

L U U I I L U I

THE PLACE FOR VIDEO ART LOVERS

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BARCELONA

L O O P F E S T

18/27 MAY 2017

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25/26 MAY 2017

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THE PLACE FOR VIDEO ART LOVERS

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Generalitat de Catalunya
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I N N D C C S T

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The 15th Edition of LOOP Barcelona Pays Tribute to the Pioneers of Video Art

- The LOOP Festival features a key selection of authors and works from the 60s, 70s and 80s, intended to give greater insight into current audiovisual production and curated by Eugeni Bonet and Antoni Mercader, prominent experts on the history of audiovisual art and new media in Spain.
- Participants contributing their installations and screenings include genre icons like Eugènia Balcells, David Hall, Beryl Korot, Chip Lord, Mary Lucier, Antoni Muntadas, Nam June Paik, Carles Pujol, Steina and Woody Vasulka, and Peter Weibel.
- The programme is enhanced by monographic exhibitions of works by Andy Warhol, Martha Rosler, Tony Oursler, Antoni Miralda and Robert Cahen.
- LOOP, the benchmark moving image platform, to be held from 18 to 27 May, will this year extend as far afield as l'Hospitalet. It will be hosted at a total of 80 venues, some as unusual as the Avinguda de la Llum Cinema, the basement of Carrer Pelai and the Oretigosa parking garage.
- The festival is still committed to the local scene and local production, with a marked presence of current offerings showcased around the city, and the pioneers of video art at Arts Santa Mònica.
- This year's event will be backed by a professional programme led by the unique LOOP Fair and the LOOP Talks conference cycle, scheduled for 25 to 26 May.

The benchmark international moving image festival LOOP Barcelona will be celebrating its 15th anniversary from 18 to 27 May 2017 with a programme paying tribute to the pioneers of video art. The idea is to propose a revisionist slant on video art through a broad gamut of activities, including exhibitions, installations, screenings, performances and conferences. It will also recover some great works that have been side-lined by the format's rapid evolution, for the purpose of accurately interpreting current audiovisual production, among others. This year the schedule will extend to other venues in Barcelona and environs, some of them as unusual as the Avinguda de la Llum Cinema, the basement of Carrer Pelai and the Oretigosa parking garage.

Reviewing the Past in Order to Understand the Present and Future

The protagonists of this year's festival are the leading creators of the genre in the 1960s, 70s and 80s. Highlights include installations and screenings by such artists as **Eugènia Balcells**, **David Hall**, **Beryl Korot**, **Chip Lord**, **Mary Lucier**, **Antoni Muntadas**, **Nam June Paik**, **Carles Pujol**, **Steina and Woody Vasulka**, and **Peter Weibel**, as well as monographic exhibitions dedicated to such key figures as **Andy Warhol** (with *The Music of Andy Warhol*, a set of over sixty record covers from 1949 to 1987 showcasing the history of pop music in the second half of the 20th century and the artist's most significant moments), **Martha Rosler** (acclaimed for her videos, photo-texts, performances, installations and art and culture critique), **Tony Oursler** (a pioneering multimedia artist), **Antoni Miralda** (renowned for his large-format installations embodying a non-conformist, festive, ornate and kitsch language conjoining art and life), and **Robert Cahen** (a famous video artist, photographer and composer). Together they will be offering a broad panorama of the myriad uses to which video has been put since its inception.

The event provides a great opportunity for reviewing the work of **the pioneers of videographic practices in Spain** in the exhibition, “(Re)viewed, (re)visited”, slated for the Arts Santa Mònica. Reviewing, revisiting and rereading the work of Antoni Muntadas, Eugènia Balcells and Carles Pujol from a contemporary perspective enables the spectator to reappraise the value of the oeuvre that has become part of this country’s videoartistic heritage.

The endeavour to reclaim key video works and events on the Spanish scene will also involve **recreating the first piece of video art in Spain**, *Primera mort* (1969), by the collective, *Jardí del Maduixer*, made up of Jordi Galí, Sílvia Gubern, Àngel Jové and Antoni Llena. In a similar vein, the **Exhibition of Experimental Videos**, originally hosted at the Festival de la Mercè in 1984, which focused on the new artistic practices derived from the advent of television and video recording and included the work of internationally acclaimed artists such as Joan Logue, Michel Jaffrennou and Patrick Bousquet.

Additionally, this look back at the past is rounded off by two other projects – **the digitisation of over 70 Spanish video art documents from 1973 to 1990**, and the publication of a book, ***Video Writings by Artists***, a compilation of texts by artists regarded as foundational in the history of video art, notably Peter Campus, Douglas Davis, Jon Dovey, David Hall, Antoni Muntadas, Nam June Paik, Martha Rosler, Bill Viola and Peter Weibel, among others.

Further, the main section is complemented by a number of **cinema and screening programmes which point up some defining moments in the history of video**. Noteworthy are works by such groundbreaking artists as Barbara Aronofsky, Lynda Benglis, Hermin Freed, Suzanne Lacy, Susan Mogul and Linda Montano, sourced from the American Video Data Bank collection, the selection of award-winning videos from the second Sant Sebastià Video Festival (1983) and the marathon dedicated to video performances by Paul McCarthy.

The film cycles also include *Preàmbuls. Cinema I Transició/ns*, by Luis Miñarro, and the fourth edition of *Comment ça va?*, curated by Pascale Cassagnau, a collaborative endeavour between LOOP and the CNAP, Paris.

This year’s Festival programme includes the **curatorial consultancy of Eugeni Bonet and Antoni Mercader** – an artist and historian, respectively – both **prominent scholars of the history of audiovisual art and new media in Spain** and co-authors of *En torno al vídeo* (1980), the first Spanish publication devoted to these formats.

Beyond the Festival – LOOP Fair and LOOP Talks

Year after year, LOOP Barcelona brings together international artists, gallerists, collectors, curators, representatives of institutions, critics and researchers closely linked to images in movement at the **LOOP Fair**. Here, the major lines of critical thought and research are laid down through a selection of 45 videos and films curated by the Fair committee. LOOP Fair will be hosted from 25 to 26 May at the Hotel Catalonia Ramblas (Pelai, 28. Barcelona) which is transformed for the occasion each year.

LOOP Talks, a programme of talks and conferences, will be held in parallel with LOOP Fair. This year spotlights contemporary video archaeology within the framework of Videotaped, a conversation forum which sets out to promote a contemporary reading of early video creation. Acclaimed pioneer artists from Europe and America, notably Steina and Woody Vasulka, Muntadas, Mary Lucier, Beryl Korot and Chip Lord will be talking to curators from younger generations with the aim of setting up critical, formal connections between past and present, as well as advocating a review of video history, among other things.

Sponsoring Video Art Production and Display

This year marks the third anniversary of the **LOOP Discovery Award**, a LOOP project sponsored by Estrella Damm which sets out to promote and facilitate the professionalisation of video artists after openly convening them from among the international art community. A professional jury will select ten works to be displayed at the old Estrella Damm beer factory for the duration of the Festival, together with the video most voted by the public on the Discovery online channel. The award-winner's name will be announced at the opening session of the exhibition at the Estrella Damm factory and the artist will receive the €5,000 prize-money.

This year also heralds the third edition of the **Video Production Prize**, promoted by the Xarxa de Centres d'Arts Visuals de Catalunya, Arts Santa Mònica and LOOP Barcelona. This year's award winner is *Social Body (Anatomy Lesson)*, by Joan Morey (Majorca, 1972).

Also under the auspices of the LOOP Fair is the **Acquisition Award** prize-giving ceremony for the best work on display at the Hotel Catalonia Ramblas. The award-winning work is assigned to the MACBA Foundation.

Winding the clock back

A contemporary archaeology of video

The desire to look back in time always seems to be associated with a certain nostalgia; a feeling of slight pleasure that stems from the recollection of memories. However, from a historical perspective, the act of calling up a bygone past discloses a precise intention that reaches beyond the simple feeling of longing: that of tracing a temporal development that is at once ontological, political and cultural.

Yet, in a fast-forward society that tends to evolve according to a frenetic pattern, looking back results in an essential “shrinking of time” – in the words of German sociologist Hartmut Rosa –, that in fact opposes the linear consequentiality of past, present and future tenses¹. As a result of this constant rush towards “the new” (exemplified by hectic technological progress and the annihilation of cultural knowledge), attempts to look back in time are often immediately dismissed as obstacles. While individuals grow accustomed to desiring newer and more disposable *futures*, they grow oblivious to the past.

But how are things really supposed to move forward, if we are constantly estranged from ‘what is gone’ and consistently obsessed with ‘what is coming next’? By translating these questions in the realm of artistic production, LOOP winds the clock back and reviews the early days of video art.

In accordance with the belief that a retrospective look not only is key to a well-rounded history, but also a means to shed light upon the present, the festival singles out a series of works by pioneer practitioners that, challenging as they were at the moment of their creation, still maintain a critical interest today.

Put together with the curatorial advice of Eugeni Bonet and Antoni Mercader, both specializing in the study of new media and audiovisual art and co-authors of the first Spanish publication ever dedicated to the medium (*Entorno al video*, 1980), this year’s selection features groundbreaking installations and projections organized in chronological and thematic routes, as well as a series of re-enactments and film programs marking important stages in the development of the medium.

Coming into play in the mid-’60s, when portable recording devices were being launched in the US, video promptly entered the range of available artistic media. First promoted by the dominant industry of television, during the 1970s and 1980s it imposed itself as an independent tool in the constellation of the so-called “new media”. Subject to the rapid development of artistic forms, video underwent constant transformation: over a period of four decades it indeed not only adapted to the rapid shifts in technological production, but its manifold uses also testified to distinct social and political climates.

The programme emphasizes the radical aspects of video as it entered the progress of art: its always contentious relationship to television and the shifting appearance of its formats, on one hand (from a portable, cheap and easy to manage tool to its expansion in the likenesses of installation); its relationship to present time and its communitarian facet, on the other

¹ H.Rosa, *Social Acceleration, A New Theory of Modernity*, Columbia University Press, 2013

(respectively declined as documentary and live recordings of performance, or as radical and political manifestoes defining a counterculture).

Brief as it may be compared to the history of other mediums, the trajectory and evolution of video both in Spain and abroad is of considerable interest. Beyond disclosing a wistful affection for the past, LOOP's retrospective posture reflects precise intentions that could be defined as: the will to rewind, to pause, to slow down in order to allow for a contemporary archaeology of the present; the desire to look back in order to revive past video works left behind by the medium's rapid evolution; the possibility to interpret current production in the light of early works and, ultimately, to provide the platform's longstanding engagement with the moving image with an even stronger background.

