective)
- La Neomudejar. Madrid, 2017. Present Works: *Edén, ArtPlay, Surveilled Kronshtadt, Spam Tower, Caution, you are under surveillance, No más violencia contra las mujeres, Koinonía: máquina de palabras, Surveillance Cameras: they are alive!!, In the Dark, Nosotras las putas, Ciber00, Referencias.*

Independent Robot Community (net.robotic installation)
(in collaboration with Gerald Kogler)
- *Electronic Timing. Colección Beep de Arte Electrónico.* Sala Josep Renau. Politécnica University. Valencia, 2017
- MulaFest IFEMA. Madrid, 2014.
- 7 Festival internacional Observatori. Valencia, 2006.
- 1st ARCO/BEEP New Media Art Award, Winner, ARCO International Fair for Modern Art, Madrid, 2006
- 1st International Transitio_MX Competition. Selected, Méxic0, 2005
- Metronòm Gallery, Rafael Tous Foundation, Barcelona, 2005

Edén (Interactive sound installation)
- Hangar | Centre de producció i recerca d'arts visuals. Barcelona, 2015.

ArtPlay (gif art)
- 1840s GIF party. TATE Britanien. Londres (Reino Unido), 2014.

Gesell Chamber (Interactive installation)
(in collaboration with Proyecto Untitled)
- *Metáforas de la supervivencia.* FASE 5. Centro Cultural Recoleta. Buenos Aires (Argentina), 2013.

Surveilled Kronshtadt (Interactive installation)
- NCCA Art Residence. National Centre Contemporary Arts. San Petersburgo, 2013.

Memory and Identity (Interactive installation)
(in collaboration with Daniel Alvarez Olmedo)
- *Imágenes del dolor. Arte para la esperanza.* Museo del Holocausto. Buenos Aires (Argentina), 2013.

Spam Tower (Interactive installation)
- Espacio Hangar. Sónar. Festival Internacional de Música Avanzada y Arte Multimedia. Barcelona, 2013.

Caution, you are under surveillance (monocanal video)
- V Iberoamerican Week Video, Cordoba // Barcelona, 2013
- I International Video Art Program, Almería // Tessy-sur-Vire (France), 2013
- Guerrilla Video Festival, Sao Paulo (Brasil), 2012

No more violence against women (Single-channel video)
- I International Video Art Program, Almería // Tessy-sur-Vire (France), 2013
- ((.mOv)) Videoarte en mOvimiento, Lima (Perú), 2012

Art Pieces (Papers installation)
- Esther Montoriol Gallery, Barcelona, 2012
- A&D Gallery, Collective, Barcelona, 2011

José, the autistic robot (Robotic installation)s
  (in collaboration with Gerald Kogler)
- *Banquete_nodos y redes*, ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe (Germany), 2009
- Les Rencontres Internationales Paris/Berlin/Madrid, Paris, 2008
- *Banquete_nodos y redes*, Centro de Arte LABoral, Gijón, 2008
- Les Rencontres Internationales Paris/Berlin/Madrid, El Águila (Madrid), 2008
- *Resplandores. Poéticas analógicas y digitales*, Buenos Aires (Argentina), 2007
- Spanish Cultural Center / National Center of the Artss, México D.F. 2006

Koinonía: word machine (net.art)
- *Sintopía(s). De la relación entre arte, ciencia y tecnología*. Cervantes Institute, New York (USA), 2008
- *Cordoba digital*. Spanish Cultural Center, Cordoba (Argentina), 2007
- *Sintopía(s). De la relación entre arte, ciencia y tecnología*. Cervantes Institute, Beijing (China), 2007

Viva México, bastards!! (video installation)
- A1milímetro. Ciclo de proyecciones de vídeo, Barcelona, 2009
- *Las palabras y las cosas*. Can Felipa Cultural Center, Barcelona, 2006

The smile (Single-channel video)
- Esther Montoriol Gallery, Barcelona, 2006
- BAC. 7th Contemporary Art International Festival, Barcelona, 2006

nature in Nature (photographic installation)
- Metropolitana Gallery at International Fair for Modern Art, Art Cologne, Köln, 2005
- 8th Maçart Contemporanea Culture Festival, Maçanet de Cabrenys, 2005
- Metropolitana Gallery, Barcelona, 2005

nfoCapsules (net.movil.installation)
  (in collaboration with Gerald Kogler)
- FIB. Benicassim International Festival, Benicassim, 2004

Virtual food (net.art)
- *La vaixella imaginària*. FoodCultureMuseum. Barcelona, 2003.

In the Dark. Information, control & manipulation (net.instalación)
  (conjuntamente con Gerald Kogler) <http://www.mediainterventions.net>
- Antigua Casa Haiku. Colectiva. Barcelona, 2010-2011
- *Panel de control. Interruptores críticos para una sociedad vigilada*. Sevilla, 2007.
- *Soles Negros. tot el dia és de nit*. La Escocesa. Barcelona, 2007.
- FILE. Electronic International Festival. Río de Janeiro (Brasil), 2006.
- *BCN, t`ho Porto, BCN to Porto*. Maushábitos. Oporto, 2004.
- Feria de Arte Contemporáneo, ARCO. Galería Vanguardia. Madrid, 2004.
- LOOP´00. Art Barcelona. Galería Metropolitana. Barcelona, 2003.
- Jornada d'Activitats i Mostra Multimèdia. Centro Cultural Golferichs. Barcelona // MediaLab. Centro Cultural Conde Duque. Madrid // Media Sonoridad Amarilla. Buenos Aires (Argentina), 2003.
- Casa das Artes, Oporto // Riereta, Barcelona, 2003. Galería Extéril.

Argonauts (Instalación net.robótica)
  (conjuntamente con Gerald Kogler) <http://www.mediainterventions.net>
- Centro Cultural Conde Duque. Madrid, 2003.
- *Cyberia 02. Arte, interactividad y máquinas*. Fundación Marcelino Botín. Santander, 2002.
- Tertulias de arte multimedia. Mediateca. CaixaForum. Barcelona, 2002.
- Feria de Arte Contemporáneo, ARCO. Galería Metropolitana. Madrid, 2002.

Merry Chistmas, Mr Spock!! (vídeo monocanal)
- *13 Cuentos de Navidad*. Muestra de Vídeo. Instituto de la Juventud (Injuve). Madrid, 2003.

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- Primavera del disseny 2001. Galería BOX23. Lab de arte. Barcelona, 2001.

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  (conjuntamente con Gerald Kogler) <http://www.mediainterventions.net>
- Feria New Art. Galería Metropolitana. Barcelona, 2001.
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- *BCN, t`ho Porto, BCN to Porto*. Maushábitos. Oporto, 2004.
- VAD. Festival Internacional de Vídeo i Arts Digitals. Girona, 2003.
- *MAD03 NET*. 2º Encuentro de Arte Experimental. Madrid, 2003.
- Festival de Creación Audiovisual de Navarra. Premio al mejor CD-ROM/pieza de Net.Art. Pamplona, 2001.
- MAD 01. Señales. Madrid, 2001.
- 1er Concurso Internacional de net-art ARCO-El Mundo. ARCO 2001. Mención especial del jurado a la galería Metropolitana (Barcelona). Madrid, 2001.
- Net.artmadrid.net. ARCO2001. Madrid, 2001.

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- *Observatori*. Valencia, 2000

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- *NETescopio. Desmontajes, Re/apropiaciones e Intrusiones. Tácticas del arte en la red*. MEIAC Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, 2010. (Muestra itinerante: Centro Cultural SUBTE, Montevideo, 2013.// Centro de Arte y Tecnología, Zaragoza, 2013 // Edith Russ Haus for Media Art, Oldenburg, 2014 // Sao Paulo, 2014)
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- X Festival Internacional de Vídeo y Multimedia de Canarias. Las Palmas de Gran Canaria, 2002.
- **Acquired by MEIAC-Ibero-American Museum of Contemporary Art. Virtual Gallery.**
- *Net.artmadrid.net*. ARCO2001. Madrid, 2001.
- *Log-os. Site de arte en la red*. Pabellón de España. Exposición Universal de Hannover. Hannover, 2000.
- Webby Prize Competition. Museo de Arte Moderno. San Francisco (USA), 2000.
- Galería Virtual. MEIAC-Museo Iberoamericano de Arte Contemporáneo. Presentación en ARCO 2000. Madrid, 2000.
- Mediaterra festival Athens. Atenas, 1999.

- Festival de Creación Audiovisual de Navarra. Pamplona, 1999.
- II Muestra de Artes y Medios Digitales. Casona Municipal de Cultura. Córdoba (Argentina), 1999.
- *Vértigos: artes audiovisuales on-line/off-line*. Ministerio de Trabajo y Asuntos Sociales. INJUVE. Madrid, 1999.
- *Net_Condition*. MECAD. Sabadell (BCN), ZKM-Zentrum für Kunst und Medientechnologie (Karlsruhe), ICC-InterCommunication Center (Tokyo) Steirischer Herbst99 (Graz), 1999.

Madrid and navigators (CD-ROM) (colaboración)
- Muestra de CD-ROMS españoles. Sedes de la Agencia Española de Cooperación Internacional de Lima, Santo Domingo, Buenos Aires y Costa Rica, 1999.
- Sonar '99. Barcelona, 1999.
- Arco electrónico. ARCO 98. Feria de Arte Contemporáneo. Madrid, 1998.

