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<i>Graphic Design / Web</i> designbyreference.com		

SELECTED # 5
A SOURCE FOR VIDEO ART LOVERS

Edited by
Screen Projects

Committee

Head of committee
Jean-Conrad Lemaitre

Anita Beckers
Christopher Grimes
Manuel de Santaren

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SELECTED #5

Una font per els amants del videoart

La publicació que teniu a les vostres mans recull una selecció de treballs recents de videoart. Aquesta guia de referència per als amants de la videocreació, mostra la tria del comitè de selecció de la fira LOOP d'enguany. Es tracta d'un consell presidit pel col·leccionista francès Jean-Conrad Lemaître (París) i integrat pels galeristes Anita Beckers (Galerie Anita Beckers, Frankfurt), Christopher Grimes (Christopher Grimes Gallery, Santa Mònica, CA) i el col·leccionista Manuel de Santaren (Boston); quatre persones amb un gran coneixement del panorama actual del videoart internacional. Les peces escollides es presentaran a Barcelona entre els dies 20 i 22 de maig de 2010 dins del marc de la vuitena edició de la fira LOOP, el punt de trobada internacional per als professionals del videoart.

SELECTED #5

Una fuente para los amantes del videoarte

La publicación que tenéis en vuestras manos recoge una selección de trabajos recientes de videoarte. Esta guía de referencia para los amantes de la videocreación presenta la selección realizada por el comité de la feria LOOP de este año. Se trata de un consejo presidido por el coleccionista francés Jean-Conrad Lemaître (París) e integrado por los galeristas Anita Beckers (Galerie Anita Beckers, Frankfurt), Christopher Grimes (Christopher Grimes Gallery, Santa Mónica, CA) y el coleccionista y Manuel de Santaren (Boston); cuatro personas con un profundo conocimiento del panorama actual del videoarte internacional. Las obras seleccionadas se presentarán en Barcelona entre los días 20 y 22 de mayo de 2010 dentro del marco de la octava edición de la feria LOOP, punto de encuentro internacional para los profesionales del videoarte.

SELECTED #5

A Source for Video Art Lovers

The publication you hold in your hands brings together a selection of recent video art works. This reference guide for video art lovers presents the selection made by this year's LOOP fair committee, a board presided by French collector Jean-Conrad Lemaître (Paris) and made up by gallerists Anita Beckers (Galerie Anita Beckers, Frankfurt) and Christopher Grimes (Christopher Grimes Gallery, Santa Monica, CA), and art collectors and Manuel de Santaren (Boston); four people with a profound knowledge of the current international video art scene. The selected works will be presented in Barcelona between May 20 and 22, 2010 as part of the eighth LOOP fair, the international meeting point for video art professionals.

Esperem que us agradi, *Esperamos que os guste*, We hope you enjoy it.

Emilio Álvarez, Carlos Durán & Lluçia Homs
LOOP Directors

The Artists and their Galleries in LOOP'10

Vasco Araújo | Galeria Filomena Soares
Lars Arrhenius | Specta
Loudgi Beltrame | Jousse Entreprise
Christine Borland | Galeria Toni Tàpies
Chen Chieh-jen | La Fábrica Galería
Democracia | ADN Galeria
Angela Detanico & Rafael Lain | Martine Aboucaya
Jeannette Ehlers | Rohde Contemporary
Cliff Evans | Stephan Stoyanov Gallery
Mounir Fatmi | Galerie Conrads
Aurélien Froment | Motive Gallery
Sanja Iveković | Espaivisor-Galería Visor
Takehito Koganezawa | Christopher Grimes Gallery
Clemens Krauss | DNA
Carlos Llavata | Mirta Demare
Anna Malagrida | Galería Senda & Vanguardia
André Marose | Galerie Metro
Natacha Nisic | Galerie Dominique Fiat
Tomás Ochoa | Tatiana Kourochkina
Itziar Okariz | Moisés Pérez de Albéniz
Rodolfo Peraza | Espai 2NOU2
Nira Pereg | Braverman Gallery
Perejaume | Galeria Joan Prats
Laurent Pernot | Galerie Odile Ouizeman
Marco Poloni | Campagne Première
Reynold Reynolds | Galerie Zink
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Dominik Stauch | Galerie Bernhard Bischoff & Partner / Videokunst.ch
Suso33 | N2 Galería
Sage Vaughn | Kim Light/Lightbox
Maria Vedder | Art Claims Impulse
Katleen Vermeir & Ronny Heiremans | Koraalberg
Richard T. Walker | Àngels Barcelona
Chih-Chien Wang | Pierre-François Ouellette Art Contemporain
John Wood & Paul Harrison | Vera Cortês Art Agency

Vasco Araújo

— Lisbon, Portugal 1975



VASCO ARAÚJO's solo exhibitions are *Mais que a Vida*: Fundação C. Gulbenkian, Lisbon, (2010); *Eco*, Jeu de Paume, Paris (2008); *About being Different* (2007), BALTIC Centre for Contemporary Art, U.K., and *Dilemma*, S.M.A.K., Ghent (2005). He has participated in the following group exhibitions: *Em Vivo Contacto*, 28° Bienal de S. Paulo, São Paulo (2008); *Experience of Art*, 51st Biennale di Venezia; *The World Maybe Fantastic* Sydney Biennial (2002), Sydney. Lives and works in Lisbon.

MULHERES D'APOLLO/APOLLO'S WOMEN

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: 16:9 VIDEO

DURATION: 18'

EDITION: 5

Apollo's Women is the name of Vasco Araújo's most recent work. Its title comes not only from the facts that it was shot in the Sociedade Filarmónica Alunos de Apolo and that some of the characters are people that usually attend it, but also because it is an evocation of the Apollo's myth, the god from Greek mythology that supported Troy and its women against the Greeks. The video's monologue, created by the artist from different texts, has quotes from Euripides' *Trojan Women* (415 b.C.), which narrates the courage, resistance and intelligence of the Troy's women when faced with the massacre delivered by the Greeks. Those words are spoken by a middle aged woman, wearing purportedly 'glamorous' clothing, that quests for an escape to loneliness, and her husband's abuses, in a dancing hall infer a heroic and tragic dimension that is also profoundly sad. This woman who is shown through the voice (actress Lúcia Sigalho's voice), body shots and whose face is revealed only at the end... the face, as well as the body, we realize then, that is the artist himself. The woman is, after all, the artist.



Represented by:

GALERIA FILOMENA SOARES | LISBON

Vasco Araújo, *Mulheres d'Apolo/Apollo's Women*, 2010

Lars Arrhenius

— Stockholm, Sweden 1966

MURMURS OF EARTH

YEAR OF PRODUCTION: 2006

PRESENTATION MEDIUM: DVD

DURATION: 7'

EDITION: 5 + 1 AP

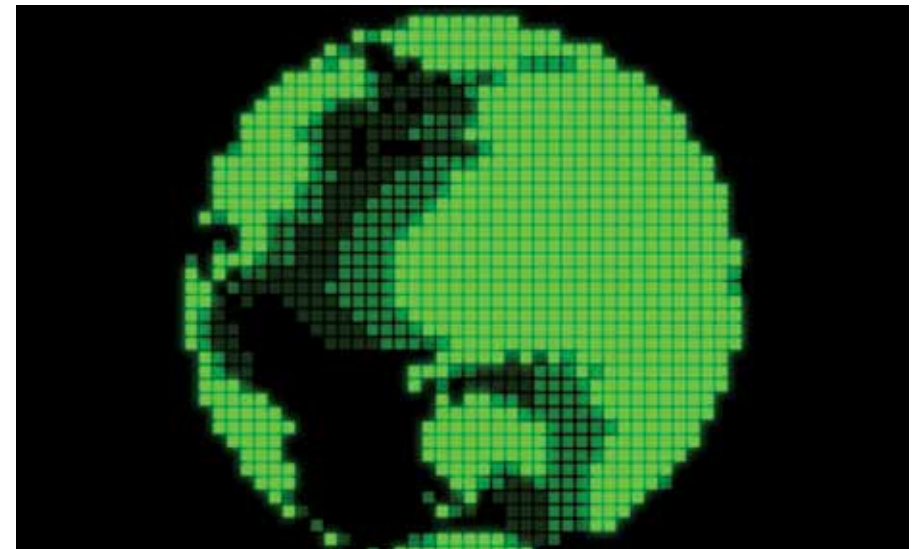
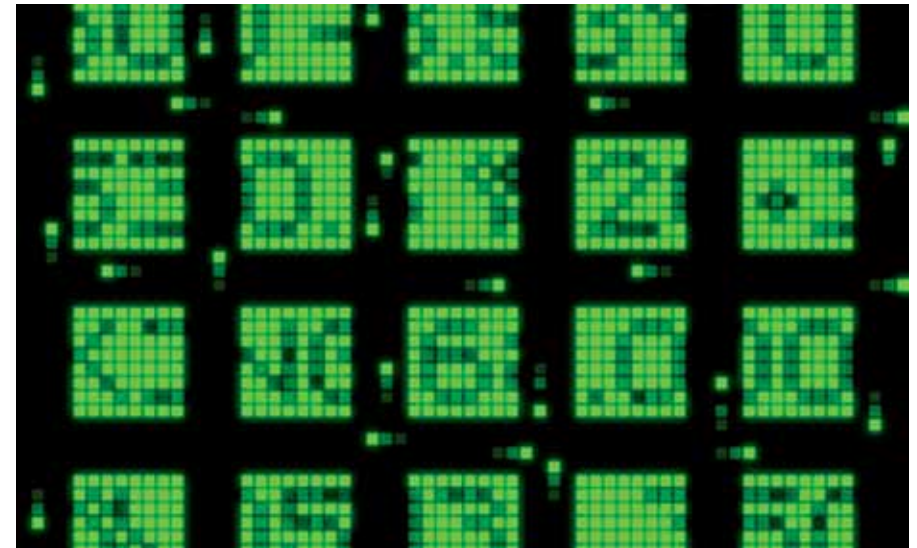
LARS ARRHENIUS studied at the Royal Academy in Stockholm 1989-94 and at Rijksakademie in Amsterdam from 1994-1996. Among his recent solo exhibitions are: *The Exquisite Corps Orchestra*, (with Daniel Westlund) Specta, Copenhagen (2010); *Glimpse from the City*, AROS Museum of modern Art, Aarhus (2009); *The Big Store*, Specta, Copenhagen (2008); *Telfair Museum of Art*, Savannah, USA (2007-08). He is currently preparing the second season of a series of children's television shows for Swedish Television together with artist Daniel Westlund. Lives and works in Stockholm.

The work of Lars Arrhenius deals with everyday life, with what we as a species have in common, and how we interact. By using slightly modified images known to everybody, e.g. x-rays, pictographs and computer games, Lars Arrhenius turns his figures into individuals, depicting the drama of Man. Supported by music and added a subtle humour and thoughtfulness, we are reminded that the crisis and highlights which add up our individual lives are as common as the pictograph itself.

Murmurs of Earth is a concise story of the Creation. The title 'Murmurs of Earth' is borrowed from the two discs that were sent out in space with the Voyager-expedition 1977 containing images, music, and other info presenting humanity to other life forms in the Universe. This fantastic and naive idea was part of the sci-fi golden age of the seventies. A time when films like *Star Wars*, *Moonbase Alfa* and *Close Encounters of the Third Kind* were made, and when arcade games such as *Space Invaders*, *Missile Command* and *Asteroids* conquered a whole generation. At the same time, the disco and techno king Giorgio Moroder filled the dance floors with his music. *Murmurs of Earth* is a sci-fi dystopia inspired by this epoch, where Lars Arrhenius visualizes the history of our origin and future.

Represented by:

SPECTA | COPENHAGEN



Lars Arrhenius, *Murmurs of Earth*, 2006

Louidgi Beltrame

— Paris, France 1971

PREMIERE

GUNKANJIMA

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: VIDEO 16:9

DURATION: 20'

EDITION: 3 + 1 AP

LOUIDGI BELTRAME'S work revolves around a deconstruction of the formal and narrative structures of cinema, envisaged as a medium with its own particular syntax, also as a political power that influenced the development of the last century. His research also builds a documentation of modernist architecture and its vestiges. More recently his work has focused on urban planning as a paradigm of the modernist project, proposing a complete way of life to its future inhabitants.

In 2010 Beltrame is exhibiting at: Art Center Les Eglises, Chelles; Ricard Foundation, Paris; Prisoner of the Sun, FRAC Ile de France, Le Plateau; Capacete, Biennale de São Paulo.