Carolina Ciuti – Festival's curatorial team

EXPOSITIONS

LOOPFEST

EXHIBITIONS

LOOPFEST

EXPOSITIONS

LOOPFEST

EXHIBITIONS

LOOPFEST

EXPOSITIONS

LOOPFEST

VIDEO REWIND

A look back to early works from the 1970s and 1980s

Curator: **Eugeni Bonet**

Several spaces

This exhibition series, which takes place across different areas of the city and connects with other sections of the LOOP 2017 programme, includes five works dating from 1974 to 1983. They form a reflection of a golden era in the evolution of a medium that was still quite new at the time. They recall the frenzied transition from black and white to colour; the roughness of analogue to the dawn of digital media; the emergence of open reel tapes in both professional and everyday formats—the evolution of a technique that was once somewhat cryptic into increasingly common and ubiquitous terms, and everything that involves. As much as they offer relief in some artistic respects, they consider, among other things, an antagonistic view of television, a scan of optical and electronic hardware involving video and hybrids, the growth and development—in space and beyond the screen—of a medium that takes real time as source material. They address the memory of places and shadows of history in a recent but still dark and murky past (Korot); the icons of modern society and the spectacle of a future of intense consumerism (Ant Farm); the pursuit of a visual kinship with the social sciences (Muntadas); mechanical perception as an initial step toward hypothetical “artificial vision” (Steina) and a subjective pictorial narrative of light, landscape and the interior journey (Lucier).

Related activities

Thursday 25.05

Friday 26.05

Videotaped

Conversations on early video art

LOOP Talks

ARTISTS AND RELATED WORKS

Beryl Korot

Dachau 1974, 1974

Museu d’Història de Barcelona (Muhba) Plaça del Rei, s/n

18.05 – 28.05

Beryl Korot’s (New York, 1945) video installation *Dachau 1974* is among the earliest examples of multiple-channel video installation piece and is one of the first video works about a historical site. It explores themes of history and memory through the interweaving of images across multiple screens. In 1974, Korot recorded footage around the concentration camp at Dachau, outside Munich. She edited these poignant images into short repeating clips of different durations, which she arranged in two pairs playing out of sync across four monitors. The footage on the first screen reappears on the third, and the footage on the second screen reappears on the fourth. Korot used her weaving structure to avoid sentimentality while at the same time creating an allegory of the workings of memory, as images disappear and reappear, as fragile as they are insistent.

Related activity

Friday 26.05 – 10 h

Beryl Korot in conversation with Neus Miró

LOOP Talks

Ant Farm***Media Burn, 1975***

Parking Ortigosa (Ortigosa, 5)
18.05 – 28.05

Media Burn by Ant Farm — an artist's collective established by Chip Lord (USA, 1944) i Doug Michels (USA, 1943- 2003) — employs performance and spectacle in service of media critique, featuring the explosive collision of two of America's most potent cultural symbols: the automobile and television. It was a public performance event that grew out of the desire to create a singular image — a rocket-car crashing a pyramid of burning television sets. What began as a simple image idea became a complex performance and video production during more than one year of planning. It took place on July 4, 1975 in a parking lot in San Francisco in front of an audience of 400 people and featured a speech by the "Artist-President" and other rituals of "media events." Local television coverage was included in the final video art edit and it was also distributed as a post card.

Related activity

Friday 26.05 – 12.30 h
Chip Lord in conversation with Steve Seid
LOOP Talks

Muntadas***Pamplona-Grazalema, 1975-1980***

Museu CAN Framis. Fundació Vila Casas (Roc Boronat, 116-126)
18.05 – 01.06

Pamplona-Grazalema, a project developed by Antoni Muntadas (Barcelona, 1942) with Spanish anthropologist Ginés Serrán Pagán, is an installation consisting of the publication of a book and two videos projected simultaneously. This hybrid work of visual art and social anthropology makes an interdisciplinary enquiry into bullfighting's geographic and cultural permutations within Spain's recent history. Pamplona is famously the modern capital of bullfighting and home to its most sophisticated practitioners, but the city's "fiesta of the bull" is a predominately commercial and touristic enterprise. In places like Grazalema, a mountain town in Cádiz (Andalusia), the oldest known form of bullfighting is still practiced. The male residents symbolically sap the bull's virility and power as the animal becomes weaker. As the relationship between human and animal is increasing rationalized, these social and spiritual connections become obscure. This work offers a fascinating study in ritual, myth, and community for the citizen of the global world.

Related activity

Friday 26.05 – 11.15 h
Muntadas in conversation with Niels Van Tomme LOOP Talks

Steina***Machine Vision, 1978***

Cosmocaixa Barcelona (Carrer d'Isaac Newton, 26)
18.05 – 27.05

Between 1975 and 1978 Steina developed a series of experimental works under the title *Machine Vision*, a corpus born out of research into perception and in which she combined

optics and electronics. In the videotapes and installations of this corpus, the artist dissociates point of view from an organic perspective, to do so, she allows a series of kinetic devices supported by optical tools to control the camera. With help from closed-circuit video, these elements render the normal process of understanding the visible world more complex.

Steina (Reykjavík, 1940) moved to Prague in 1959 to study violin and there met her husband, the filmmaker Woody Vasulka. After having relocated to New York, in 1971 they co-founded a multi-use media theatre known as The Kitchen. They have been collaborating ever since, in an ongoing dialogue joining together art, technology and research.

Related activity

Thursday 25.05 – 10 h

Steina and Woody Vasulka in conversation with Kristin Scheving & Don Foresta

LOOP Talks

Mary Lucier

Ohio At Giverny: Memory Of Light, 1983

Museu NACIONAL D'art DE Catalunya (Palau Nacional Parc de Montjuïc, s/n)

18.05 – 28.05

American artist Mary Lucier (Bucyrus, Ohio, 1944) is celebrated for her contributions to the form of multi-monitor, multi-channel video installation since the early 1970s. Her mixed-media video and sound work has consistently explored the theme of landscape as a metaphor for loss and regeneration. *Ohio at Giverny* is the title of Lucier's highly acclaimed two-channel, seven-monitor installation. Writes Lucier, "This work is an investigation of light in landscape and its function as an agent of memory, both personal and mythic. It deals with the convergence of disparate entities—geographies, epochs, sensibilities: with transitions from one state of being to another, and how within the frame of imagination and collective memory these 'dissolves' take place." nostalgic images from Lucier's native Ohio—the pastoral countryside and a Victorian home—are fluidly juxtaposed and correlated with the lush beauty of Impressionist painter Claude Monet's gardens in Giverny, France.

Related activity

Thursday 25.05 – 11.15 h

Mary Lucier in conversation with Berta Sichel

LOOP Talks

Erick Beltrán & Diana Padrón

Timescapes

While following the idea of adding to the retrospective analysis of video art history, *Timescapes* proposes a spatio-temporal itinerary through the 2017 LOOP Festival. Stemming from the collaboration between the Barcelona-based artist Erick Beltrán (Mexico City, 1974) and curator and researcher Diana Padrón (Las Palmas de Gran Canaria, 1984), this proposal originates from an investigation that is centred on three main axis—the historical events, the artistic context and the formats of video—and it will unfold chronologically through the very means of communication deployed by the festival: wall texts, the Selected publication, the website and the edition of an insert that accompanies this guide.

(Re)Visionats, (Re)Visitats una relectura de los inicios de la videocreación española
Eugènia Balcells, Antoni Muntadas y Carles Pujol

Arts Santa Mònica (La Rambla, 7)

Curator: Albert Alcoz

Documentation: Antoni Mercader

02.05 – 28.05

This exhibition proposes a contemporary reading of early video works by Eugènia Balcells (Barcelona, 1943), Antoni Muntadas (Barcelona, 1942) and Carles Pujol (Barcelona, 1947). All conceived in the 1970s in the form of installations or single-channel video proposals, the pieces selected for this exhibition articulate a journey through the work of three pioneer practitioners in the use of video as a creative medium. The show is complemented by the public display of more than fifty documents, curated by Antoni Mercader and covering the main activities dedicated to video art that took place in Spain between 1974 and 1990. Among the features qualifying the work of the three artists are: the study of the seduction strategies proper of film and television; the encouragement of feminist positions in the fields of representation; the will to claim for a critical implication on the part of the viewers; and the investigation of the aesthetic peculiarities of analog video.

If the concept “(re)viewed” refers to looking at the videos from a contemporary perspective, the notion “(re)visited” emphasizes the act of reviewing the installations by listening to their auditory dynamics. The “re-reading” in turns hints to pivotal patrimonial act of digitization and online presentation of dozens of documents. Reviewing, revisiting and re-reading the works of Muntadas, Balcells and Pujol allows us to glimpse the current value of some works that constitute the video heritage of this country.

Tony Oursler

L7 - L5

Imponderable

Caixaforum Barcelona (Av. de Francesc Ferrer i Guàrdia 6-8)

Curator: Nimfa Bisbe

27.05 – 03.09

Opening Friday 26.05 – 19h

Pioneering multimedia artist Tony Oursler (new York, 1957) has devoted a large part of his work to observing how popular culture influences society’s imagination. *L7 - L5* (1984) is Oursler’s first large video installation, created with different objects, sculptural elements and a series of monitors that project images or act as light sources. That work marked the beginning of the artist’s experimentation with video outside the boundaries of the monitor screen. The exhibition also includes the film *Imponderable* (2015-2016), his most recent large production. Full of immersive design effects and shot in 5-D, this captivating piece allows Oursler to unfold a phantasmagorical history of the last two centuries, combining digital technologies with occultism. Both pieces were recently added to the Col·lecció “la Caixa”.

UnderLOOP

Marion Balac, Azahara Cerezo, Claudia Oliveira, Andrea D. Revesz i Christina Schultz

Cine Avenida de la Luz (Estació Catalunya FGC. Entrada per Pelayo o Bergara)

Curator: Amanda Masha Caminals

19.05 – 27.05

Opening Friday 19.05 – 19h

UnderLOOP proposes the reopening of the old Cine Avenida de la Luz to promote contemporary artists. This exhibition breathes new life into the emblematic cinema at the underground of Pelai Street, which was part of the post Civil War urban project Avenida de la Luz (The Light Avenue): a passage below ground that started hosting household goods shops and transformed into a meeting point for countercultural leisure during the Transition to democracy. Also known as “the laughter palace” for its initial programme of Disney films, the children’s pictures theatre transitioned into a porn cinema and ended up closing its doors in 1990.

UnderLOOP brings back the old cinema to contemporary culture by giving visibility to a series of artists that work temporarily or permanently at a local level, but outside the main commercial or institutional fabric of the city. In dialogue with the space, the selected works mark the importance of site-specificity and the development of landscapes and territories through the binary individual-environment or collective-environment.

Primera Mort

Jordi Galí, Sílvia Gubern, Àngel Jové i Antoni Llena

Col·legi d’Arquitectes de Catalunya (CoAC)(Plaça Nova, 5)

Curator: Imma Prieto

11.05 – 27.05

Primera mort (First Death, 1969) is considered to be the first work of video art produced in Spain. It was presented at the Col·legi d’Arquitectes de Barcelona, where the collective formed by Jordi Galí (Barcelona, 1944), Sílvia Gubern (Barcelona, 1941), Àngel Jové (Lleida, 1940) and Antoni Llena (Barcelona, 1943) had been invited to give a lecture, which the artists decided to replace by the screening of this video: a collection of their trivial, everyday gestures, thus seeking to take down the mythologized image of the “artist”. During the presentation, a character stood on the stage apron, dressed in black and with fluorescent paint around the lips, reciting William Burroughs’ *Naked Lunch*. Over him, *First Death* was projected onto a screen. The 1969 display was organized by Josep Corredor-Matheos with CoAC.