Opus 1 (CD-ROM) (conjuntamente con Proyecto ß)
- Muestra de CD-ROMS españoles. Sedes de la Agencia Española de Cooperación Internacional de Lima, Santo Domingo, Buenos Aires y Costa Rica, 1999.
- A Short history of CD-ROM. Düsseldorf (Alemania), 1997.
- 40 Mostra de vídeo independiente & Fenòmens Interactius. Centre de Cultura Contemporánea. Barcelona, 1997.
- Sonar '97. Barcelona, 1997.
- Sala Forum. FNAC. Madrid, 1997.
- Festimad. Poética. Circulo de Bellas Artes. Madrid, 1997.
- Cyber. Criaçao na era digital. Centro Cultural de Belén. Lisboa, 1997.
- ICTM 97. Conferencia Internacional sobre Tecnología y Medios. Lisboa, 1997.
- Arco electrónico. ARCO 97. Madrid, 1997.

Smile

Currently we find ourselves with a continuous accumulation of private and public data by different technological systems. We could affirm that one of his main interests is the recording of our physical movements in urban environments. The approach of Smart cities as objective intelligent optimization of the spatial functioning of cities can be quickly extended towards big brother or little sister concepts, where any individual can be subject to personalized and continuous control of their own existence. We could paraphrase that 'technology' is neither created nor destroyed, it is only transformed, in this way the massive taking of data can become the massive control of data and its interested "reuse" by large corporations, states, multinationals , etc.

The piece "Simle" tries to focus on this problem. Planted as a piece in situ for Zaragoza, the transit of vehicles and people in public space has been recorded, from an overhead view of a control camera. These transits are recorded and mixed with texts and graphics of warning signs for video surveillance areas, where it is always noted that "you are being recorded" and therefore under control.

Surveillance MediaLab Prado

According to an article in El País (2019) "The cameras that read the face spread throughout Madrid". It indicates the proliferation of this type of cameras with some recognition system and A.I. in shopping malls, transport stations and casinos, etc. In 2021 they have also begun to be installed in "conflictive" points of the capital such as the Little Caribbean in Madrid.
(https://elpais.com/ccaa/2019/11/26/madrid/1574801864_377093.html)

The project presents a small programming made in p5.js that includes the image of a large surveillance camera looking frontally into space. Below this is the word "surveillance". Thanks to the programming, the image and the word undergo a process of glich in a loop as if the camera were connected and in a continuous process of electronic surveillance...
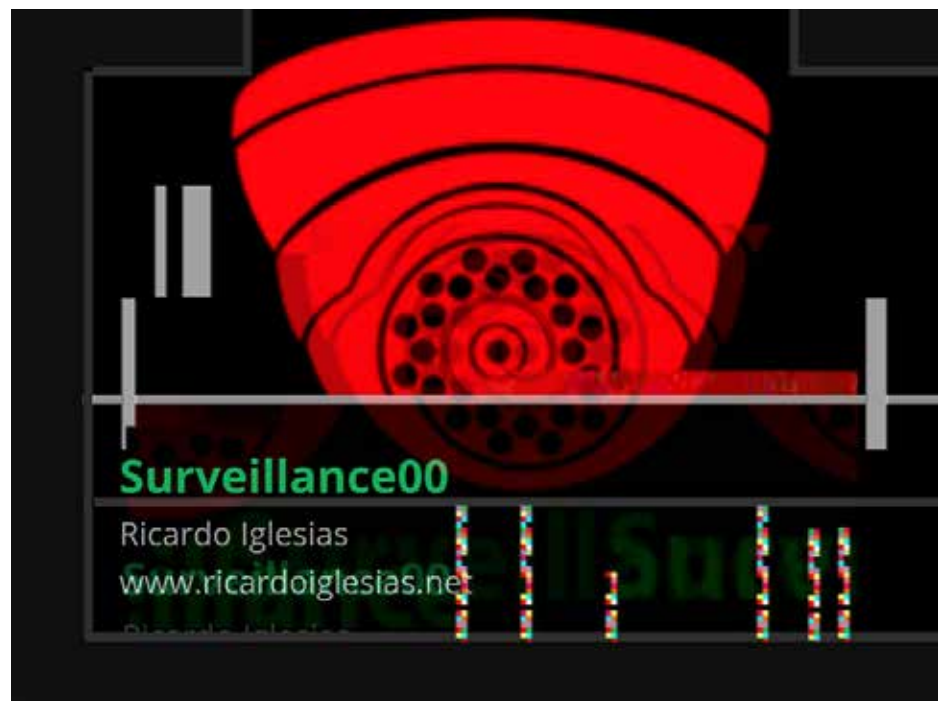
Peligro de extinción

Danger of extinction

According to the latest scientific approaches, we are immersed in a new geological epoch called the Anthropocene. If already in the previous era there was talk of the 'mass extinction of the Holocene', the spectacular disappearance of large mammals, to a large extent, due to climate change and, due to the appearance, dissemination and proliferation of the human being, in the "new Epoch "These changes have been/are being much more radical. Currently 59% of the largest carnivores and 60% of the largest herbivores have been classified as threatened with extinction. While in Latin America, between 1970 and 2014, the populations of species of mammals, reptiles, fish and other animals have been reduced by 89%.

The project proposes a critical view of this planetary emergency situation. In conjunction with the co-curators of the San Miguel Early Childhood and Primary Education School (Hortaleza - Madrid), an awareness is raised for the general public so that this problem is known, and that each one, in their measure, can carry out pressure actions, prevention, communication, solidarity…. An Amazon jungle is reproduced in space, with sounds that correspond to adult animals and their young. Together, a series of "help cards" of the species are shown, which try to communicate with us, inform us of their life, their needs and their dangers. These cards are freely available to visitors. They include QR codes that connect them to a website where they can find more information.

Take away: Take one / Leave one

"Every time two people interact, there is the potential ability to share information about third parties. Known to both parties. The structure of the links between each individual and all the others is a network that serves as a channel through which news travels, job advice, possible love partners…"
Smart Mobs: The Next Social Revolution. Howard Rheingold.

The piece criticizes online social networks, the role of technology in our communications and the existence of thousands of virtual "friends". The possibilities of communication and exchange of information have grown exponentially with the appearance of online "socialization" platforms, but many times it is forgotten that these networks, to be truly operational, have to finally work in person, and not just be parsed numbers on phantom counters. The idea focuses on the "recovery" of personalized communication systems in the real world. The classic way of introducing ourselves, of making a contact, translates into an exchange of greetings, a handshake and a business card.

Thus, the proposal is formalized in a large panel of variable dimensions, where the artist collectivizes, makes available, gives up all his visiting cards. The piece seeks the direct involvement of the people who pass in front of it, the cards are available to anyone, in a Take one / Leave one exchange format. It is also interesting to be able to establish local/global contact, for this, business cards will be obtained, from friends, from shops in the city where the intervention is carried out.

Wunderkammer: Utopic Objects

Utopias are born from ideas, from desires, from criticism, from the need to change the world, from the concepts of justice and equality for all… They grow and unfold in different disciplines such as art, literature, architecture, philosophy, sociology, psychology and are formalized in countless objects, books, t-shirts, postcards, pieces of art, drawings, photographs, machines… Imaginaries that, like dreams, show real possibilities or lines of action, work spaces, collaborative formats calls for attention…

The intervention proposes the creation of a Wunderkammer or "Wonder Cabinet" (16th and 17th centuries), spaces that collected and exhibited exotic objects from all corners of the known world, together with innovations and scientific instruments. These spaces played a fundamental role in the development of modern science, generating new knowledge and advances with a utopian approach to progress. As in the classic Cabinets of Wonders, the intervention is organized into four main categories:

Corporis (body): gender, nature, hybrid, body > Violet color.
Artificialia (artifacts): technology, machines, progress, science> Blue color
Societatis (society): relationships, future, humanity, love > Green color
Humanistica (humanities): art, philosophy, architecture > Orange color.

As an installation-intervention, other artists and collectors have been invited to participate. The exhibition is made up of more than one hundred objects and more than 37 artists from Spain and Latin America have participated: Antonio Alvarado (Madrid), Daniel Álvarez Olmedo (Buenos Aires), Xoán Anleo (Vigo), Patxi Araujo (Bilbao), Varvara & Mar (Barcelona), Arcángel Constantini (Mexico City), José Antonio Delgado (Seville), Ramón Guimaraes (Barcelona), Sylvia Molina (Madrid), Gabriela Munguía (Mexico City), Leo Núñez (Buenos Aires), José Manuel Ruiz (Toledo), Socatoba (Badajoz), Mariela Yeregui (Buenos Aires)…

The proposal has variable measures, adjusting to the real space.

C.S.U. Constructores de Sistemas Utópicos
Builders of Utopian Systems

The richer sort are often endeavouring to bring the hire of labourers lower, not only by their fraudulent practices, but by the laws which they procure to be made to that effect, so that though it is a thing most unjust in itself to give such small rewards to those who deserve so well of the public, yet they have given those hardships the name and color of justice, by procuring laws to be made for regulating them.
*How far this welfare of the Utopia Republic!. Utopia. Tomas Moro*

Since the beginning of the so-called Great Recession of the 21st century and visualized with the fall of Lehman Brothers, we have witnessed worldwide a situation of economic and social crisis. Initially posed as just another crisis, within the 'natural' fluctuation of the economic system of supply and demand, it soon became clear that one of the fundamental causes was the interested enrichment of corporations and multinationals. According to an OECD report, "the difference between rich and poor has never been so high"[1]. At the level of the European Union with the successive crises of the euro, immigration policies and Brexit we are in a worrying panorama, which we could almost define as "a failed state".