The deserted island of Gunkanjima (Battleship Island) condense Japan's race towards modernity and its organised and willing entry into the industrial era during the Meiji Restoration.

This islet, 480m long and 160m wide, surrounded by walls and covered in reinforced concrete blocks, used to be just a desolate reef off the coast of Nagasaki, until Mitsubishi decided to exploit its layers of coal in 1890.

These ghostly buildings – deactivated now – are filmed in all their materiality, like monumental sculptures. These empty shapes are nevertheless inhabited by layers of history: the conditions for production, the ideology behind these sites, the men who built and exploited them.



Represented by:

JOUSSE ENTREPRISE | PARIS

Louidgi Beltrame, *Gunkanjima*, 2010

Christine Borland

— Darvel, Scotland 1965

SIMBABY

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD VIDEO

DURATION: 11'

EDITION: 5

CHRISTINE BORLAND'S work is associated with the systems and processes that underpin both current and archaic society; natural sciences, medicine and biotechnology. These intersections are revealed in a spectrum of projects ranging from gallery installations to book works, and public sculpture. Her work has been exhibited extensively throughout the world and is accompanied by six monographs and numerous catalogues of group exhibitions. She works collaboratively with individuals in several Medical Schools in the UK. Lives and works in Scotland.

*SimBaby*TM is the registered name of a life-sized, infant patient simulator with realistic anatomy and clinical functionality, which aims to enable trainee doctors, nurses and midwives to 'perfect their skills in a risk-free environment'. The baby is one of a cast of simulated patient manikins found in replica teaching wards and emergency rooms, which use interactive technology to 'recover' if given the right treatment, or for their conditions to deteriorate until they 'die' if the 'care' administered is incorrect. In her films, *SimMan*, *SimBaby* & *SimWoman*, Borland's intimate portraits raise questions about our increasing reliance on seductive high-fidelity simulation, in place of the multifaceted reality of human life. Clearly there are benefits to be had such 'risk-free' learning devices, yet Borland's unsettling humanisation of the mannikins allude to the tragic outcome of Frankenstein's endeavour.

Represented by:

GALERIA TONI TÀPIES | BARCELONA



Christine Borland, *SimBaby*, 2009

Chen Chieh-jen

— Taoyuan, Taiwan 1960

EMPIRE'S BORDERS I

YEAR OF PRODUCTION: 2008–09

PRESENTATION MEDIUM: 35MM SINGLE-CHANNEL, CONTINUOUS LOOP

TRANSFERRED TO DVD

DURATION: 26' 50"

EDITION: 5

CHEN CHIEH-JEN'S selected solo exhibitions are: *Military Court and Prison*, MNCARS, Madrid (2008); *Condensation: Five Video Works*, Asia Society and Museum, New York (2007); *Galerie Nationale du Jeu de Paume*, Paris (2001); and *Revolt in the Soul & Body II*, Taipei Fine Arts Museum, Taipei (1998). He has also participated at the biennials in Venice (2009, 2005), New Orleans (2008), Istanbul (2007), Taipei (2004), Lyon (2000) and São Paulo (1998). He was awarded the Pulse Best International Artist Prize (2007) and The Special Prize, Gwangju Biennale 2000 in South Korea. Lives and works in Taipei.

Travel for most non-westerners usually includes enduring suspicion, humiliation and degradation at the discretion of an interviewer during the visa application process. The visa interview isn't merely a matter of a country exercising its sovereignty, controlling its borders and immigration, but rather is a dominant country's disciplinary strategy towards weaker countries and an empire's system for supervising the citizens of the world.

Empire's Borders I is composed of two parts. The first part narrates eight typical experiences of Taiwanese citizens who applied for American non-immigration visas at AIT. In each of these cases, the applicant was treated roughly by the interviewer and then denied a visa for indefinite reasons. The second part of the video tells the stories of eight Mainland Chinese brides who immigrated to Taiwan to live with their spouses. The video describes the Taiwanese National Immigration Agency's inhumane scrutiny of each Mainland bride starting from the immigration interview at the airport.

Chen Chieh-jen

Represented by:

LA FÁBRICA GALERÍA | MADRID



Chen Chieh-jen, *Empire's Borders I*, 2008–09

Democracia

— Madrid, Spain 1970

NE VOUS LAISSEZ PAS CONSOLER

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD TRANSFERRED TO VIDEO 16:9

DURATION: 17'

EDITION: 3

DEMOCRACIA is an artistic group, founded in 2006 by Pablo España and Iván López. They have been founders and part of *El Perro* group (1989-2006). They have exhibited in Latin America, USA and all over in Europe, in important cultural centres and museums as the Centre Georges Pompidou, the MNCARS, the B.P.S.22, the A Foundation and the Chelsea Art Museum, among others. Democracia also works in publishing (they are directors of *Nolen Volens* magazine) and curatorial projects (*No Futuro*, Madrid Abierto 2008, Creador de Dueños). Both artists live and work in Madrid.

The aim of the project is to intervene the icons, the graphics and the colours of the Football Club Girondins of Bordeaux to introduce in a football match a series of banners and streamers with uncommon messages in such a context. These messages take us to the ideological basis of critical thinking and refer to the idiosyncrasy of spectacle in contemporary society. Sentences like 'Nothing changes with victory', 'Truth is always revolutionary' or 'Idols don't exist among others' are indeed quotations from well known authors like Berthold Brecht, Albert Camus, Arthur Rimbaud, which have been staged during the football match Girondins vs. Rennes on September 29th, 2009.

The project is articulated in two different phases:

- The first phase of production, when several products of merchandising have been realized using the aesthetics of the FCGB.
- The second phase of action and staging, when Democracia introduced these elements during the football match and shoot, with 6 cameras placed in different positions of the stadium, the reaction of the audience. The subject is the same audience described in a shooting based on slow and controlled movements of the camera and a careful composition of the frames.

Represented by:

ADN GALERIA | BARCELONA



Democracia, *Los ídolos no existen* (*Ne vous laissez pas consoler*), 2009

Democracia, *La verdad es siempre revolucionaria* (*Ne vous laissez pas consoler*), 2009

Angela Detanico & Rafael Lain

— *Caxias do Sul, Brazil 1974 & 1973*



WAVE HORIZON

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: FLASH, B&W, SOUND

DURATION: 55'44"

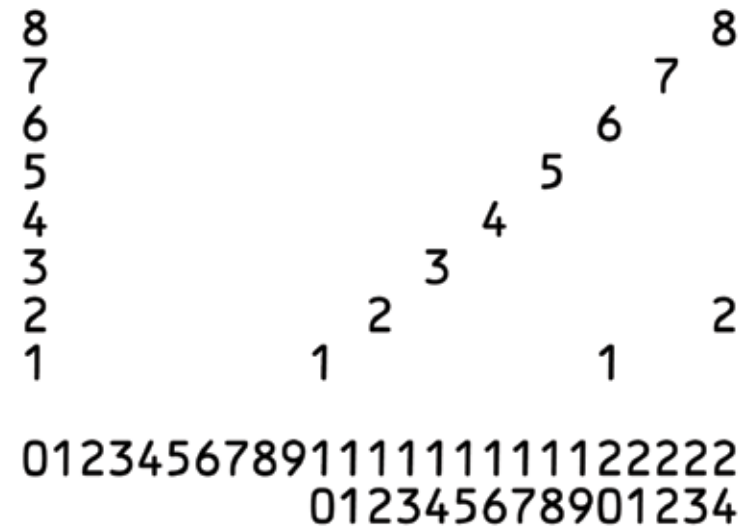
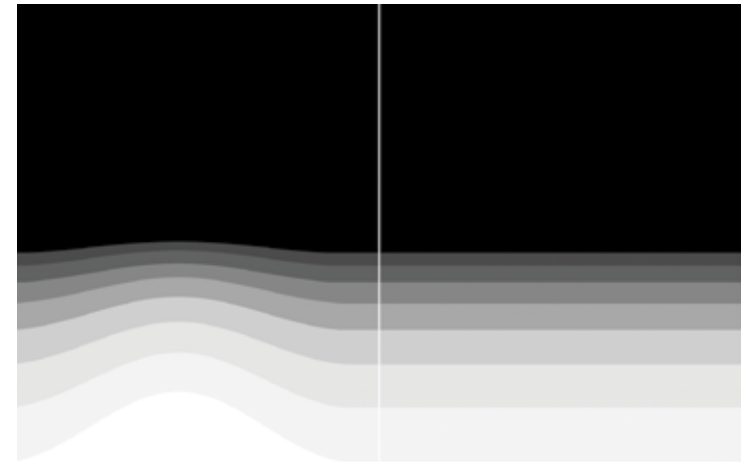
EDITION: 5

ANGELA DETANICO AND RAFAEL LAIN'S work has been shown in venues such as CCS Bard Hessel Museum (USA), Jeu de Paume and Musée Zadkine (France), Museu de Arte da Pampulha (Brazil), Centro Galego de Arte Contemporánea (Spain), ICC (Japan), Malba (Argentina), Camberwell College of Arts (England), Württembergischer Kunstverein (Germany) and Optica (Canada). They took part in several international exhibitions as PhotoEspaña 06, 10th Bienal de la Havana, 3rd Media City Seoul, Echigo-Tsumari Art Triennial 2006, Medellín 07 and the 28th, 27th and 26th São Paulo Biennials. In 2004 they received the Nam June Paik Award. In 2007, they represented Brazil at the 52. Biennale di Venezia. Both artists live and work in Paris.

A moving landscape is created by the accumulation of waves. Close and bright and bold or far away dissolving into the dark horizon. As the raised curving lines pass by smoothly, we can listen to their correspondent sound. From bright to dark, from high to low, between here and there: gradient layers of image and sound creating the perspective of the wave horizon.

Represented by:

MARTINE ABOUCAYA | PARIS



Angela Detanico & Rafael Lain, *Wave Horizon*, 2010

Jeannette Ehlers

— Copenhagen, Denmark 1973

BLACK MAGIC AT THE WHITE HOUSE

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD

DURATION: 3' 46"

EDITION: 5 + 1 AP

JEANNETTE EHLERS' artistic foundation is rooted in digital imagery. Ehlers is mainly concerned with creating computer manipulated video works on the basis of both existing video and film material – so-called found footage and also her own material. She is especially interested in the removal or manipulation of the human body. With the meticulous precision of a surgeon Ehlers works her way through the selected material frame by frame.

Ehlers graduated from the Royal Danish Academy of Fine Arts, 2006. Among more she has exhibited at Total Museum of Contemporary Art, Seoul; SCHUNCK-Glaspaleis, Holland; Århus Art Building, Århus, Denmark; Overgaden, Copenhagen; and the Nikolaj Copenhagen Contemporary Art Center.

With the project “Atlantic”, Jeannette Ehlers uses her video works to take a close look at the Danish triangular trade and the associated slave trade, capitalism, nationalism and globalization. For “Atlantic”, Ehlers has produced a number of works on the basis of material collected in connection with her travels in Ghana and the West Indies, where as a daughter of a West Indian father she has been examining the history of the plantation slaves as well as her own background. In the video *Black Magic at the White House*, we see the artist perform a voodoo dance at the estate Marienborg, which has a strong connection to the triangular trade. It was built as a summer residence for the Commander Olfert Fischer in 1744, who since sold it to merchant Peter Windt, who also had obtained a great deal of wealth through slave and sugar trade, and even brought slaves with to his home in Denmark. Several others of the period's trading men have owned and put their stamp on Marienborg, and today it still plays an important role in Denmark, in terms of its position as the official residence of the country's prime minister. In this way Jeannette Ehlers is a direct product of the triangular trade across the Atlantic, which included the Golden Triangle between Denmark, the Gold Coast and the West Indies – starting with human beings and ending with sugar in Copenhagen.