DONE2. Grabs

Foto Colectania (Passeig Picasso, 14)

Curators: Jon Uriarte & Irene de Mendoza

18.05 – 27.05

Done2 is a project of thinking and creation that aims at approaching the image’s new ecosystem in the post digital technology and Internet era. In the second edition that took place between November 2016 and April 2017, *Done2* was presented as a laboratory for reflection, research and visual creation revolving around five key issues: *thinking, visibility, body, information and aesthetics*. The programme has included a section called *Grab*, an initiative of audio-visual creation through which a group of five artists have generated unpublished audiovisual works related to the project’s contents.

Mario García Torres***The Way They Looked At Each Other***

Fundació Antoni Tàpies (Aragó, 225)

Curator: Carles Guerra

18.05 – 27.05

The Way They Looked at Each Other (undated) by Mario García Torres (1975, Monclova, Mexico) considers the significance of the implicit delay in revisiting any photographic snapshot and questions what they reveal about the visual politics of our times. The work has its starting point in the investigation carried out by Spanish Supreme Court Judge Santiago Pedraz around a war crime in Baghdad, Iraq, where two cameramen were killed by US soldiers. Accompanied by a Spanish delegation, eight years later the judge went back to the crime scene and took two emblematic pictures that triggered Torres creative sensibility. "What can two photographs reveal about the impossibility of untangling a moment in the past? What else is the recollection of a year but an exercise in returning?," the artist asks himself. While trying to give an answer to these questions, the work ponders on the veracity of history and the intricacies of storytelling.

Paul McCarthy***WS & CSSC, Drawings and Paintings***

Fundació Gaspar (Montcada, 25)

26.05 – 16.07

Opening Wednesday 24.05 – 19h

Paul McCarthy (Salt Lake City, USA, 1945) is one of the most influential artists of recent years whose work covers diverse disciplines such as sculpture, performance or video. The show *WS/SCCS Paintings and Drawings* presents McCarthy's paintings and drawings encompassing to his two major projects currently underway in his multidisciplinary practice: *White Snow* and *Stagecoach*. In both series, American archetypal narratives are thrown against human urges and desires, examined with McCarthy's characteristic ingenuity and subversion.

Drawing from its own tradition of improvised performance, eschatological performative practices are represented on the canvas with a style laden with gestural painting and motivated by material experimentation and psychological processes. The use of collage entwines seemingly unconnected references, such as pages ripped from fashion magazines, images found on the Internet, or three-dimensional objects such as a coffee table, thus weaving expertly the history of painting with contemporary motifs.

Adrià Julià***Peu a Fora Expedicions i diàspores***

Fundació Joan Miró (Parc de Montjuïc)

Curator: Jordi Antas

19.05 – 02.07

Opening Thursday 18.05 – 19h

Adrià Julià's (Barcelona, 1974) work deals with memory, resistance, displacement, and the erosion that occurs as a result of the interdependence of people and their environment. Julià, who is particularly interested in cinematographic language, carries out research processes and record the experience through installations and multimedia performances.

For the programme *One Foot Out. Expeditions and Diasporas*, Julià will explore the cross-links between two seemingly unrelated events that reveal far-reaching global dynamics: the sale of Catalan Romanesque paintings to north-American buyers in the early twentieth century, and the introduction of American football in Barcelona a century later. The core of the project is a 16 mm film.

Camins encontrats. Miralda. Obres 1977 | 2015

Fundació Suñol (Passeig de Gràcia 98)

Curator: Enric Franch

19.05 – 02.09

Opening Thursday 18.05 – 19.30h

The Fundació Suñol presents the second show of *Camins encontrats*, a project that aims at exploring the scope of the exhibition system and its aspects on the analysis of works of art, their exhibition, the processes that surround them, the author and the art collection they belong to, while offering the audience the maximum aesthetic and intellectual pleasure experiencing art.

The project began on 2016 with the exhibition of two works by Joan Rabascall. This year, we propose the display of two pieces by Antoni Miralda (Terrassa, 1942) that were created in different contexts. *Camins encontrats* aims at emphasizing on the potential of the exhibition means and that is why this show is conceived as a lab where the relationships and active components of the artistic activity can be handled and tested.

Peter Campus

Ámister Art Hotel Sercotel (Av. De Roma, 93-95)

18.05 – 27.05

The Ámister Art Hotel presents *Baruch the Blessed a* (2004), a fairly recent work by pioneer artist Peter Campus (New York, 1937). In addition to his numerous single-channel works exploring the anatomy of the video signal in relation to human psychology and perception, Campus is mostly known for his early investigation of the characteristics of “live” video through closed-circuit video installations, and his elaborate sculptural works whose structural components included video cameras, projectors, and monitors. Campus studied experimental psychology at Ohio State College and film at the City College of New York. He was one of a group of artists in the mid-70s who produced work in the experimental TV labs at WGBH in Boston and WnET in New York. Campus has been recently dedicated a huge retrospective at the Jeu de Paume, Paris, consecrating his groundbreaking contribution to the field of video.

Re-Visions

BCN Producció, deu anys de vídeo

Serafin Álvarez, Luis Bezeta, Brooke Boorg, Sergi Botella, Montse Carreño / Raquel Muñoz, Ainara Elgoibar, Equipo Palomar, Xiana Gómez, Pol González, Adrià Julià, Joan Morey, Oriol Nogués, Anibal Parada, Esther Planas, Job Ramos, Xavier Ristol, Ryan Rivadeneyra, Mireia Sallarés, Barbara Sanchez Barroso, Ricardo Trigo, Ruben Verdú, WareQQ

La Capella (Hospital, 56)

16.05 – 25.06

The BCN Producció programme was launched in 2006 with the aim of incentivizing the production of contemporary art, as well as the participation of artists and professionals from the field, through an open call and a selection of projects carried out by independent jury members. This cycle of screenings seeks to review the works that were produced in video format during the programme's ten editions, which represent a high percentage of the total number of projects that Barcelona Producció has contributed to. The works display a wide array of characteristics and intentions; some were conceived as a single-channel project, with a clearly narrative intention and following "conventional" viewer codes; others were planned in the form of installations, to be part of a larger exhibition proposal; others still are the result of performative projects that, in being recorded, resulted in a video piece that on the one hand documents and on the other transcends the time boundaries of a live action.

Frederic Amat_Zoòtrop

Fundació Catalunya La Pedrera (Passeig de Gràcia, 92)

Curator: Miquel Adrià

21.03 – 16.07

Frederic amat_Zoetrope presents a selection of projects for interventions in natural and urban spaces, often associated with architecture, with the aim of drawing a map, a topography of the artist's work, while seeking the poetic component present in it. The exhibition is divided into three largely independent sections that between them form a unique play in three acts that provides an excellent opportunity to discover the exuberant and original imaginary that underpins Amat's life (Barcelona, 1952) and his art: the first proposes to resurrect the memory of Gaudí's building by means of an intervention created expressly for the exhibition; the second features the artist's personal selection of works that give insights into his innermost universe; and the third brings together a group of 14 projects for interventions in public and private spaces (some of them completed, others not), a kind of 'natural history' archive that contains references, sketches of the creative process, making-of and a number of pieces that are the final results.

Robert Cahen

Voyage

La Virreina Centre de la Imatge (La Rambla, 99)

Curator: Eugeni Bonet

29.04 – 25.06

The exhibition *Voyage* gathers a selection of video installations made by Robert Cahen (Valence, France, 1945) during the last fifteen years, as well as regular projections of the artist's audiovisual production since 1970, for cinema, video and television. Among the greatest innovators of the moving image language in Europe, Cahen's works analyze the notions of voyage, landscape, portrait, and time in order to access the thresholds of the image, the sounds and the silence of the world and its inhabitants. The show, thus, takes the form of an invitation to the viewers to take on a journey through "the deep emotions, beautiful yet terrible, that constitute the basis of our existence", as in the artist's words. This exhibition is the most exhaustive survey of Robert Cahen's work ever presented in Spain.

Jesús Etxarte***Caffé Signore Bach***

Cercle del Liceu (La Rambla, 65)

18.05 – 27.05

Caffé Signore Bach, a video by Jesús Etxarte included in the olorVISUAL collection (Barcelona), is based on an anecdote concerning J.S.Bach. The German composer was commissioned to write a fantasy. To do so, he went off to a convent with the only company of his Neapolitan chef. A month later, the chef fell into a crisis due to an excess of beauty; the impossibility of digesting all that musical conversation led him to invent a *caffé napoletano*. In his video, Etxarte stages a twenty-minute conversation on how to prepare a good coffee. In its evocation of a scent as strong as a neapolitan coffee's, this piece clearly meets the artistic criteria of the olorVISUAL collection, whose common thread is smell and the capacity of a work of art to lead to recollection and to trigger olfactory memories.

Alex Haas***Sanctum 2***

Gran Teatre del Liceu (La Rambla 51-59)

18.05 – 27.05

Sanctum 2 by Alex Haas (USA, 1963) is the single channel version of a larger installation thought for multiple projectors looping at different lengths. The video was created by extracting and digitally altering minute portions of high resolution scans of analog colour photographs taken by Haas' late father Ernst. As both a musician and a visual artist, Haas is interested in the analogous thought processes and techniques in the recording of sound and visual imagery. With *Sanctum*, sight and sound become one and the issue of time exists as a medium in itself. While including the music by internationally renowned composer Brian Eno, the video thus anticipates the large retrospective dedicated to the musician, to be held at Arts Santa Mònica right after LOOP and curated by Lluís Nacenta.

Akram Zaatari***Against Photography. An annotated history of the Arab Image Foundation***

MACBA (Plaça dels Àngels, 1)

Curators: Hiuwai Chu & Bartomeu Mari

07.04 – 25.09

Akram Zaatari (Saida, Lebanon, 1966) co-founded the Arab Image Foundation (AIF) in 1997, partly to contain the activity of collecting, but also to organize it within an institutional framework and give it form through an expanding collection, which itself is a result of multiple modes of acquisition. More than a repository of photographic documents, the strength and originality of the AIF lies in the critical intersection of two archival practices, institutional and artistic. Over the past twenty years, the AIF was the medium through which many of Zaatari's projects and interests were developed.

This exhibition traces Zaatari's multi-faceted contributions to expanding our understanding of photography through a reflection on the evolution of the AIF and its collection. It can be seen as the outcome of an excavation that addresses the institution as a whole, extending to specific collections and photographic objects that might carry traces of wear and sometimes violence.

Col·lecció MACBA

Martha Rosler: God Bless America!!

MACBA (Plaça dels Àngels, 1)

Curator: Tanya Barson

18.05 – 15.10

A pioneer during the 1970s in the use of video as a tool for social and political analysis, the work of Martha Rosler (New York, 1943) still questions and speaks to western lifestyles. Through a selection of works from the MACBA Collection, the exhibition—named after a brief and ironic antiwar piece from 2006—focuses on the artist's video production from the 1970s up to her most recent productions. With works like *Semiotics of the Kitchen* (1975), *Martha Rosler Reads "Vogue"* (1982) and *Born to be Sold: Martha Rosler Reads the Strange Case of Baby S./M.* (1988), among others, the exhibition also focuses its attention on another of the critical axes that articulate Rosler's work and that reveal politics as an ideological exercise of power. Without renouncing humor, and with a direct language that incorporates documentary, performance and text materials, Rosler's visual narrations show her great critical efficiency addressing the world's latest affairs.