The installation proposes the construction of small robotic models that visualize the "utopian space". Of variable formats, they will have "own entity" (autonomous movement, reprogrammable and with taking of biodatos) being able to work jointly like a unit or separately. They are not designed in architectural flat format, but as 3D extrusions that can include different levels or "floors". It includes intercom, movement, minimal interaction, geopositioning, etc. They are presented as metaphors of the city in real time. For this, it is foreseen different types of audiovisual miniprojections that visualize contents and concepts of utopia and the city. The installation presents two models of cities connected to each other: C.S.U. Matrix and C.S.U. Satelite.

vídeo https://youtu.be/glA21VVtMXE

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1 *In It Together: Why Less Inequality Benefits All.* http://www.keepeek.com/Digital-Asset-Management/oecd/employment/in-it-together-why-less-inequality-benefits-all_9789264235120-en
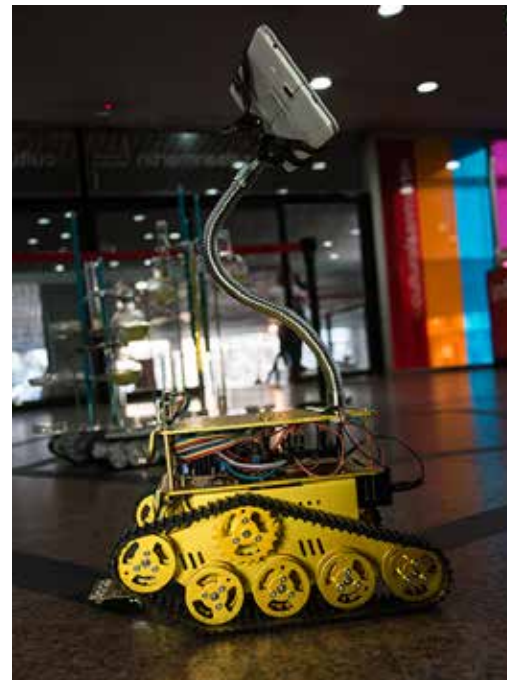
Edén

The installation presents a critique of the indiscriminate increase in automatic control systems and video surveillance that invade public spaces under the premise of social security.

At present, the monitoring and control systems, initially used only in the margins of the social community (prisons and borders), or in situations of armed conflict, have invaded the urban public space, reaching all our human environment and therefore also individual private areas.

Since the attack of September 11th and the USA PATRIOT ACT, the increase of these systems worldwide it has grown in parallel with its justification on the grounds of safety and fear. The city understood ideally as the continuity of the Greek agora, an open space, center of civil coexistence, exchange, culture, social life has given way to a space control, surveillance and monitoring.

Today the saturation of images is excessive. The use of sound is proposed as presentation. In Barcelona subway and many other national and international public transport, it continually reminds us that for our safety, space has video surveillance systems. For if there were sufficient visual input to the space or the presence of the cameras themselves at every corner posts, a locution message occurs in the subway. It has become a mantra, that instead of providing peace and security, becomes a form of fear and fright space.

ArtPlay

Through Play, and Art, humans develop vital aspects of communication and experience. Both serve as organizers of sensorimotor, emotional, perceptual, cognitive and linguistic aspects that help to create an internal model of self and the outer world. The Art of Playing involves the ability to learn, communicate, modify, change, create, change and adjust to all situations. The art and play have been key elements in the evolution of our society.

The project consists of a series of animated gifs made from the material provided by the TATE Britanien, consisting of works from his collection of 19th century English art, for his 1840s GIF party.

web site: www.ricardoiglesias.net/TATE
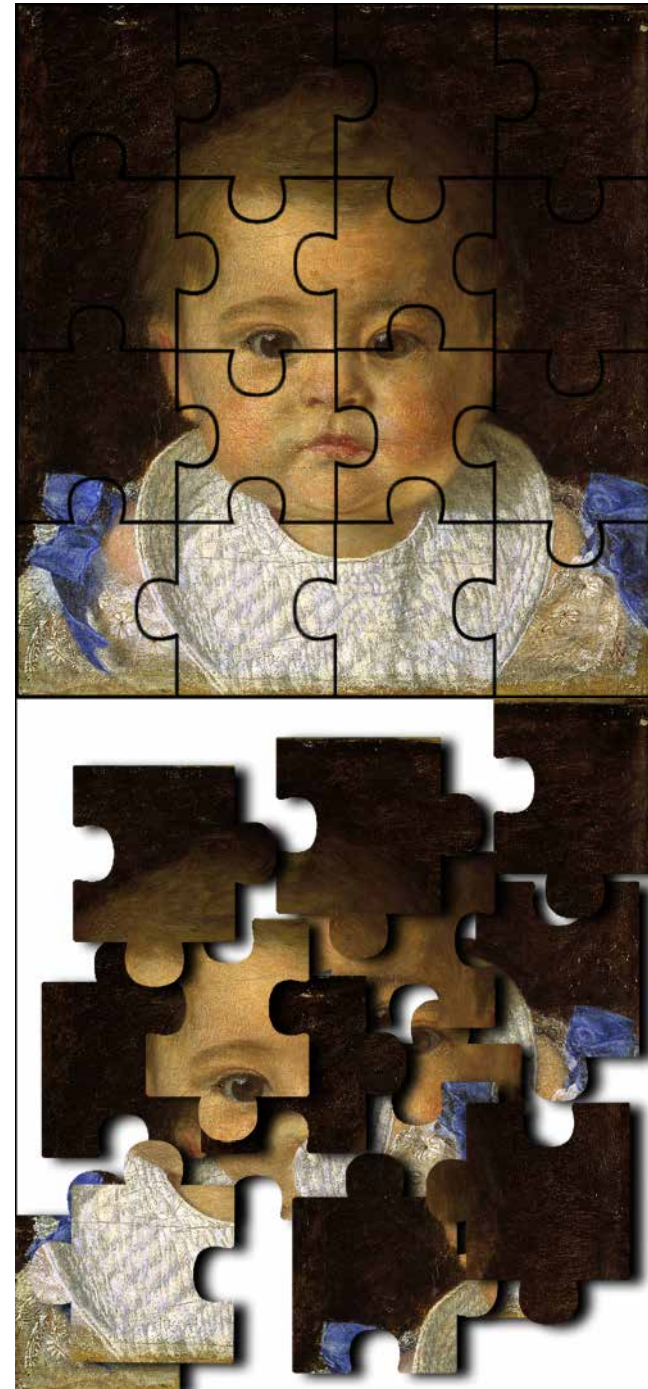
Cámara Gesell

The Cámara de Gessell is a conditioned space to allow anonymous people watching. The piece provides a critique from the everyday life of the "game room" child to the rigor of the "game room" scientific: a border area of observation and control spaces.

We are in an aseptic place, cold white (as in a laboratory). Its design is child's room; 10 crochet 'creatures' are strategically placed throughout the room. They have been intervened technologically with sensors, surveillance cameras, internal communication systems and alarms; and they control the entrances, the exits and all the space.

The recording operation of the camera is activated when a person moves, meanwhile (VideoWall) screen is displayed in blue.

The site specific installation has been made for the exhibition *Metáforas de la supervivencia*. FASE 5, realizada en el Centro Cultural Recoleta (Buenos Aires, 2013). The installation is separated into two rooms, the first one is the children room, in the second one, we found a table and chair in front of a videowall as in a surveillance office. Different levels of control and monitoring are set depending on the position of the visitors and their movement in space.

Surveilled Kronshtadt

- Are we really aware that we are being watched ?
- Yes, but we tend to forget this fact. However, the cameras never forget the fact that they are there watching us .
Control Panel . Interview with Bill Brown (Surveillance Camera Players).

From references in previous installations and concepts that explore issues of control and surveillance, from Bentham 's panopticon to Foucault's work, not forgetting to mention obsessive Taylorist structures and imaginary Orwellian Big Brother, the project focuses on showing, once again, as the current societies are obsessed with the registration and control of all activities.

The politics of fear, instigated and legalized since the attacks of 9/11 are leading to a normalization of repressive formats and even his inteorización. The extension of social control is always done for " our own safety " and the emergence of new technologies puts us into new areas of ideological control.

Kronstadt is a Russian port city, on the island of Kotlin, 30 kilometers west of St. Petersburg. The General Command of the Russian Federation Navy and the Russian General Base Baltic Fleet are located on the island, due to its strategic location in the defense of the city of St. Petersburg.