Represented by:

ROHDE CONTEMPORARY | COPENHAGEN



Jeannette Ehlers, *Black Magic at the White House PINK*, 2009
Jeannette Ehlers, *Black Magic at the White House GREEN I*, 2009

Cliff Evans

— *Darkwood, Australia 1977*

CITIZEN: THE WOLF AND NANNY

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: SINGLE CHANNEL DIGITAL VIDEO

DURATION: 6'

EDITION: 10

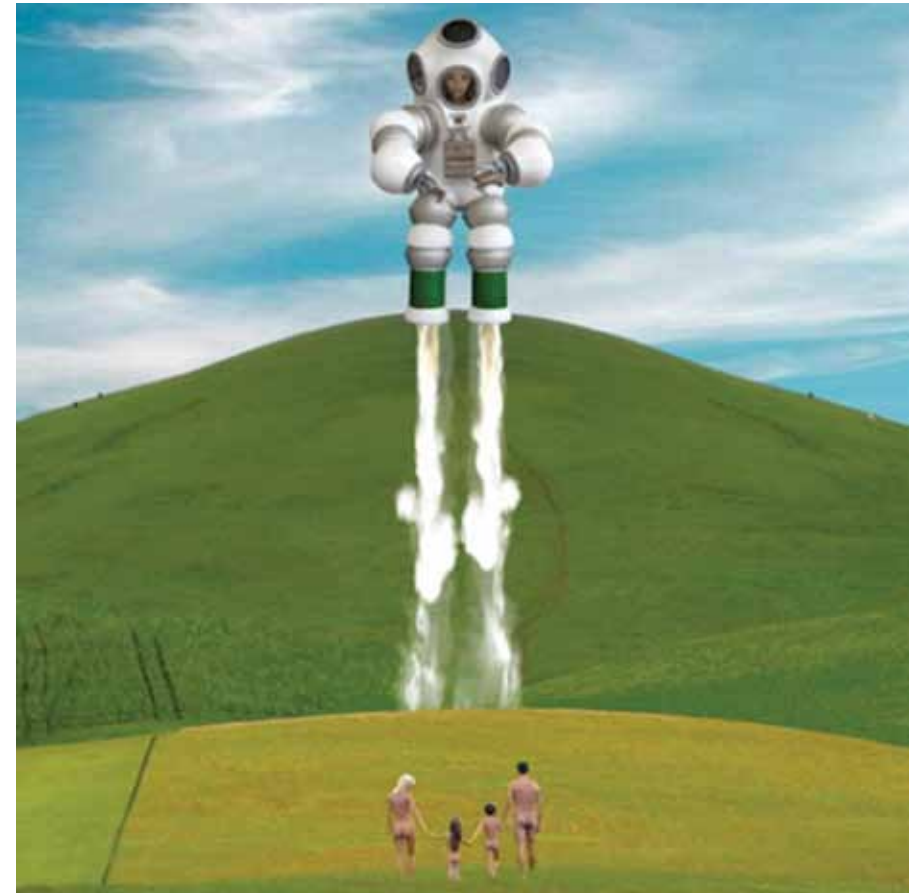
CLIFF EVANS graduated from The School of the Museum of Fine Arts in Boston, 2002. Evans is a multi-media artist whose work focuses primarily on political, popular and internet culture using appropriation and photomontage animation. His multi-channel installations and video objects have been shown at Location One, the Chelsea Art Museum, Luxe Gallery, Scope NY, the Museum of Fine Arts Boston, the Isabella Stewart Gardner Museum, the Brickbottom Gallery, the Judi Rotenberg Gallery in Boston and many others. He has been awarded for one of Top 10 Artist Films in 2006 selected by MOMA curator Barbara London. Lives and works in Brooklyn, NY.

Citizen: The Wolf and Nanny features a world in which visions of present, past and future intertwine through a revolving narrative. It starts and ends with the depiction of the nuclear family unit in a sublime landscape, confronted with a futuristic, almost messianic vision. Metaphoric images of the natural world and wolves seamlessly transition to an explosion of images sourced from various commercial and technological sites. The camera slowly pans through environments inhabited by people of different nations, their gestures frozen in time and space, as if posing for posteriori. The animation is full of poignant metaphors: the wolf is a motif repeated several times, and can be seen as primitive free agent, as well as provocateur of danger, darkness and violence; while the figure of the nanny suggests domestication, safety and order. The symbolic imagery creates intense juxtapositions. Launched missiles fly over the nanny figure and lush landscapes as in some apocalyptic movie, while policemen, soldiers and cheerleaders inhabit a curious, sanitized and self-contained space station, launched into the unknown. Iconic corporate logos and advertisement jingles contribute to the hysterical appearance of the frozen spectacle parade. Evans' abundant imagery is a complex allegory on living in unsettling times of aggression, exercise of power, colonialism and consumerism, and its potential reinvention.

Zeljka Himbele-Kozul and William Heath

Represented by:

STEPHAN STOYANOV GALLERY | NEW YORK



Cliff Evans, *Citizen: The Wolf and Nanny*, 2009

Mounir Fatmi

— Tangier, Morocco 1970



SAVE MANHATTAN

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: HD DVD WITH SOUND

DURATION: 7' 56'

EDITION: 5

MOUNIR FATMI's recent solo exhibitions include: Migros Museum für Gegenwartskunst, Zurich (2003); 5th Gwangju Biennial, Korea (2004); 2nd Seville Biennial, Spain. He has also exhibited in Africa Remix, Museum Kunst Palast, Düsseldorf (2005); Centre Georges Pompidou, Paris; Mori Art Museum, Tokyo; Hayward Gallery, London. Mounir was awarded with the Grand Prize at the 7th Dakar Biennial and Uriot Prize by Rijksakademie, Amsterdam (2006). His work was included in the 1st Luanda Triennial in Angola; 8th biennial of Sharjah; 52nd Biennial of Venice; *Paradise Now! Essential French Avant-Garde Cinema 1890-2008*, Tate Modern, London; *Flow*, Studio Museum Harlem, New York; *Traces du Sacré*, Centre Georges Pompidou, Paris. In 2009 he presented the large scale installation *Ghosting* at the 10th Biennial of Lyon.

Mounir Fatmi constructs visual spaces and linguistic games that aim to free the viewer from their preconceptions of politics and religion, and allows them to contemplate these and other subjects in new ways. His videos, installations, drawings, paintings, and sculptures bring to light our doubts, fears and desires. They directly address the current events of our world, and serve to both clarify the origins and symptoms of global issues, as well as speak to those whose lives are affected by specific events. *Save Manhattan*, Mounir Fatmi's latest video, is his comment on the post 9/11 world.

Represented by:

GALERIE CONRADS | DÜSSELDORF



Mounir Fatmi, *Save Manhattan*, 2010

Aurélien Froment

— Angers, France 1976

L'ADAPTATION MANIFESTE

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: HD 16:9, STEREO

DURATION: 6' 29"

EDITION: 5 + AP

AURÉLIEN FROMENT is a multidisciplinary visual artist based in Dublin.

His work has been showed internationally at, among others, the Palais de Tokyo in Paris, Tate Britain in London, the Nam June Paik Centre in Seoul, and at Mudam in Luxembourg.

In 2009 Froment realised a series of solo presentations at Montehermoso in Vitoria, the Irish Museum of Modern Art in Dublin, Gasworks in London and the Wattis Institute in San Francisco. His performance *In Order of Appearance* (2009/2010) was to be seen at Stuk in Leuven, Centre Georges Pompidou in Paris, Performa in New York and, *If I Can't Dance Tonight* in Amsterdam.

Books, archives, and libraries, in addition to film, feature frequently in Aurélien Froment's work. In the video work *L'Adaptation manifeste* (*The Genuine Adaptation*), Froment investigates the act of reading as represented in film. An actress, Karine Lazard, was asked to perform scenes from movies in which reading takes place, imitating the actions of Brigitte Bardot in *Le Mépris*, Julianne Moore in *The Hours*, Oskar Werner in *Fahrenheit 451* and others. The props are limited to a chair, a bed, and so forth, and aside from the acting, no information is given or attempt made to indicate the sources. Expanding on Froment's characteristic technique of isolating and distorting perspective, the video functions as both an anthology of the 'reading on film' motif and a précis of various film genres and acting styles, while drawing our attention to the role of the inanimate book as we consider the scenes at hand. The re-enacted episodes at the same time almost perversely turn the solitary and cerebral act of reading into a highly performative and manifestly outward act.

Jessica Morgan for *Art Forum*, September 2008

Represented by:

MOTIVE GALLERY | AMSTERDAM



Aurélien Froment, *L'Adaptation manifeste*, 2008

Sanja Iveković

— Zagreb, Croatia 1949

PRACTICE MAKES A MASTER

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DIGITAL BETACAM

DURATION: 20'

EDITION: UNLIMITED EDITION

SANJA IVEKOVIĆ has been working with performance, video, installation and actions in the public domain since the 1970s. Her work from the 1990s deals with the collapse of socialist regimes and the consequences of the triumph of capitalism and the market economy over living conditions, particularly of women. Her recent exhibitions include: *The Promises of the Past*, Centre Georges Pompidou, Paris; *Changing Channels*, MUMOK, Vienna; *Early Years*, KW Institute for Contemporary Art, Berlin (2010); *Gender Check*, MUMOK, Vienna; *The Death of Audience*, Secession, Vienna; *Practice Makes the Master*, Muzeum Sztuki w Łodzi; *Urgent Matters*, Bak, Van Abbemuseum, Utrecht-Eindhoven (2009); *Open Systems: Rethinking Art c. 1970*, Tate Modern, London; among many others.

Sanja Iveković's work is marked by the critical discourse with the politics of images and body. The analysis of identity constructions in media as well as political engagement, solidarity and activism belong to her artistic strategies.

Re-enactment (performed by Sonja Pregrad) of the performance *Übung Macht den Meister* (*Practice Makes a Master*) performed by Sanja Iveković at Kunstlerhaus Bethanien, Berlin, 1982.

In the performance, the performer, wearing a short black skirt and a shirt, with her head covered with a white plastic bag, repeatedly falls to the stage. The sequence of falling and rising is accompanied by Marilyn Monroe's song *The Old Black Magic* from the motion picture *Bus Stop* (1956, dir. J. Logan) together with the sounds of video war games. During the performance the song is progressively slowed down until Marilyn's voice resembles that of a man.

Represented by:

ESPAIVISOR-GALERÍA VISOR | VALENCIA



Sanja Iveković, *Practice Makes a Master*, 2009

Takehito Koganezawa

— Tokyo, Japan 1974

UNTIL THE END OF A TAPE

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: SINGLE CHANNEL DVD WITH SOUND

DURATION: 26'

EDITION: 3

TAKEHITO KOGANEZAWA has exhibited at some of the most prestigious institutions throughout the world, including Haunch of Venison, London; MIMOCA, Kagawa and Japan; and the Deutsche Guggenheim, Berlin.

His work has also been included in group exhibitions at the Mori Art Museum, Tokyo; MNCARS, Madrid; MOCA, Los Angeles; as well as the ICA, London. Recently, he has participated in the Biennale for International Light Art in Germany. Lives and works in Berlin and Tokyo.

This work was produced during an artist-in-residency program in Greece, the summer of 2008. It was Kea Island, which is not well known among foreigners. There is a wine-red coloured ocean, blue sky and beautiful beaches. The island is rocky, hot, windy and quiet. Most people there come from Athens and they have a summerhouse on the island. I was there alone for two months.

The work is about labour that never accumulates results. The time in this work floats between calmness and boredom. I returned to Athens after shooting this work, and I heard about *Lehman Shock*. I immediately noticed 'It is the end of our special permitted time.'

Takehito Koganezawa

Represented by:

CHRISTOPHER GRIMES GALLERY | SANTA MONICA



Takehito Koganezawa, *Until the End of a Tape*, 2008

Takehito Koganezawa, *Dancing in Your Head (mocalarmx)*, 2008

Clemens Krauss

—Graz, Austria 1979

ELTERNHAUS / PARENTAL HOME

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: VIDEO, PAL, 4:3

DURATION: 3' 30"

EDITION: 5 + 1 AP

CLEMENS KRAUSS has participated in numerous solo and group exhibitions and realized site-specific installations in both institutional and commercial exhibition spaces. His recent solo exhibitions include *Large Self-Portrait*, Art Gallery of New South Wales, Sydney; *Aufwachen*, Haus am Waldsee, Berlin; *Aufwand – Display*, MAM Museo de Arte Moderna, Rio de Janeiro; *Chromosomes*, Berlinische Galerie, Berlin. Lives and works in Berlin and Vienna.

In his conceptual video works, Clemens Krauss investigates questions concerning the human body and its relation to its social, cultural and urban environment. Recurring concerns in his work are various body concepts, such as the body as an ambiguous site of private history and personal identity, or the body's sexuality in the presence of an intrusive or sympathetic other. In a similar vein, his works foreground the specifically organic quality of 'bodies' in a broader sense, including working material or 'the most recently' living environments.