David Claerbout

Olympia

Museu Nacional d'Art de Catalunya (Palau Nacional. Parc Montjuïc, S/N)

18.05 – 31.12

Olympia (The real-time disintegration into ruins of the Berlin Olympic stadium over the course of a thousand years) (started March 15, 2016) is the newest work by Belgian artist David Claerbout (1969). The project features a computer-generated replica of the arena commissioned by Hitler for the 1936 Summer Olympic Games in the process of decaying into ruins in real time, devoid of human intervention and left to naturally disintegrate. The real-time projection is meant to last 1,000 years and thus radically surpasses our own experience of the world. *Olympia* is primarily to be understood as a reflection on time and perception. The influence of the actual weather plays a crucial role in the work: real-time weather information is constantly integrated into the ongoing disintegration of Claerbout's digitally rendered stadium. In order to allow visitors to experience the effects of various seasons, times of day, and weather conditions, *Olympia* will be on view for approximately seven months.

Nam June Paik. Radical Video

Museu Nacional d'Art de Catalunya (Palau Nacional. Parc Montjuïc, S/N)

18.05 – 18.06

Curator: Sooyoung Lee

A video program of the Nam June Paik Art Center Collection (Yongin, Korea)

Casa Asia presents a selection of videos by renowned artist Nam June Paik (1932–2006), considered as the "father of video art". A visionary artist and a thinker, Paik's use of technology blurred the lines between science, arts and popular culture through his genuine and innovative visual language. The exhibition is articulated through six emblematic works by Paik; some of which predicted more than half century ago such issues as the technological future, the globalization of capital, the international expansion of mass media, as well as the impact of internet to the current society.

Leila Habibi***In My Abandoned Thoughts***

Museu de les Cultures del Món (Montcada, 12-14)

18.05 – 21.05

Iranian artist Leila Habibi (1981) presents her recent work *In My abandoned Thoughts*. In the artist's words: "There is always a game in our minds. We run, we hide and use different masks, because mind is a player. If one doesn't recognize the game, one will become part of it. *In My abandoned Thoughts* is a symbolic video to show the reality of mind before freedom. It's dark, ruin and maze. As much as one tries to run out of it, will goes deep inside the game. Using different masks makes us more lost."

Wael Shawky***Cabaret Crusades: The Path To Cairo***

Museu d'Història de Catalunya (Palau de Mar, Plaça de Pau Vila, 3)

18.05 – 27.05

Video presentado en el contexto de la exposición *Els templers: història i mite*

Cabaret Crusades is a trilogy of videos by Egyptian artist Wael Shawky (Alexandria, 1971) that deals with the history of the Crusades. The screenplay is based on an essay by Lebanese author Amin Maalouf, *The Crusades through Arab Eyes* (1983), which draws from Arab historical sources to subvert the traditional Western reading of the medieval religious wars. Shawky reenacts these bloody events through marionettes, transforming the historical reconstruction into a form of entertainment. The second chapter of the trilogy, *The Path to Cairo* (2012), produced by Fondazione Sandretto Re Rebaudengo for dOCUMENTA (13), recounts the events that happened between the first and the second Crusade, between 1099 and 1145, and is structured as a musical. In this case, Shawky collaborated with potters and Provençal santonnier makers to create the ceramic marionettes that comprise the cast, and with choirs of fishermen and children from Bahrein for the musical performances.

Muestra de videos experimentales***Festes de la Mercè 1984***

Museu Frederic Marès (Plaça de Sant Iu, 5)

18.05 – 27.05

This year, LOOP Festival pays tribute to the experimental video screenings that were organized in the patio of the Museu Marès during the 1984 celebrations of La Mercè. In so doing, the festival recovers some of the videos that evidence the new artistic practices that arose after the advent of television and video recording in the 80s. The pieces re-presented now are 30 *Second Spots: TV Commercial for artists* by American artist Joan Logue (McKeesport, PA, 1942) and *Videoflashes* by Michel Jaffrennou (1944) and Patrick Bousquet (1954). By grouping very short fragments in the form of spots or flashes, both videos invite the viewer to reflect on television as a physical (and perhaps poetic) object and as an advertising tool. In humorous reference to traditional art forms, the two pieces translate into video-portraits (Logue) or video-sculptures (Jaffrennou/Bousquet).

David Hall***Tv Interruptions (7 Tv Pieces)***

Museu Picasso Barcelona (Montcada, 15-23)

Curator: Arnau Horta

16.05 – 28.05

In 1971 David Hall (Leicester, 1937) presented his *TV interruptions* in the Scottish Public Television. This intervention consisted in the emission of a series of videos that, without any previous notice or explanation, interrupted the regular programming and invited the spectators to question themselves about what they had just seen. The goal, in Hall's words, was "to bring together reality and image, apparatus and illusion on the screen, and thus examine the space-time ambiguities of this confluence". In addition to raising questions about the television format and its ability to create illusory spaces and temporalities, Hall's interruptions also put at stake a political questioning of the gaze: who is looking, what is being looked and from where? Who is inviting to look, what are we invited to look at and where (from what institutional space) does this invitation come from? This proposal recovers this pioneering work of "meta-televisual" video art in order to present it both in its original format and also as a multichannel audiovisual installation.

Peter Weibel***Lumina, 1977***

Pavelló Mies Van Der Rohe (Av. Francesc Ferrer i Guàrdia, 7)

Curator: Diana Padrón

16.05 – 20.05

Lumina is an emblematic work of the artist and theorist Peter Weibel (odesa, 1944), which was released at Gallery Magers of Bonn in 1977. Coinciding with its 40th anniversary, a new video recording has been realized, which is displayed by means of the original multichannel video installation, composed of seven monitors. Looking back on lumen etymology as an intrinsic light source on the monitor itself, the artist encourages imagining an abbreviated history of video art from the sensitivity of gaze. This installation builds also a transitable sculpture that places us in these first moments of the medium, where the audiovisual production arose between object forms of expanded sculpture and minimalist proposals that had opened the possibility to consider the exhibition space itself.

Teresa Serrano***Amapola***

Reial Cercle Artístic (Carrer dels Arcs, 5)

18.05 – 27.05

Amapola (2017) is a recent video by Mexican artist Teresa Serrano (Mexico City, 1936) that seeks to poetically reflect on the impact of drug trafficking in Mexico. Red poppy is stigmatized for being the flower used in heroin production, which has caused countless deaths in the Mexican states of Guerrero, Michoacán, Sinaloa and Chihuahua. One can no longer find the flower growing naturally in the wild, as it is controlled by the drug traffickers that export heroin to the United States and Europe. "After looking for it in all the stores that sold plastic and silk flowers, I managed to find a silk poppy. I planted it as if it were natural in a field in Tepoztlán. I filmed it for a few minutes. Every so often, the wind swayed it. It looked like a natural flower", explains the artist.

Silver Songs. The Music of Andy Warhol

Can Trinxet (Ctra. De S. Eulàlia, 212, L'Hospitalet)

Curator: Javier Panera

12.05 – 18.06

Opening Friday 12.05 – 19h

On the occasion of the 30th anniversary of Andy Warhol's passing (Pittsburgh, 1928 - New York, 1987), *Silver Songs. The Music of Andy Warhol* offers a new reading of the multi-faceted artist's work and seeks to show that music—and in particular pop music—was one of the emotional, iconographic and conceptual underpinnings behind the artistic production of pop art's founding father. In this exhibition, music reveals itself as an intangible yet essential element in the understanding of Warhol's creative process and some of his work's most significant themes.

A compilation of over 60 album covers, produced between 1949 and 1987, is at the core of the exhibition. In these works, the history of popular music during the second half of the 20th century is intertwined with some of the most significant moments of Warhol's career as an artist.

In addition, the show analyses Warhol's artistic and musical production process at The Factory, the iconic workshop where some of the most celebrated albums of the time were produced, which served as the meeting place for legendary figures of the pop movement. Taking advantage of Can Trinxet's industrial nature, the exhibition will try to recreate museographically not only the unique space of The Factory (the aluminum foil, the red couches, etc.), but also the creative processes that hybridized music, cinema, printmaking and art.

Bernat Daviu***Garrofisme***

Fundació Arranz Bravo l'H (Av. Josep Tarradellas 44, L'Hospitalet)

Curator: Albert Mercadé

18.05 – 27.05

Garrofisme is a contemporary avant-garde movement that has carob beans as its emblem. The eponymous exhibition shows portraits by Bernat Daviu (Girona, 1985), member of the garrofista movement. Within the context of this exhibition, Marc Roca, Artur Tort, Marc Cuscó and Gabriel Ventura, will show *The Nectar* (2017), a filmic work where they explore facial expressions.

Visions, visionats i visionaris

TPK Art i Pensament Contemporani (Av. Josep Tarradellas 44)

Curators: Agustí Fructuoso (TPK) & Andrea Hilger (OSTRALE)

18.05 – 27.05

The TPK offers screenings of work by several international artists. The programme has been put together conjointly with the French collective DROPP and the OSTRALE in Dresden. The works shown will include video on screen as well as video installations.

Col·lectiu DROPP (Alexandre Astier, Matthieu Capellier, Gregoire Fabvre & Vincent Rubin), Alberto Lozano (Catalonia), José Mart (Catalonia), Anne Müller (Germany/OSTRALE), Marcus Sharar (Israel/OSTRALE)

Jaume Pitarch

La pràctica impossibilitat de dejuni

Centre d'Art Tecla Sala (Av. Josep Tarradellas 44, L'Hospitalet)

Curator: David Armengol

18.05 – 27.05

The exhibition reviews and revisits the artistic trajectory of Jaume Pitarch (Barcelona, 1963). His work's physical and emotional power is presented through an intuitive, organic dialogue between the artworks, which coexist regardless of their chronology. A constant game of conflicting tensions defines Pitarch's work: fasting is understood as an emboldening belief, as the tenacity to restlessly try. All in all, his work problematizes our condition as individuals through notions such as unproductivity, mistake, non-conformism, excess, loss or self-criticism.

Margarita Andreu

Recorreguts

Centre d'Art Tecla Sala (Av. Josep Tarradellas 44, L'Hospitalet)

Curators: Teresa Camps & Lilianna Marín

18.05 – 27.05

Margarita Andreu (Cercs, 1953 - Barcelona, 2013) carried out a life-long research on perception and understanding of the binomial time-space. Intangible elements such as light, sound and colour are present in her multidisciplinary work, where the materials, symbols and themes of urban space are continuously transformed, in a clear reflection of the constant changes in contemporary society. By means of photography, installation, videos, prints, drawings and paintings, Andreu exposed these dynamic elements, illuminating their subtler, less noticeable sides, which, even if silently, also contribute to the configuration of our everyday landscape.