Because of the large number of surveillance cameras spread across the city and surrounding area, I decided to aim, photographically its positioning on an interactive google map .

web site: http://www.ricardoiglesias.net/Kronstadt/.
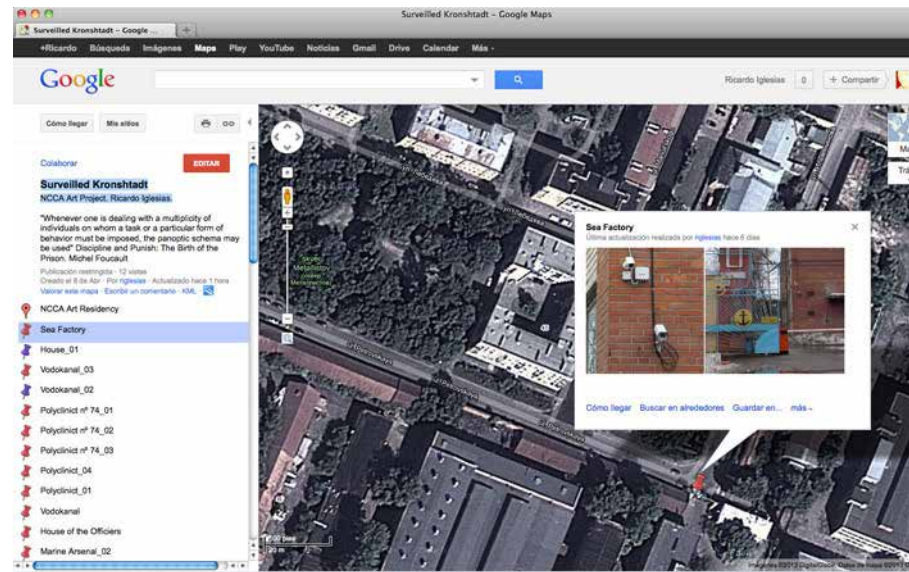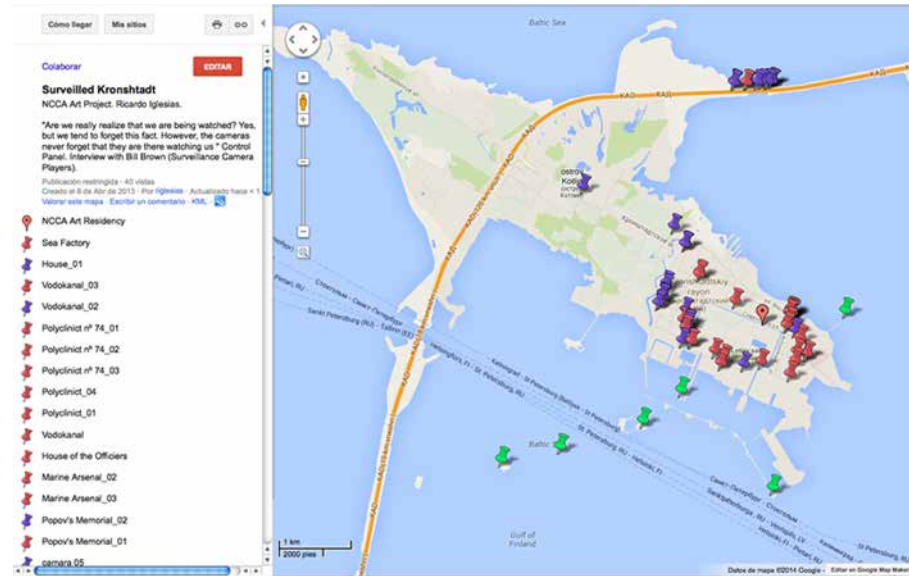
Memoria e identidad
Memory and identity

We can recognize ourselves only in the presence of an Other, and on this the rules of coexistence and submission are based. But it is more likely that we find this Other intolerable because to some degree he is not us. In this way, by reducing him to an enemy, we create our hell on earth. Inventing the Enemy. Umberto Eco.

The installation includes historical moments in a visual - photographic format . A language of knowledge and memory versus time is constructed. A language that challenges the user at two levels:
- With their active participation and the need for direct action on their part, their own fingerprint, which activates the mechanism of "memory".
- In recognition of a collective memory that must be maintained to prevent future tragic events as narrated in the piece. Events configured from personal aestheticism of the different participants, but always recognizable in his own pain.

The installation consists of different boxes that include historic slides, made in different 'Memory Spaces' in Buenos Aires. A heat sensor is activated by the users finger. Subsequently, each image is illuminated and create a custom display.

Spam Tower

Today, we witness the generalized conversion and manipulation of communication channels in control and sale channels. The project proposes the creation of a panoptic tower which emits (bombards) users with SMS and mobile advertising.

The piece is built on two critical levels: first, communication systems become control systems under the consumer paradigm, which it allows his transformation into a advertising and sales channels. In Spain, most Telephone Companies bombard their users with advertising and SMS spam. The Spam policy has jumped from email to phone messages. At a second level, the increase in control systems in public spaces, such as surveillance cameras and other devices.

The performance of the piece reflects those critical aspects. The installation consists of a 3m high tower with a series of sensors that control the movement of the metal arms. At the end of each one there is a mobile device. A central system sends the advertising messages to the particular mobiles that fall within its range of action. These consist of replicas of SMS messages, that the Communications Companies send to his clients. One circle of sensors at the base of the tower will interact with the visitors to control their positions in space and generate movement, noise and alarms in the tower. Investigation into the possibility of working with solar panels when the piece is on the outside.

+ info http://youtu.be/6FP0DGVlPMs
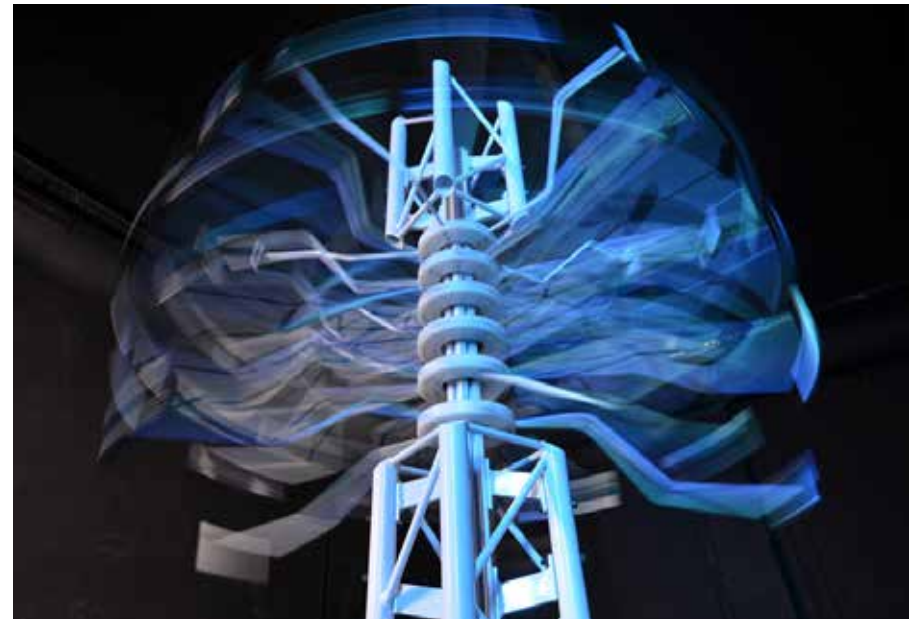
Art Pieces

Walter Benjamin confirmed the loss of the uniqueness of the Art Work in 1936, nevertheless, today still continues to maintain the concept of 'aura', of 'exclusivity', especially in a mercantilist sense. Art pieces rebels against the sacredness of Art. For years I have kept the invitation-cards sent by the Art Center La Casa Encendida Madrid.

Its design is very interesting: On one side, an image of an artist's work or upcoming event, clean, without any information; and back, all the information of the exhibition: artist's name, dates, location, etc. Moreover, with a with a die cutting into four parts (the information is repeated four times), which allows cutting in 'pieces' smaller like a business card.

Art Pieces is a big collage made up the 'pieces of art' created by manipulating the original parts. On the floor are several picture frames. Each viewer can buy a frame, select a segment of collage and buy it. Thus he becomes artist-performer-buyer acquiring and remaking a new work of art, his own artwork...

The following text accompanies the piece.

Art Pieces …. make your own work of art.

Follow the next steps:
1º. Visualize the collage and enjoy its composition, shapes and colours.
2º. Choose a frame that fits your taste and your pocket (the price is behind).
3º. Place it on the collage, selecting the area that you like the most.
4th All the pieces that enter the frame will form your own work of art.
5th Smile, you are already an artist.s

Caution!! You are under surveillance

Whenever there are a multiplicity of individuals who have to impose a task or behavior, the panopticon system can be used .[...] Because it is essential that everyone knows that is monitored. Michel Foucault

Based on the concepts developed in *Surveillance Cameras: they are alive!* and *Spam Tower*: the continuing proliferation of surveillance cameras in public spaces, the formalization of a paranoia global that leads to the 'surveillance society', the indiscriminate use of electronic and mechanical systems transformed in security and tracking systems...

The project proposes the creation of a series of critical videos.

Surveillance Cameras: they are alive!!!

Due to the increasing proliferation of surveillance cameras, we are caught up in an everyday and worldwide "paranoia" of insecurity, what we could call "a society of surveillance". This project wishes to create a series of "living" robotic cameras that track people. Visitors will be recorded by these cameras, and the footage will be screened in situ and via Internet.

