



## CREDITS

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Llucià Homs

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### *Graphic Design / Web*

designbyreference.com

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Pau Ferreiro

## SELECTED # 4

### A SOURCE FOR VIDEO ART LOVERS

### *Edited by*

LOOP

### *Committee*

Anita Beckers  
Christopher Grimes  
Jean-Conrad Lemaître  
Manuel de Santaren

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**SELECTED #4**  
— *CONTENTS*

<b>Selected #4 – <i>A Source for Video Art Lovers</i></b>	6
Foreword by Christopher Grimes	9
<b>Selected #4 – Artists</b>	12
<b>Selected #4 – Gallery Directory</b>	86
Selected artists in LOOP since 2003 (1st edition)	90
Acknowledgements	94

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#### SELECTED #4

##### *Una font per els amants del videoart*

La publicació que teniu a les vostres mans recull una selecció de treballs recents de videoart. Aquesta guia de referència per als amants de la videocreació, mostra la tria del comitè de selecció de la fira LOOP d'enguany. Es tracta d'un consell format per Anita Beckers (Galerie Anita Beckers, Frankfurt ), Christopher Grimes (Christopher Grimes Gallery, Santa Mònica), i pels col·leccionistes Jean-Conrad Lemaître (París) i Manuel de Santaren (Boston); quatre persones, sens dubte, amb un gran coneixement del panorama actual del videoart internacional. Les peces escollides es presentaran a Barcelona entre els dies 28 i 30 de maig de 2009 dins del marc de la setena edició de la fira LOOP, el punt de trobada internacional per als professionals del videoart.

#### SELECTED #4

##### *Una fuente para los amantes del videoarte*

La publicación que tenéis en vuestras manos recoge una selección de trabajos recientes de videoarte. Esta guía de referencia para los amantes de la videocreación presenta la selección realizada por el comité de la feria LOOP de este año. Se trata de un consejo integrado por Anita Beckers (Galerie Anita Beckers, Frankfurt ), Christopher Grimes (Christopher Grimes Gallery, Santa Mònica) y los coleccionistas Jean-Conrad Lemaître (París) y Manuel de Santaren (Boston); cuatro personas, sin duda, con un profundo conocimiento del panorama actual del videoarte internacional. Las obras seleccionadas se presentarán en Barcelona entre los días 28 y 30 de mayo de 2009 dentro del marco de la séptima edición de la feria LOOP, punto de encuentro internacional para los profesionales del videoarte.

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#### SELECTED #4

##### *A Source for Video Art Lovers*

The publication you hold in your hands brings together a selection of recent video art works. This reference guide for video art lovers presents the selection made by this year's LOOP fair committee, a board made up by Anita Beckers (Galerie Anita Beckers, Frankfurt), Christopher Grimes (Christopher Grimes Gallery, Santa Mònica) and art collectors Jean-Conrad Lemaître (Paris) and Manuel de Santaren (Boston); four people whose profound knowledge of the current international video art scene is beyond doubt. The selected works will be presented in Barcelona between May 28 and 30, 2009 as part of the seventh LOOP fair, the international meeting point for video art professionals.

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

Emilio Álvarez, Carlos Durán & Lluçia Homs  
LOOP Directors

La història del vídeo comença a mitjans de 1960, però no ha estat fins fa poc quan aquest format per fi ha rebut l'atenció que se li denegava. El que va començar com un enfocament pragmàtic i econòmic per tal de documentar l'art d'acció i altres pràctiques artístiques a temps real (allò que aleshores s'entenia com l'avantguarda), ara el vídeo ha esdevingut un dels mitjans més ambiciosos pel que fa a producció, abast i compromís. Tot i que encara desperta reticències entre molts col·leccionistes privats, que no dubtarien en trobar els recursos per a gèneres tradicionalment més acceptats, les institucions més destacades d'arreu del món ja comencen a reunir treballs en vídeo per a les seves col·leccions, en paral·lel amb un augment de comisaris i departaments dedicats exclusivament a aquest mitjà.

El món de l'art ha crescut exponencialment des d'aquell moment en què Bruce Nauman i els seus coetanis van crear algunes de les primeres obres en vídeo. Les galeries, inicialment poques i en gran mesura amb suport i abast locals, s'han estès i han format una enorme xarxa de connexions global i interconnectada. A més a més, aquest nou entorn ha estat testimoni del sorgiment de la fira d'art, segurament el canvi més dramàtic en aquest paradigma. Organitzades durant tot l'any en el conjunt de la societat industrialitzada, les fires d'art representen avui en dia el mitjà més fàcilment accessible per als entesos en art d'arreu del món que s'interessen per l'art del nostre temps.

Mentre les fires estenien la seva influència i creixien en escala i mida, LOOP va establir un precedent en dedicar-se exclusivament a la representació de treballs de vídeo. L'esperit i la importància d'aquest projecte recorden a una època anterior en què l'obra mateixa era central en relació amb l'experiència de veure art. Són l'especialització i el caràcter col·laborador de LOOP el que ha persuadit a algunes de les institucions més destacades de Barcelona per participar en projectes expositius propis i per crear, al capdavant, un esdeveniment que arriba a tota la ciutat. L'èxit d'aquest enfocament ha comportat, com a resultat insòlit, el fet de generar exposicions per a altres institucions directament des del tot col·lectiu del projecte.

El vídeo com a mitjà ha simbolitzat sempre innovació i reflexió, expressats d'una manera que es distingeix força de la resta de formes artístiques. El seu èmfasi en el temps i l'expectació tendeix a mantenir-nos fora del centre. Les pàgines següents representen noves veus per al diàleg entre l'artista i l'espectador que es van iniciar fa tot just uns 50 anys. Esperem que aquesta conversa us resulti estimulante.

## PRÓLOGO de Christopher Grimes

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*La historia del vídeo se remonta a mediados de la década de 1960, pero no es hasta hace poco que este formato parece haber recibido finalmente la atención que durante tiempo se le había denegado. Lo que empezó como un acercamiento pragmático y económico para documentar el arte performativo y otras prácticas artísticas a tiempo real (lo que entonces se entendía como la vanguardia), el vídeo se ha convertido ahora en uno de los medios más ambiciosos en términos de producción, alcance y compromiso. Aunque todavía despierta reticencias entre muchos coleccionistas privados que no dudarían en encontrar los recursos para géneros tradicionalmente más aceptados, las instituciones más destacadas de todo el mundo ya empiezan a reunir obras de vídeo en sus colecciones, con un aumento en paralelo de comisarios y departamentos dedicados exclusivamente a este medio.*

*El mundo del arte ha crecido exponencialmente desde aquel momento en que Bruce Nauman y sus coetáneos crearon algunas de las primeras obras en vídeo. Las galerías, otrora pocas en número y en gran parte con ayuda y alcance local, se han expandido y han formado una enorme red de conexiones global e interconectada. Asimismo, este nuevo entorno ha sido testigo del surgimiento de la feria de arte como el cambio quizás más dramático en este paradigma. Organizadas durante todo el año en el conjunto de la sociedad industrializada, las ferias de arte representan en la actualidad el medio más fácilmente accesible para que los entendidos en arte de todo el mundo se interesen por el arte de nuestro tiempo.*

*Mientras que las ferias extendían su influencia y crecían en magnitud y talla, LOOP sentó precedente dedicándose en exclusiva a la representación de obras de vídeo. El espíritu y la importancia de este proyecto son similares a una época anterior en la que la propia obra era central en la experiencia de ver arte. Es la especialización y el carácter colaborador de LOOP lo que ha persuadido a algunas de las instituciones más destacadas de Barcelona para participar con proyectos expositivos propios y, en última instancia, para crear un acontecimiento que abarca toda la ciudad. El éxito de este enfoque ha conllevado un resultado inusitado como el de generar exposiciones para otras instituciones directamente desde el todo colectivo del proyecto.*

*El vídeo como medio siempre ha simbolizado innovación y reflexión, expresados de un modo que se diferencia bastante del resto de formas artísticas. Su énfasis en el tiempo y la expectación tiende a mantenernos fuera del centro. Las siguientes páginas representan nuevas voces para el diálogo que entre artista y espectador se inició hace apenas unos 50 años. Esperamos que esta conversación le resulte estimulante.*

## FOREWORD by Christopher Grimes

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The history of video dates to the mid 1960's, but it is only recently it seems, that the medium is finally receiving the attention that it had long been denied. What began as a pragmatic and economical approach to documenting Performance Art, and other real time artistic practices - what was then referred to as the avant-garde - video has now developed into one of the most ambitious mediums in terms of production, scope, and commitment. Although still on the fringe of acceptance by many private collectors who wouldn't hesitate to find the resources for more traditionally accepted genres, video work is now being collected by most prominent institutions worldwide, with a concurrent rise in curatorial positions and departments devoted exclusively to the medium.

The art world has grown exponentially from that moment when Bruce Nauman and his peers created some of the earliest video works. Galleries, once few in number, and largely local in their support, have expanded into an enormous and interconnected global network. This new environment has also seen the rise of the Art Fair as perhaps the most dramatic shift in this paradigm. Staged around the year in virtually every part of the industrial world, art fairs now represent the most readily accessible means for the art world's cognoscenti to engage with the art of our time.

As the fairs spread their influence and developed in scale and stature, LOOP set a precedent by dedicating itself solely to the representation of video work. The spirit and importance of this project is akin to an earlier time when the work itself was central to the experience viewing art. It is the focus and collaborative character of LOOP that has persuaded some of the most prominent institutions in Barcelona to participate with curatorial projects of their own, ultimately to creating a citywide event. The success of this approach is borne into the unusual result of exhibitions generated for other institutions directly from the collective whole of the project.

Video as a medium has always represented innovation and thought expressed in a manner that it is quite distinct from all other art forms. Its emphasis on time and expectation tends to keep us off center. The following pages represent additional voices to the dialog between artist and the viewer that began only some 50 years ago. We hope that you find the conversation stimulating.

# Vasco Araújo

— Lisbon, Portugal 1975

## *O PERCURSO (EL CAMINO / THE PATH)*

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: VIDEO

DURATION: 13'

EDITION: 5

VASCO ARAÚJO was born in 1975 in Lisbon, the city where he continues to live and work.

Solo exhibitions: *Eco* (2008) Jeu de Paume; *About Being Different* (2007), BALTIC Centre for Contemporary Art; *Dilemma* (2005), S.M.A.K. Group exhibitions: *Em Vivo Contacto* (2008), 28º Bienal de S. Paulo; *Experience of Art* (2005), La Biennale di Venezia. 51st International Exhibition of Art; *The World Maybe Fantastic*, Sydney Biennial (2002). Public collections: Centre Georges Pompidou, Musée d'Art Moderne Paris; Museo Nacional Centro de Arte Reina Sofia Madrid; Fundação de Serralves.

This work by Vasco Araújo parts from three strong characteristics of the gipsy culture: the heritage, the nomadism. and the oral tradition. The artist relates these features intimately with the flamenco poetry, a reflection of the *modus operandi* which represents the people's identity. In fact, flamenco poetry reflects, relates and is at the core of the gipsy people life.

The video presents a journey of a man and a boy of gipsy ethnic group. The journey, a result of a loss of land and consequent search for a new one, arises from the inhospitable landscapes of Andalusia as a search for freedom. Along the path a dialogue is developed. The truth of a generation is orally transmitted to the next one. Cutted by images of the Maccarena Virgin, which assumes a maternal model, the video enhances all the inherent mystic to a journey of wisdom and search for freedom.