La botiga dels souvenirs

Curator: Joana Llauredó i Farrès

12.05 - 16.05

Opening Friday 12.05 – 19.30h

Collaboration with Escola Avenç de Sant Cugat del Vallès

Jordi LARA

Literatura Expandida

18.05 – 27.05

Opening Thursday 18.05 – 19.30h

Centre d'Art Maristany (Àngel Guimerà, 2, Sant Cugat del Vallès)

On the occasion of this year's edition of the Festival, the Centre d'Art Maristany presents *Literatura expandida* and *La botiga dels souvenirs*, two video exhibitions very different

between them. On one hand, *Literatura expandida* focuses on the work of Jordi Lara (Vic, 1969) and explores the way in which images are present in the depths of the literary act. In Lara's pieces, the camera becomes the writer's notebook, from where literature expands into an explosion of images. On the other, *La botiga dels souvenirs* gathers together a series of video proposals around the notion of the city, created by the students of the Secondary School of the Avenç de Sant Cugat. Departing from questions such as "What is the ideal city?" or "What should the best city in the world look like?," the students have gotten closer to contemporary artistic practice and the language of video art.

DISCOVER 2017 AWARD

Antiga Fàbrica Estrella Damm (Rosselló, 515)
15.05 – 02.06

Opening & Award delivery, Monday 15.05 – 19 h

The DISCOVER Award was initiated in 2015 by LOOP Barcelona with the support of Estrella Damm, with the aim of recognizing the recent production of films and videos by visual artists, through an open call to the international art community. on the occasion of the third edition of the award, this exhibition features the finalist videos that include the ten pieces selected by a professional jury, along with the most voted video on the online channel. The 2017 Discovery Award winner will be revealed during the opening of the exhibition at Damm's old factory.

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Sponsored by Estrella Damm

DISCOVER 2016 AWARD

Centre D'art Maristany (Àngel Guimerà, 2, Sant Cugat del Vallès)
15.05 – 02.06

Opening Thursday 18.05 – 19.30h

After its presentation at the Antiga Fàbrica Estrella Damm (May 2016), the MAC – Museu d'Art de Cerdanyola (May- August 2016) and the Centre d'Art Contemporani La Sala- Vilanova i la Geltrú (March-April 2017), the group of finalist videos from the second edition of the DISCOVER Award continues its travelling tour through the art centers around Catalonia, as part of the programme for travelling exhibitions of the Department of Culture of the Catalan Government.

3rd edition Video Production Award

Xarxa de Centres d'Arts Visuals de Catalunya (ACVIC. Centre d'Arts Contemporànies; Bòlit, Centre d'Art Contemporani de Girona; Centre d'Art Tecla Sala de l'Hospitalet de Llobregat; Centre d'Art La Panera de Lleida; M|A|C Mataró Art Contemporani; Lo Pati Centre d'Art Terres de l'Ebre; Fabra i Coats-Centre d'Art Contemporani de Barcelona; and El Teler de Llum Centre d'Art de Tarragona), Arts Santa Mònica and LOOP Barcelona

Joan Morey

Cos Social [Llicó d'anatomia]

Arts Santa Mònica (La Rambla, 7)

27.05 – 13.07

Preview Wednesday 17.05 -19.30h Opening Festival LOOP

Opening Saturday 27.05 – 12h

COS Social [Llicó d'anatomia] (Social Body [Anatomy Lesson]) by Joan Morey (Mallorca, 1972) is the winning project of the third edition of the Video Production Prize launched by the Xarxa de Centres d'Arts Visuals de Catalunya (ACVIC. Centre d'Arts Contemporànies; Bòlit, Centre d'Art Contemporani de Girona; Centre d'Art Tecla Sala de l'Hospitalet de Llobregat; Centre d'Art La Panera de Lleida; M|A|C Mataró Art Contemporani; Lo Pati Centre d'Art Terres de l'Ebre; Fabra i Coats-Centre d'Art Contemporani de Barcelona; and El Teler de Llum Centre d'Art de Tarragona), Arts Santa Mònica and LOOP Barcelona.

COS Social [Llicó d'anatomia] deals with the body and its immanence, putting the human figure at the center of the stage. Focused on the individual as a social instrument, the project explores the objectuality of his physical condition and how this impacts the place a person holds in the world; furthermore, the piece hints at the effects that power instances have over the individual and suggests a linguistic understanding of affection. Morey's project also dialogues with the historical representation of the body in Western art and its contemporary presence in the field of performance. Taking the anatomy lessons depicted in Renaissance and Baroque paintings as a starting point, this video performance establishes itself as a vast three-dimensional device that remains closed in itself, exhausting all its being and action. Here, the body is made up of flesh and bones, while the camera is a manifold character that replaces the audience. *COS Social [Llicó d'anatomia]* places the actor and the spectator under the same experience, one in which observation is conditioned by audiovisual language and rooted in performance.

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The specific collaboration of the Reial Acadèmia de Medicina de Catalunya and Centre de producció i recerca d'arts visuals Hangar.

CITY SCREEN

South of Heaven. Tobias Bernstrup – Home Swiss Home. Eugenio Merino

ADN Galeria (Enric Granados, 49)

20.05 – 09.2017

Tobias Bernstrup's *South of Heaven* (2014) is inspired by Caspar David Friedrich's *Friedhof im Schnee*, destroyed in 1945. It recreates the painting's landscape to create a memory from a fictive place and reminds us how man's dreams of ideal worlds often end in destruction. Eugenio Merino's (Madrid, 1975) video shows naked truths and unveils uncomfortable situations. The two works compound a satirical reflection on fraud, national interest, the power of money and global inequality. The exhibition functions as an allegation on Spain and Europe's financial systems.

The missing link. Mabel Palacín

àngels barcelona (Pintor Fortuny, 27)

04.04 – 09.06

Mabel Palacín (Barcelona, 1965) shows her latest project, *The missing link*, in which she continues her research on the relationship that we currently maintain with images, the way they function and how they relate to the reality in which we inhabit—or what is also known as “the cinematization of society in everyday life”.

Máquinas de trovar. Pedro G Romero

àngels barcelona - espai 2 (Carrer dels Àngels, 16)

23.05 – 07.07

New project by Spanish Pedro G Romero (Aracena, 1964) in which the artist's unique operations are presented before, after and during his work with *Archive F.X*, and with which he pursues his interest in the social production of value, *General Intellect*. Works on display are not collaborative, nor do they combine cooperative wills, but they deal with the construction of that which is common, since they have been carried out far from any subjective formalization.

#101. Martin Vitaliti

etHall (Joaquín Costa, 30)

26.05 – 07.07

The basis for Martin Vitaliti's (Buenos Aires, 1978) *#101* work is a cartoon showing a situation of calm but disturbing stillness, in which various characters find themselves. The cartoon serves as a basis for creating an animation. The shadows are being casted by the source of light situated outside the illustration, the light moves orbitally around the cartoon (at the front and from behind) transforming, through its displacement, sizes and distance between the elements inside the cartoon but also deforming the frame defining the illustration.

Ground Control. Teresa Solar Abboud

Galeria Joan Prats (Balmes, 54)

23.03 – 03.06

The idea of tense balance between oneself and the world is present in the videos by Teresa Solar Abboud (Madrid, 1985). In *Being a person you did not know you were a puppet* adopts the role of an unknown entity who is born in us and who looks at us from the outside. Continuing with this idea, in *Ground Control*, the artist is transformed into the clay ball that turns on the potter's wheel, while fragmented stories that connect the accident of the Columbia with the injuries suffered by the artist herself appear.

Cristal House. Anna Malagrida

Galeria SENDA (Trafalgar, 32)
23.05 – 07.2017

Cristal House is the name of a racing horse. In her new project Anna Malagrida (Barcelona, 1970) draws upon photography, text and video to carry out the attempted depletion of a place: a horse-race betting house located in the center of Paris. From the street and through the large windows, Malagrida shoots repetitive movements and the waiting of the gamblers.

Arigatou gozaimasu. Rosa Brugat

Galeria Trama (Petritxol, 5)
19.05 – 27.05

Arigatou gozaimasu by Rosa Brugat (The Jonquera, 1956) is a work recorded during the artist's stay in Japan and tells the customs, time and life of the geishas. In the words of the artist, this video "reminds us that beauty is ephemeral, and drives us to reflect on the role represented by maikos and geishas in Japan today. What role do they play in a country of contradictions, elegantly and extremely refined while cruel and sexist?"

Visions de Berlín. Jaume Plensa, Miralda, Jordi Bernadó & Chema Alvargonzález

LAB36 (Trafalgar, 36)
23.05 – 27.05

Cultural ephemerid and urban phenomenon recognized worldwide, the German capital was and still is synonymous with change, with transmutation. LAB36 offers multiple and heterogeneous perspectives, in the same way the city does. Political, poetic, impossible and pondered visions converge. A group of Spanish artists invites us to walk around the city, from the divided Berlin to the current urban environment.

Emotional intelligence. Amparo Sard

N2 Galeria (Enric Granados, 61)
18.05 – 27.05

In *Emotional intelligence* (2016) Amparo Sard (Mallorca, 1976) offers the first symptoms of visual and intellectual exhaustion as a metaphor to develop. A head deposited on the ground; dropped, surrounded a sleeping muse that might appear "Brancusian" but that, far from appealing to the inspiration, denounces boredom and today's excess.

Post, trans. Marina Núñez

rociosanta (Cruz Gran Via de les Corts Catalanes, 627)

25.05 – 20.07

“Post” means after, “trans” refers to the other side. Trans-humanism and post-humanism are terms that are widely used at present, seem opposites but often come to mean the same thing: an improvement of the human condition as it has been understood until now. This exhibition ranges between what is generic of both prefixes, thinking about the human body and its identity.

Seahorses. Francesca Llopis

Arte Aurora (Carrer D’Osi, 19)

27.05 — De 12 a 23 h

In this suggestive video by Francesca Llopis (Barcelona, 1956), a pair of seahorses dances through dreamlike landscapes of organic forms that intersect and unfold to the rhythm of an incessant piano pierced by a violin. Blurred scenes that inhabit a timeless spot between our most intimate memories and the images of collective unconscious.

Leisure. Josep Maynou

Bombon Projects (Trafalgar, 45 local 3)

21.04 – 16.06

Far South by Josep Maynou (Barcelona, 1981) is the short crossing, the domestic crusade of the disinterested pilgrim, the clueless horse rider too tall for a donkey, a tourist with sunglasses. In an inversion of terms, this very obvious western and hipster explorer with no shame covers himself with a trendy cap to cross the reddish hills of the Moroccan desert immersed in his thoughts, refusing the heroicity with the rattle of the morning walk.

Erotika2**A Spanish Delight. Eugeni Bonet****EEC. Gabriel & Joan Navarro**

Chez Xefo (Badajoz, 46)

18.05 – 27.05

On the occasion of LOOP 2017, Chez Xefo presents three proposals: the group show Erotika2, with originals and inedited erotic works by Francesca Llopis, Joshua Perkins, Manel Sellarès and Toni Riera, among others; a Spanish Delight by Eugeni Bonet, a black and white film, undated, to which he has applied a soundtrack; and the collaborative work Estaticitat de l’extaticitat de la cinesi (ECC), an independent project with experimental purposes.

A tiger. Dionís Escorsa**Hacia un feminismo mapuche. Katia Sepúlveda**

Espai 10 (Abaixadors, 10)

19.05 – 26.05

A tiger by Dionís Escorsa (1970) is a photo-romance that tells stories of imaginary independencies, either political, amorous or artistic, experienced by a Catalan Impressionist

painter in the conflictive years of pre-Civil War Barcelona. To a feminism Mapuche by Katia Sepúlveda (Cologne, 1978) is a video documentation that transits between the space of theory and activism, questioning the term feminism, trying to unveil a name to a corporality that complements the intersections of State-nation.