His video *Elternhaus/Parental Home* continues the autobiographical dissection which has begun in earlier works, but it changes the perspective to focus on constitutive factors outside itself. Standing on the attic floor of the house where he grew up, Krauss directed a 15 meter long endoscopic camera through small holes in the ceilings, letting it record the house storey by storey, down to the basement and back again. In an effort to reach the innermost heart of his personal formation, Krauss conceives of the building as a body that might be examined with the help of a surgical intervention.

Represented by:
DNA | BERLIN



Clemens Krauss, *Elternhaus / Parental Home*, 2009

Carlos Llavata

— Valencia, Spain 1964

PREMIERE

SIMULACRO

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: VIDEO HD

DURATION: 10'

EDITION: 5

CARLOS LLAVATA studied at Rietveld Academie-Amsterdam (NL), Fine Arts University and Ceramic School Manises Valencia (SP). Started using ceramic as material, then followed using his body, centering the experience in the energetic potentiality of the arts, its liberating capacity on creating a situation of risks and compromises. He participated in 7 solos and more than 100 inter-and national group exhibitions of action art, video screenings, and sculptural installations. Among others, at galleries dos Bois-Portugal, Golden Threat-Belfast, Sign-Holland. Museums: Volf Wostell-Cáceres, Carrillo Gil-Mexico, Chamalle-Pontevedra. Festivals: Observatori 5, Valencia, Sonar, Loop-Barcelona, Bienal Deformes-Chile, Mission Cultural Center, California, Cyberyaya University, Malaysia, Interackje, Cracow.

Emotion, fear, doubts, the predictable and the surprising are some of the constant features of Carlos Llavata's actions. Dust, smoke, violence and the artist's assaulted body are the most frequent components. He is an artist identified by his commitment to be truthful and by a detailed study of the time in which the action occurs. The result is usually an artist attacked, damaged and humiliated in whom spectators can see themselves. In short, he is a performer who keeps very close to the fine line that separates reality from fiction, if there actually is any dissociation. Life is a performance even though we don't stop to think about it, because if we did we would realize that it is loaded with representation and hypocrisy. Isn't it true that we live without a clear sense, without a justified programme or is it perhaps that the chaos surrounding us to which Carlos Llavata's work refers so often can be dominated by creating a previous fragile order? We should ask ourselves, what is this order's intention, who institutes it, and with what criterion and validity?

Photographs taken by Ho Wai Fong.

Represented by:

MIRTA DEMARE | ROTTERDAM



Carlos Llavata, *Simulacro*, 2010

Anna Malagrida

— Barcelona, Spain 1970

FRONTERA

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 4' 25"

EDITION: 5

ANNA MALAGRIDA studied Communication Sciences at Universitat Autònoma de Barcelona and Photography at the L'Ecole Nationale Supérieure de la Photographie d'Arles, France. She has held numerous individual exhibitions in private venues as well as the exhibition halls of public institutions and foundations (Fundación Metrònom, Barcelona; Kunstfilmbiennale, Cologne; Centro Cultural Conde Duque, Madrid; Cervantes Institute, Paris; Forteresse de Salses, etc.). In 2010, Fundación Mapfre in Madrid presents a retrospective show of her oeuvre. Lives and works in Paris.

This video uses smoke –which is, in principle, a neutral element– to reflect on the image and its nature, and to evoke the history of the landscape. The camera shows a fixed shot of the Corbieres, on the ancient border between Spain and France, a place with a long history of conflicts and the scene of numerous battles. The video only shows spring landscape in which all we can hear are the sounds of nature. Suddenly, however, we are awoken from our reverie by an explosion; red smoke gradually spreads across the entire image, blotting out the landscape and transporting the place back to the border concept, to another time, to a collective memory. The image goes back to the beginning, and the land gradually absorbs the smoke, revealing the landscape to us once more. Thus, the smoke of the memory works as a metaphor that reintroduces memory of space.

Represented by:

GALERIA SENDA | BARCELONA & VANGUARDIA | BILBAO



Anna Malagrida, *Frontera*, 2009

André Marose

— Berlin, Germany 1973

EXHIBITION

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: DIGITAL SLIDE SHOW ON DVD

DURATION: 19' 30"

EDITION: 3 + 2 AP

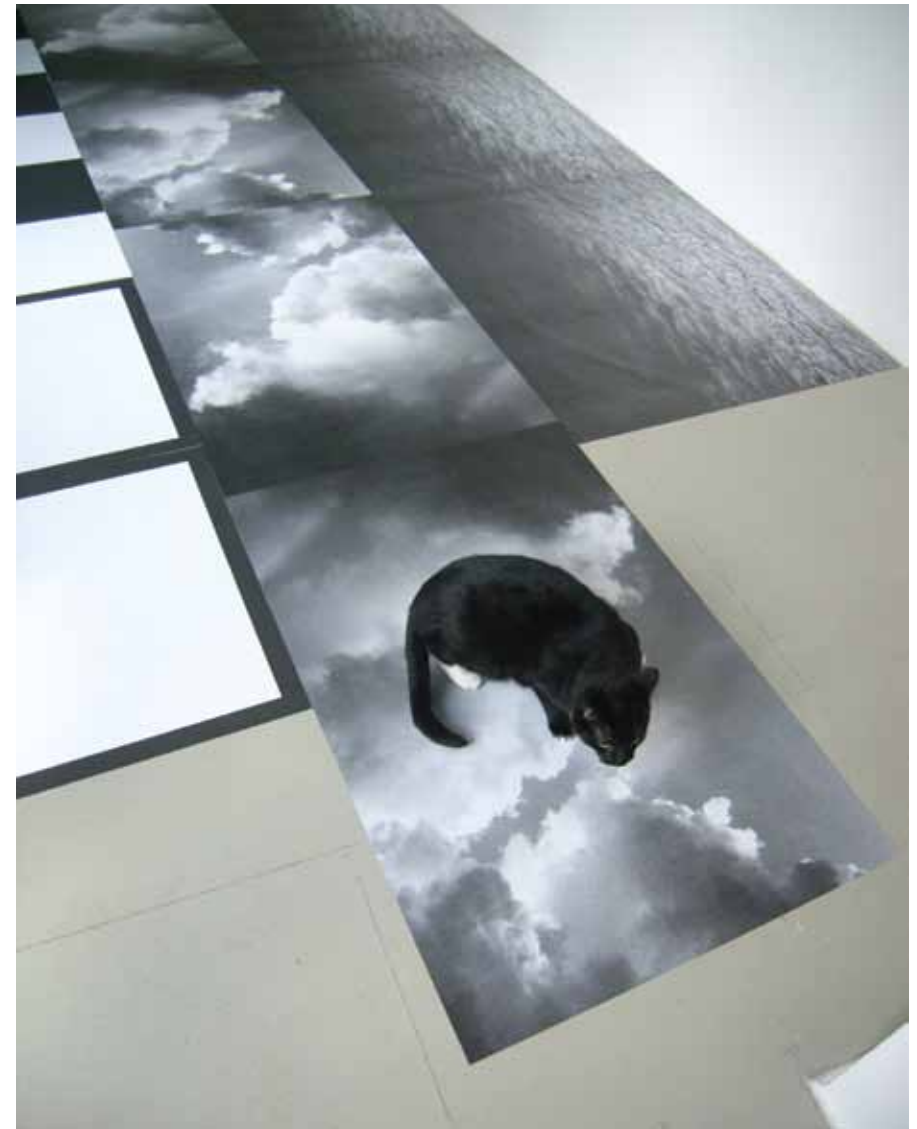
ANDRÉ MAROSE studied at the Berlin University of the Arts. In 2002 he participated in the Liverpool Biennial and in the exhibition *Riches and Célèbres*, Jeune Création, Paris (2006). Since 2007, he is represented by Galerie Metro, Berlin, where he showed his first solo exhibition *Too Contemporary*. Also in 2007 his video work *Please be quiet* was shown at Neon, Bologna and Pausenraum at KunstWerke, Berlin. Further, *Coincidence & Necessity*, Market Gallery, Glasgow (2008), *37 x NOW*, *Forgotten Bar Project*, Berlin (2010). Lives and works in Berlin.

In his works, André Marose touches spaces through his eyes, moving around with his body, sometimes intervening by re-arranging or adding elements. Thus he collects series of images, which can be read as a nonlinear imagined story, as a text unfolding a poetic and subtle vocabulary.

In his video installation for the LOOP Video Art Fair 2010 Marose will re-show the digital slide show *Exhibition*, which was launched at his first solo show at Galerie Metro in 2007 and can be seen as an initial point and meta-work for the other new pieces in the installation. By showing the (temporal) process of the artist curating his own exhibition, the work refers to the artistic process in general and gives the observer the chance to follow and be part of the process to create one of many imaginable exhibitions. While the main piece is screened door-sized by a projector, the other three pieces: *Volta*, *At the Institute*, and *Palais de Tokyo* are shown in digital photo frames placed throughout the hotel room.

Represented by:

GALERIE METRO | BERLIN



André Marose, *Exhibition*, 2007

Natacha Nisic

— Grenoble, France 1967

CARMEL

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: HD

DURATION: 28'

EDITION: 3 + 2 AP

NATACHA NISIC studied at the ENSAD, Paris, at the DFFAB, Berlin and script writing at the Fémis Paris. She had a residency at Villa Kujoyama, Kyoto (2001) and at Villa Médicis, Roma (2007-08). She had a solo show at Le Plateau, Paris (2003) and at Dominique Fiat Gallery, Paris (2009). She recently participated in *Hello Darkness* at K21, Düsseldorf (2009); the Yebisu Festival at Metropolitan Museum of Photography, Tokyo (2010); the Rencontres Internationales Paris/Berlin/Madrid (April 2010) and in *Elektronstörme*, Kunstmuseum Bonn (May 2010).

The work of Natacha Nisic explores the images bank of her own Memories, these contemporary archives aiming at an update of past events. Shot in 2006-07 in the Carmel of Liesieux amongst the 22 Sisters of the community between prayer, closure and the archiving of Saint Thérèse's life. The movie shows the take of the veil, an atypical day in the life of the Sisters taking place at a repetitive pace and organized between work, prayers and other activities.

Carmel is a closed space where it is forbidden for non-members of the community to step in. For a whole year, Natacha Nisic exceptionally gained the permission of shooting there. The movie is composed of a split-screen of 4 screens interrupted by scenes in mono-screen. The formal structure aims at depicting the notion of the absence of time in the cloister as well as the notion of Sisters' confinement.

The artist casts her eye on this human community in a clinical, nearly anthropological way, and always maintains a fair distance on the subject in order not to step into common places or judgement on the delicate subject that is religion. Her work is not inspired by any religious feeling but doesn't bare any non religious feeling either. She manages never to take part, always keeping the balance.

Represented by:

GALERIE DOMINIQUE FIAT | PARIS



Natacha Nisic, *Carmel*, 2008

Tomás Ochoa

— Cuenca, Ecuador 1965

INDIOS MEDIEVALES (MEDIEVAL INDIANS)

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: VIDEO INSTALLATION, 1 CHANNEL,
COLOUR, SOUND.

DURATION: 6'

EDITION: 3 + 2 AP

TOMÁS OCHOA studied language and literature in Cuenca, his native city, and Visual Arts at UNAM in Mexico. His work has been exhibited at Film Festival Oberhausen (Germany), Fri-Art - Centre d' Art Contemporain Fribourg (Switzerland), the Singapore Biennial (Singapore), LA Freewaves Biennial Film Festival (USA), and the International Festival of Digital Cinema (Chile). He was the Ecuadorian representative at the 2003 Venice Biennial. He won the Marcelino Botín Award in 2004/05 (Spain). In 2007 he was included in the book 100 Latin American Artists, published by Exit Publicaciones (Spain). In 2001 he teamed up with Andriana Meyer to work on various video installations. Lives and works in Spain and Switzerland.

Taking as its starting point the rhetoric of cannibalism recorded in Théodore de Bry's engravings, Tomás Ochoa's project *Medieval Indians* is conceived as an ethnographic visual device to reflect around documents and files that gave -and continue- to shape the iconographic relations between Spain and the New World. Consisting of a photographic series and a video installation, *Medieval Indians* meets transatlantic colonial culture with contemporary Latin American imaginary and juxtaposes the current immigration flows with the visual stereotypes produced by the chroniclers of the Indies. The video recreates one of the most famous engravings of De Bry, in which 'monstrous Indians' are replaced by current labour immigrants.

The 'conquest' of the New World and the 'invention' of America are two ideas strongly related to the visual and literary rhetoric used by the chroniclers of the Indies. Far from weakening, these narratives seem to have now acquired a new symbolic force. The invention of the 'Indian', the other and of the difference, as colonial categories feed the substrate illustrations of the imaginary cross between Europe and America. Thus, *Medieval Indians* can be described as a critical reconstruction of medieval visual stories about America.