*O Percurso (El Camino / The Path)* has been commissioned by Cajasol Obra Social.

Represented by:

**GALERIA FILOMENA SOARES | LISBON**



Vasco Araújo, *O Percurso (El Camino / The Path)*, 2009

# Katia Bourdarel

— Marseille, France 1969



KATIA BOURDAREL is abducting the viewers into a multimedia-based, fictive dream world. She subtly arranges her mystic appearing works. At first sight the motives seem just lovely, only at second sight they emerge as traumatic compositions. She virtuously creates imaginative worlds and carries the viewers away into a seemingly long lost world; anyhow, this world is actually very up to date. Lives and works in Marseille.

## *AILLEURS*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: VIDEO PROJECTION

DURATION: 3' 25"

EDITION: 5

SOUND BY JEAN PIERRE FOURMENT

The meaningful title *Ailleurs–Elsewhere* is leading the viewer from reality into an unreal dream world of a twilight zone. Katia Bourdarel is very talented in weaving magical main plot lines, showing frail, poetic compositions and patterns.

Her watercolor-like picture fragments are telling a mysterious story of loveliness and threat, of affection and banishment. The viewer is being left in uncertainty by the constant change between the seemingly “Good” and the seemingly “Evil.”

The translucent, surreal composition as well as the emergence of the puerile protagonist is vaguely getting their bearings from the “Film Noir.” Details are emerging, only to disappear right away in the haze of memory. Each single picture has been very lavishly reworked, it feels as if Katia Bourdarel's protagonists from the oil paintings or watercolors are brought to life. However, the video work is neither just filmed, nor animated. The many white spaces give room to imaginations. The scenery is dominated by a blurring, which awakens associations to visions of past days. A logic-rational dissolving of the narration is giving way to the intensive atmosphere of the present.

Represented by:

**BK GALERIE BERNHARD BISCHOFF | BERN**



Katia Bourdarel, *Ailleurs*, 2008



# Marco Brambilla

— Milan, Italy 1960

## *CIVILIZATION (MEGAPLEX)*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: HD DVD

DURATION: 2' 40"

EDITION: 5

MARCO BRAMBILLA'S career spans from fine arts, film, and commercials. He has had solo shows at the New Museum of Contemporary Art, New York, in 2003 and The Contemporary Arts Forum, Santa Barbara, and The Nevada Museum of Art, Reno, in 2004. His work belongs to the permanent collections of the Guggenheim Museum, San Francisco Museum of Art, and the IFEMA foundation in Madrid. Lives and works in New York and Los Angeles.

*Civilization (Megaplex)* depicts a metaphysical journey from hell to heaven as represented by computer-altered found footage sampled from films both mainstream and obscure. We begin the journey under Kurosawa's *Dreams* volcano, then rise through a purgatory populated by images of suburbia, demolition derbies and shopping malls, finally soaring towards a paradise of beauty contestants, cherubs, bodybuilders, then past the peaks of Mount Olympus to a cosmic portal inspired by Gustav Dore's paintings, as re-interpreted in the movie *The Fountain*.

*Civilization (Megaplex)* is an epic video mural containing over 300 individual channels of looped video blended into a multi-layered seamless tableau of interconnecting images that illustrate a contemporary and often satirical take on the concepts of Heaven and Hell.

Represented by:

**CHRISTOPHER GRIMES GALLERY | SANTA MONICA**



Marco Brambilla, *Civilization (Megaplex)*, 2008

# Daniel Canogar

— Madrid, Spain 1964



## *JACKPOT*

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 3'

DANIEL CANOGAR earned a Masters Degree specializing in photography from New York University and the International Center for Photography in 1990. He has written *Ciudades Efímeras: Exposiciones Universales, Espectáculo y Tecnología*, published by Julio Ollero, Madrid, 1992, and *Ingrávidos*, Fundación Telefónica, Madrid, 2003. He is currently artistic director of VIDA, an annual competition sponsored by the Fundación Telefónica. His work has been exhibited at the Palacio de Velázquez, Madrid; Centro de Arte Santa Mónica, Barcelona; Museo Alejandro Otero, Caracas; Kunstsammlung Nordrhein Westfalen Museum, Dusseldorf and Mattress Factory Museum, Pittsburgh.

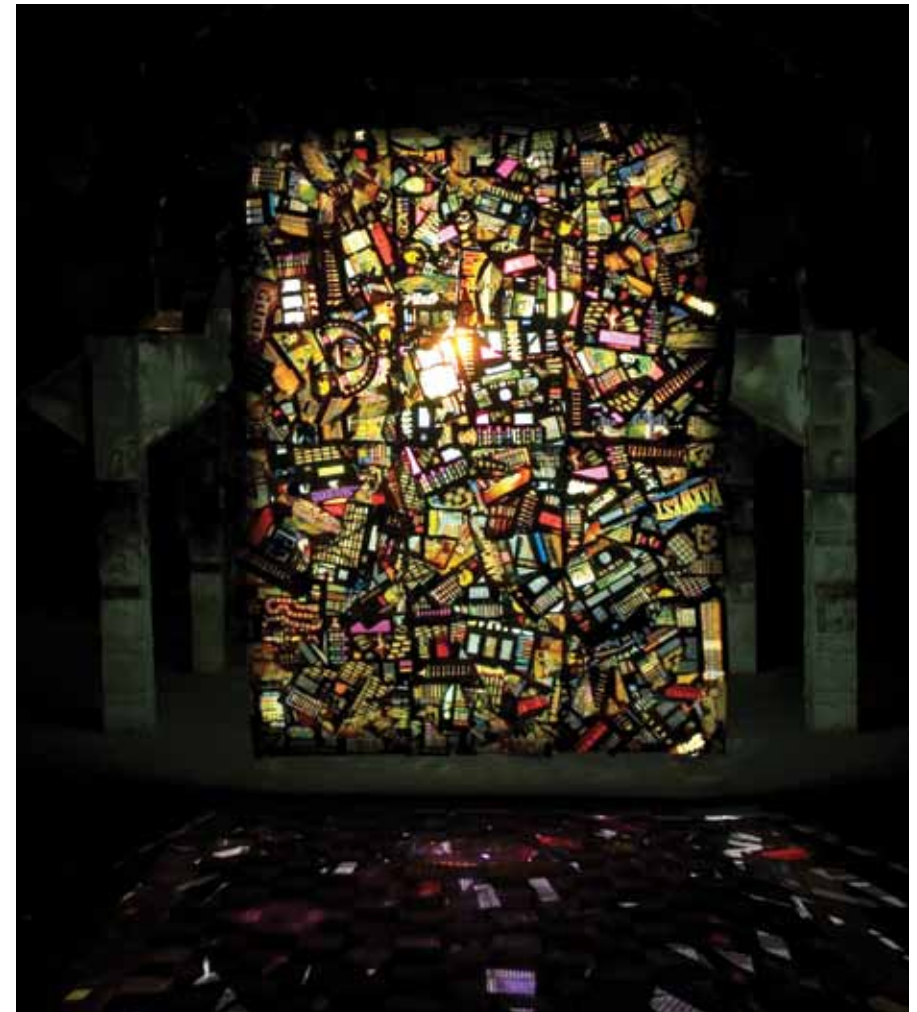
*Jackpot* belongs to a series of sculptural pieces constructed from discarded electronic materials. The installation explores the short life expectancy of the technologies we cast off, and their relationship to organic mortality.

Daniel Canogar's installations seek to reanimate the lifeless. Light animations projected onto the installations appear to free the energy stored in the electronic waste, awakening the memory of their past lives. "Through my work I try to bring dead materials back to life, reveal their secrets, revive the collective memory they bury to construct an accurate portrait of a society and an age," comments the artist.

*Jackpot* is a collaged panel formed by broken fragments of slot machine screens. It brings to mind stained-glass windows of cathedrals. A retro-projection of flashing lights recreates on the panel the beckoning dazzle of slot machines. This piece examines the religious extolling of money in late capitalism, and indirectly alludes to the financial system as a game, whose current troubles highlight the inherent dangers of being seduced by its glimmering light.

Represented by:

**MAX ESTRELLA | MADRID**



Daniel Canogar, *Jackpot*, 2009

# Chen Chieh-Jen

— Taipei, Taiwan 1960

## *Portraits of Homeless People, Renters and Mortgagers*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: 35MM FILM TRANSFERRED TO DVD

DURATION: 17' 15"

EDITION: 5 + 2 AP

CHEN CHIEH-JEN is a vocational high school graduate currently living and working in Taipei. During the martial law era in the 1980s, he disrupted and provoked the political system of Taiwan through guerrilla-style performance art and by programming underground art shows and theater events. His major video work includes *Lingchi-Echoes of a Historical Photograph* (2002), *Factory* (2003), *The Route* (2006) and *Military Court and Prison* (2007-2008).

“For this piece, I invited some friends to be filmed on a stage set which I had constructed. The set is made of wooden construction molds used to build apartment buildings. There is also a cement architectural model placed at the center of the set. I asked my friends to be filmed with this model. The only difficulty was that they had to step over piles of molds on the floor. This film is a record of their journey.

For me, this set is not just the actual, leftover construction molds, but also the illusion of a living space that these materials create. All of my friends in the film, except for one who is homeless, have to work to pay their high rent or a mortgage just like most people in the city. Although they live in these homes, they don't really own the spaces. This kind of depressed/anxious situation where people have to endlessly work for their living space and worry about losing their jobs is what I wish to depict in this film.”

Represented by:

**CHI-WEN GALLERY | TAIPEI**



Chen Chieh-Jen, *Portraits of Homeless People, Renters and Mortgagers*, 2008



# Brody Condon

— New York, USA 1974

**DEFAULTPROPERTIES; (AFTER GERARD DAVID)**

YEAR OF PRODUCTION: 2006

PRESENTATION MEDIUM: COMPUTER GAME MODIFICATION

DURATION: SELF PLAYING VIDEO GAME

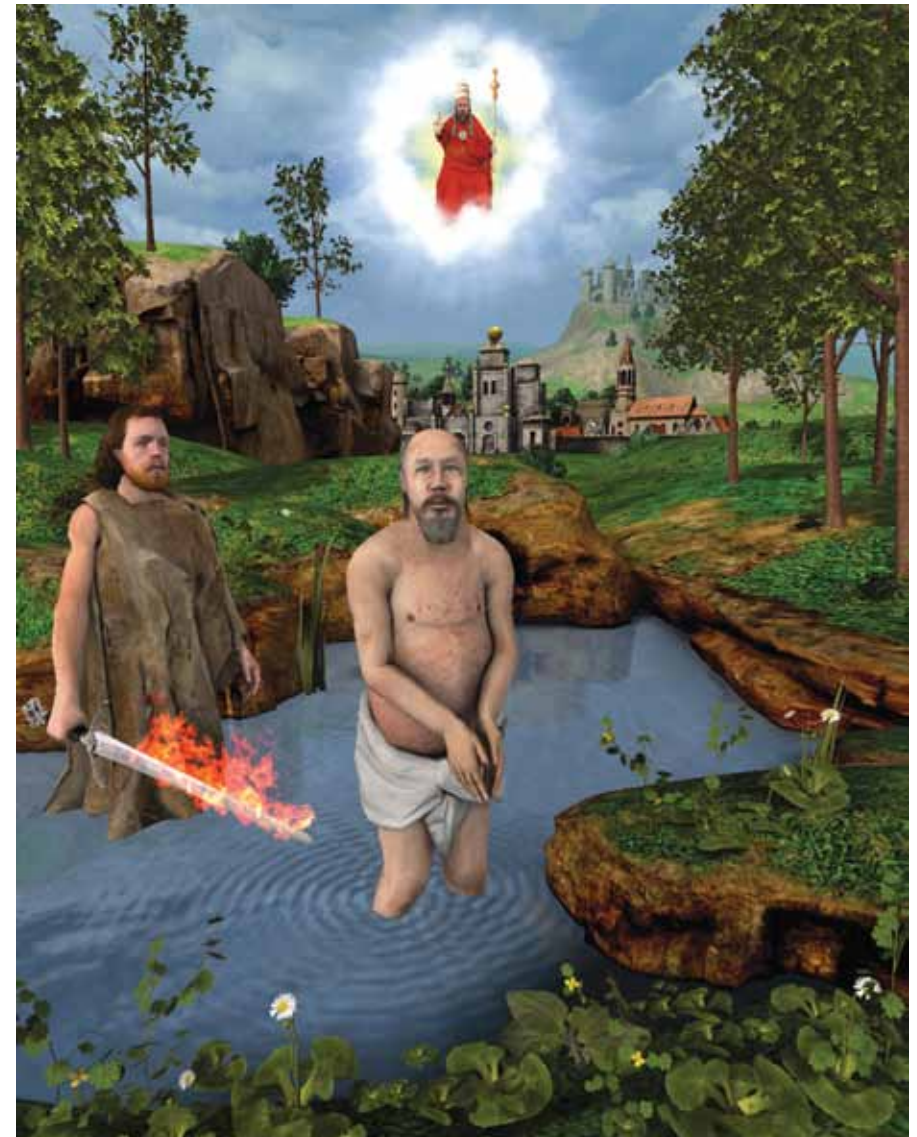
EDITION: 10 + 2 AP

BRODY CONDON received his MFA from the University of California, San Diego (2002). He has attended residencies at Rijksakademie van Beeldende Kunsten (2004) and Skowhegan School of Painting and Sculpture (2001). He has participated in exhibitions at galleries, cultural institutions, and event spaces internationally such as the 2004 Whitney Biennial, New Museum of Contemporary Art in New York, Yerba Buena Center for the Arts, Santa Monica Museum of Art and Machine Project in California, Kunst-werke in Berlin and Sonsbeek 2008 International Public Sculpture Exhibition in the Netherlands. He will present a solo exhibition at the New Museum of Contemporary Art and PERFORMA in New York in 2009.

The first in a series of re-interpretations of late medieval Northern European religious paintings, *Defaultproperties* is a non-interactive, animated recreation of the baptism scene from the Triptych of Jean des Trompes by Gerard David from 1505 using current game development technology and visual styles. When plugged into a projector and power, a small custom computer automatically starts and displays the work. This “self-playing” game depicts a twitching, chubby figure of Asian descent with a horrible skin disease apparently lost in prayer in a Northern European medieval landscape next to a bored man in furs idling by the river with a flaming sword. Meanwhile the sky is filling with a swirling extra-dimensional portal from which is emerging an astral being of unknown but seemingly royal nature.

Represented by:

**VIRGIL DE VOLDERE | NEW YORK**



Brody Condon, *Defaultproperties;(After Gerard David)*, 2006

# Kota Ezawa

— Cologne, Germany 1969

## *LAST YEAR AT MARIENBAD - 3D*

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: DIGITAL COMPUTER PROJECTION IN  
ANAGLYPHIC 3D

DURATION: 4'

EDITION: 10

KOTA EZAWA studied at the Düsseldorf Kunstakademie, San Francisco Art Institute and Stanford University, and lives and works in San Francisco. His work has been hosted in such venues as the Metropolitan Museum of Modern Art, New York, San Francisco Museum of Modern Art, Art Institute of Chicago. He has had solo exhibitions at the St. Louis Art Museum; Hayward Gallery, London; ArtPace, San Antonio; Santa Monica Museum of Art; Wadsworth Athenaeum, Hartford; and Charles H. Scott Gallery, Vancouver. Lives and works in San Francisco.

*LYAM 3D* is a silent digital animation of scenes from the seminal Resnais/Robbe-Grillet film, *L'année dernière à Marienbad*. Viewed through anaglyph red-green glasses, Ezawa's 3D animation circles around the film—which itself is almost hermetically circuitous—by focusing on shots in which the actors remain nearly motionless, fixed to their baroque surroundings like models in a diorama. Yet as the animations move across the screen, the characters appear to shift endlessly in space. Ezawa disturbs our assumed proximity to the images, simultaneously flattening and deepening the film, distending and slowly warping its oblique topology.

Represented by:

**GALERIE ANITA BECKERS | FRANKFURT**



Kota Ezawa, *Last Year At Marienbad-3D*, 2007

# Maïder Fortuné

— Toulouse, France 1973

## LA LICORNE

YEAR OF PRODUCTION: 2006

PRESENTATION MEDIUM: DVD

DURATION: 6'

EDITION: 5

MAÏDER FORTUNÉ graduated from the movement-based theatre school Jacques Lecoq in Paris, then created her own theater company and later studied at the Le Fresnoy, Studio national des arts contemporains in Tourcoing. Her major solo exhibitions include: Frac Haute Normandie, Rouen (2007); Mercer Union, Toronto, Canada (2006); Fondation Miro, Espai 13, Slak, Barcelona (2005). Group exhibitions: *The Myth of Childhood*, Kunstverein Altdorf (2009); *Dans la nuit des images*, Grand Palais, Paris (2008); *Territoire de l'image*, Musée de Tourcoing (2007). Lives and works in Paris.

In an unspecified black space, a unicorn stands motionless. The bright light magnifies the mythical animal whose presence remains as majestic and prestigious as ever. A black rain starts to fall. The drops are like pencil lines traced on the animal's coat. As the rain grows thicker, it slowly exposes the unicorn's masquerade. The magical horn is revealed to be no more than a ridiculous travesty.

This revelation operates a shift from legendary wonderment of fair booth, the amusement park, junk merchandise, worlds which miserably watch over the ashes of ancient dreams, myths, and magic. A sad clown progressively darkened by the black rain, the unicorn slowly slides toward its spectral double, until it disappears as if swallowed by the black space.

Represented by:

**MARTINE ABOUCAYA | PARIS**



Maïder Fortuné, *La Licorne*, 2006



# Arturo Fuentes

— Barcelona, Spain 1979



## PLANAR

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 8'

EDITION: 6

ARTURO FUENTES studied Psychology and Telecommunications at Universitat de Barcelona. His video art work is based on an in-depth formal exploration between the human being and his environment, which is strongly determined by science and technology.

Fuentes' works have been presented in several film festivals like the International Film Festival of Locarno, and art fairs like Arco, LOOP and Pekin Art Fair. His work Null was awarded by Obra Social Caja Madrid and has won the first prize at the Barcelona Visual Sound. During 2008 he presented his works at CCCB, Barcelona.

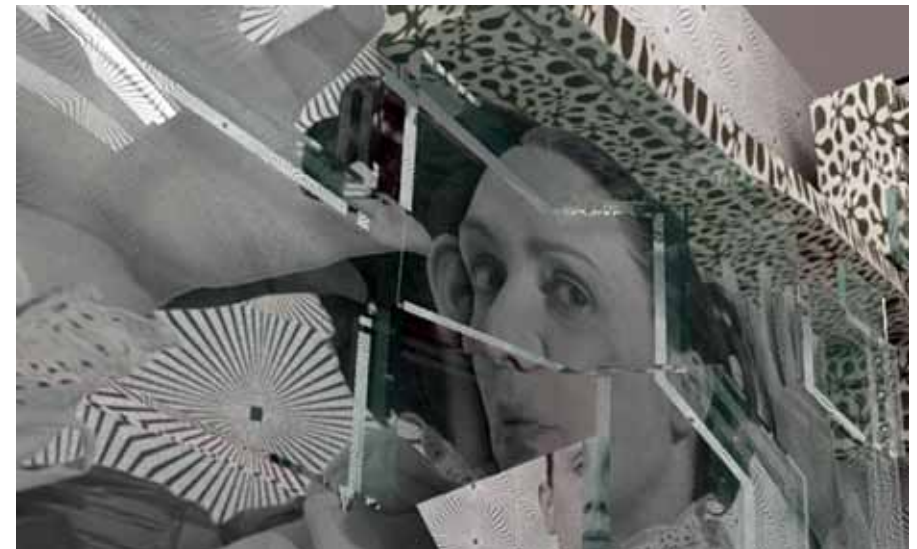
The shot shows but doesn't contain. Our visual perception draws all the information from the plain projection that falls in our retina. Reality is shown from consecutive shots that give rise to perceptions, but we can't take it in as a possession. We are just the audience of plain things and we just imagine plain material.

Material brittle and devoid of air, fickle and handled by our conscience to work out dreams and concepts, the sky, a rope, water, motherhood, language, a wall..., are supported on plain things. This is *Planar*, perception and imagination supported and pierced by the same principles, asphyxiated and deflated characters, walls pierced by a mere circle, memory shots and evocation manufactured into the illusion of depth.

On the other hand, shot and time depends one on the other since time allows a parceled out vision of every possible shot or a quantum simultaneousness of everything. As a fish fillet or a Cubist picture with time, video offers an open perception of reality from all points of view.

Represented by:

**GALERIA LLUCIÀ HOMS | BARCELONA**



Arturo Fuentes, *Planar*, 2009

# Iñaki Garmendia

— Ordizia, Spain 1972

## KOLPEZ KOLPE

YEAR OF PRODUCTION: 2003

PRESENTATION MEDIUM: DVD

DURATION: 7'

EDITION: 6

IÑAKI GARMENDIA lives and works in Bilbao. His recent solo exhibitions include: *Underdow* 3. *Document und experiment*, Munchen; *NO R.S.*, Galería Moisés Pérez de Albéniz, Pamplona (2008); *Frankfurter Kunstverein*, Frankfurt (2006); *Kolpez Kolpe*, Galería T 4, Barcelona; *Goierri Konpeti*, Galerie Du Triangle, Bordeaux (2003). Group exhibitions include: *Itinerarios 2007/08*, F.Marcelino Botín, Santander (2009); *1,2,3...Vanguardias. El arte como arte contextual*, Sala Rekalde, Bilbao; *Imágenes del otro lado*, CAAM, Canarias (2007); *Gure Artea*, Artium, Vitoria (2005); *Manifesta 5*, San Sebastián (2004); *Después de la noticia: Documentales postmedia*, CCCB, Barcelona; *Cine y casi cine*, MNCARS, Madrid (2003).