***Real or unreal? Past or present?* Yao Cong, Lorenza Cullet, Natalia Skobeeva, Fabian Vogler & Kennedy Bianca**

Espronceda (Espronceda 326 Nave 4, 5 & 10)

18.05 – 27.05

Time is on your side

Estudio Nómada (Trafalgar, 55)

23.05 – 27.05

Under the general theme Winding Back the Clock of LOOP Festival 2017, Estudio nómada features the group show *Time is on your side* displaying site-specific video installations conceived for the 500 m2 of the gallery space and other adjacent spaces of the neighbourhood. A project curated by Anna Beketov and Arnout Krediet.

***Los inmortales.* Paula Abalos**

Galería Die Ecke Barcelona (Montmany 27, local)

17.05 – 01.06

The exhibition deals with the record of social phenomena that take place inside cultural spaced produced by technology. Artist Paula Abalos (Santiago de Chile, 1989) reflects on how in social media and smartphones the action of taking portraits and self-portraits (selfie) takes relevance over the contemplation of the work, where the subject—observer—takes the main and foreground role over the art work. It is more important to portray the experience rather than living it, regardless of what is really behind it.

***Sublime Y.* Marc Badia, Bernat Daviu, Luis Guerra, Katja Bjørn**

Hans & Fritz Contemporary (Sant Gil, 17)

10.05 – 10.06

The exhibition *Sublime Y* features a poly-aesthetic threesome between the artists Marc Badia (Spain), Bernat Daviu (Spain) and Luis Guerra (Chile). Navigating between the seduction and the sublime...a neo-romantic flirt reflecting on contemporary narcissism. Likewise, for LOOP we will present the video *Still Walking* by Danish artist Katja Bjørn (1967).

***When the world becomes lines.* Miquel García**

Homesession (Creu dels Molers, 15)

20.05 – 27.05

In 1760 the cartographer John Spilsbury casually invented the first puzzle. The fortuitous origin of the puzzle is the starting point of *When the world becomes lines* by Miquel García (Barcelona 1975), taking the representation of the world to displace it, distorting his meaning and producing a new sense of the multiple lines who draw up geography.

Documentos en torno al cine y el vídeo. En la época del arte conceptual

Juan Naranjo (Casanova, 136-138 B-3)

18.05 – 30.05

The exhibition includes a selection of photographs, magazines, posters, and other documents about video and film, illustrating this interesting period in which video began to replace film as an artistic medium among the conceptual artists. On display will be *Trossos*, a film-video done by Jordi Cerda, Joan Mostaza and Ricard Solá. Artists in the exhibition include video art pioneers such as Joan Rabascall, Nain June Paik and Antoni Muntadas.

Homeland. Aniz Duran, Patrick Fitzpatrick, Kevin Gaffney, Joanna Hopkins, Sharon Kelly Sharon Murphy, Alan Phelan, David Quin

La Place (Basses de Sant Pere, 10 B)

22.05 – 28.05

Homeland presents a kaleidoscope of films that document life and times in Ireland's towns and villages. The selection includes videos by professionals, fiction and non-fiction, sound and silent material and will appeal to those interested in the country's culture and history.

El cuarto oscuro. Una propuesta indecente. Aida Andrés, Stephane Carpinelli, Celeste Corral Rodriguez, María Diez, Aleix Guitart, Manuel Christoph Horn, Ivan Morales Cama, Alejandro Palacín, Mònica Planes, Francesc Ruiz Abad, Esther Vidal, Manel Zamora

Local Fenomenal (Leonardo da Vinci, 21 local 3 L'Hospitalet)

20.05 – 16 h

22.05 – 20 h

27.05 – 22 h

A group show in which the different works are activated and deactivated by means of the projector, creating a collective narration that extends the limits of the audiovisual format.

Construint ponts, no murs. Manolo Millares

Mayoral (Consell de Cent, 286)

21.04 – 25.07

Building Bridges, Not Walls is a solo exhibition of Manolo Millares (1926-1972) concentrating on Manolo Millares's notorious maturity period (1957-1972). This is the first major exhibition devoted to this artist in a private gallery and provides a unique opportunity to contemplate an ensemble of seventeen of Millares's arpilleras (burlap paintings). The project was possible thanks to the involvement and enthusiasm of Elvireta Escobio, Millares' widow, with two commissioners: Alfonso Tower and Elena Sorokina.

Body Memory. Hannah Berestizhevsky

mutuo (Méndez Núñez, 7)

26.05 – 27.05

The works in exhibition are directly connected to the vast tradition of body art. When the body serves as a dynamic 'canvas', each 'brush stroke' or intervention is engraved in the flesh, and

therefore, in my own physical memory. The concept of 'body memory' indicates that the body itself can 'remember' events that the mind tends to forget.

***Plastic Mantra.* Eulàlia Valldosera**

Oleoteca La Chinata raval (Carrer dels Àngels, 20)

18.05 – 25.05

Plastic Mantra (2016) by Eulàlia Valldosera (Barcelona, 1963) is a healing song for the sea waters and the island of Capri guided by the Sibyl of Cuma which lives in the Campi Flegrei (Ardent Fields) near Naples and "in the center of my heart, next to all those subtle and natural forces that co-created my walks on their lands, and the video have channeled, and this works as offerings to their lost messages of light."

***Eclipse.* Alumnes Escola Massana**

Olivart Art Gallery (Banys Vells, 6 tri)

18.05 – 27.05

The students of the Massana School present a selection of works completed in class and conceived under the title of Eclipse, in reference to the phenomenon in which the light coming from a celestial body is blocked. The detachment and difficulty of finding connections in a totally globalized world is evident in the set of selected pieces, which raise the secret connection between the passions, the idea of 'disappearance', and that of 'abandonment'.

***Orderly Landscape.* Eulàlia Rovira & Adrian Schindler**

Pèrgam Llibres (Passatge de Sant Benet, 7)

18.05 – 27.05

Touring the remnants of artificial mountains erected by men in the middle age, an *Orderly Landscape* (37 min) investigates the timeless idea of transforming topography to satisfy strategic interests. The video orchestrates a slow conversation between human and non-human actors about the complicity of the landscape in power relations, mechanisms of gaze and the struggle of materials to make history.

***Urban Gallery at LOOP 2017.* Balanza, Mit Borrás, Clemente Calvo & AnaBego López, Salvador Herrera, Enric Maurí, YUSB**

Urban Gallery

04.05 – 31.05

Urban Gallery presents the work of six artists (Balanza, Mit Borrás, Clemente Calvo & AnaBego López, Salvador Herrera, Enric Maurí and YUSB), with experiments and proposals about sound, visual editing and repetition. Video notes, cinematographic, photography, music, storytelling and even paint: all a tribute to the audiovisual pioneers. Techniques such as blurriness, overlapping, slowing sequences or image pausing contribute to give these works a welcoming attractiveness.

LOOPFEST

ACTIVITATS

LOOPFEST

ACTIVITIES

LOOPFEST

ACTIVITATS

LOOPFEST

ACTIVITIES

LOOPFEST

ACTIVITATS

LOOPFEST

PRIMERA MORT**Screening & Roundtable discussion**

Col·legi d'Arquitectes de Catalunya (CoAC) (Plaça Nova, 5)

Thursday 11.05 - 20h

Documentary film premiere

Ecos de Primera mort

Roundtable discussion

Assumpta Bassas, Jordi Galí, Sílvia Gubern, Antoni Llena & Imma Prieto

Moderated by Alex Mitrani

On the occasion of the opening of the exhibition *Primera mort* at the CoAC, the premiere of the documentary *Ecos de Primera mort* (2017) directed by Imma Prieto will take place. To put the work into context, the centre will host the screening of *Primera mort* to commemorate the original presentation of the very first piece of video art in Spain. To follow the screening, Alex Mitrani will chair a roundtable discussion among artists and authors of *Primera mort* Jordi Galí, Sílvia Gubern, Antoni Plena and curator Imma Prieto.

JEAN CLAUDE CARRIÈRE**Talk & Screening**

Jean-Claude Carrière in conversation with Carlos Losilla

Biblioteca Xavier Benguerel (Av. Bogatell,17)

Tuesday 16.05 – 19 h

Projection of the film *Liza* (La Cagna, 1972, 100 min), presented by Jean-Claude Carrière and Esteve Rimbau

Filmoteca de Catalunya (Placa de Salvador Seguí, 1-9)

Tuesday 16.05 – 21 h

In the context of the series of conversations *Parlem amb...*, the French writer and screenwriter Jean-Claude Carrière (Colombières-sur-orb, 1931) will talk about the craft of writing for the film industry along with Spanish critic and writer Carlos Losilla. The activity will be followed by the screening of Marco Ferreri's *Liza* (La Cagna) and a presentation by J.C. Carrière and Esteve Rimbau. Carrière, best known for his work with Luis Buñuel, has won the oscar for best short film in 1961 for *Heureux anniversaire* and an Honorary Award (2014) for his lifetime achievements. Among others, he has written for Marco Ferreri, Garcia Berlanga, Phillip Kaufman, Louis Malle, Volker Schlöndorff and Fernando Trueba.

LOOP SOHO HOUSE**Screening & Presentación**

SOHO HOUSE (Pl. del Duc de Medinaceli, 4)

Monday 08.05

Tuesday 09.05

This year marks the first collaboration between LOOP and Soho House Barcelona, the exclusive club for people working in creative fields, which landed in the city in October 2016. With a brand new cinema space, Soho will then host two different proposals as a preview to the

LOOP Festival: a monographic session featuring the videos *The annunciation* (2010) and *Studies on the Ecology of Drama* (2014) by Finnish artist Eija-Liisa Ahtila (Hämeenlinna, 1959), who will simultaneously be dedicated a retrospective at the MAC (A Coruña), a presentation by curator Javier Panera on Silver Songs.

FESTIVAL DE VÍDEO DE SAN SEBASTIÁN SELECCIÓN 1983

Screening

Filmoteca de Catalunya (Plaça de Salvador Seguí, 9)

Curator: Guadalupe Echevarria

Presentado por Antoni Mercader

Thursday 18.05 — 18.30 h

The San Sebastián Video Festival took place in 1982, 1983 and 1984 as part of the city's International Film Festival and was aimed at promoting, through an open overview and for the first time in Spain, the national and international videoproductions. In its only three editions, the festival had participants such as Antoni Muntadas, Bill Viola or Robert Wilson, who are nowadays regarded as pioneering figures in the use of video as an artistic medium. Curated by Guadalupe Echevarria, who was the general coordinator during the three editions of the festival, this programme includes a selection of the prizewinning videos of the 1983 edition.