In recent years appear regularly in the press statements by politicians about the need to establish or increase video surveillance in cities. The "Ring of Steel" London is a security circle of 24 hour, composed of more than 65,000 units. New York is developing a similar initiative by $90 million, Paris is considering using small unmanned aircraft equipped with cameras to "control" the suburbs. So-called "politics of fear" and "Ideology of security" have become a constant mantra of totalitarian control system, for which, as the French interior minister stated in the press, "the public is ready."

The project takes the form of a set of 4 stand-alone robots, each of them with a built-in CCTV camera, including a radio emitter and receiver in the computer. Data is relayed by the cameras to the host computer and footage is displayed on the screen located within the local space and Internet. PTZ operations are controlled by electronic boards, including wireless communication for receiving commands from the external control system. This system consists of an external platform comprising four in-ceiling cameras (FireWire camera) which monitor the whole space and locate the position of robots and visitors at all times. This allows for a real individual follow-up of each robot and person, creating an individualised surveillance situation.

+ info http://youtu.be/U9S9ACxkO5Q

I photograph people who photograph Art

Since its inception, photography has assumed the epistemological status of 'mirror of reality', or rather of 'register of the real' against the old pictorial forms. But at the same time, the development of current technologies has affected two of its fundamental characteristics: be reproducible and be manipulable. The reality presented, represented, is not closed a single reality, but it depends on who takes the picture, we could talk about subjective, poetic, fictitious, artificial, and even distorted realities.

While the object of art lost its unmistakable aura and was socialized in museums and international exhibitions. But the need to 'own' the object has produced legions of fans with a camera recorded his memory, his presence, his essence of the impossibility of having the work itself.

The pictures do not have a precise format or size. Each unit can be reproduced more than 10 times in any combination and quality with the rest of your group or individually.

They are set out in my space: http://www.flickr.com/photos/riglesias00.
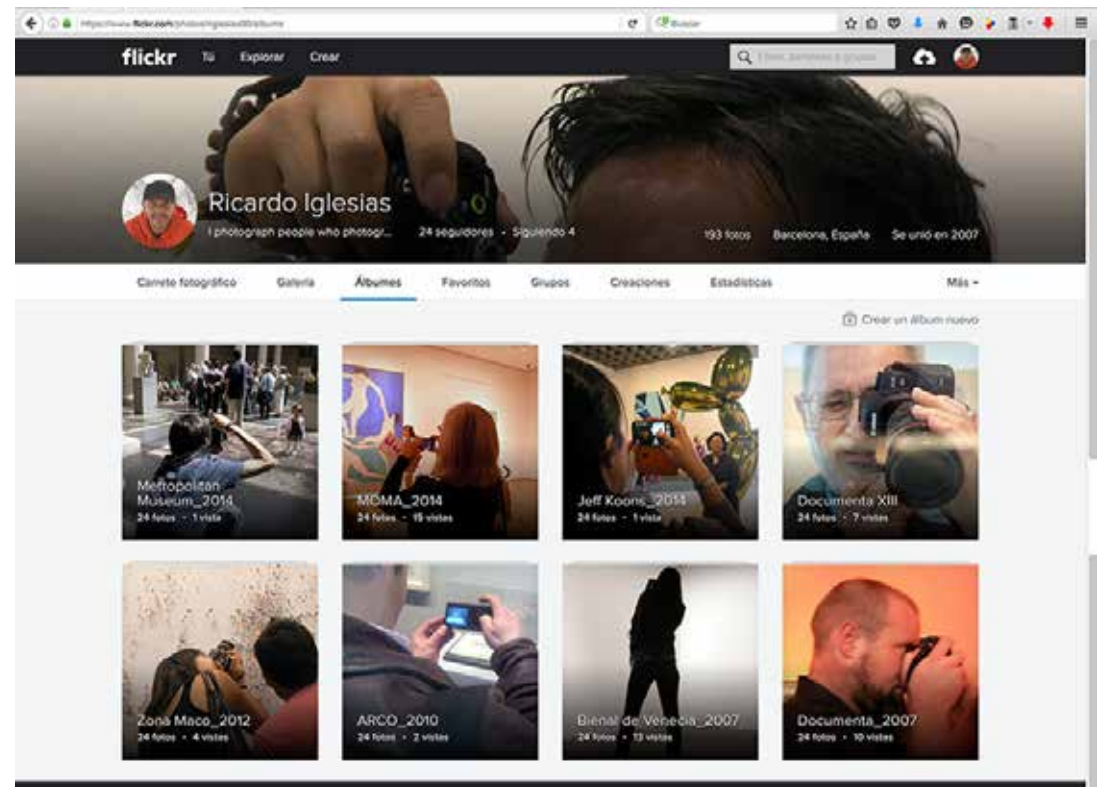
José, un robot autista
José, an autistic robot

José is a robot who doesn't respond normally to external stimulation, showing autistic symptoms of social reject and lack of communication. The robot's performing depends directly on its level of fear related to the amount and behaviour of the visitors it's surrounded by. There are five states of its behaviour reaching from an creative activity over flying from the visitors up to total collapsing expressed by making terrible noises.

The technical setup is based on an open hardware called Arduino connected to a domestic robot named Roomba. A secondary objective of our investigations was the creation of a free and easy to use robotic kit which can be used to teach electronic basics and programming. The exact setup depends on budget and physical space of the exposition.

This piece was made in collaboration with Gerald Kogler and Mario Ruiz.

+ info www.mediainterventions.net/jose
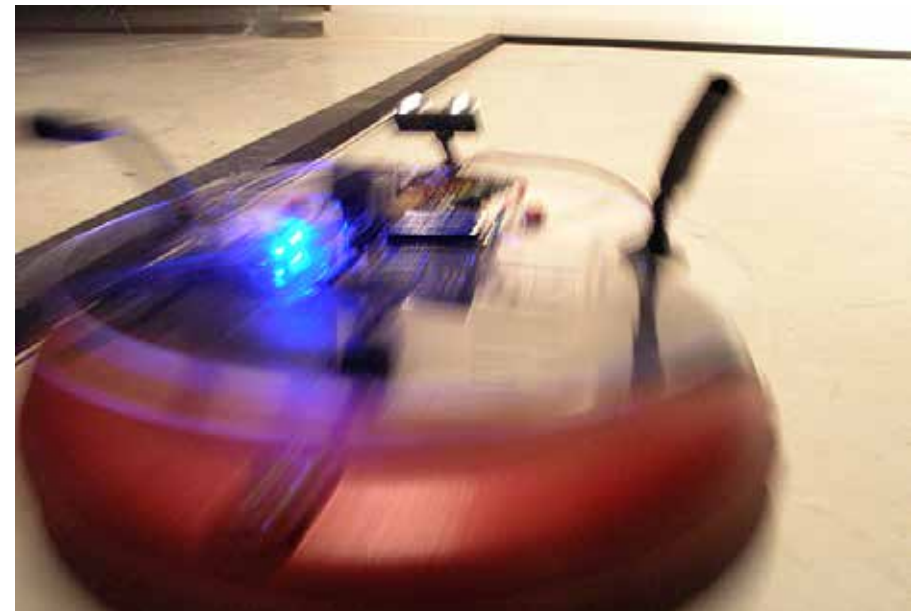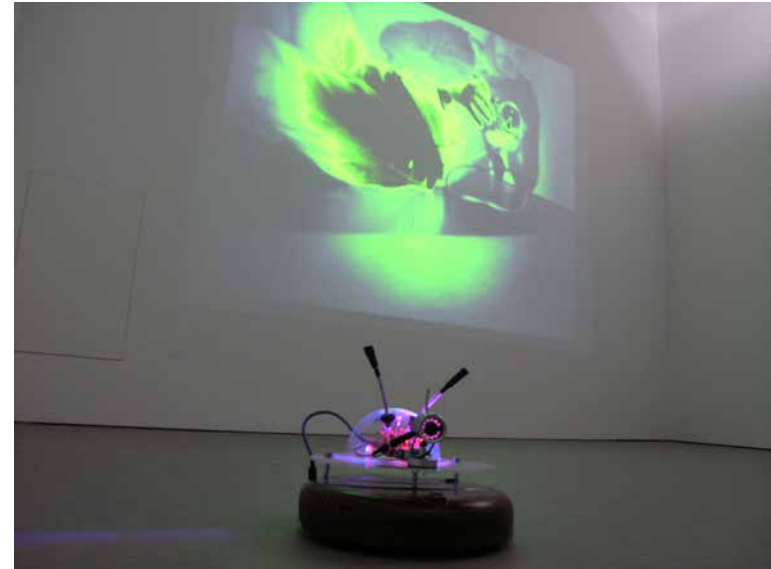
# Koinonía: máquina de palabras

Koinonía: word machine

Máquina de palabras (Word machine) is an interactive experiment in the development of languages. The work affects the possibility of creating phrases with different pan-Hispanic1 terms (Mexicanisms), where the game, the meaning and the machines are the conceptual elements that sustain it. Societies have been created from complex rituals and social consensuses, where games have given meaning to words.

The basis of the project is the word as sign of koinoonia, and the game as effective social interaction. The Greek word koinoonia means both 'community' and 'communication', which indicates the close tie which has always been established between communicating and being in a community. Psychologists stress the importance of games in childhood as a means of shaping the personality and learning experimentally to relate in society, to communicate, the solve problems and conflictive situations. All games are models of learning or cooperation situations in which we can recognise situations and rules that are frequently repeated in the real world.