In November 2002, Iñaki Garmendia immersed five young Taiwanese in intense work sessions in order that they would interpret themes from Radical Basque Rock, to include, amongst others, music from groups *Zarama* and *Kortatu*. He drew the title *Kolpez Kolpe* (*Blow after Blow*) from the album published in 1987 by the latter. What happened in Taipei was closer to an experience or performance. The slight elevation of the stage was sufficient to separate the experiment from the specific cultural context and to place it in a more abstract and formal position. In fact, it closely resembles an experiment of cultural engineering wherein the same experience is actually producing a new territory. The expressions, poses and attitudes, so typical of the world of rock demarcate a space where those signs are shared beyond the literal and local contents. An understanding stems from this atmosphere that goes beyond words. Therefore, the video is the nodal point for *Kolpez Kolpe*. The rhythm of the edition, so characteristic in itself, impinges on the impression that we are contemplating an event whose significance is in suspension. Lawrence Weiner compared the speedy adoption of Conceptual Art throughout the world with the emergence of rock music and how it was spread. What *Kolpez Kolpe* reveals is that the vehicle used for transmission, in this case rock music, can even obliterate the content transmitted.

Carles Guerra

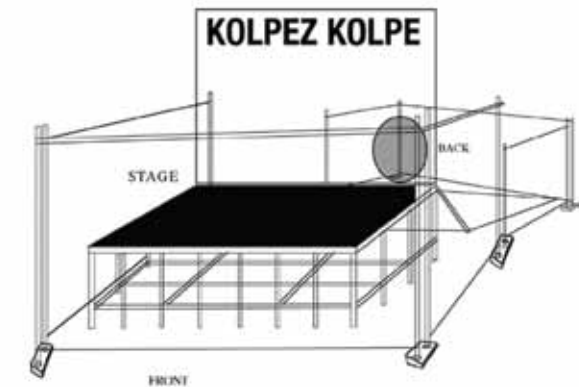
Represented by:

MOISES PÉREZ DE ALBÉNIZ | PAMPLONA



*Kolpez Kolpe*  
Iñaki Garmendia  
2003

CONSTRUCTION SET: Biennial of Taipei. I.G.B



Iñaki Garmendia, *Kolpez Kolpe*, 2003



# Fabien Giraud

— Paris, France 1980

## *THE STRAIGHT EDGE*

YEAR OF PRODUCTION: 2005

PRESENTATION MEDIUM: VIDEO - BETANUM

DURATION: 13'

EDITION: 5

FABIEN GIRAUD studied at the Ecole Nationale Supérieure des Arts Décoratifs de Paris (2004) and at Le Fresnoy, Studio national des Arts Contemporains, Tourcoing (2005-2006). The video work *The Straight Edge* was included in the group exhibitions *Collection Videos Films Jean-Conrad & Lemaître*, Kiel's Kunsthalle (2008); *Enlarge Your Practice*, Friche Belle de Mai, Marseille (2007); *Accélération*, CAN, Neuchâtel (2007); and solo shows Fabien Giraud, Fundació Miró, Barcelona (2006) and *Untitled (rodage)*, Module 1, Palais de Tokyo, Paris (2006). Lives and works in Paris.

A crowd dances to the sound of a music that is not heard, played by a band that is not seen. What is left is the sound of the bodies in movement, the image of a moving order. *The Straight Edge* is an experiment conducted in a concert of hardcore punk music. The crowd and its intensity provide the material. The shared expressions of joy, violence, and boredom are the elements of the cultural fiction at stake here. Within it, forms are tried, shifted, repeated.

Courtesy of the artist & Le Fresnoy

Represented by:  
**DNA | BERLIN**



Fabien Giraud, *The Straight Edge*, 2005

# Mihai Grecu

— Sebes, Romania 1979



## COAGULATE

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: HD DVD

DURATION: 5' 50"

EDITION: 10

After studying Fine Art at Cluj-Napoca (1999-2003) and Strasbourg (2004-2006) MIHAI GRECU went to Le Fresnoy Studio National d'Art Contemporain (2006-2008) where he created his most recent works *Coagulate* and *UNLITH*. His videos have been shown internationally (Rotterdam, Oslo, São Paulo, Berlin), at the Videonale (Bonn), and more recently at the Grand Palais, Paris (December 2008). Lives and works in Paris.

Mihai Grecu creates pieces of art of an eerie beauty, with calm yet disturbing situations and characters in a suspense-like state, like under a bell jar or in a vacuum state of existential angst.

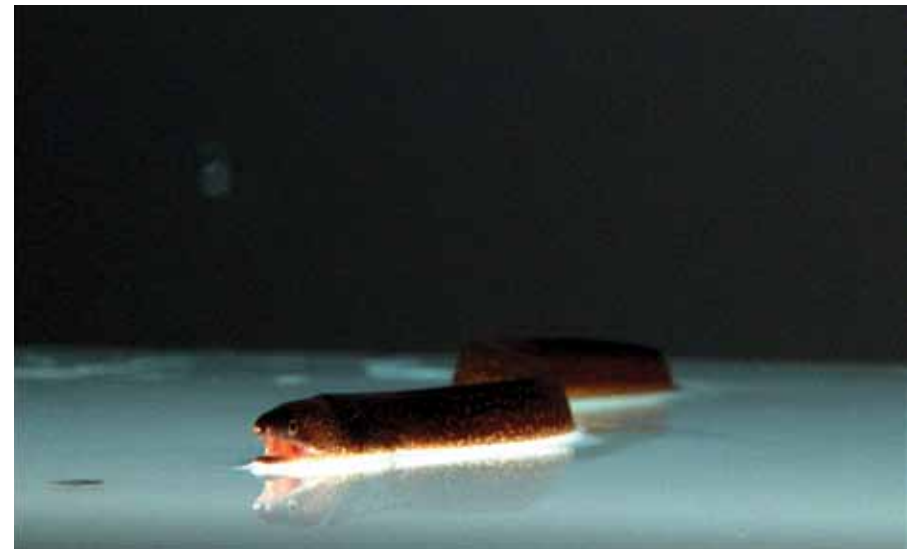
In *Coagulate*, his most recent video piece, this atmosphere is translated into seemingly pristine images of translucent crystalline beauty where fluidity becomes as heavy as lead, as solid as stone, as frozen and thick as gel. The characters are paralysed and languid or are fighting in despair for survival and relief in a twilight zone of timelessness and void. In *UNLITH*, the twilight zone is darker, more overtly violent. A boxing ring for dogfights is contrasted with a bright space offering the illusion of escape and redemption.

Mihai Grecu has developed a unique visual language in video art using both traditional and contemporary visual aesthetics to confront the audience with new positions and perspectives.

Melanie Zagrean & Pierre Wolter

Represented by:

**ART CLAIMS IMPULSE** | BERLIN



Mihai Grecu, *Coagulate*, 2008

# Michael Joaquin Grey

— Los Angeles, USA 1961

## *PERPETUAL ZOOZ*

YEAR OF PRODUCTION: 2005

PRESENTATION MEDIUM: COMPUTATIONAL CINEMA

DURATION: GENERATIVE SYSTEM

EDITION: 5

For the past twenty years, MICHAEL JOAQUIN GREY has been creating work that extends and plays with the boundaries of art, science, and media. His investigations revolve around the development and the origins of life, language, and form—as related to natural and complex systems. Critical moments in natural phenomena and culture are objects in his work, as are the prepositional states of change between matter, energy, behavior, and meaning.

In a special video display created for LOOP, Michael Joaquin Grey plays with a unifying metaphysics of the micro, macro and media worlds. Including multiple works created over the last five years and featuring computational cinema and film objects, Grey re-envisions critical moments in culture and phenomena. This creative dialogue engages the epistemological and the pedagogical limitations of tools and processes that we use to observe, learn, and play in our world.

*Reentry* revisualizes and dematerializes *The Powers of Ten*, a reversal of childbirth, and the reentry of the first US astronaut back to earth. This computational film creates a generative and dynamic film object that scales relationships of form, growth, space, individual and cultural development simultaneously.

A synaesthetically sculpted object, *Perpetual ZOOZ* captures a 3D palindromic object molded out of The Wizard of Oz moving in a mobius orbit as the film plays out in space and time.

*“Michael Joaquin Grey explores the mysterious barriers between things—the dividing lines that separate one physical state from another—in sculpture that looks at once mundane and exotic.”* —Jerry Saltz

Represented by:

**BITFORMS GALLERY NEW YORK | USA**



Michael Joaquin Grey, *Perpetual ZOOZ*, 2005

Michael Joaquin Grey, *Sam Slime Stress Cycle*, 2005

# Romeo Grünfelder

— Hamburg, Germany 1968

## NAISSANCE D'UN OBJET

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: 16MM TRANSFERRED TO DVD

DURATION: 5'

EDITION: 6 + 1 AP

ROMEO GRÜNFELDER is a filmmaker and artist living and working in Hamburg. A student of Bernhard Johannes Blume in Hamburg, he has received numerous awards and distinctions including the Hamburg Stipendium 2008, Villa Aurora LA, DocART Neubrandenburg, and the Max Ophüls Saarbrücken award.

Romeo Grünfelder shot an exceptional 35mm film at the Berlin gallery Kunstagenten from 31 May to 5 July 2008. The film forms part of the “subversion d'image” series inspired by “la naissance de l'objet” by photographer Paul Nougé. Together with René Magritte, Paul Nougé—a biochemist, philosopher and photographer by profession—was the leading figure in the group of Belgian and French surrealists. “Each film in my series—and not just on the formal level—oscillates around the absence of an object whose impact is felt purely through its lack of presence or ambivalent deferment, a kind of subversion of the imaginary,” comments Grünfelder. In a marked departure from standard exhibition practice in staging video and film art, the various phases of film production and montage shown in “subversion d'image” venture far beyond forms of pure presence and presentation of technical dispositions. Areas such as content development, direction, and shooting right through to the walk-over-the-red-carpet are understood as precognitive acts and virtual processes in the production of film, and are exposed and made manifest across the whole of the exhibition. While the vernissage was replaced by a casting, the closing event of the exhibition, the finissage, was marked by presentation of the work in its projected finality. Grünfelder was in the gallery working on the film during the whole of the exhibition and his studio was open to the public during the entire production process.

Represented by:

KUNSTAGENTEN | BERLIN



Romeo Grünfelder, *Naissance d'un objet*, 2008



# Isabelle Hayeur

— Montreal, Canada 1969

PREMIERE

## LOSING GROUND

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 12'

EDITION: 5

ISABELLE HAYEUR completed a BFA in 1996 and a MFA in 2002 at Université du Québec à Montréal. Since the late 1990s, she has been known for her large-format digital montages, while she also produced several videos, site-specific installations and net-based artworks. Lives and works in Montreal.

Isabelle Hayeur's work is situated within an ecological and urbanist critique. Having lived in the suburbs for twenty years, she witnessed the spectacle of urban sprawl and the many disappearances that go along with it. Marked by this experience, her approach is informed by environmental concerns and issues of land use and regional development...

Since the late 1990s, she has been articulating a critique of urban sprawl and the resulting erosion and homogenization of the countryside across the world. With its negation of city history, of geographic particularities, and thus of cultural memory, this standardized urbanization imposes its amnesia, individualistic lifestyle, and jarring presence in nature... This world has become malleable, subject to our will, to our imaginations; more than ever, it bears the identifying imprint of our developed societies.

*Losing Ground* sounds out recently man-made territories so as to decipher humanity's relationships with the environment and, more profoundly, to shed light on contemporary forms of existence and modes of thought. It confronts us with the dizzying spectacle of our diminishing local references, as they give way to cultural stereotypes, now become universal through globalisation.