Selection

Total: 127'

Marina Abramovich & Ulay, *City of angels*, 1983, 20'

John Adams, *Sensible Shoes*, 1983, 11'

Marie André, *Come ti amo*, 1983, 22'

Dara Birnbaum, *Domination of Faust: Evocation*, 1983, 14'

Juan Downey, *Information Withheld*, 1983, 28'

Robert Cahen, *Juste le temps*, 1983, 13'

Gary Hill, *Primarily Speaking*, 1982, 19'

FLUXUS. PRESENT MEMORIES

Performance & Screening

La Virreina Centre de la Imatge (La Rambla, 99)

Curator: Imma Prieto

Con la presencia de María Pérez, Philip Corner & Willem de Ridder

Friday 19.05 — 18 h

FLUXUS. Present memories will unfold into a performance by pioneer Fluxus artists Willem de Ridder (Holland, 1939) and Philip Corner (New York, 1933), and the projection of the documentary *Malpartida. Fluxus Village* (2015) directed by María Pérez (Plasencia, 1984). The event will close up with a roundtable discussion chaired by Imma Prieto.

Program

18.00 h Sound performance by Philip Corner and Willem de Ridder. Philip Corner will perform *Canto Fluxus Anarchico and Contemporary Folklore*, while Willem de Ridder will carry on an "action", departing from the situations and contingencies randomly happening at the moment.

18.30 h Screening *Malpartida-Fluxus-Village* (2015), de María Pérez

19.45 h Roundtable discussion with María Pérez, Philip Corner & Willem de Ridder. Chaired by: Imma Prieto

PAUL MCCARTHY. A MARATHON**VIDEO PERFORMANCES FROM THE 1970S AND 1980S****Screening**

Aribau Multicines Sala 2 (Carrer Aribau, 8-10)

Monday 22.05 — 18 a 00 h

For the second year in a row, LOOP Barcelona is again collaborating with the Gaspar Foundation with the aim of putting in value the look of the back, in the present, with the video sample of the artist Paul McCarthy (Salt Lake City, 1945). The project brings together an outstanding selection of video performance pieces made by the artist during the 1970s and 1980s that break the limits of painting using his body as a brush and even as a canvas. His work criticizes the media and American society with a sarcastic and ironic language, penetrating the limits of sexuality, hypocrisy and the norms of the consumer society.

Program

18.00 h Presentation

18.30 h *Black and White III*, 1970-75, 79' 51"

20.00 h *Color Compilation*, 1974, 46' 21"

21.00 h *Experimental Dancer*, Edit #2, 1975, 23' 08"

21.30 h *Rocky*, 1976, 21' 30'

22.00 h *Sailor's Meat. Sailor's Delight Edit #2*, 1975, 44' 20"

23.00 h *Tubbing*, 1975, 26' 59"

23.30 h *Class Fool. Split Screen*, 1976, 32' 13"

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With the collaboration of Fundació Gaspar

PREÀMBULS. CINEMA I TRANSICIÓ/NS**Screening & Roundtable discussion**

Casa Elizalde (València, 302)

Curator: Lluís Miñarro

Martes 23.05 — 18 h

Martes 30.05 — 18 h

Martes 06.06 — 18 h

This cycle consists of the screening of three landmark films of Catalan cinema, accompanied by a series of debates on the Spanish state's failed transitions towards democracy. From the 1960s onwards, the most politically committed sectors of Catalan society received the cultural influence of other countries. Some filmmakers shifted from the official trends and began to produce a different type of cinema, both in terms of form and content. Pere Balañà i Bonvehí (Barcelona, 1925-1995) was a rare filmmaker, the director of one, little-known film, representative of the changes that were starting to show in a society then governed by the opus Dei politicians. Antoni Padrós (Terrassa, 1937) offers an anarchic and provocative outlook, produced in a marginalised situation and ignored by the cinema industry and the intelligentsia. Pere Portabella (Figueres, 1929) works to this day in proposals that protest against the status quo, exploring video's many expressive possibilities.

Program

23.05 Pere Balañà i Bonvehí, *El último sábado*, 1966, 121'

30.05 Antoni Padrós, *Lock Out*, 1973, 130'

06.06 Pere Portabella, *Informe General II. El nuevo rapto de Europa*, 2015, 120'

LOOKING IN THE MIRROR, I SEE ME.**EARLY WOMEN'S VIDEO ART FROM THE VIDEO DATA BANK COLLECTION**

MACBA – Auditori (Plaça de Joan Coromines, s/n)

Curator: Abina Manning

Wednesday 24.05 — 17 h

It is already well established that the emergence of video art tools in the late 1960s and early 1970s paved the way for an extraordinary number of outstanding video art works by women. Captivated by the relative accessibility, portability and immediacy of Sony's Video Porta Pak, a significant number of women artists were compelled to experiment with the video format. often taking a direct-to-camera approach, many of the resulting works reflected the burgeoning feminist movement in the U.S. at the time. The works in this programme, all made by women artists active in the 1970s—video's first decade—occupy a number of positions and points of view in relation to women's role in society.

Selection

Hermine Freed, *Two Faces*, 1972, 6' 24"

Lynda Benglis, *Collage*, 1973, 9' 30"

Barbara Aronofsky Latham, *arbitrary Fragments*, 1978, 12' 44"

Suzanne Lacy, *Learn Where the Meat Comes From*, 1976, 14' 20"

Linda Montano, *Mitchell's Death*, 1977, 22' 20"

Susan Mogul, *Dressing Up*, 1973, 7' 06"

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With the collaboration of Video Data Bank, Chicago: at The School of the Art Institute of Chicago

LOOP I EL VIDEOART**Presentation**

Caixaforum Barcelona (Av. de Francesc Ferrer i Guàrdia 6-8)

By Lluçia Homs Co-director of LOOP

Wednesday 24.05 — 19h

The history of video art is relatively short, but since its early days the discipline has played an important role in our city. The LOOP project—which consists of a professional fair, a series of specialist conferences, and a festival that spreads over 100 spaces in the city—began in 2003 and is located in Barcelona, the world's video art epicentre during the two weeks over which the festival takes place in the spring. The conference will review LOOP's brief history and its evolution throughout the years, an evolution that has run parallel to the validation of video by museums and the market with the emergence of new collectors.

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Organized by Amics dels Museus de Catalunya

(RE)VISIONATS, (RE)VISITATS**Mesas redondas**

Arts Santa Mònica (La Rambla, 7)

Friday 05.05 — 19 h

Wednesday 24.05 — 19 h

Friday 26.05 — 19 h

In parallel to the (Re)viewed, (re)visited exhibition, three round tables will be organised for young artists to showcase and discuss some of their works. The ultimate goal of these talks will be to build bridges between current video artists and the works on display in the exhibition. Through video installations and single-channel works, which in turn trace an itinerary of the use of video as an artistic tool, these talks offer a contemporary reading of the work that Eugènia Balcells, Antoni Muntadas and Carles Pujol produced during the late 1970s.

Program

05.05 “Antoni Muntadas”, with Carolina Cabrerizo & Miquel Martí Freixas

24.05 “Carles Pujol”, with Marcel Pié, Pere Ginard & Pepón Meneses

26.05 “Eugènia Balcells”, with Florencia Aliberti, Valentina Alvarado & Virginia García del Pino

Moderator: Albert Alcoz

MARIO GARCÍA TORRES**FOS A NEGRE****Performance**

Curator: Carles Guerra

Fundació Antoni Tàpies (Aragó, 255)

Friday 26.05 — 20.30 h

In the frame of the presentation of his work *The Way They Looked at Each Other* (s.d.), Mexican artist Mario García Torres (Monclova, 1975) will enact the performance-reading *Fade to Black* inspired by the series of postcards “Sunset” by Oriol Vilanova, currently on display at the museum.

WALID RAAD**FLOW SERIES 12****Performance & Artist talk**

Fundació Antoni Tàpies (Aragó, 255)

Lunes 29.05 — 19 h

Talk with Carles Guerra, director of Fundació Antoni Tàpies

Lebanese artist Walid Raad (Chbanieh, 1967) will introduce his two long-term ongoing art projects, *The atlas Group* (1989-2004) and *Scratching on things I could disavow* (2007). With *The atlas Group*, Raad concentrates on documents, stories, and situations about the Lebanese wars of the past few decades. In *Scratching on things I could disavow*, his attention shifts to the history of art in the Arab world, with a focus on the emerging infrastructures for the arts throughout the Arab world.

COMMENT ÇA VA? IV D'APRÈS GODARD
FRÉDÉRIQUE LAGNY LECH KOWALSKI

Zumzeig (Béjar, 53)

Curator: Pascale Cassagnau

Sábado 27.05 — 18.30 h

As a result of the long term collaboration with the CnAP (Centre national des plastic arts, Paris), LOOP 2017 presents the fourth edition of *Comment ça va?*, a cycle devoted to documentary and documented films. This year's programme, *Comment ça va ? D'après Godard* includes two works that, as in Godard's tradition, question the traditional representation of the same medium they deploy—that of film—and go beyond the classical narrative to shed light on the complexity of contemporary audiovisual creation. The works *La colère du peuple* by Frédérique Lagny (Marseille) and *i Pay for Your Story* by Lech Kowalski (London) express a number of shared hypotheses, regarding both revisiting some of the topoi in modern art as well as the notion of work-creation and the possibility for narration. They are, in short, films involved in reflecting on the present days.

Selection

Frédérique Lagny, *Djama Mourouti La (La colère du peuple)*, 2016, 49'

Lech Kowalski, *I Pay for Your Story*, 2016, 86'

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With the collaboration of CNAp (Centre national des arts plastiques)

GREATER CHINA - HERE, THERE AND EVERYWHERE

Cines Girona (Girona 175)

Curator: Isaac Leung

Sábado 27.05 — 20 h

GREATER China - Here, There and Everywhere endeavours to explore divides, boundaries and spaces between different Chinese communities. Through the presentation of artist films from China, Hong Kong, Taiwan, and beyond, this project aims to investigate fragments of histories, personal experiences and global themes. By assembling a variety of regional, temporal and artistic perspectives, the screening program will re-interpret the experience of the here and now, look into the potentially excluded moving images and make visible, fragments of experience that disrupt time, space and continuity.

LOOPFAIR

LOOP FAIR

Thursday — 25.05

Professionals: 12 – 21 h

Vernissage: 19.30 h

Friday — 26.05

Professionals: 11 – 14 h

General public: 14 – 20 h

DISCOVER 2017 Award: 14 h

LOOP FAIR

Pelai 28

The foremost annual meeting point for artists, collectors, gallerists, and curators specialising in the moving image, LOOP Fair reaches its 15th edition. Put together by a unique committee of expert collectors—Jean Conrad and Isabelle Lemaître, Haro Cumbusyan, Renée Drake, and Marc and Josée Gensollen—, the apt selection of 45 films and videos will offer an insightful panorama of contemporary artists' production.

Since 2003, LOOP Fair has been the first in its field exclusively dedicated to the discovery, promotion and acquisition of contemporary videoart works. LOOP Fair strive store-examine traditional art fair models and methods of presentation by taking into account both the changing attitudes of viewing and interacting with art, and the particularities of moving image practices. By presenting each piece in a room of a hotel, the fair offers a unique viewing experience and creates a setting that both focuses on the artists' work and facilitates the particular attention required by the medium.