Represented by:

TATIANA KOUROCHKINA | BARCELONA



Tomás Ochoa, *Indios Medievales*, 2008

Itziar Okariz

— San Sebastián, Spain 1965

MEAR EN ESPACIOS PÚBLICOS Y PRIVADOS
(TO PEE IN PUBLIC AND PRIVATE SPACES)

YEAR OF PRODUCTION: 2001–07

PRESENTATION MEDIUM: DVD

DURATION: 7'

EDITION: 6

ITZIAR OKARIZ studied fine arts at the University of Pais Vasco, Bilbao (Spain) and the Whitney Independent Studio Program, New York.

Her solo exhibitions include *Ghost Box*, Sala Rekalde, Bilbao (2008);

Curating the campus:

To pee in public and private spaces,

Singel International Kunstcentrum, Antwerp (2007); *Talent*, Vita

Kuben, Umea, Sweden.

She has participated in the group shows LTTR

curated video program, Yerba Buena Center for the Arts San Francisco

(2008); *Chacun à son*

gout, Guggenheim

Bilbao Museum, Bilbao

(2007); *Kiss Kiss*

Bang Bang, Museo

de Bellas Artes de

Bilbao, Bilbao; *If I can't*

dance, I don't want to

be part of revolution,

Festival Utrecht,

Holland; *Attitude*,

c/o Atle Gerhardsen

Gallery, Berlin. Lives

and works between

New York and Bilbao.

Itziar Okariz works on actions which, in her own words, consist of transgressing normal standards for behaviour and moving around. Okariz uses photography, video, installations and the performance as her usual media, while her conceptual discourse is rooted in the feminist-based art movements of the 70s and in the architectural concepts of the Situationist International.

Mear en espacios públicos y privados is a work in progress bringing together various one-minute video-actions in which the artist sets the act of urinating in both public and private locations: in a hotel room (Soho Grand Hotel, New York, 2001), in a stairway landing (167 Greenpoint Ave. Brooklyn, New York, 2001), on a car (River Street, Brooklyn, New York, 2001), on a road (Wadhams Road, Elizabeth Town, New York, 2001), on a bridge (Puente de Brooklyn, New York, 2002) or in a fountain (Fuente Zubimuxu, Irun, 2001).

Through this video, the artist challenges the kind of sexual discrimination that architecture has been imposing on women since the nineteenth century: women are obliged to urinate while seated in independent cubicles, protected from the public gaze, while men do it standing up, collectively, as a male ritual that generates social bonds through gender recognition. A proposal on habitability and circulation in urban public areas as a political stance, opening up new perspectives for the female gender as an entity that interacts with architecture and with the inhabitants of the city.

Represented by:

MOISÉS PÉREZ DE ALBÉNIZ | PAMPLONA



Itziar Okariz, *Mear en espacios públicos y privados*, 2001–07

Rodolfo Peraza

— Camagüey, Cuba 1980

CANCIONES PARA MI MOCHILA (SERIE "ODIO RECORDS")

(SONGS FOR MY SATCHEL. SERIES "HATRED RECORDS")

YEAR OF PRODUCTION: 2009-10

PRESENTATION MEDIUM: SOFTWARE ART

EDITION: 5 + 2 AP

RODOLFO PERAZA is one of the most important artists on the contemporary Cuban scene, particularly because of the reflexive nature of his work. His solo exhibitions include: *Project: para su seguridad*, AEDCI Scholarship Award, Havana (2006); *Nada Fuera Todo Dentro*, Centro de Artes Plásticas y Diseño, Havana (2005); *La Aspiración del Arte Concreto*, Pabellón de Cuba, Havana (2004). Peraza has participated in group shows as *Rising Stars: North Latin Americans*, Art Loves Design Program, Design District, Miami (2006); *Pacemaker*, Edward Day Gallery & MOCCA, Toronto (2006); *Exposición paralela*, 26th Biennial of São Paulo (2004); *Nada es en vano todo es prohibido*, VIII Bienal de La Habana (2003). Lives and works in Havana.

Based on the lyrics of songs used in Spanish schools during Franco's dictatorship, and comic books such as *Flechas y Pelayos*, which were in favour of the regime, this piece uses the memory of a particular period in history to show how educational institutions pass judgment and define patterns of good and evil in societies, specifically in Spain during Franco's dictatorship from 1939 to 1975. It extracts the lyrics of the songs that children were made to sing and returns them to us as slogans, which was what they originally were.

Represented by:
ESPAI 2NOU2 | BARCELONA



Rodolfo Peraza, *Canciones para mi mochila*, 2009-10

Nira Pereg

— Tel Aviv, Israel 1969

KEPT ALIVE

YEAR OF PRODUCTION: 2009–10

PRESENTATION MEDIUM: 16:9 PAL. 2 CH STEREO /

INSTALLATION DIMENSIONS VARIABLE

DURATION: 22' 26"

EDITION: 7

NIRA PEREG'S work deals with ways that social structures intersect with the authority of the individual. Typically, her projects are documentary based, but transform reality into a quasi-theatrical events. Using complex editing techniques and various-scaled multimedia installations, Pereg's interest in social schemes draws on a unique and personal perspective. 'Re-looking' is a primary concern in her work practice and her everyday life, and often builds on periods of intense travel and close observations.

Pereg has recently received the Nathan Gottesdiener foundation award for young Israeli Artists, has a B.F.A from Cooper Union in New York and graduated from the Bezalel M.F.A studio program in Jerusalem. Pereg exhibited, among others, at PS1 New York, ZKM Karlsruhe, the Israeli Museum in Jerusalem, Sammlung Goetz-München, Edith- Ruß-Haus für Medienkunst and The Tel Aviv Museum of Art.

Kept Alive is a three-channel video and photo installation, giving a unique view on repetitive actions, taking place on Jerusalem's Mountain of Rest. The project documentary approach is employed to address the enormous cemetery's three primary activities: construction, burial, and visitation. Filming on location for seven months, the work investigates intersections between the living and the dead. The multi-channel video installation reconstructs the mountain, in which the entire cemetery's conflicting processes occur simultaneously. The work's sound is artificially constructed, sampled from various sources and pieced together in a studio. This almost real overlay re-choreographs the Mountain of Rest, and functions as another investigation and re-enacting of the events, isolating gestures and movements, giving them new roles.

**Kept Alive* (a literal translation from Hebrew) refers to the text engraved upon headstones to reserve pre-purchased burial spots. The custom arose from bureaucratic necessity, but grew to function as a popular charm to ensure a healthy and long life for the purchaser.

Represented by:

BRAVERMAN GALLERY | TEL AVIV



Installation view of *Kept Alive* at the Nathan Gottesdiener Foundation Israeli Art Prizes finalists exhibition, at Tel Aviv Museum of Art, Israel, 2010.

Nira Pereg, *Kept Alive*, 2009-10

Perejaume

— Sant Pol de Mar, Spain 1957



SURAR

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HDV. COLOUR, STEREO

DURATION: 9' 49"

EDITION: 3

PEREJAUME's recent solo shows include *Imágenes proyectadas*, CAB Burgos (2009); *Calcografía Nacional*, Madrid (2009); *Pessegue Sert*, Fundació Miró, Barcelona (2007) and *Amidament*, La Pedrera, Barcelona (2005). His work has been exhibited recently in *Veu entre línies*, La Panera, Lleida (2010); *Il·luminacions*, CCCB, Barcelona (2009); *Narraciones sobre arquitectura*, Domus Artium, Salamanca (2009); *Prospect 1*, New Orleans, USA (2008); and *Macba in Frankfurt Kunstverein*, Frankfurt (2007). Lives and works in Sant Pol de Mar, Barcelona.

Surar, Perejaume's last work, is about movement, and also the incorporation of performative and collective aspects to the image, aspects that often remain out off-screen. In *Surar*, we are witnessing a quasi-ritual action, devoid, however, of a cathartic and dramatic language, without even knowing the meaning of it. At first, the film shows a man felling a cork oak, which is later moved by a group of men running through fields, a town, finally to be taken to the beach and soaked in the sea water. We can find similar translations in exercises of conceptual art, land art, etc. Here, however, the interest doesn't lie in the poetic dimension of the action, but in the political operation that takes the form, which becomes the content. The film is made from a succession of plans, often general, where the cork oak occupies the central role, and while we commented that the action attains a ritual sense, this sense remains off-screen, given that the language used in this film is away from grand or dramatic elements, as the use of close-ups of faces, gestures, shouts, songs, etc. Again, the ultimate meaning remains off-screen, in another place.

Represented by:

GALERIA JOAN PRATS | BARCELONA



Perejaume, *Surar*, 2009

Laurent Pernot

— Paris, France 1980



COSMOGONIES

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: HD VIDEO

DURATION: 25'

EDITION: 5

Graduated from Le Fresnoy national studio of contemporary arts, LAURENT PERNOT has travelled around the world with a series of exhibitions which were featured in Miró Foundation in Barcelona, Palacio das Artes in Belo Horizonte, Sketch Gallery in London, 1a space in Hong Kong, Casino in Luxembourg, as well as in Japan, China, Finland, UK, Germany, Poland, Norway, Canada, Korea, Italy, etc. Furthermore, he's teaching regularly, working with theatre and dance companies, and was recently invited to produce a video for a Jean-Paul Gaultier fashion show. Lives and works in Lille and Paris.

By investigating both traditional and electronic media, to produce installations, videos, films, photographic series and music, Laurent Pernot has always been influenced by the possible slipping occurring between scientific and philosophic concepts, specially the ones that deal with the body, the real and the invisible, the perception of time and environment.

In the universe created by the artist, images are peopled with intermittent presences because they are mere particles of light, and make visible the flow of time that reveal our impossibility to control our whole existence: 'They blink between life and death, between the past and the future.'

In *Cosmogonies*, teenagers are facing the viewer, within an environment that reminds us of a nightclub. Every face is captured in a suspended time, a moment of absence. They are appearing without showing a single expression, apparently fixed or expecting something. The result is both a weakness and a tension, similar to those that characterize this period of life where the territory of childhood and adulthood are meeting. *Cosmogonies* interrogates the notions of origin, of self-revelation and universal culture.

Represented by:

GALERIE ODILE OUIZEMAN | PARIS



Laurent Pernot, *Cosmogonies*, 2010

Marco Poloni

— Rome, Italy 1962

MAJORANA EIGENSTATES

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: HD VIDEO

DURATION: 46'

EDITION: 5 + 2 AP

MARCO POLONI's recent solo exhibitions include *The Majorana Experiment*, Kunsthalle Bern and Campagne Première Berlin; *Il mare mi ha rifiutato*, Centro d'arte contemporanea La Rada, Locarno.

Recent group exhibitions include *Utopics*, 11th Swiss Sculpture Exhibition, Biel (CH); *Usages du document*, Centre culturel suisse, Paris; *Landschaft (Entfernung)*, Kunstverein, Stuttgart; *Eclipses du réel*, Fri-Art Centre d'art contemporain / Kunsthalle, Fribourg; *Shadows Collide with People*, Swiss Pavilion, 51st Biennale di Venezia. Lives and works in Berlin.

The Majorana Experiment (2008–10) comprises three films, a constellation of photographs, and historical documents that constitute an open narrative dispositif. The story fans out from an account of Ettore Majorana, a genius of Italian physics who disappeared at sea in 1938 under mysterious circumstances.

A secret history of sorts, Majorana's journey is as a shadow line, tracing the covert story of the creation of nuclear weapons. His story became a myth after the publication in 1975 of Leonardo Sciascia's novel *The Vanishing of Majorana*, which spurred an impressive number of speculative theories about the causes that pushed Majorana to cover up his tracks.

In the main film of this body of work, *Majorana Eigenstates*, an actor who interprets Majorana synchronically lives in two places: a hotel room in Napoli, where the real Majorana lived before vanishing at sea, and the cabin of a ship. The use of two cameras with a parallax gap generates a split filmic space. The theory advanced in this film is speculative. Majorana operated a quantum disappearance on himself: a passage from an embodied existence to a multiplication of *eigenstates*, which can synchronically co-exist in different places, transcending the laws that link time and space.