Represented by:

**PIERRE-FRANÇOIS OUELLETTE**  
ART CONTEMPORAIN | MONTREAL



Isabelle Hayeur, *Losing Ground*, 2009

# Gary Hill

— Santa Monica, USA 1951



## FIGURING GROUNDS

YEAR OF PRODUCTION: 1985-2008

PRESENTATION MEDIUM: DVD

DURATION: 7' 19"

EDITION: 150

One of the pioneers of video art, GARY HILL has exhibited his video and video installations worldwide. He is represented by Donald Young Gallery of Chicago. Gary Hill's work is especially significant due to his incorporation of text into video art. Hill began working with video, text and sound in 1973. He was influenced by the intellectual orientation of conceptual art which dominated art of the 1970s. In Roland Barthes' terms, Hill's video narratives can be understood as 'writerly' texts. Lives and works in Seattle, Washington.

Gary Hill is one of the most influential contemporary artists to investigate the myriad relationships between words and electronic images. His inquiries into linguistics and consciousness offer resonant philosophical and poetic insights, as he explores the formal conjunctions of electronic visual and audio elements with the body and the self. With experimental rigor, conceptual precision and imaginative leaps of discovery, Hill's work in video is about, and is, a new form of writing.

Edited by Ediciones Polígrafa in Barcelona, *An Art of Limina: Gary Hill's Works and Writings* (2009) is one of the major books published on the artist to date. Authors George Quasha and Charles Stein, who met Hill on mid-1970s, analyze the artist's entire career, paying particular attention to the single channel video works, where he explored the intertextuality of image, synthesized imagery and post-minimal political statements. Covering Hill's oeuvre, this monograph features a comprehensive chronology of his work, including important production details. A careful selection of key writings by the artist is also included.

A selected edition of 150 copies includes Hill's video *Figuring Grounds*, featuring the authors George Quasha and Charles Stein.

Represented by:

**POLIGRAFA OBRA GRÁFICA | BARCELONA**



Gary Hill, *Figuring Grounds*, 1985-2008

# Susanne Jirkuff

— Linz, Austria 1966



## *FEEL IT / PEOPLE WHO LIKE BONNIE TYLER*

YEAR OF PRODUCTION: 2004 / 2009

PRESENTATION MEDIUM: DVD PAL

DURATION: 5' 40" / 6' 5"

EDITION: 3 + 2 AP / 5 + 2 AP

The artist's main interest is to explore media perceptions as visual and narrative history about a city or daily life, found in newspapers, TV and the internet, and relations between reality and fictions, stories and images. Drawings of collected footage from various media become a transformation of the massive flow of images to a focus on private and personal moments of people's lives. The video animations are re-set in a media context and are playing with different TV genres, by remixing viewer assumptions they reveal the manipulation by the media. The latest works refer more and more to pop music itself. The fact that a pop song is a through and through commercialized and composed product while, at the same time, is an expression for intense emotions and authentic behaviour is a paradox interesting to play with.

### *Feel it*

George W. Bush moves and sings to a rap song. Starting from one newspaper-image that showed George W. Bush, Colin Powell and Condoleeza Rice in the Oval Office a short clip developed of those three doing a rap song. Stereotypes of rap music/ rap musicians, of White and African American, of politicians, of power and the demonstration of power are mixed up on the simple assumption: "let's do a cool hip hop video in the White House."

### *People Who Like Bonnie Tyler*

"I'm interested in the gap between the media presentation and the message that is received by the consumer. In pop music this gap is deep. Emotions are transferred into feelings, a sentimental consumable print of psychic experiences. We more and more learn to act and stage aside an authentic emotional expression believing that we are very authentic. This mirroring of false authenticity to true emotions back to false authenticity is the starting point for *People Who Like Bonnie Tyler*. I drew some portraits of fans who use this website for chatting and asked my sister, a musician, to record *Total Eclipse of the Heart* with some of her students. I gave them some of the drawings and they gave them their voices. Bonnie Tyler herself appears as a ghost from her 1984 music video and texts by fans show that their admiration is everlasting."

Represented by:

ESPAI VISOR - GALERÍA VISOR | VALENCIA





# Kaoru Katayama

— Himeji, Japan 1966



## *A PERFECT MEETING*

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: DVD PRO HD PAL 16:9

DURATION: 8' 30"

EDITION: 5 + 2 AP

KAORU KATAYAMA, Japanese artist living in Spain, mines the field of cultural identity, exploring the contrasts between Japanese and Spanish cultural patterns. She has lived and worked in Spain for over 15 years. Her work opens new venues for localisms, a reflection on fusion and charged nature of harmony. Major solo exhibitions: *My Best Effort* (2008); MC Kunst, Los Angeles; *So Far, So Close...* (2007); Casa Triángulo, São Paulo (2006); *Technocharro* (2004); DA2 Domus Artium, Salamanca. Major group exhibitions: *In-ter-va-lo-dos*, MEIAC (2009); *A Modest Proposal*, Northern Gallery, Sunderland (2008); *Everybody Dance Now*, EFA Gallery, New York.

It is an uncommon tea ceremony, because the host is a Spanish tea Master whereas the guest is a Japanese man who has lived in Spain for over twenty years. It all takes place in a tearoom in Madrid. On this occasion, the accompanying pastry is *tocino de cielo* from Jerez de La Frontera, one of the most popular pastries in Spain.



Represented by:  
**TOMÁS MARCH | VALENCIA**

Kaoru Katayama, *A Perfect Meeting*, 2007



# Knut Klassen

— *Muenster, Germany 1967*

## *Liv*

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: DVD PAL

DURATION: 38'

EDITION: 5 + 2 AP

KNUT KLASSEN'S visual art practise comprises filmmaking, photography and theatre. He also works as director of photography for related artists, and is in charge of the developing department of a larger Berliner artist studio. Enhances his photographic oeuvre and produces simultaneously impressive theatre productions together with Monika Gintersdorfer as Gintersdorfer/Klassen. Their shows and compelling productions are shown widely; among other venues in Abidjan (Côte d'Ivoire), at Kampnagel in Hamburg, or in the sophiensaelen and Volksbühne in Berlin. Lives and works in Berlin.

In a large spectrum of self-chosen tasks Knut Klassen is working on the contrast of lived-in-world versus aesthetics and form. Thereby it is about dealing with the question of the self-conception and conditions of the production of art, how free one can act and be within the field of art and how far one can go and respectively must? Klassen works with professional actors and dancers as well as with non-professionals, artist friends and colleagues. The implicit "here and now", the transfer of his personal environment, his actual presence as artist in his work outlines the content. Klassen does not tell linear stories neither in his videos nor in his theatre productions; they are investigations, models and negotiations.

Represented by:  
**OLAF STÜBER | BERLIN**



Knut Klassen, *Liv*, 2007

# Aleksander Komarov

— Grodno, Belarus 1971



## **CAPITAL**

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD DVD

DURATION: 20'

EDITION: 4 + 2 AP

ALEKSANDER KOMAROV studied Art in Minsk, Poland and Rijksakademie, Amsterdam. Works exclusively with film and writings. His videos were shown at Istanbul Biennial, Turkey; Kunsthalle Winterthur, Zürich; Centro D'Arte Contemporanea, Prato, Italy; KUMU, Tallinn, Estonia; Art Centre Gdansk, Poland; Vancouver Film Festival; Uqbar, Berlin; Art Centre Aalst, Belgium; Berliner Kunsthalle; TENT and Mirta Demare Gallery, Rotterdam, Netherlands.

"My works investigate the value system of image production, where mystification blurs the information about the represented object. It refers herein to market economy as to a wider concept of economy, such as ideological constellations within the media and political efficiency. My films show parliament and industrial buildings or skyscrapers, wherein my subject can be documented. My point of reference departs from a western perspective, closely related to the history of modernism and globalisation, taking into account the currently fading out of socialist systems.

From a personal perspective of someone being entangled in more political systems, the one of The Netherlands and Belarus, my country of origin, I reflect on the daily impact of politics and their representations in the media. Therefore the daily news online is key-inspiration for my works. My films are edited as essays; the subject is implemented within the film's timeline, on the premises of deconstructing a conclusive, or documentary statement. At the same time, merging the above-described subject with the aesthetical value of film proposes a new reading where the demand for mystification becomes the document."

Represented by:

**MIRTA DEMARE | ROTTERDAM**



Aleksander Komarov, *Capital*, 2009

# Annika Larsson

— Stockholm, Sweden 1972

## 3L33T

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: DVD PAL

DURATION: 19' 30"

EDITION: 6

ANNIKA LARSSON studied a Master of Fine Arts in The Royal University College of Fine Arts Stockholm. Selected solo exhibitions include: Centre National d'Art Contemporain (Grenoble, France), Fundació La Caixa (Barcelona); S.M.A.K., Stedelijk Museum voor Actuele Kunst (Gent, Belgium), ICA (Institute of Contemporary Art) in London and Espacio Uno, MNCARS (Madrid). Selected group exhibitions include: *Laocoonte devorado. Arte y violencia política in Artium* (Vitoria), Centro José Guerrero (Granada), BIACS (Sevilla), Lux Gallery (London), ArtStatements 32 in ArtBasel and Tirana Biennial (Tirana, Albania). Lives and works in New York.

Annika Larsson is one of the most important video artists of her generation. She creates an impact by her use of a highly personal and deliberately perverse language. The artist invents her own codes with which she then explores the relationships of power and subordination to which human beings are subjected in their personal and social environments.

*3L33T* (pronounced elite) derives from the word “elite”. It is a written form of slang used primarily on the Internet, particularly in online games, and is originally referring to hackers but also to skilled online gamers. The video *3L33T* shows two young men on and around a bed in a Shanghai apartment playing on their laptops. The setting is intimate and the focus exclusively on one of them, showing in great detail his acts between the virtual and the real (buying and shooting different weapons inside the computer game Counter Strike, buttoning his military shirt). Through framing and by the use of colours, flags and symbols, the video is blurring the borders between militarism and youth culture, nationalism and transnationalism, intimacy and violence, reality and fiction.

Represented by:

**LA FÁBRICA GALERÍA | MADRID**



Annika Larsson, *3L33T*, 2007, Courtesy of Andréhn-Schiptjenko

# Vladimir Logutov

— Samara, Russia 1980

## *VOLGA SKETCHES (INTERPENETRATION OF THE VISIBLE AND THE REAL)*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: THREE CHANNEL VIDEO INSTALLATION

EDITION: 5 + 2 AP

VLADIMIR LOGUTOV is primarily known as a multimedia and video artist. He has participated in major projects such as the 2nd Moscow Biennale of Contemporary Art (2007), MODUS R, Art Basel Miami Beach, (2006), *Urban formalism*, Moscow Museum of Modern Art (2007), ArtDigital 2006, M'ARS Contemporary Art Centre, Moscow (2007). Has been a nominee of "Innovation" prize, National Centre for Contemporary Arts, Moscow (2007) and "Black square" prize, Central House of Artist (2004, 2007). His recent exhibitions include *Russia 21*, Pinchuk Art Centre, Kiev, and *Verticals*, Guelman gallery Moscow (2009). Lives and works in Samara, Russia.