ARTISTS & GALLERIES 2017

Lhola Amira

Looking for Ghana & The Red Suitcase, 2017,
11' 4"

SMAC Gallery, Ciudad del Cabo |
Johannesburg | Stellenbosch

Shigeo Arikawa

*Am I dreaming of others, or are others
dreaming of me*, 2014, 10' 41" Galerie
Mazzoli, Berlin

Marcos Ávila Forero

* 28th June 1950, *The Agrarian Reform*, 2017
Galerie Dohyang Lee, Paris

Marcos Ávila Forero

* *Un pechiche para Benkos*, 2016, 5' 28"
ADN Galeria, Barcelona

Sander Breure and Witte van Hulzen

Looking Back, 2016, 28'
tegenboschvanvreden, Amsterdam

Ismail Bahri

Revers, 2016, 5'
Galerie Les filles du calvaire, Paris

Melanie Bonajo

* *Progress vs. Regress*, 2016, 53'
AKINCI, Amsterdam

Elke Andreas Boon

* *Me and My Sister*, 2010, 10' 30"
Annie Gentils Gallery, Anvers

Sander Breure and Whitte van Hulzen

Refuge island, 2016, 9' 15"
Vanguard Gallery, Shanghai

Ali Cherri

Somniculus, 2017, 14' 40"

Galerie Imane Farès, Paris

Hsu Chia-Wei*White Building Project*, 2016, 18'

Liang Gallery, Taipei

Sarah Choo Jing*Wear You all Night*, 2016, 4' 38"

A.I. Gallery, London

Analívia Cordeiro*M3x3*, 1973, 9' 54"

Galerie Anita Beckers, Frankfurt

Aukje Dekker*Dead Pan Busted*, 2017, 2' 33" loop

Galerie Gabriel Rolt, Amsterdam

Olivier Dollinger*The climate control and the summer of love*, 2016, 11'

Galerie Eva Meyer, Paris

Esther Ferrer*Extrañeza, desprecio, dolor y un largo etc.*, 2013, 17'

àngels barcelona, Barcelona

Anne-Charlotte Finel* *La Crue*, 2016, 6' 32"

Galerie Jousse Entreprise, Paris

Gianfranco Foschino*KPD #1 / #2 / #3 / #4*, 2014, 40' loop

Christopher Grimes Gallery, Santa Mònica

Yona Friedman*Serie Films d'Animation*, 1960-1961

Galerie Jérôme poggi, Paris

Mats Hjelm*Salt*, 2013, 30'

Cecilia Hillström Gallery, Estocolm

Erdal Inci

Centipedes, 2015, 6' 18"

Art On Istanbul, Istanbul

Taro Izumi*The Upper Eyelid*, 2014, 54' 45"

Galerie Gp & N Vallois, Paris

Ali Kazma*House of letters*, 2015, 4' 49"

ANALIX FOREVER, Ginebra

Evangelia Kranioti*El éxtasis debe ser olvidado*, 2017, 38'

Galerie Sator, Paris

Glenda León*Dirigir las nubes*, 2008-2017, 1' 19"

Galeria SENDA, Barcelona

Cristina Lucas*Touch and Go*, 2010, 13' 49"

Galería Juana de Aizpuru, Madrid

Lukas Marxt*Captive Horizon*, 2015, 14' 38" Galerie

Reinthalder, Viena

Olivia Mihaltianu*Film métrage*, 2016, 1' 40"

Anca Poterasu Gallery, Bucharest

Mohau Modisakeng*To Move Mountains*, 2015, 10' 3"

Galerie Ron Mandos, Amsterdam

Marina Núñez*El fuego de la visión*, 2015, 1' 50"

RocioSantaCruz, Barcelona

Damir Očko*TK*, 2014, 19' 46"

EASTWARDS PROSPECTUS, Bucharest

Ferhat Ozgur*Conquest*, 2016, 10' 11"

The Pill, Istanbul

Sasha Pirogova*Queue*, 2014, 10'

Triangle Gallery, Moscow

Tom Pnini* *Paperweight*, 2017, 9' 13"

Chelouche Gallery for Contemporary Art,

Tel Aviv

Renata Poljak

Partenza, 2016, 9' 30" loop Galerija
kranjčar, Zagreb

Chen Qiulin

Farewell Poem, 2002, 10' 40"
A Thousand plateaus Art Space, Chengdu

David Raffini and Florian Pugnaire

* *Under construction*, 2012, 9' 37"
Galerie papillon, Paris

Sara Ramo

Os Ayudantes (Los Ayudantes), 2015, 19'
26" Travesia Cuatro, Madrid | Guadalajara

Leticia Ramos

Vostok, 2014, 8' loop
Mendes Wood DM, São Paulo | Brussels

James Rielly

Punch, 2014, 10" loop
New Art projects, London

Rafaël Rozendaal

Selected Websites, 2017, ∞
Steve Turner, Los Angeles

Tercerunquinto

Insular act, 2009, 6' 46"
Proyectos Monclova, Ciudad de
México

Nicoline van Harskamp

PDGN, 2016, 15' 40"
waterside contemporary, London

Steina and Woody Vasulka

Golden Voyage, 1973, 14' 12"
BERG Contemporary, Reykjavik

Apichatpong Weerasethakul

Teem, 2007
Anthony Reynolds Gallery, London

* Première

LOOP

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LOOP TALKS**VIDEOTAPED****Conversations on early video art**

25.05 — 26.05

Just like today's artist films and videos often prompt reflection on modern technologies and modes of communication, in the 1960s and 1970s they reflected the desire on the part of their makers to radically redefine the experience imposed by television, and carry out a cultural and technological research through the potentiality of an accessible and communitarian medium.

Besides triggering the creation of brand- new technical equipment (such as artist- crafted synthesizers and processors), these early proposals took on various forms that ranged between conceptual and feminist performances recorded on analogue tape, experiments with video signals, the colour and effects permitted by editing and post-production, and sharp documentaries on the counterculture deriving from the complex historical events taking place at the time.

As an in-depth contribution to the Festival's "contemporary archaeology of video", the LOOP Talks will then provide a current reading of these pivotal moments. Eminent pioneering artists will be in dialogue with curators of peer and younger generations, so to establish form a land conceptual connections between the past and present and explore the influence of avant-garde artistic proposals on contemporary production.

Thursday — 25.05

10 – 11.15 h Artists Steina and Woody Vasulka in conversation with curator Kristin Scheving (Head of Vasulka Chamber, National Gallery of Iceland) and researcher and theoretician Don Foresta (MARCEL, Paris)

11.15 – 12.25 h Artist Mary Lucier in conversation with curator Berta Sichel (Director, Bureau Phi Art)

Friday — 26.05

10 – 11.00 h Artist Beryl Korot in conversation with curator Neus Miró (Wolverhampton art gallery, UK)

11.15 – 12.30 h Artist Antoni Muntadas in conversation with Niels Van Tomme (Director, De Appel, Amsterdam)

12.30 – 13.45 h Artist Chip Lord in conversation with curator Steve Seid (Pacific Film Archive, Berkeley)

14.00 – 15.30 h About Andy Warhol | A lunch with Vincent Fremont (President of Vincent Fremont Enterprises, Inc.)

17.00 – 18.30 h

Nam June Paik. Radical Video | Jin-suk Suh (Director, Nam June Paik Art Centre, Yongin, Korea) in conversation with curator Menene Gras

The talks will be in English.

INFO

Days & timetable

Thursday — 25.05 9.30 – 12.45 h

Friday — 26.05 10 – 15.30 h & 17 – 18.30 h

Place: LOOP Fair (Pelai, 28)

Tickets

LOOP Talks: 90€

Students: 45€, includes access to the fair

Tickets are available at the fair or on [our website](#)

Workshop**UMVA (Unitat Mòbil De Vídeo Arquitectura) 2017**

Escola Tècnica Superior d'Arquitectura La Salle Universitat Ramon Llull (Quatre Camins, 2)
25.04 – 30.05

Sixth edition of the UMVA (Unitat Mòbil de Vídeo Arquitectura) programme, a initiative born from the collaboration between Escola d'Arquitectura La Salle and LOOP Festival with the purpose of promoting the use of video as a way to analyze notions such as the lived space and the social space. Using video as a tool, students will develop a series of studies in the neighbourhoods of Trinitat Nova, Plus Ultra and Vallcarca, alongside invited artists Mireia Sallarès, Miquel García and Claudio Zulian.

Workshop***Orígen, cuerpo, ciudad***

Torre Barrina (Parc de La Marquesa Carretera de Collblanc, 67 L'Hospitalet)

19.05 18 h

Presentación del film

A cargo de Matteo Guidi & Claudio Zulián

The film is the joint work of the participants of the workshop led by artists Claudio Zulian (Campodarsego, Italy, 1960) and Matteo Guidi (Italy, 1978) at the centre Torre Barrina in l'Hospitalet. As contribution to the overall theme of this year's LOOP Festival on the beginnings of video art, the film offers a personal meditation on Nam June Paik's oeuvre. It is also an exploration of the city of l'Hospitalet through the performance of young members of the local Associació itaca and the images that the urban environment may suggest.

Research***35 ítems per a documentar la irrupció del videoart a Espanya (1974-1990)***

www.LOOP-barcelona.com/documents

Curator: Antoni Mercader

As part of the patrimonialisation process undertaken by LOOP on the occasion of its 15th anniversary, a data base has been created in order to (re)read from a contemporary point of view over seventy original documents— organised in 35 items—directly related to the emergence of the new artistic phenomenon of the 1970s and 1980s. By facilitating access to these materials and encouraging their in- depth study, the initiative seeks to strengthen the indispensable critical historical perspective and to consolidate a rigorous archive that can foster future research.

Research***Amb Brossa a les mans***

The *amb Brossa a les mans* project is a joint initiative of the LOOP Festival, the Fundació Joan Brossa and Biblioteques de Barcelona which aims at making available to the general public a large part of the unpublished work of the Catalan poet Joan Brossa (1919-1998): the *Suites de poesia visual* (1959-1969) and the *Poemes habitables* (1970). The video collection *Amb Brossa a les mans* will also feature the participation of leading figures in the cultural sector, which will introduce each of these works with their comments.

Workshop***Modos de curar la imagen en movimiento***

BAU, Centre Universitari de Disseny (Pujades 118)

22.05 – 24.05

9.30 – 14 h

By Antoni Pinent

Pre-registration (price: 125€)

This seminar, the first collaboration between LOOP and BAU, will offer a possible itinerary through the history of the moving image, inhabiting both the conventional space of the “dark room” and its transfer and inclusion in the “white cube”. The goal, however, is not to establish a confrontation of moving images as “blackbox” vs. “whitecube”, but rather to outline a symbiosis of the multiple display proposals that can exist. The seminar will be conducted by independent contemporary art curator and filmmaker Antoni Pinent (Lleida, 1975).

LOOP Fair**PROFESSIONAL MEETINGS**

25 – 26.05

The Professional Meetings are a series of private sessions within the context of the LOOP Fair, with the aim at offering a space for professionals to exchange ideas and knowledge and debate common interests that affect the artistic community.

LOOP 2017 IN NUMBERS

223 artists
More than 350 videos
31 curators involved in the festival program
68 exhibitions
30 activities
74 espacios involved
45 galleries and 48 artists from 28 countries

LOOP BARCELONA TEAM

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Coordination & Production

Isa Casanellas
Maria Martinez Vila

LOOP Festival

Carolina Ciuti (Coordination)
Maje Valenzuela (Cinema)
Ruben Verdu (Projects)
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LOOP Fair

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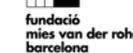
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