Represented by:

CAMPAGNE PREMIÈRE | BERLIN



Marco Poloni, *Majorana Eigenstates*, 2008

Reynold Reynolds

— *Central City, Alaska, USA 1966*

SECRET MACHINE

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: TWO CHANNEL VIDEO INSTALLATION
FROM 16MM AND STILLS

DURATION: 7'

EDITION: 5

REYNOLD REYNOLDS' works are in the collection of the MoMA, the CAB Burgos and the Museum of Old and New Art, Australia. He has been awarded the Guggenheim Fellowship and is in 2010 at a residency at Schloss Solitude, Stuttgart. Installations were shown in the Berlin Biennial 2006, the Moscow Biennial 2009, Transmediale Award 2009, and Berlinische Galerie 2010. In 2010 he will have a screening at MoMA and show an installation at CCCS, Florence. During LOOP 2010 his work can be seen at Arts Santa Mònica and at Videoformes. Lives and works in Berlin.

Reynold Reynolds' film installations address aspects of our existence: isolation, loneliness and the uncertainty of life. Reynolds uses film as an art medium and has developed a film grammar based on transformation, consumption and decay. His film installations impress their audience through a mesmerizing aesthetics that both transmit an icy atmosphere and an impressive sensualism. The detailed evolving symbols and allusive references create a powerful pictorial language based on Reynolds scientific and analytical point of view.

Secret Machine forms the second part of the *Secrets Trilogy* (*Secret Life*, 2008; *Secret Machine*, 2009 and *Six Easy Pieces*, 2010). *Secret Machine* explores the two fundamental issues which determine our perception: Time and Space. Taking the 19th century scientist Eadweard Muybridge's photographic experiments of motion sequences as a starting point Reynolds reflects on the radical change in the understanding of time and space as developed in film and photography's relationship to measurement, science, and the human body.

Represented by:

GALERIE ZINK | MUNICH/BERLIN



Reynold Reynolds, *Secret Machine*, 2009

Julika Rudelius

— Cologne, Germany 1968

DRESSAGE

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD VIDEO INSTALLATION

DURATION: 8' 39"

DURATION: 6 + 1 AP

JULIKA RUDELIOUS' video installation *Dressage* was first presented at H Box at the New Museum, New York (travelling to Fondation Beyeler, Basel) and at Ursula Blickle Stiftung, Kraichtal (all in 2010). Recent group exhibitions include *And the moral of the story is...*, Witte de With Center of Contemporary Art, Rotterdam (2010); *Actors and Extras*, Argos Centre for Art and Media, Brussels; *Golden Agers & Silver Surfers*, Kunsthau Baselland, Basel (both 2009) and Heartland, Van Abbemuseum, Eindhoven (2008). Lives and works in New York.

Dressage features a bunch of rich girls all around 12 years old—Upper Eastside Manhattan, 21st century society ladies of the future—dressed in designer clothes and immaculately groomed. The first half of the work shows them whispering things to each other, adjusting their clothes and doing their hair and make-up with remarkable confidence and expertise in what you think might be a backstage room before a runway show. Despite the close-up, high definition presence of the camera they seem perfectly at ease, lacking any sense of awkward self-consciousness and absolutely sure of themselves. The second part of *Dressage* offers a relief and deconstructive delight as a counterpoint to the initial sense of control and containment. In an action choreographed by the artist, the girls become happy vandals. They set about demolishing the furniture and fittings in the room. As their wordless destruction continues it becomes clear that they are in a room within a room, that there is no outside, no real breaking 'free' and that the entire scenario is an experiment or a predetermined fiction. The video ends with them simply surveying the damage and nonchalantly flicking their hair.

Represented by:

GALERIE REINHARD HAUFF | STUTTGART



Julika Rudelius, *Dressage*, 2009

Dominik Stauch

— London, United Kingdom 1962



THE CROSS (FOR LJUBOMIR MICIC)

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: VIDEOPROJECTION

DURATION: 1' 04"

EDITION: 6

In recent years DOMINIK STAUCH has worked consistently on elaborating paintings by combining different media, sticking to the color and form theory. He always remained a painter, aiming at assembling colours and forms in a harmonious way. The reduction to geometrical basic form is giving him the needed scope to harmonize his conceptual approach to the latest techniques. Lives and works in Thun, Switzerland.

Dominik Stauch, one of the pioneers of interactive, web-based art projects (www.stau.ch), has also put rigorous effort into expanding the medium of painting. When combining different media (oil painting, digital prints, computer animation, installation or sculpture), he nevertheless remains true to theories of color and form. Art history, literature and 20th century music theory constitute the essential components from which his works draw their complex depth. Stauch is not interested in causing higgledy-piggledy sensations, rather his main concern lies in pursuing and implementing carefully considered and composed ideas. His videos captivate, on the one hand, by their well thought out geometrical structures and ingeniously simple vocabulary of forms, but also by sequences that, often ironically, make use of quotation and in which the main character is played by the artist himself. Often his works are accompanied by sound, for example sequences of music Stauch composes and plays himself. His works thus become optical-acoustic and rhythmic realizations of geometrical as well as content-oriented concepts. Sometimes these are calm and meditative, sometimes aggressive and thought provoking.

Bernhard Bischoff

Represented by:

GALERIE BERNHARD BISCHOFF
& PARTNER / VIDEOKUNST.CH | BERN



Dominik Stauch, *The Cross (for Ljubomir Micic)*, 2009

Suso33

— Madrid, Spain, 1973

PINTURA ORGÁNICA DE ACCIÓN

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: MOV (QUICKTIME)

DURATION: 5'

EDITION: 5 + 1 AP

Suso33 is the predecessor of iconographic graffiti and of the experimentation of the language in the discipline, as well as the pioneer of street art in Madrid and the bigger promoter of live painting in Spain, at present has developed an artistic project called *Scenic Painting in Action*, in which resources originating from scenic arts, painting and audiovisual in a variety of global performances in which diverse conceptual aspects are used to present the communication, the art, the word and the image.

Organic Painting in Action is a video performance with stop motion animation that reflects the processes and development in Urban Art, incorporating the city as the centre of inspiration for creating a direct communication with space and elements of the city. The continuous feedback of experiences with the environment created a platform of situations and dialogues that include a vision of the micro world, the macro world, the universe, space, land, Europe, Spain to a city, a street, a building, a wall, an artist. The graffiti takes life unfolded with an autonomy of movement thanks to an effective use of audiovisual media resources. As a result, an *Organic Painting in Action*, is undone through continuous evolutionary transformation into the intangible. The video has been rewarded several times by major national and international institutions.

Represented by:

N2 GALERÍA | BARCELONA



Suso33, *Pintura orgánica de acción*, 2007

Sage Vaughn

—Jackson, Oregon, USA 1976

WAY DOWN

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 3' 14"

EDITION: 10

Emerging from the tradition of West Coast street art, SAGE VAUGHN's art engages with many of the same themes and materials associated with this school. Recent solo exhibitions include: *Human Nature*, Galerie Bertrand & Gruner, Geneva (2010); *Selected Collages*, Art Los Angeles Contemporary, Kim Light/Lightbox, Los Angeles (2010); *Nobody's Young*, Art Agents Gallery, Hamburg (2009). Recent group exhibitions include: *Outsiders*, Lazarides, London (2008) and *Works on Paper*, Galerie Bertrand & Gruner, Geneva (2008). Lives and works in Los Angeles.

Vaughn's artistic practice has emerged from the rich traditions of the West Coast street art scene. The artist's deployment of materials and his aesthetic approach transpose many of the physical and stylistic motifs associated with this art form, re-contextualizing them to engage a new set of themes.

Foremost amongst these is an ecological and urbanism critique, seen in Vaughn's recurring depiction of exotically described birds set against barren, grisaille cityscapes. Also encountered in the artist's works on paper is a vivid examination of the tension that exists between the innocence of youth and the realities of life; the process of growing up.

Way Down, Vaughn's first foray into the medium of video, combines many of the themes and techniques addressed in his works on paper. Conceived as collaboration with the electronic music collective N.A.S.A., the video is an animation of the artist's graphic work. In the animation, painted robins, blue jays, cardinals and songbirds soar and fall through canopies of leaves, which give way to concrete freeways and urban backdrops. Subtle references are made to Los Angeles street gangs through the use of color; blue and red (Crips and Bloods), as well as the numerals 187 (United States Police code for murder). In this short video, Vaughn boldly attempts to convey the physicality of his collage work, while evoking the transcendental beauty of the natural world and the all-governing cycle of growth, bloom and decay.

Represented by:

KIM LIGHT / LIGHTBOX | LOS ANGELES



Sage Vaughn, *Way Down*, 2009

Maria Vedder

— Nordhorn, Germany

SCHWELLE/THRESHOLD

YEAR OF PRODUCTION: 2006

PRESENTATION MEDIUM: : DV-PAL SD

DURATION: 8' 12"

EDITION: 6

MUSIC BY BRIAN ENO, J. PETER SCHWALM

After her studies of photography, theatre, and film at the University of Cologne, MARIA VEDDER'S work has been exhibited widely throughout the world and has been bought by several large collections, such as NBK in Berlin and Museum Ludwig Köln. She has won numerous awards as a media artist, and her work is part of the German Heritage Video Art Anthology *40 Years of Video Art*. She has been lecturing at several universities in Europe, and since 1991 she has been a professor at the UdK in Berlin. Lives and works in Berlin.

Maria Vedder's video *Schwelle/Threshold* is a captivating artwork on borders and demarcation lines, on the transition between different realms and spaces, real and imagined, between dream and reality, life and death.

The video shows human contours fading in and out, their bodies lost in vagueness, leaving short-lived footprints and capsules of interaction and shared moments suspended in time in an opaque twilight non-space, with no hints of their origin and destination. The images are underlined by a subtle network of electronic sounds created by Brian Eno and J. Peter Schwalm, which develop a pull of their own, drawing the viewer deeper into the images.

Borders can be visible or invisible, depending on who is crossing them, on origin and destination. Non-spaces such as airports or train stations function as a kind of no man's land, void of an identity of their own while harbouring a constant flux of passers-by, serving as a projection space for their wishes and yearnings, as a stage for the human condition. *Schwelle/Threshold* is thought provoking in the way it portrays and weaves together complex contemporary discourse with eternal issues such as transience and transition.

Represented by:

ART CLAIMS IMPULSE | BERLIN



Maria Vedder, *Schwelle/Threshold*, 2006

Katleen Vermeir & Ronny Heiremans

— Belgium, 1973 & 1962

THE GOOD LIFE (A GUIDED TOUR)

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: PAL/LETTERBOX

DURATION: 16'

EDITION: 5 + 2 AP

KATLEEN VERMEIR and RONNY HEIREMANS' collaborative project *A.I.R* examines the dynamic relation between art, architecture and economy, and its mediation in private and public spheres. Their extensive research-based videos and installations were presented in Istanbul Biennial (2007), Arnolfini, Bristol (2009) and Casino Luxembourg (2009). Their work has been screened in Frankfurter Kunstverein, Kassel Documentary Film Festival, Radcliffe Institute Boston and others. Both artists live and work in Brussels.

In the background technicians are installing a prestigious exhibition, whilst a smartly dressed lady is guiding a group of people around a series of pristine white spaces, some of them filled with crates and wrapped-up paintings. Describing interiors, great views and the city's vibrant opportunities, the lady turns out to be an estate agent who is selling the art centre as an up-market architectural proposal and lifestyle. Moving through the labyrinthine building, she finds herself lost in narrow corridors and staircases. Meanwhile the future development projects itself into the group's collective imagination, fed by the visionary architectural model on display.

The Good Life (a guided tour) is a meditation on the inextricable relationship between institutions of contemporary art and the wider structure of the economy, harnessed today by the 'creative class'. The video takes the form of a guided tour around an unspecified contemporary art institution, in a future scenario where it is selling off its building to be transformed into luxury apartments. The depicted institution, itself an uncanny 'collage' of existing art institutions, is utilizing its assets, promising major regeneration to its host city.

Represented by:

KORAALBERG | ANTWERP



Katleen Vermeir & Ronny Heiremans, *The Good Life (a guided tour)*, 2009

Richard T. Walker

— Shropshire, UK 1977



THE HIERARCHY OF RELEVANCE

YEAR OF PRODUCTION: 2010

PRESENTATION MEDIUM: FULL HD / BLU RAY

DURATION: 7' 45"

EDITION: 5

RICHARD T. WALKER'S work has been shown at FormContent, London; Videonale, Bonn; de Appel arts centre, Amsterdam; Para/Site Art Space, Hong-Kong; Mermaid arts centre, Wicklow; Àngels Barcelona Gallery, Barcelona; Christopher Grimes Gallery, Santa Monica and David Cunningham Projects, San Francisco, among others. Lives and works in San Francisco.