At the core of Vladimir Logutov's work lies a simple game: transforming reality with the help of reality. His three-channel installation *Interpenetration of the Visible and the Real* consists of a series of melancholic landscapes in which natural elements from two different geographical spaces are merged together. Each video in the triptych is a self-contained world: everything happens inside the visual space of one composition—"narration" does not develop by the sequence of different shots. The digital intermission is evident only in the conflict of scale between the two sources: the water with its incessant swirling, lapping to and fro and gurgling dominates over the cold background of wild trees. The "Visible Real" that Logutov has built in the computer lab has nothing in common with the conventional language of commercial special effects. He does not distort reality, he over-charges it. There is nothing psychedelic in it, nothing that bombards the eye like a visual tricks in action movies or many musical clips, nothing that belongs to a fantastic world. Everything in it comes only from the real—the most unsophisticated one, that of nature. As a result, we are allowed into a delicate and intimate world where we swirl, lap to and fro and gurgle.

Antonio Geusa

Represented by:

**GALERIE STANISLAS BOURGAIN | PARIS**



Vladimir Logutov, *Volga Sketches*, 2008



# Josephine Mecksepper

— New York, USA 1964

## *MALL OF AMERICA*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: DVD

DURATION: 12' 51"

EDITION: 3 + 2 AP

Works by New York  
artist JOSEPHINE  
MECKSEPPER could  
recently be seen in  
her solo show at the  
Migros Museum für  
Gegenwartskunst  
in Zurich (2009), in  
*New Photography:*  
*Josephine Mecksepper*  
*and Mikhael Subotzky*  
at the Museum of  
Modern Art in New York  
(2008), in her solo show  
at the Kunstmuseum  
Stuttgart (2007), and  
at the 2006 Whitney  
Biennial in New York.

In her video *Mall of America*, Mecksepper looks at the Minneapolis shopping mall of the same name that is the biggest of its kind in North America. She explores the unfettered perversion of American consumerism—the mall has more than 500 shops, fun parks, cinemas, night clubs, restaurants and hotels. It also includes a military recruitment centre that looks, at first glance, like a souvenir shop. Inside, in multi-media format, young men and women are promised adventure, team spirit and camaraderie if they join the US Army.

*Mall of America* is, after all, advertised as the meeting point and agora of the nation. Visitors are meant to feel relaxed, and safe enough to perceive the mall as somehow representing a better reality than everyday life. Mecksepper softly tints the film footage of the shops and shoppers in the red, white and blue of the American flag. In spite of the fact that they are staged, the recruitment films seem strangely “real.” The colours, slow-motion footage and eerie electronic sounds make this cinematic stroll through the mall feel like an almost surreal nightmare. What it affirms is not the insidious idea of a better life, but the impression of a society in decay.

Heike Munder

Represented by:

**GALERIE REINHARD HAUFF | STUTTGART**



Josephine Mecksepper, *Mall of America*, 2008

# Irina Novarese

— Turin, Italy 1972



## INTER\_SUBJECT

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DV - DVD

DURATION: 9'

IRINA NOVARESE studied Fine Art Studies (Painting) at the Academy of Fine Arts, Turin, and MA "Art in Context", at the Institute for Art in Context, University of the Arts, Berlin. Has had major solo exhibitions in Spain, Italy and Germany and her major group exhibitions include Museo Arte Contemporaneo, Caracas; Art Museum Guangzhou, China; and X Architecture Biennale Venezia. Lives and works in Berlin.

"Starting from presuppositions (found photographs) I try to reflect on the perceptive, associative and not least physical space that is identity. The cognitive processes that constitute and build our being are active in themselves through a series of biochemical and electrophysiological events between organs resulting in a continuous communication. What I see and define as reality follows the same principles, in the same way that identity composes itself from similar dynamics. Through the exchange work between the more tangible to me (namely mine) and the unknowing (namely the found reality) I build fictions trying to visualize the thesis of the interaction between subjectivity, that compose the process of construction of a memory of an individual. The associative probabilities are theoretically limitless, as they are the interaction between manifold subjects. In accordance with these ideas I try to find a scheme of action that is necessary to understand the dynamic system of the real (perceived), thereby bringing my work to a interactive and interdisciplinarity plan with the possible interlocutors, meeting and being met.

Working on these topics I am interested in interacting with other people in order to create fictional biographies that I define as third subject. Based on the theoretical basis of my practice, the video *Inter-Subject* becomes a new experiment defining those fictional places in process."

Represented by:

**CÀNEM GALERIA | CASTELLÓ**



Irina Novarese, *Inter\_Subject*, 2009

# Michael Nyman

— London, Great Britain 1944

## *Witness II*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: DVD

DURATION: 6' 17"

DURATION: 5

MICHAEL NYMAN is a composer of operas, orchestral and chamber works, and film soundtracks. Along side his work as an acclaimed composer and his numerous collaborations with contemporary artists and filmmakers, his video work has emerged today as a significant and pivotal part of his creative practice. In 2009, the first major UK exhibition of his video and photographic work was held at the De La Warr Pavillion. He has also exhibited in various public institutions, including Tate Modern, Reina Sophia Museum and the Museum of Modern Art and at a number of film festivals including 'Documenta' in Madrid.

*Witness II* is the second of two films that Michael Nyman has made in 2008. Both works are concerned with the human tragedy of the Jewish Holocaust committed during the Second World War, and depict through the layering of images and sounds, the deeply-rooted scars left by this atrocious event on our collective memory.

In *Witness I*, Nyman photographs police photos, full-face and profile, of gypsies who were interned in concentration camps in the south of France during the Second World War. In *Witness II*, he combines full-face photographs of Jewish prisoners killed in Auschwitz with still photographs he has shot in Birkenau and 'vertical features' fading in and out of the ironically beautiful patterns on the wood panels from which the prisoners' living accommodations were made.

Both *Witness I* and *II* share the same format and the same soundtrack.

Represented by:

**GALERIA SENDA | BARCELONA**



Michael Nyman, *Witness II*, 2008



# Mabel Palacín

— Barcelona, Spain 1965



## HINTERLAND

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD PROJECTION

DURATION: 20' APPROX.

EDITION: 5

MABEL PALACÍN'S work moves within the margin where photography and film intersect, or, more concretely, where the moving image and the still image meet. She is interested in the use of the image as an agent of the construction of reality, and its capacity for influencing the perception of the world. In 2009 she has solo exhibitions at the Museo Berardo, Portugal and the Salvador Dalí Museum, St. Petersburg, EEUU. Lives and works in Barcelona.

*Hinterland* forms part of a project that addresses the nature of vision through landscape. The piece considers landscape in relation to the new codes used to represent it: the proliferation of global views, satellite images and video games, and asks how recent representations of land have affected our current perspectives of it.

Maintaining a point of view that is particularly extreme—the god-view of video games or satellites—it shows that vision is related to having a body in the world, which cannot be seen only with the eyes but must be seen also with the body.

*Hinterland* photographs a large and general territory occupied by a series of characters and objects, seen from far away and from a high vantage point. Following a logic suggested by this type of optic, the telephoto lens of the camera does not approach the object, but rather, the image of the object. *Hinterland* is both photography and video and takes advantage of the double nature of each medium.

Represented by:

ÁNGELS BARCELONA | BARCELONA



Mabel Palacín, *Hinterland*, 2009



# Cornelia Parker

— Cheshire, Great Britain 1956

## *KILLING TIME*

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: DVD

DURATION: 19'

For some years CORNELIA

PARKER'S work has been concerned with formalising things beyond our control, containing the volatile and making it into something that is quiet and contemplative like the 'eye of the storm'. She is fascinated with processes in the world that mimic cartoon 'deaths'—steamrollering, shooting full of holes, falling from cliffs and explosions. Through a combination of visual and verbal allusions her work triggers cultural metaphors and personal associations, which allow the viewer to witness the transformation of the most ordinary objects into something compelling and extraordinary. Lately Parker's attention has turned to issues of globalisation, consumerism and the mass-media.

The sublime nature of terrestrial and cosmic phenomena has inspired Cornelia Parker from the first. *Killing Time* uses filmed footage she took on four consecutive days at an unspecified location in the American landscape. We witness a group of tourists waiting, watching with cameras ready to capture a breathtaking event. They are expectant in this situation, full of anticipation, talking about something they are sure is imminent, and thus Parker alludes to all of things we might be waiting for—even the end of the world.

Commisioned by Ikon Gallery and Sharjh Biennial 8.

Represented by:

**GALERIA CARLES TACHÉ** | BARCELONA



Cornelia Parker, *Killing Time*, 2007

# Txuspo Poyo

— Bilbao, Spain 1963

## *DELAY GLASS*

YEAR OF PRODUCTION: 2007

PRESENTATION MEDIUM: 3D ANIMATION

DURATION: 8' 54"

TXUSPO POYO is a pluri-disciplinary artist, who has the great ability to anticipate and stimulate the viewer's imagination. Any medium is therefore conveyed to achieve a certain level of poetic aesthetics with 16mm films, videos, celluloid's, photographic words and processed images. One recurrent aspect of the artist's work is the strong cinematographic references, from 20th century to virtual animation.

*Delay Glass* accesses to Marcel Duchamp's *The Large Glass* in a practice where the scientific, technologic, mechanic and erotic contributions acquire a turning movement of the different artefacts, which interact within the fact and the fiction.



Represented by:

**GALERIA VALLE ORTÍ | VALENCIA**

Txuspo Poyo, *Delay Glass*, 2007

# Araya Rasdjarmrearnsook

— Trad, Thailand 1957

VAN GOGH'S *THE MIDDAY SLEEP* AND *THE THAI VILLAGERS* (FROM *THE TWO PLANETS* SERIES)

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: DVD

DURATION: 18'

EDITION: 7

ARAYA RASDJARMREARNSOOK is Professor of Fine Art at Chiang Mai University, Thailand. She represented Thailand at the 51st Venice Biennale (2005), and solo exhibitions have included *The Two Planets* series, Gimpel Fils, London (2008), and *In This Circumstance, The Only Object of Concern is the Betrayal of the Moon*, Ardel Gallery of Modern Art, Bangkok (2009). Her work was included in *Insomnia*, Petach Tikva Museum of Art, Israel (2008-09).

*The Two Planets* series explores how narratives of art history are constructed. The series includes film and photographic work recording the responses of Thai farmers to well-known western art masterpieces. Araya Rasdjarmrearnsook's project combines her work as a tutor, discussing great works of art at university and her home life, living in a rural environment. Sitting in front of reproductions of works such as Auguste Renoir's *Ball at the Moulin de la Galette, Montmartre*, 1876, local farmers and gardeners who do not know the financial or cultural value and history of the painting discuss it with a freshness and curiosity not available to Rasdjarmrearnsook's university students. In the films we hear the farmers trying to interpret the image in front of them, questioning what the protagonists are doing and why. Rasdjarmrearnsook's films raise questions regarding the current debate over interpretation or experience: can we have a full appreciation of an artwork even if we don't have all the information and history about it? To what extent does an over abundance of information and interpretation blind us to the pleasure of looking at an artwork and using our imaginations?

Represented by:  
**GIMPEL FILS | LONDON**



Araya Rasdjarmrearnsook, *Van Gogh's The Midday Sleep and the Thai Villagers*, 2008  
Araya Rasdjarmrearnsook, *Renoir's Ball at the Moulin de la Galette and the Thai Villagers*, 2008



# Gilad Ratman

— Haifa, Israel 1975



## *THE 588 PROJECT*

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HDV

DURATION: 8'

EDITION: 5

GILAD RATMAN has exhibited in international shows including *Territorial Bodies*, Beelden Aan Zee Museum, Haag, and *Real Time*, Israel Museum, Jerusalem. Solo exhibitions include *Che Che The Gorgeous*, Ferenbalm-Gurbrü Station, Karlsruhe (2008) and *The end of Cordova*, Center for Contemporary Art, Tel Aviv (2006). Ratman has won the Isracard prize for Israeli Artists (2007), the Ministry of Culture “Young Artist” Prize (2006), and has an MFA from Columbia, New York.