The user can play with the machine and construct phrases with no precise meaning, but poetic ones. It is only necessary to turn the handle and select the word to see its meaning or to make a new sentence.

+ info
http://cvc.cervantes.es/artes/p_corrientes/maquina/palabras/index.htm
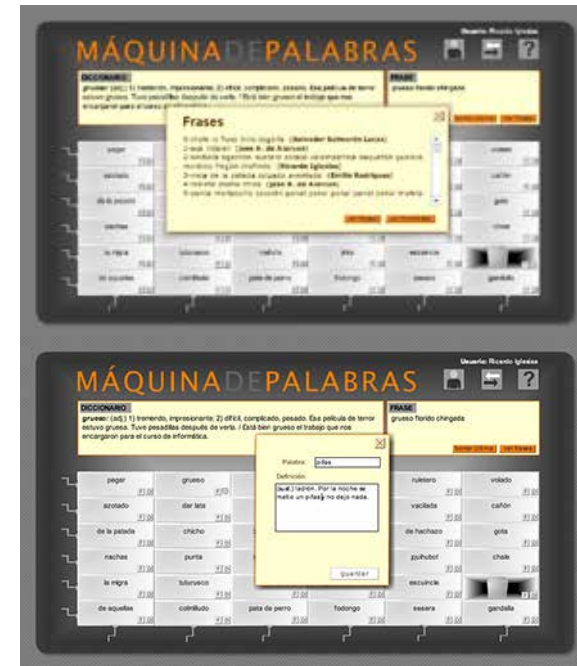
Viva México, cabrones!!! (2006)
Viva Mexico, bastards!!!

Viva Mexico, cabrones!!! is born of the daily life in the city Mexico D.F. In a city, whose metropolitan area consists of more than 18 million inhabitants, mobility is fundamental for the survival. The public transport is used mainly by people of low social extraction. The rush hours are moments of great agglomeration, the underground transports daily almost 5 million people and the line of Avda. Insurgentes Metrobus crosses of north to the south great part of the city (more than 20 km).

In this situation, the separation between the different social segments is clamorously evident, marked in addition by an historical tradition from the times to the colonization, where the ethnic groups and Indians have been marginalized of the public space. To travel in the underground, the bus (truck), trolebús, the simple communitarian vans (peseros) or seat down to take a coffee always becomes a experience of contact with the other, of approach and of knowledge, sometimes, it cheers and carefree, others more painful than it raises annoying questions to us like in the smile.

The pieces, beyond a certain one criticize social, arise as an encounter from innocent glances, like a communication nonspoken, sharing a a little while certain space and, finally to interchange a smile, with all their crudity. The installation consists of two videos that show to different situations from coexistence in the city on the premise of mobility and the displacement. One accompanies by papers and invoices that show the daily life in one megametropoli.

The smile, monochannel video that registers in the same dynamics, but can be shown of an independent way.
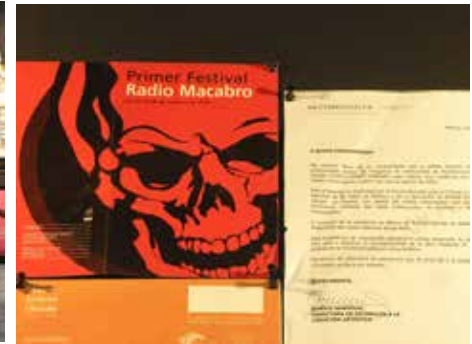
No más violencia contra las mujeres

No more Violence against Women

In the media nowadays, "violence" is such a commonly used concept and images of violent events so ubiquitous that we are rarely surprised by what we see. Violence is an intrinsic part of our lives and there seems to be no way to counteract it—it is a fact of nature and a law of life, and the weak must suffer at the hands of the powerful for "evolution" to take place. It could seem like these opinions could be considered as facts in certain contexts, though they should never be taken as such, regardless of context, especially when we speak of the construction of a social fabric where every individual is valuable per se, independently of his or her race, creed, age or gender.

In all of its many forms, the notion of non-violence is often presented as a utopia, as something unachievable. Utopias are precisely that—a desire, an intent, an aim, a goal that leads to and directs a concrete struggle.

Violence against women is a social disease and we must resort to all possible means in order to eradicate it (total removal, elimination). Thanks to the research and statistics compiled by Amnesty International in España: Más allá del papel (2005) and Está en nuestras manos. No más violencia contra mujeres (2004), we have explored an often frightening reality. In its own small way, this project attempts to help disseminate this data in order to raise consciousness about the facts and to seek better solutions.

The installation consists of a video of stills depicting female body parts in macro format/close. Various brief accounts of specific cases of domestic violence, data, numbers, and other information on the topic can be heard, emitted by various kinds of sound equipment with loudspeakers on the wall.

This piece was made in collaboration with Amnesty International.

Independent Robot Community

The three Laws of Robotics
1) A robot must not harm a human being or allow a human being to be harmed by its inaction.
2) A robot must obey the orders given it by a human being, except when these orders contravene the first law.
3) A robot must protect itself as long as this self-protection does not contravene the first and second laws.
*–I, Robot, Isaac Asimov*

This installation is based on our concerns and studies on the search for and representation of new forms of interaction/communication between mechanical components (robots) and carbon-based representations (humans). Our goal is to foster communication by showing how it increases the degree of socialization while developing higher levels of communication.

A first level features a community of small-format robots divided into two groups. Each group has a primary level of socialization and a series of sounds conforming a unique vocabulary. Each robot's initial state consists of a very simple and delimitated spatial movement. When it comes across other robots, it exchanges information about its state with sounds and increases its degree of socialization. Each increase implies a development in the complexity of movements.

The installation consists of twenty robots, several cameras that record their movements in space and communicate the encounters that are generated to a social network system. These encounters are shown on a projector as a graphic display of crisscrossing lines. One of the robots is also equipped with a spy camera that represents one individual's subjective point of view versus the graphic display of social statistics.

This piece was made in collaboration with Gerald Kogler.
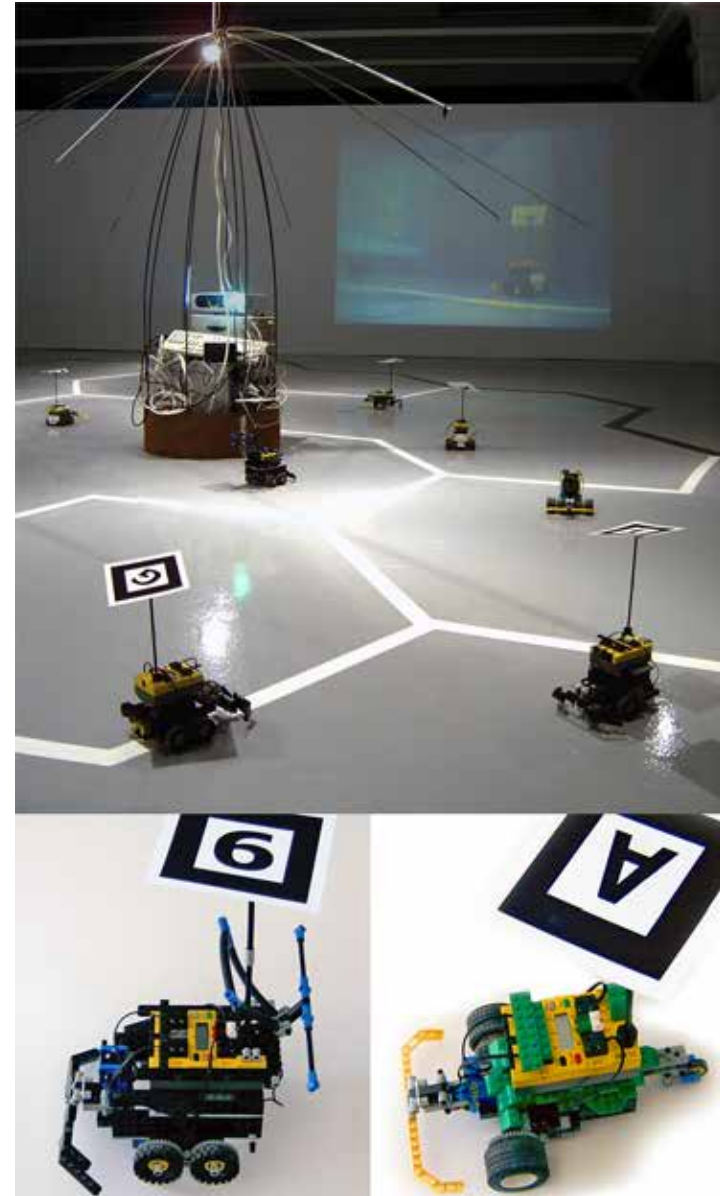
naturaleza en la Naturaleza
nature in Nature

From being "there outside," the world went to being "inside" photographs.
Susan Sontag, On Photography, 1985

After the audiovisual revolution—which introduced new machines for capturing the real that reproduced the object not only in its static state but also dynamically and even recreated reality itself through virtual world systems—the photographic copy seems more than ever like a fake. As Susan Sontag says, the world has come to be "inside" photographs; reality, the world, seems to lose authenticity when its size is decreased in order for it to fit into a predetermined (flattened) format. This, of course, does not mean that we bring back Walter Benjamin's concept of the "aura," but rather that we accept the simulacrum, as Deleuze proposes, where "things" no longer refer to anything.