A series of shots depicting boulders, bushes, trees and cacti from the Californian desert are presented to the viewer as a story is heard about someone becoming overwhelmed by the individual beauty of such objects. The video culminates into a 'song of distraction'; a multi-layered piece of music whereby the artist plays various instruments and sings, individually addressing each 'part' of the landscape.

Represented by:

ÀNGELS BARCELONA | BARCELONA



Richard T. Walker, *The Hierarchy of Relevance*, 2010

Chih-Chien Wang

— Taipei, Taiwan

AVELLANEDA

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 40'

EDITION: 5

CHIH-CHIEN WANG obtained a BFA in Theatre and Cinema from the Chinese Culture University in Taipei in 1994, and obtained a MFA in Studio Arts at Concordia University in 2006. Wang's works, mainly photography and video, frequently contain subtle traces that refer to personal, cultural or social concerns, while dealing with his everyday experiences. Lives and works in Montreal.

Chih-Chien Wang's practice involves the presentation of found objects or situations that he documents or recreates. This process builds an awareness of living spaces and cultural diversity in cities, and reflects an understanding of the people who inhabit his environment.

In *Avellaneda*, two groups of people gather around an old factory in Buenos Aires. Inside, the factory is flooded. Four people prepare to enter the water-filled space; they stand in the middle and sing. Outside the factory, a group of theatre people talk about their environment, their city and the fact that it has snowed for the first time in eighty-nine years. They also talk about their mission to improve patients' rights at the hospital.

The project shows people inside and outside a space; gathering, leaving and gathering again. Not solely concerned with issues brought up in their discussions or in the songs, the project illustrates connections among the people: how they move among each other, and how the group, as a whole, re-forms itself.

The work was first presented as part of the Québec Triennial *Nothing is lost, nothing is created, everything is transformed* at the Musée d'art contemporain de Montréal in 2008, and was subsequently acquired for the museum's permanent collection.

Represented by:

PIERRE-FRANÇOIS OUELLETTE
ART CONTEMPORAIN | MONTREAL



Chih-Chien Wang, *Avellaneda*, 2008

John Wood & Paul Harrison

— Hong Kong 1969 / Wolverhampton 1966

7 EARLY WORKS

YEAR OF PRODUCTION: 1993 - 1998

PRESENTATION MEDIUM: DVD

DURATION: 14' 36"

JOHN WOOD and PAUL HARRISON have been working together since 1993 producing single screen and installation based video works.

These works evoke a diverse range of references including historical quotation from art and film, the spatial concerns of contemporary dance, and a deadpan, melancholic humour.

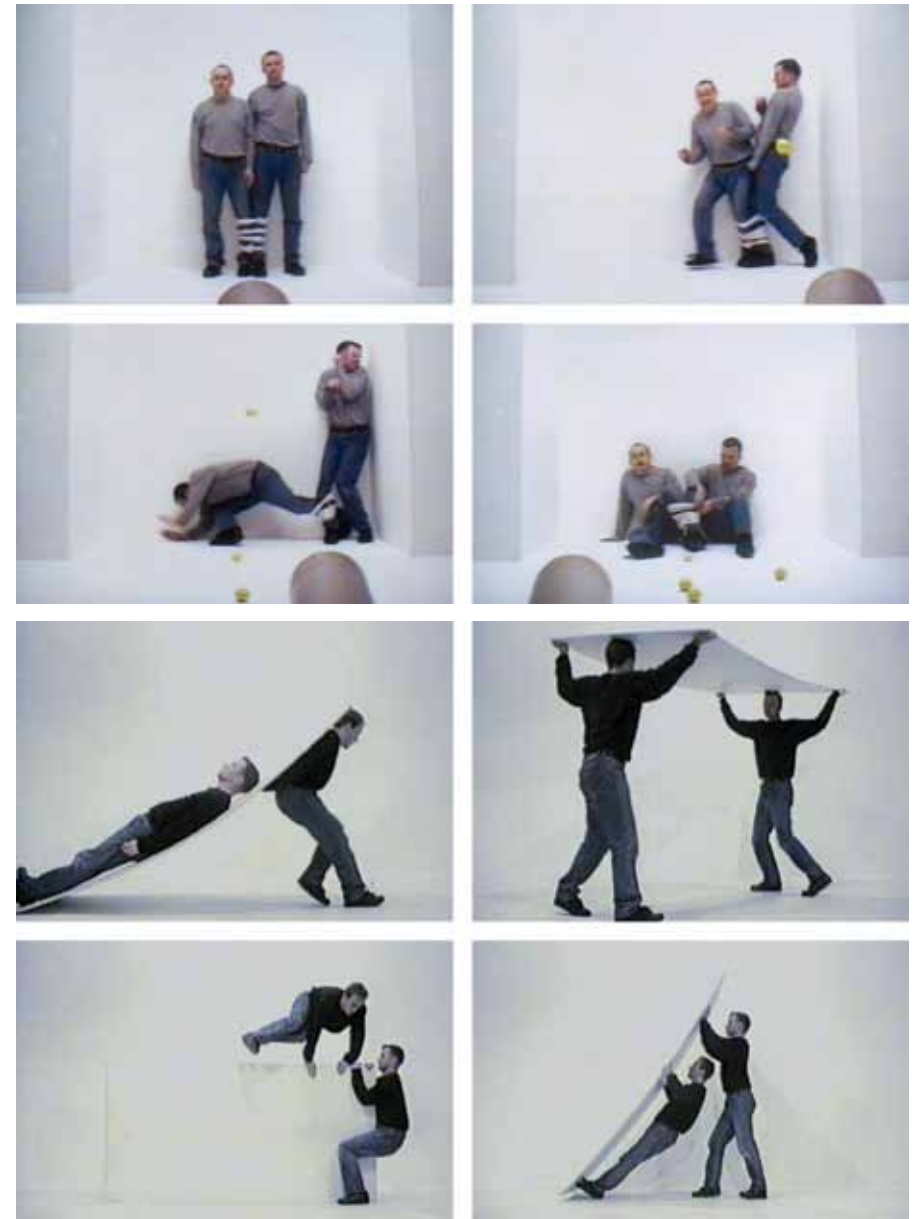
Implications of co-dependency, both supportive and antagonistic are key. They have exhibited widely and their work is included in numerous public and private collections, including MOMA, NY; Tate, London; Centre Georges Pompidou, Paris.

Wood and Harrison treat their constructed, white-cube world as a microcosm of the world-at-large, the schematic nature of their actions creating a miniature theatre of endeavour that links to the Shakespearean idea of the 'world as a stage'. But their experiments continuously exceed the politeness, the balance and poise and idealisation expected of the white cube space and its spectators, and in this the falls, knocks and spillages seen in their work continuously forge pathways connecting the unreal realm of art to real life. The 'double act' serves as a compacted version (or equivalent) of human relations everywhere. More specifically, though, the object-mediated exchanges speak about the generation of art dialogue itself. The works examine the extent to which the very language of art is about a 'conversation' or exchange of language, one that permits a succession of ping pong balls firing into a corner or several watering cans dripping water on their heads to carry meaning. Though the absurdity of Wood and Harrison's actions it is easy to see that, the schematic nature of their determined formal aesthetics makes visible the everyday relevance of their endeavour.

Catherine Wood, Tate Curator of Contemporary art/
performance
Extract from "In/out", in *124 Minutes: John Wood & Paul Harrison*, 2006.

Represented by:

VERA CORTÈS ART AGENCY | LISBON



John Wood & Paul Harrison, *3 Legged*, 1997

John Wood & Paul Harrison, *Board*, 1993

SELECTED #5 — Gallery Directory

ADN

Director: Miguel Ángel Sánchez
Enrique Granados, 49
08008 Barcelona
T: +34.934510064
info@adngaleria.com
www.adngaleria.com

ÀNGELS BARCELONA

Director: Emilio Álvarez
Carrer Pintor Fortuny, 27
08001 Barcelona
T: +34.934125454
F: +34.934125400
info@angelsbarcelona.com
www.angelsbarcelona.com

ART CLAIMS IMPULSE

Directors: Pierre Wolter & Melanie Zagrean
Lübbener strasse, 5
10997 Berlin
T: +49.3061101952
info@art-claims-impulse.com
www.art-claims-impulse.com

GALERIE BERNHARD BISCHOFF & PARTNER / VIDEOKUNST.CH

Directors: Bernhard Bischoff & Marlies Kornfeld
Speichergasse, 8
3011 Bern
T: +41.313120666
F: +41.313120667
mail@bernhardbischoff.ch
www.galeriebk.ch

BRAVERMAN GALLERY

Director: Yaffa Braverman
HaSharon Street, 12B
66185 Tel Aviv
T: +972.35666162
F: +972.35666163
info@bravermangallery.com
www.bravermangallery.com

CAMPAGNE PREMIÈRE

Directors: Nina Koidl & Henning Weidemann
Chausseestrasse, 116
10115 Berlin
T: +49.3040054300
F: +49.3040054301
mail@campagne-premiere.com
www.campagne-premiere.com

CHRISTOPHER GRIMES GALLERY

Director: Christopher Grimes
Colorado Avenue, 916
CA 90401, Santa Monica
T: +1.3105873373
F: +1.3105873383
gallery@cgrimes.com
www.cgrimes.com

GALERIE CONRADS

Directors: Walter Conrads & Helga Weckop-Conrads
Lindenstrasse, 167
40233 Düsseldorf
T: +49.2113230720
F: +49.2113230722
mail@galerieconrads.de
www.galerieconrads.de

DNA

Director: Johann Nowak
Auguststrasse, 20
10117 Berlin
T: +49.3028599652
F: +49.3028599654
staff@dna-galerie.de
www.dna-galerie.de

GALERIE DOMINIQUE FIAT

Director: Dominique Fiat
Rue des Coutures Saint-Gervais, 16
75003 Paris
T: +33.140299880
contact@galeriefiat.com
www.galeriefiat.com

ESPAI 2NOU2

Director: Carlos Durán
Consell de Cent, 292
08007 Barcelona
T: +34.934875711
F: +34.934882199
espai2nou2@formabinari.com
www.galeriasenda.com

ESPAIVISOR - GALERIA VISOR

Directors: Miriam Lozano & Mira Bernabeu
Corretgeria, 40, bajo izq 2
46001 Valencia
T: +34.963922399
info@espaivisor.com
www.espaivisor.com

GALERIA FILOMENA SOARES

Directors: Filomena Soares & Manuel Santos
Rua da Manutenção, 80
1900-321 Lisbon
T: +351.218624122/3
F: +351.218624124
gfilomenasoares@mail.telepac.pt
www.gfilomenasoares.com

GALERIA JOAN PRATS

Director: Gloria Pérez
Rambla de Catalunya, 54
08007 Barcelona
T: +34.932160290
F: +34.934871614
galeria@galeriajoanprats.com
www.galeriajoanprats.com

JOUSSE ENTREPRISE

Director: Philippe Jousse
Rue Louise Weiss, 24
75013 Paris
T: +33.153821018
F: +33.153821363
art@jousse-entreprise.com
www.jousse-entreprise.com

TATIANA KOUROCHKINA

Director: Tatiana Kourochkina
Passatge Domingo 1
08007 Barcelona
T: +34.932725130
info@tkgaleriadart.com
www.tkgaleriadart.com

KIM LIGHT/ LIGHT BOX

Director: Kimberly Light
2680 S. La Cienega Blvd.
CA 90034, Los Angeles
T: +310.5591111
F: +310.5592911
info@kimlightgallery.com
www.kimlightgallery.com

KORAALBERG

Director: François Verlinden
Pourbusstraat, 5
2000 Antwerp
T: +32.32260630
F: +32.32486626
info@koraalberg.com
www.koraalberg.com

LA FÁBRICA GALERÍA

Director: Efraín Bernal
Alameda, 9
28014 Madrid
T: +34.913601325
info@lafabrica.com
www.lafabrica.com

MARTINE ABOUCAYA

Director: Martine Aboucaya
Rue Sainte Anastase, 5
75003 Paris
T: +33.142769275
info@martineaboucaya.com
www.martineaboucaya.com

GALERIE METRO
Directors: Hannah Beck-Managetta
& Kai Schupke
Wilhelmstrasse, 6
10963 Berlin
T: +49.3041717871
info@metro-berlin.net
www.metro-berlin.net