Shot in studio 588 in Arkansas, a location which primarily provides conditions for Mud-fetish submergence films, *The 588 Project* depicts an event in which human heads protrude from the swampy ground, breathing through plastic tubes. As the “story” unfolds, a bizarre bodily mechanism is revealed, at once eerie, ridiculous, and simultaneously disturbingly erotic. Violating the correlation between cause and effect, Gilad Ratman’s work undermines the viewer’s trust in the cinematic apparatus.

The video creates and scrutinizes imaginary hybrids of nature and culture, in which the untouched and the artificial merge into a familiar/alien entity. *The 588 Project* continues Ratman’s investigation of the untenable aspects of human behavior by exploring the appearance of pain, struggle and the wild. Testing the boundaries of narration, Ratman allows a fractured chain of events to take place. His approach both creates and enables a friction between the real and the imaginary, opening a space into which the viewer may project and generate meaning.

Represented by:

**BRAVERMAN GALLERY | TEL AVIV**



Gilad Ratman, *The 588 Project*, 2009

# Samuel Rousseau

— Marseille, France 1971

*Y'a du s'passer quelque chose...*

YEAR OF PRODUCTION: 1998-2005

PRESENTATION MEDIUM: DVD

DURATION: 4'

EDITION: 3

SAMUEL ROUSSEAU is a French young artist who currently lives and works in Grenoble.

For more than ten years now, he has been working with different types of video material, always with a certain sensitivity.

Today, through his own video language, Samuel Rousseau is always on the lookout for new technical approaches to blend the reality of the medium and the spectators' expectations.

*Y'a du s'passer quelque chose...* is a work based on the combination of reality and the imaginary. The everyday commonness of this piece leaves the spectator wondering what to expect. Furthermore, until he actually peers down the drain, the spectator doesn't see anything out of the ordinary, drawing out the suspense.

Mixing tragedy and comedy, the spectator soon discovers that somebody is drowning down the drain, the figure appears to be pleading for help but sadly, we realize that we cannot help him to get out of the water. After a brief feeling of guilt we realize the delicious absurdity of the situation and relief washes over us.

Represented by:  
**GUY BÄRTSCHI | GENEVA**



Samuel Rousseau, *Y'a du s'passer quelque chose...*, 1998-2005

# Amparo Sard

— Mallorca, Spain 1973



## **THE OBLIVION #2**

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 5'

EDITION: 9 + 1 AP

AMPARO SARD is PhD. in Fine Arts by the Universitat de Barcelona and Master of Arts in Media Studies by the New School University, New York. Some of her latest exhibitions include *The Oblivion*, Rena Bransten Gallery, San Francisco (2009) and *The Mistake*, Bravin Lee Gallery, New York, and The Natuurhistorisch Museum of Rotterdam. She has participated in group shows worldwide together with artists like Louise Bourgeois, Jasper Johns, Kiki Smith, Bruce Nauman, Le Witt or Antoni Tàpies. Her work takes part in renowned collections such as MOMA, The Chelsea Museum of Art and Guggenheim New York, among others.

In the *Fly Woman* series (2004), Amparo Sard began a process of reflection around the doubt and anguish caused by indecision. Then she took it one step further and reflected on mistakes (*The Mistake*, 2007-08), and how causes and consequences become mixed up after making a wrong decision, when it is impossible to turn back time.

In this last series, *The Oblivion* (2009), a similar duality remains, which goes beyond the relationship between beauty and ugliness or the play between the real and the fictitious that are always present in her work. In the end, there is a thin line between anguish and time (water), between the pleasure of remembering and the pain of pain it can also cause.

Represented by:

**N2 GALERÍA | BARCELONA**



Amparo Sard, *The Oblivion #2*, 2009



# Joana Vasconcelos

— Paris, France 1971

## HAND MADE

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: VIDEO MINI-DV TRANSFERRED TO DVD PAL

DURATION: 4' 33"

EDITION: 5 + AP

Since 1994 JOANA VASCONCELOS is invited regularly to exhibit in Portugal and abroad. Of special note among her shows: *Un Certain Etat du Monde?*, Garage CCC, Moscow (2009); *Contamination*, Pinacoteca, São Paulo (2008); *Hand Made*, Galeria Horrach Moyà, Palma de Mallorca (2008); *Où le noir est couleur*, Galerie Nathalie Obadia, Paris (2008); *Joana Vasconcelos*, The New Art Gallery, Walsall (2007); *Echigo Tsumari Triennial*, Tokamachi, (2006); *Always a Little Further*, 51<sup>a</sup> Bienal de Venezia (2005). Lives and works in Lisbon.

*Hand Made* (2008), the video piece that gives the exhibition its name, documents, in a loop projection, the hand-crafted work in crochet and knitting of five women of different generations, countries and cultural backgrounds. The permanent circular travelling of the camera portrays the work and socialising between the protagonists, on a trip that covers some of the most emblematic examples of Portugal's architectural heritage, from the megalithic Almendres Cromlech, to the Pena Palace, the epitome of Romantic architecture in Portugal<sup>1</sup>, highlighting the documentary character of the project. *Hand Made* thus reveals an intricate network of relations of an ethnographic, socio-logical and historical meaning.

<sup>1</sup> Apart from the above mentioned monuments, the trip also includes the Roman Temple in Évora, also known as the Temple of Diana; the Alcobaça Monastery; the Batalha Monastery (or Santa Maria da Vitória Monastery); the Jerónimos Monastery (or Santa Maria de Belém Monastery); the Tower of Belém (or Tower of Saint Vincent of Belém); the Fortress of Sagres; the Mafra Palace (or Convent and Basilica of Mafra); and the National Palace of Queluz.



Represented by:

**HORRACH MOYÀ** | PALMA DE MALLORCA

Joana Vasconcelos, *Hand Made*, 2008

# Tim White-Sobieski

— Poland 1961



## SEVENTH HEAVEN

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: HD DIGITAL VIDEO-ANIMATION

DURATION: 30'

TIM WHITE-SOBIESKI is a video/light artist and photographer based in New York. He gained his popularity by 2000 with his video installations in Alexandre de Folin Gallery and Riva Gallery in New York (*Presence and God Bless America*). In 2005, Tim White-Sobieski was one of the hand-picked artists chosen for the collection of Bernard Arnault in Louis Vuitton headquarters in Paris. His video projects have been shown in CAC Centro de Arte Contemporáneo Málaga; Elgiz Museum of Contemporary Art, Istanbul; nvideo XV (International Exhibition of Experimental and Art Video), Milan, and National Museum of Contemporary Art (MNAC), Bucharest.

New video by Tim White-Sobieski is a hypnotic re-creation of the opening section of William Faulkner's 1929 novel *The Sound and The Fury*. Faulkner took his title from *Macbeth*: "It is a tale told by an idiot, full of sound and fury, signifying nothing." The artist does not try to impose his own order on Faulkner's prose but tries to translate the main character's nonlinear, non-interpretative point of view on time that is never easy to quantify.

It only seems logical, after the series of "Deconstructed Reality" films and photographs where time appears not sequential but simultaneous, that in *Seventh Heaven* White-Sobieski stylizes and puts together elements seemingly incongruous, sparingly spiced with surrealistic accents (apparently, the title stretches from the subtitle of the literary work, *April Seventh*, 1928).

The video is a ravishingly detailed, photo-realistic evocation of what the protagonist's disruptive worldview might have looked like. His inability to connect cause and effect, even when the cause is himself, is most sharply convened in the film. One of the artist's main themes is time. In this video, past and present merge resembling an impressionistic painting, which at first sight seems to lack distinctive forms, but watched long enough details appear so accurately that it becomes finally sharper than any photograph.

Represented by:

**OLIVIER HOUG GALERIE | LYON**



Tim White-Sobieski, *Seventh Heaven*, , 2009



# Chen Yung-Hsien

— *Taiwan 1965*



**SETH**

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: DVD

DURATION: 10'

EDITION: 6

CHEN YUNG-HSIEN studied in the UK, got a masters degree in Goldsmiths College, London, and a PhD degree at University of Brighton. He has learned how to practice Buddhist rules from a Buddhist Master. In his creations, Chen integrates the practices to life and philosophy, and has managed to learn many new techniques, including Chinese ink painting, woodblock print-making, photography, cinematography, installation and media arts. He was awarded the Beck's Future Prize for Film and Video, England. Chen currently serves as a professor in Department of Multimedia and Animation Arts, National Taiwan University of Arts. Lives and works in Taipei.

*Seth* is a piece belonging to the series “Angel Landing”, which is based on the youth subculture of “cosplay” (short for “costume play”, where participants dress up elaborately to represent a character or an idea) in Taiwan. In this case, the idea is an angel landing, represented in costumes ranging from Japanese manga to the local free market. At the same time, it is a narrative story about the elimination of desires that presents different layers of living or being. In this work, costume play is obviously not only a role game, but also represents the transition from a pure state of existence in order to explore conspicuous consumption, gratification through the way we dress. It is a reference to the connections between virtual manga and real society.

Represented by:

**GALERIE GRAND SIÈCLE | TAIPEI**



Chen Yung Hsien, *Seth*, 2009

# Carla Zaccagnini

— Buenos Aires, Argentina 1973

## *PROCEDURES PERFORMED / AUTO-PILOT*

YEAR OF PRODUCTION: 2008

PRESENTATION MEDIUM: TWO CHANNEL DVD INSTALLATION

DURATION: 16'

Born in Buenos Aires, CARLA ZACCAGNINI lives in São Paulo. 2008 major exhibitions include: *No. It is oposition*, Art Gallery of York University, Toronto; *Bifurcações e Encruzilhadas*, Galeria Vermelho, São Paulo; *Selection of Award-Winning Artist at Arteamericas*, Cisneros Fontanals Art Foundation – CIFO, Miami. 2007: *Museu das Vistas*, Ersta Konsthall, Nationalmuseum, Stockholm; *ICI ET LÀ-BAS*, Quartier de Villarois – Guyancourt, Paris. 2006: *Cité Action*, Assenède, Belgium.

*Procedures Performed / Auto-pilot* is a video-taped choreographed performance of flight attendants, Tito Chinchilla, Genevieve Lang, Tanya Montiti, Andrée Julie Tardif, and Meagan Vacheresse, who respond in their native language to a series of in-flight safety procedures, two versions shown respectively in two screens as a video installation.

Choreographed by Sky Fairchild-Waller, in-flight safety procedure voice recordings by Tito Chinchilla, Genevieve Lang, Tanya Montiti, Michelle Oko, Meagan Vacheresse and Carla Zaccagnini, sound editing by Michael Maranda, videography by Mónica Gutiérrez.