This piece explores the photographic treatment of nature as a sculptural element that "reverts" into nature. The pieces are conceived to be shown outdoors, installed in gardens, parks, mountains, forests… The nature represented by the photograph does not allege to be a faithful copy of the real, but rather an evocation, an accompaniment, a mirror or a reflection that creates other visualizations within real natural space.

The installation consists of a series of large-format photographs (180 x 122 cm.) printed on Duratrans, mounted in light boxes or between two sheets of tempered glass and placed/situated in a recreation of small, landscaped island-spaces.

infoCápsulas (2004)

Telematics: a vast electronic web formed by computers connected in networks whose main activity is the transferal of information in an economical and multi-layered manner, offering users interactivity by integrating space and time."
Cartier, Un nuevo modelo de acceso al conocimiento, 1992

Nowadays, communication is considered a basic human activity by means of which human beings relate to each other and individuals become involved in a community. The model of dialogic communication appears, positing communication as a process in which two or more human beings or communities exchange and share experiences, knowledge and feelings, though they might do so at remote distances and through artificial means.

Based on these premises of Communication Theory, we propose the creation of instant communities, where the subject is no longer passive but becomes an active emitter of messages, where his or her life is represented in brief "information capsules." We understand that current mobile/cellular communication systems still allow the free exchange of information between users.

This piece puts forth the possibility of creating telematic systems where communication is based on cell phones. Participants can send SMS messages and photographs to a system that receives and automatically forwards them to a website where they are uploaded. The website functions as a virtual ad board, an experiential journal, a meeting point, or simply as a blank space compiling someone's feelings and experiences at a given moment. It can be visualized on the Internet or projected on screens within the gallery space.

This piece was made in collaboration with Gerald Kogler.

In the Dark.
Información, control y manipulación
In the Dark. Information, control and manipulation

*No information exists without misinformation*. Paul Virilo

 The use of automatic means in order to obtain information, in the current process of recording and control, does not involve that the system lacks a subjective intention and therefore can also manipulate the information it deals with. The mechanical monitoring devices, at local level - street videocamaras – or at planetary level - airplanes controled by video cameras or spy satellites – induce to us to detach controllers from the machine that they control, placing them in the comfortable dark from where to exert its function better.

 The telepresence enabled by monitoring systems is not innocent, it exists a clear intentionality and concrete economic, political, surveillance or military subjects which eventually decide where cameras must be placed the camera, in what direction their cone of vision must be directed, what and for how long they must survey.

 This work has been created and developed together with Gerald Kogler, programmer.

 Obs.: Currently, this web page contains an explanation of the project and around 200 html documents taken by the sensers during recent installations.
 http://www.mediainterventions.net
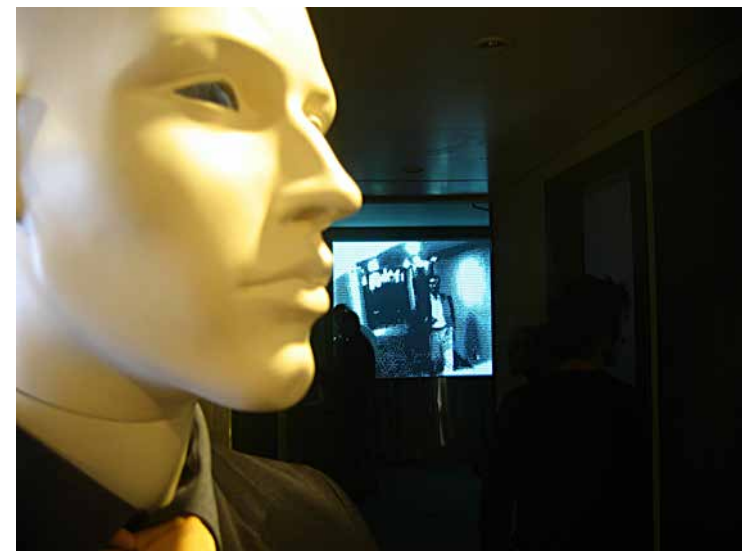
Argonautas

 The installation is based on the research of concepts such as net.control, net.robotics and net.presence. Telecontrol or rather, since Internet bega to exist, net.control, is for us the process by which a subject can dominate the movement, the direction, the speed and the general functioning of a device which is external to that subject; this makes it possible to explore an alien, unknown environment, be it virtual or real (telepresence). Our aim is to bring together into an artistic context three elements which are usually detached from each other: robotics, telecommunications and interactivity.

 This installation allows users to explore a real or virtual environment through the optical devices of a robot. The robot carries an analogic camera which records in real time the surroundings of the place where the robot is. That information is processed and digitized so that it can be seen in a web site where, in turn, users can control the movements of the robot by means of different commands and control devices.

 This work has been created and developed together with Gerald Kogler

 Obs.: Currently, this web site is accessible but not updated.
 web site: http://www.mediainterventions.net
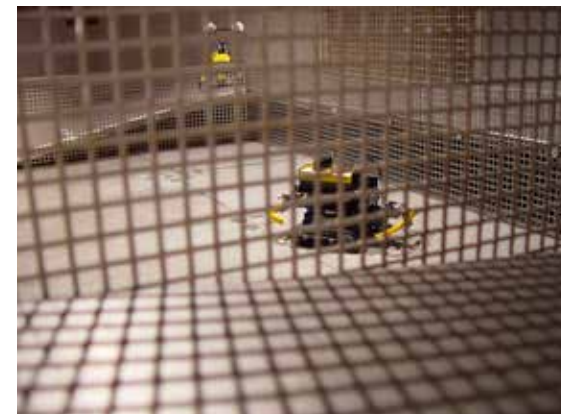
Esfera tecno- humana
Techno-human Sphere

"Electrical things also have their life, no matter how small this is."
*Do Androids Dreams of Electrc Sheep? Philip K. Dick*

This installation focuses on the contrast between two different worlds: the technological world and the world of living beings, paying special attention to the interferences between one and the other. The technological world is inhabited by a series of robots with independent functions which are included in their programmation, and are not subject to the influence of living beings. The border between these two worlds is blurry and filled with intense feelings of mistrust, due to the lack of mutual knowledge. A series of sensors control and establish the limit, the border. When a human being crosses that limit sounds the alarm, robots feel attacked and adopt "positions of confrontation".

These sensors also work as webcams. The webcams take shots of the people who go beyond the border —that is, they capture the precise instant in which both worlds collide, in which human beings interfere in the technological environment and are absorbed by it. These shots are then uploaded to a web page.

This work has been created and developed together with Gerald Kogler

Obs.: Currently, this web page contains an explanation of the project and around 300 shots taken by the sensors during recent installations.
web site: http://www.mediainterventions.net
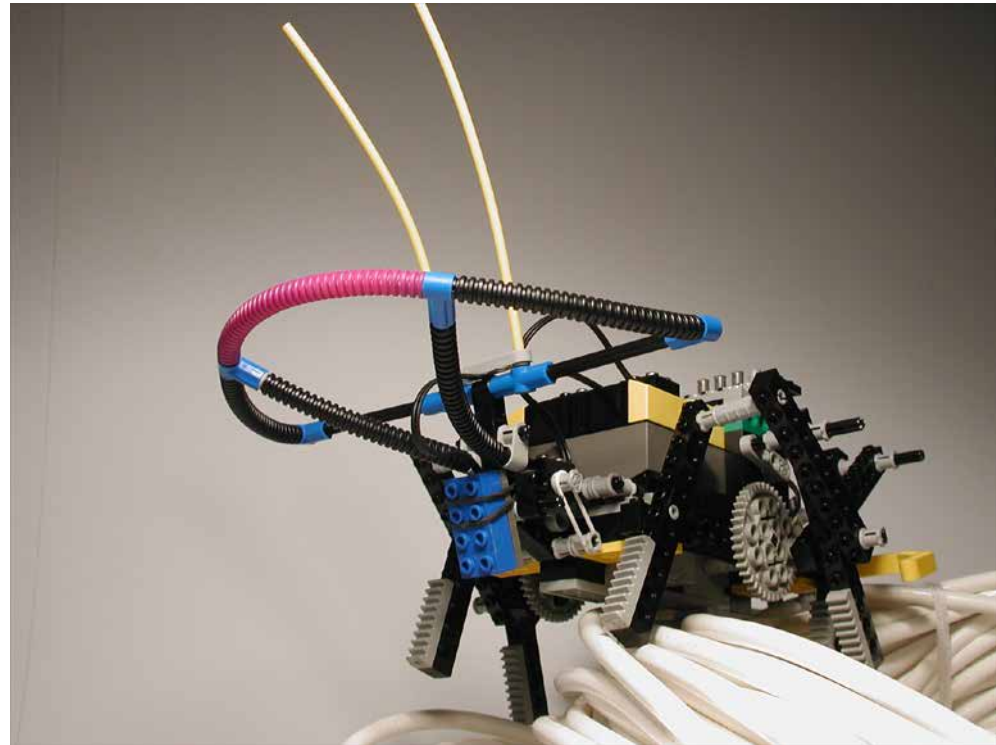
For sale

" The gallery has become a white hermetic cube"
Inside the white Cube. Ideology of the Gallery Sapce. Brian O'Doherty

This works aims to offer a critique of gallery spaces by transforming one into a shop that sells imported goods, hence replacing works of art wiht tinned foodstuffs. Given a situation in which a number of galleries are still elitist in attitude, the aim is to destroy the myth of their sacred nature and to turn them into non-gallery spaces. To reach this goal, it will be necessary not only to work in the gallery but to modify its classic function, that is to say, to overturn the concept that they are spaces for the display and sale of unique objects.