MIRTA DEMARE
Director: Mirta Demare
Bergsingel, 176 A
3037 Rotterdam
T: +3110.2810266
F: +316.20608384
mail@mirtademare-art.nl
www.mirtademare-art.nl

GALERÍA MOISÉS PÉREZ DE ALBÉNIZ
Director: Moisés Pérez de Albéniz
Larrabide, 21
31005 Pamplona
T: +34.948291686
F: +34.948291783
info@galeriampa.com
www.galeriampa.com

MOTIVE GALLERY
Directors: Chris Bestebreurtje &
Petra Kuipers
Ms. van Riemsdijkweg, 41a
1033 RC Amsterdam
T: +31.203303668
enter@motivegallery.nl
www.motivegallery.nl

N2 GALERÍA
Director: Josep Anton Carulla
Enrique Granados, 61
08008 Barcelona
T/F: +34.934520592
info@n2galeria.com
www.n2galeria.com

GALERIE ODILE OUIZEMAN
Director: Odile Ouizeman
Rue des Coutures Saint-Gervais, 10/12
75003 Paris
T: +33.142719189
F: +33.142719413
contact@galerieouizeman.com
www.galerieouizeman.com

PIERRE-FRANÇOIS OUELLETTE
ART CONTEMPORAIN
Director: Pierre-François Ouellette
372, Ste-Catherine Ouest #216
H3B 1A2, Montreal QC
T: +1.5143956032
F: +1.5143951299
info@pfoac.com
www.pfoac.com

GALERIE REINHARD HAUFF
Director: Philipp Ziegler
Paulinenstrasse, 47
70178 Stuttgart
T: +49.711609770
F: +49.7116202667
galerie@reinhardhauff.de
www.reinhardhauff.de

ROHDE CONTEMPORARY
Director: Camilla Rohde Madsen
St. Kongensgade, 110 B, The courtyard
1264 Copenhagen
T: +45.30627668
cam@rohdecontemporary.com
www.rohdecontemporary.com

GALERIA SENDA
Director: Carlos Durán
Consell de Cent, 337
08007 Barcelona
T: +34.934876759
F: +34.934882199
info@galeriasenda.com
www.galeriasenda.com

SPECTA
Director: Else Johannesen
Peder Skrams Gade, 13
1054 Copenhagen
T: +45.33130123
F: +45.33133203
specta@specta.dk
www.specta.dk

STEPHAN STOYANOV GALLERY
Director: Stephan Stoyanov
Orchard street, 29
NY 1001 New York
T: +212.343.4240
gallerylux@gmail.com
www.stephanstoyanovgallery.com

GALERIA TONI TÀPIES
Director: Toni Tàpies
Consell de Cent, 282
08007 Barcelona
T: +34.934876402
F: +34.934882495
info@tonitapies.com
www.tonitapies.com

VANGUARDIA
Director: Petra Pérez
Ald de Mazarredo, 19
48001 Bilbao
T: +34.944237691
galeria@vanguardia.com.es
www.galeriavanguardia.com

VERA CORTÊS ART AGENCY
Director: Vera Cortês
Av. 24 de Julio, 54 - 1º esq
1200-868 Lisbon
T: +35.1213950177
F: +35.1213950178
vc@veracortes.com
www.veracortes.com

GALERIE ZINK BERLIN
Directors: Cornelia Behr & Sarah Miltenberger
Rosa-Luxemburg-Str. 24 2. OG
10178 Berlin
T: +49.3069814320
F: +49.3069814340
berlin@galeriezink.de
www.galeriezink.de

GALERIE ZINK MÜNCHEN
Theresienstr. 122a
80333 Munich
T: +49.8952389449
F: +49.8952389455
muenchen@galeriezink.de
www.galeriezink.de

Selected artists in LOOP since 2003 (1st edition):

A

Adel Abdessmed, Kamel Menhour, 2005
Lida Abdul, Galería Horrach Moyà, 2007
Marina Abramovic, Ernst Hilger / La Fábrica, 2004
Romy Achituv, Braverman By Art Projects, 2007
Ángeles Agrela, Magda Bellotti, 2003
Makoto Aida, Mizuma, 2005
Pilar Albarracín, Filomena Soares, 2006, 2008
Jennifer Allora, Chantal Crousel, 2005
Chema Alvargonzález, Maior, 2003
Francis Alÿs, Galería Senda / Artcore, 2004
Frederic Amat, Carles Taché, 2004
Eugenio Ampudia, Max Estrella, 2003, 2006
J Tobias Anderson, Espai Visor–Galería Visor, 2008
Xoan Anleo, Ad Hoc, 2004, Magda Bellotti, 2007
Maria Antelman, The Apartment, 2007
Ibon Aranberri, Moisés Pérez de Albéniz, 2007
Vasco Araújo, Filomena Soares, 2005, 2007, 2009
Lars Arnhenius, Specta, 2009
Marc Aschenbrenner, Olaf Stüber, 2008
Kunt Åsdam, Joan Prats, 2008
Art Orienté objet, Synopsism, 2007
Shoja Azari, Figge von Rosen, 2008
Anthony Aziz, Trama, 2004

B

Txomin Badiola, Moisés Pérez de Albéniz, 2006
Fernando Baena, Magda Bellotti, 2004
Maja Bajevic, Michel Rein, 2005
Sarah Baker, Galería Senda, 2006
Fabiana de Barros, Dot Galerie, 2004, 2005
Matteo Basilé, Pack, 2005
Taysir Batniji, La B.A.N.K., 2008
Philippe Bazin, Anne Barrault, 2004
Pepe Beas, Cànem, 2003
Breda Beban, Aline Vidal, 2008
Max Becher, Galería Senda, 2003
Sergio Belinchón, Galería Dels Àngels, 2007
Aya Ben Ron, Chelouche, 2005
Jordi Benito, Carles Taché, 2005
Terry Berkowitz & Pawel Wojtasik, Magda Bellotti, 2006

Pascal Bernier, Art Line, 2003
Luis Bezeta, Metropolitana, 2006
Renaud Bézy, Olivier Houg, 2004
Janet Biggs, Claire Oliver Gallery, 2007
Marisa Blanco Vicente, Marisa Marimón, 2003
Jeremy Blake, Tanit, 2005
Nayland Blake, Rhodes & Mann, 2004
Daniel Blaufuks, Vera Cortès art agency, 2008
Mark Boulos, Fred, 2006
Katia Bourdarel, BK Galerie Bernhard Bischoff, 2009
Marco Brambilla, Christopher Grimes Gallery, 2008, 2009
Christoph Brech, Kunstagenten, 2008
Michel de Broin, Pierre-François Ouellette Art Contemporain, 2006
Jubal Brown, Artcore, 2003
Jemina Burrill, Olivier Houg, 2007

C

Antón Pedro Cabaleiro, Marisa Marimón, 2005
Sébastien Caillat, Martin Mertens, 2008
Rui Calçada Bastos, Vera Cortès, 2007
Matt Calderwood, David Risley, 2005
María Cañas, Lluçia Homs, 2008
Daniel Canogar, Max Estrella, 2009
Jonathan Calm, Caren Golden, 2003
Guillermo Calzadilla, Chantal Crousel, 2005
Carmen Cámara, H20, 2003
Alejandro Campoy, Cànem, 2004, 2007
Ellen Cantor, Alex Pollazzon, 2005
Ariadna Capasso, Lluçia Homs / Haim Chanin Fine, 2004
Blanca Casas Brulle, Galería Senda, 2005
Patty Chang, Arratia Beer, 2007
Marcos Chaves, Laura Marsiaj, 2005
Chen Chieh-jen, Alain le Gaillard, 2004 / Chi-Wen Gallery, 2007, 2009
Constantino Ciervo, Pari & Dispari, 2003
Anouk de Clercq, Crown Gallery, 2005
Ofri Cnaani, Pack, 2006 / Bravermann by Art Projects, 2008
Nicole Cohen, Luxe, 2008
Hannah Collins, Joan Prats, 2007
Jordi Colomer, Carles Taché, 2003, 2008

Brody Condon, Virgil de Voldere, 2009
Carles Congost, Horrach Moyà, 2008
Magdalena Correa, Antonio de Barnola, 2005
Pierre Coulbeuf, Play, 2006
Stuart Croft, Rhodes & Mann, 2004
Sammy Cucher, Trama, 2004
Flavio Cury, Schirman De Beauce, 2007

D

Danica Dakic, Gandy, 2006
Jaime Davidovich, Vanguardia, 2004
Stephen Dean, Max Estrella, 2007
Gabriel Díaz, Salvador Díaz, 2003
Marcel Dinahet, MKgalerie.nl, 2006
Sarah Dobai, Zürcher, 2005
Johanna Domke, Art Agents, 2005, 2006
Philipp Dontsov, Aidan Gallery, 2007
Christoph Draeger, Roebling Hall, 2004

E

Katharina van Eetvelde, Tanit, 2004
Jan Eilhardt, M+R Fricke, 2004
Shahram Entekhabi, Play, 2008
Frank Eon, Cortex Athletico, 2008
Dionis Escorsa, Pari & Dispari, 2003
Dunja Evers, Fiedler Contemporary, 2006
Kota Ezawa, Gandy Gallery, 2007 / Galerie Anita Beckers, 2009

F

Al Fadhil, Play, 2005
Simon Faithfull, Parker's Box, 2004
Harun Farocki, Àngels Barcelona, 2008
Suso Fandiño, Ad Hoc, 2004
Michel Favre, Dot Galerie, 2004
Pavlina Fichta Cierna, Gandy, 2005
Maïder Fortuné, Martine Aboucaya, 2009
Iain Forsyth & Jane Pollard, Kate MacGarry, 2006
Alona Friedberg & Limor Orenstein, Chelouche, 2006
Arturo Fuentes, Lluçia Homs, 2006, 2007, 2009
Jordi Fulla & David Garriga, Trama, 2006

G

Nicole Gagnum, Antonio de Barnola, 2005
Regina José Galindo, La Caja Blanca, 2008

Thomas Galler & Erich Weiss, Bk galerie Bernhard Bischoff, 2008
Carla Gannis, Claire Oliver, 2006
Carlos Garaicoa, Habana, 2007
Alberto García, Chantal Crousel, 2004
Christine de la Garenne, Anita Beckers, 2005
Iñaki Garmendia, Moisés Pérez de Albéniz, 2009
Margi Geerlinks, Olivier Houg, 2005
Fabien Giraud, DNA, 2009
Robert Gligorov, Pack, 2004
Ignacio Goitia, Marisa Marimón, 2007
Susy Gómez, Horrach Moyà, 2004, 2006
Dionisio González, Max Estrella, 2004
Marisa González, Vanguardia, 2003
Mihai Grecu, Art Claims Impulse, 2009
Michael Joaquin Grey, Bitforms, 2009
Romeo Grünfelder, Kunstagenten, 2009
Joao Maria Gusmao & Almeida Paiva, Marisa Marimón, 2005

H

Adad Hannah, Pierre-François Ouellette Art Contemporain, 2007, 2008
Lucy Harvey, M + R Fricke, 2004
Isabelle Hayeur, Pierre-François Ouellette Art Contemporain, 2009
Martin Healy, Rubicon, 2008
Liselot van der Heijden, LMAK projects, 2007
Camille Henrot, Dominique Fiat, 2005
Gary Hill, Polígrafa Obra Gráfica, 2009
Bettina Hoffman & Leo, Michael Cosar, 2004
Anthony Howard, Ellen de Bruijne Projects, 2004
Jean-Charles Hue, Michel Rein, 2006
Michel Huelin, Zürcher, 2005
Timothy Hutchings, I-20, 2004

I

Kuo I-Chen, Grand Siecle, 2008
Ricardo Iglesias, Metropolitana, 2003
Runa Islam, Pilar Parra, 2004

J

Jaime de la Jara, Fúcares, 2005
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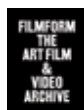
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VTape
401 Richmond Street
West, Suite 452 Toronto,
Ontario M5V 3A8
T: +1.4163511317
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Video Data Bank
Art Institute of Chicago
112 S. Michigan Ave.
Chicago, IL 60603
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Filmform
Svarvargatan 2,
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Sweden
T: +46.086518426
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Sixpackfilm
Neubaugasse 45/13
A-1071 Wien, Austria
T: +43.1.526.09.90.0
F: +43.1.526.09.92
office@sixpackfilm.com
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Montevideo/Time Based Arts
Keizersgracht, 264
1016 EV Amsterdam
T: +31.206237101
F: +31.206244423
info@nimk.nl
www.nimk.nl

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