The proposal is inspired by small grocery stores with a cash register and mountains of cans filling their shelves and windows. In contrast to the work of art - an exquisite product for contemplation - we have proposed products that are essential for human life.

The realization of the project is formalized with the printing of plotters of grocery photographs that cover the walls, two shelves full of cans cover the windows and in a cash register the real sales accounts are kept.

We, the Whore

In 1989, Gail Peterson, sociologist, activist and researcher interested in the psychodynamics of oppression and in the forging of alliances between women, publishes *We, the whore* (ed: Talasa) *[The whore stigma : female dishonor and male unworthiness*. ed: The Hague: Ministerie van Sociale Zaken en Werkgelegenheid, 1986]. This is a series of writings in which are included the the summaries of the two World Congresses of Prostitutes (Amsterdam, 1985; Brussels, 1986) and a collection of previously-published articles. The texts deal with the role of the prostitute within the sexual transaction – economic in the bourgeois society, the alienation of the whore, the freedom of choice, "victvism", the "bad woman", the role of the macho-man, the feminist movement, the abolitionist movement and, in general, sexual commerce treated as just another form of business.

Two fundamental question arise from the writings. The first is economic, the recognition of of these women as a collectve of working women. The placard for the Press Conference in the European Parliament in 1986, read: "Illegalize poverty, not prostitutes". The other question is social, the need to to modify a series of prejudices which morally and socially condemn prostitution and introduce a hypocritical illegality. "What the world needs is justice, not charity" wrote Mary Wollstonecraft in A Vindication of the Rights of Women (1792).

Originally included in the selection made by José Luis Brea for its *Virtual Gallery* on the website www.aleph-arts.org, when the space disappeared it has been updated at www.ricardoiglesias.net/nosotras_putas

Obs.: In order to interact, click and drag the images.
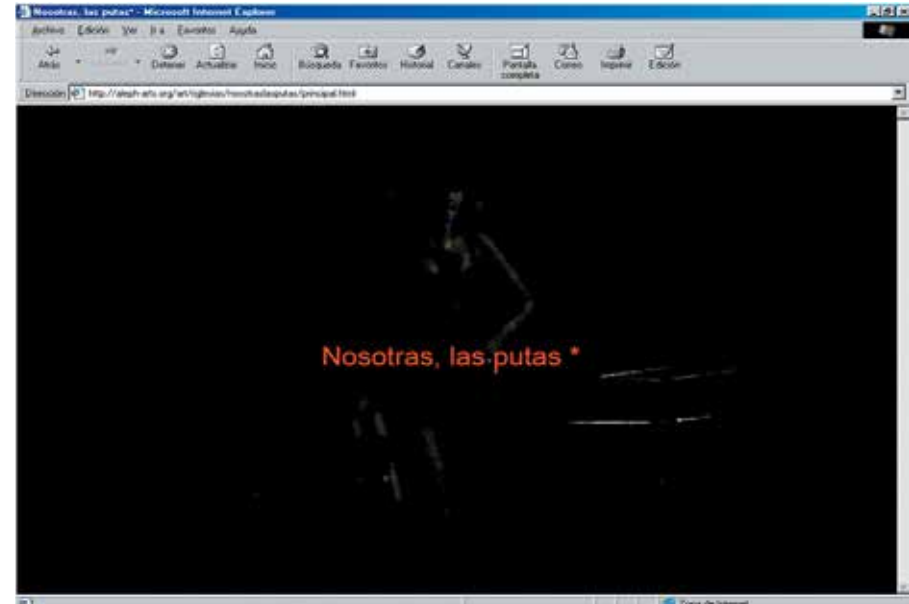
Elmundo.es

If in the Internet time and space are "liquid", that is, perpetually non-permanent, what happens then with the validity of that which is "right now" a piece of news, but not any more after just one second? What happens with national disasters, with social convulsions, with local and tribal wars, with ecological tragedies… all of which, at a given moment, completely hold public attention and help collect thousands of dollars out of our solidarity which will then be used for "good causes", but all of which are also immediately buried by fresh information? Is it not true that a piece of news should be something more than a mere item for immediate consumption, that it should set off deeper thoughts which might help find solutions for economical, social, ecological problems in the long run?

This is sthe starting point of this piece. I have chosen the front page of the digital newspaper El Mundo on a given date and time (this digital newspaper is updated every two hours). Through the programming we have developed this page disappears gradually on a colourless, odourless, tasteless background, in the same way that every piece of news is gradually forgotten in a short span of time.

Obs.: this page is not really interactive. The moment an user connects to this web site, the page starts to disintegrate, but users can oly watch this—they cannot intervene in this process.

Ciber00

Ciber00 is a work in progress whose aim is to create a public-private space for the meeting of users, who can send e-mails, modify them, copy them, ownload information and do every other thing that the"possession" of an e-mail address allows them to. In this case, however, the e-mail address is not private, but public. The concept that underlies this work comes from my current interest in the role of real subjects, their transfiguration within the context of the Internet, and the adoption of various profiles for their dealings in this context.

Real subjects stop being "single" and turn into multiple; they turn into users who have so many technological faces as the number of connections they establish in the www. Computers are no longer windows which open to a new world; they are no longer Alice's mirror, but multi-faced diamonds which allow for an infinite number of explorations. In the society of simulation we are all cyber.

The cyber00 is intended to extend along six weeks. During this period, every week 400 e-mail addresses around the world will be sent an e-mail urging their respective "owners" to take part in the project. The first one of this messages was sent last Monday, October 23, 2000, and it contained the following text: "Please, check my e-mail!!!" The home page evolves from one week to the next, as new messages are introduced, all of them beginning with the word "Please..."

Originally included in the selection made by José Luis Brea for its Virtual Gallery on the website www.aleph-arts.org, when the space disappeared it has been updated at www.ricardoiglesias.net/nosotras_putas

References

References uses various approaches to recursive and fractal systems, submerging the user, as the browsing proceeds, into a series of stories whose narrators are the stories themselves. These stories share several basic traits - which constitute the connection between one another - but touch upon different topics, closely related to the development of society in the modern world: space, time, the constitutive elements of matter, hierarchies, music, mathematics, machines… The elements that form these stories work at two different levels: on the one hand, as if they were independent atoms of information; on the other, as part of more complex structures. Each one of these stories allows the user to control a different level of interactivity in a long process, which involves the search, and questioning of the elements at hand within a labyrinthine system of links.

Originally included in the selection by Media Center d'art i diseny, when the space disappeared it has been updated at http://www.ricardoiglesias.net/referencias/
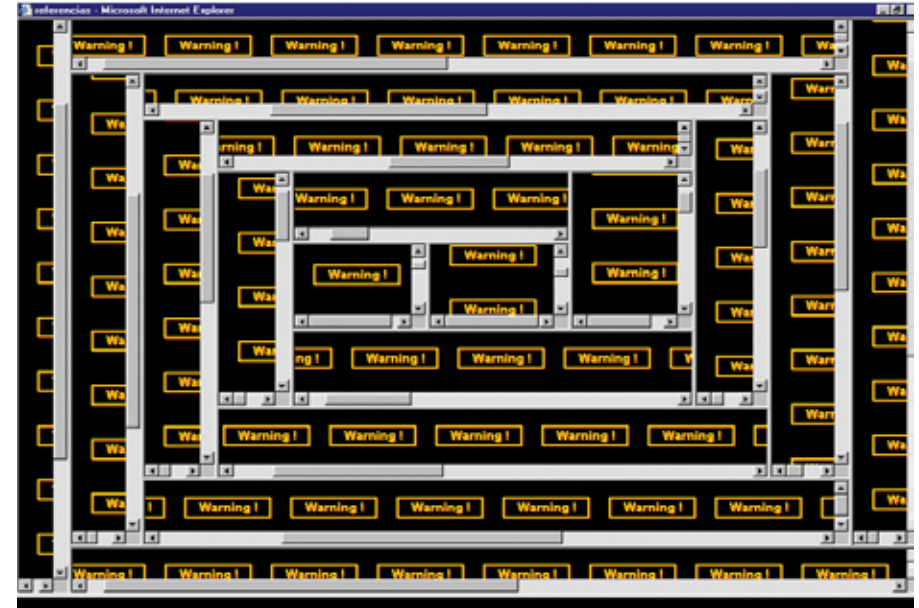
Opus 1. Ovum

Navigation is the best-known form of user intervention. Navigation implies a control over the piece's development over time, as it unfolds like a labyrinth: we navigate without knowledge of our trajectory or goal, ignorant of any surprises that may come our way. Ovum proposes a voyage to the interior of this daily act, this elemental, firstborn, origin of life. Penetrating the rotund geometry of the egg places us ambivalently in the interior of its organic fluids, searching for the centre. It also suggests an immersion in space, in stellar constellations, in the unreachable and expansive frontiers of the universe.

De los viajes y los juegos: Ovum y Fuge/Lemoine, o Del arte (posible) en CD-ROM. (1997).
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