Represented by:

**GALERIA JOAN PRATS | BARCELONA**

Carla Zaccagnini, *Procedures Performed / Auto-pilot*, 2008

# Katarina Zdjelar

— Belgrade, Serbia 1979



**SHAOM (2009)**

YEAR OF PRODUCTION: 2009

PRESENTATION MEDIUM: VIDEO

DURATION: 5'

EDITION: 5 + 2 AP

KATARINA ZDJELAR studied at the Piet Zwart Institute from 2004-2006. Her recent group exhibitions and projects include *Belgrade in the Past and Present*, Prodajna Galerija Beograd, Belgrade (2005); *Radiodays*, De Appel, Amsterdam (2005); *The Peekskill Project*, Hudson Valley Centre for Contemporary Art, Peekskill, USA (2006); *Paranoia*, Leeds City Arts Gallery, Leeds; Focal Point Gallery, Southend (2006) and Freud Museum, London (2006); and a residency at Platform Garanti in Istanbul (2007). Lives and works in Rotterdam.

For several years, Katarina Zdjelar has produced a series of projects that investigate how we deal with language, and how language, as well as being a series of codes that can be decoded and encoded, also represents a series of negotiations between the code of language and the physicality of speech. She is also concerned with the material nature of language; how it shapes our speaking bodies, how it draws us together into communities, how it makes space and clears space away.

Zdjelar's work also investigates the degree to which vocalization of a foreign language makes the first language unfixed and unstable. The accented voice makes apparent a series of differences that are within language itself. So meaning does not only rest in the signs but is expressed in the negotiation of the differences between the two languages. These differences—the 'noise' of language: the uncontrolled, doubtful, accidental, inhibited, spontaneous, unintentional utterances that occur during speech—are part of its substance.

*Shaom* (2009) is a video piece that focuses on a young man in Serbia in his attempt to learn and perform a song in English language, *Shout* by Tears for Fears. This work will have its premiere at LOOP'09.

Represented by:

**MIRTA DEMARE PROJECTS | ROTTERDAM**



Katarina Zdjelar, *Shaom* (2009), 2009

## SELECTED #4 — Gallery Directory

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### *ÁNGELS BARCELONA*

Director: Emilio Álvarez  
Pintor Fortuny, 27  
08001 Barcelona  
T: +34 93 412 5454  
F: +34 93 412 5400  
info@angelsbarcelona.com  
www.angelsbarcelona.com

### *GALERIA ANITA BECKERS*

Director: Anita Beckers  
Frankenallee, 74  
60327 Frankfurt  
T: +49 6973900967  
F: +49 6973900968  
info@galerie-beckers.de  
www.galerie-beckers.de

### *ART CLAIMS IMPULSE*

Director: Pierre Wolter &  
Melanie Zagrean  
Lübbener Strt. 5  
10997 Berlin  
T: +49 3030641136  
info@art-claims-impulse.com  
www.art-claims-impulse.com

### *BITFORMS GALLERY NYC*

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529 West 20th St  
New York NY 10011  
T: +1 212 366 6939  
F: +1 212 366 6959  
info@bitforms.com  
www.bitforms.com

### *BK GALERIE BERNHARD BISCHOFF & PARTNER*

Directors: Bernhard Bischoff & Marlies  
Kornfeld  
Speichergasse, 8  
3011 Bern  
T: +41 313120666  
F: +41 313120667  
mail@bernhardbischoff.ch  
www.bernhardbischoff.ch

### *BRAVERMAN GALLERY*

Director: Yaffa Braverman  
12B, HaSharon Street  
Tel Aviv  
T: +972 3 5666162  
F: +972 3 5666163  
info@bravermangallery.com  
www.bravermangallery.com

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Director : Pilar Dolz i Mestre &  
Rafael Menezo i Rozalen  
Antonio Maura, 6  
12001 Castelló de la Plana  
Spain  
T/F: +34 94 422 8879  
canem@gri.es  
www.galeriacanem.com

### *GALERIA CARLES TACHÉ*

Director: Carles Taché  
Consell de Cent, 290  
08007 Barcelona  
T: +34 93 487 8836  
F: +34 93 487 4238  
galeria@carlestache.com  
www.carlestache.com

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Director: Joanne Huang Chi-Wen  
3F, No.19, Lane 252,  
Tun-Hua S. Road Sec. 1, Taipei, Taiwan  
T: +886 287713372  
F: +886 287713421  
htpg@ms27.hinet.net  
www.chiwengallery.com

### *CHRISTOPHER GRIMES GALLERY*

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916 Colorado Avenue  
Santa Monica, CA 90401  
T: +1 310 587 3373  
F: +1 310 587 3383  
gallery@cgrimes.com  
www.cgrimes.com

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Auguststrasse 20  
10117 Berlin  
T: +49 30 28 59 96 52  
staff@dna-galerie.de  
www.dna-galerie.de

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Directors: Pep Benlloch, Miriam Lozano &  
Mira Bernabeu  
Corretgeria 40, bajo izq 2  
46001 Valencia  
T: +34 96 392 2399  
info@espaivisor.com  
www.espaivisor.com

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Directors: Filomena Soares & Manuel Santos  
Rua da Manutenção, 80  
1900-321 Lisbon  
Portugal  
T: +351 218624122/3  
F: +351 218624124  
gfilomenasoares@mail.telepac.pt  
www.gfilomenasoares.com

### *GIMPEL FILS*

Director: Jackie Haliday  
30 Davies Street  
W1K 4NB London  
T: +44 20 7493 2488  
F: +44 20 7629 5732  
info@gimpelfils.com  
www.gimpelfils.com

### *GALERIE GRAND SIÈCLE*

Director: Chang Hsueh-Kung  
1F, No.17, Alley 51, Lane 12, Sec.3, Bade Rd.  
Taipei 10559  
T: +886 225785630  
F: +886 225788659  
hsinyihu@gmail.com  
www.changsgallery.com.tw

### *GALERIE GUY BÄRTSCHI*

Director: Guy Bärtschi  
3<sup>a</sup>, rue du Vieux-Billard  
CH - 1205 Geneva  
T: +41 22 310 00 13  
F: +41 22 310 08 54  
info@bartschi.ch  
www.bartschi.ch

### *HORRACH MOYÀ*

Director: Juan Antonio Horrach  
Cataluña, 4  
07011 Palma de Mallorca  
T. + 34 97 173 1240  
F. + 34 97 122 1325  
horrachmoya@ono.com  
www.horrachmoya.com

### *GALERIA JOAN PRATS*

Director: Gloria Pérez  
Rambla de Catalunya, 54  
08007 Barcelona  
T: +34 93 216 0290  
F: +34 93 487 1614  
galeria@galeriajoanprats.com  
www.galeriajoanprats.com

### *KUNSTAGENTEN*

Directors: Stefanie Feldbusch &  
Andreas Wiesner  
Linienstrasse, 155  
10115 Berlin  
T: +49 3069504142  
kontakt@kunstagenten.de  
www.kunstagenten.de

### *LA FÁBRICA GALERÍA*

Director: Efraín Bernal  
Alameda, 9  
28014 Madrid  
T: +34 91 360 1325  
galeria@lafabrica.com  
www.lafabrica.com



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*GALERIA LLUCIÀ HOMS*  
Director: Lluçia Homs  
Consell de Cent, 315  
08007 Barcelona  
T: +34 93 467 7162  
F: +34 93 467 7162  
galeria@galerialluciahoms.es  
www.galerialluciahoms.es

*MARTINE ABOUCAYA*  
Director: Martine Aboucaya  
5 rue Saint Anastase  
F-75003 Paris  
T: +33 142769275  
info@martineaboucaya.com  
martineaboucaya.com

*MAX ESTRELLA*  
Director: Alberto de Juan  
Santo Tomé, 6 patio  
28004 Madrid  
T: +34 91 319 5517  
info@maxestrella.com  
www.maxestrella.com

*MIRTA DEMARE*  
Director: Mirta Demare  
Bergsingel 178 B  
3037 GN Rotterdam  
T: +31 10 281 0266  
F: +31 10 281 0347  
mail@mirtademare-art.nl  
www.mirtademare-art.nl

*MIRTA DEMARE PROJECTS*  
Director: Mirta Demare  
Bergsingel 176 A  
3037 GN Rotterdam  
T: +31 10 281 0266  
F: +31 10 281 0347  
mail@mirtademare-art.nl  
www.mirtademare-art.nl

*MOISES PEREZ DE ALBENIZ*  
Director: Moisés Pérez de Albéniz  
Larrabide, 21  
31005 Pamplona  
T: +34 94 829 1686  
F: +34 94 829 1783  
info@galeriampa.com  
www.galeriampa.com

*N2 GALERIA*  
Director: Josep Anton Carulla  
Enrique Granados, 61  
08008 Barcelona  
T/F: +34 93 452 0592  
info@n2galeria.com  
www.n2galeria.com

*OLAF STÜBER*  
Director: Olaf Stüber  
Max-Beer Strasse, 25  
10119 Berlin  
T: +49 1714309707  
mail@galerieolafstueber.de  
www.galerieolafstueber.de

*OLIVIER HOUG GALERIE*  
Directors: Patricia & Olivier Houg  
45 quai Rambaud  
69002 Lyon  
T: +33 478429850  
F: +33 478379703  
olivier@olivierhoug.com  
www.olivierhoug.com

*PIERRE-FRANÇOIS OUELLETTE*  
*ART CONTEMPORAIN*  
Director: Pierre-François Ouellette  
372, Ste-Catherine Ouest #216  
Montréal QC H3B 1A2  
T: +1 5143956032  
F: +1 5143951299  
info@pfoac.com  
www.pfoac.com

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*POLÍGRAFA OBRA GRÁFICA*  
Balme 54 entlo  
08007 Barcelona  
T: +34 93 488 2381  
F: +34 93 487 7392  
info@poligrafa.net  
www.edicionespoligrafa.com

*GALERIE REINHARD HAUFF*  
Paulinenstr. 47  
70178 Stuttgart  
T: +49 711 60 97 70  
F: +49 711 62 0 26 67  
galerie@reinhardhauff.de  
www.reinhardhauff.de

*GALERIA SENDA*  
Director: Carlos Durán  
Consell de Cent, 337  
08007 Barcelona  
T: +34 93 487 6759  
F: +34 93 488 2199  
info@galeriasenda.com  
www.galeriasenda.com

*GALERIE STANISLAS BOURGAIN*  
Director: Stanislas Bourgain  
48 rue Chapon  
75003 Paris  
T: + 33 6 61 46 79 53  
info@galleriesb.com  
www.galleriesb.com

*TOMÁS MARCH*  
Directors: Salomé Cadenas & Tomás March  
Aparisi y Guijarro, 7 bajo  
46003 Valencia  
T: +34 96 392 2095  
F: +34 96 391 5284  
gtm@tomasmarch.com  
www.tomasmarch.com

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*GALERIA VALLE ORTÍ*  
Director: Nacho Valle  
Avellanas, 22  
46003 Valencia  
T/F: +34 96 392 3377  
galeria@valleorti.com  
www.valleorti.com

*VIRGIL DE VOLDERE GALLERY*  
Directors: Virgil de Voldere & Susan Long  
526 W 26th Street – room 416  
New York NY 10001  
T: +1 212 343 9694  
info@virgilgallery.com  
www.virgilgallery.com

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

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### A

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

### B

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

Janet Biggs, Claire Oliver Gallery, 2007  
Marisa Blanco Vicente, Marimón, 2003  
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Nayland Blake, Rhodes & Mann, 2004  
Daniel Blaufuks, Vera Cortês art agency, 2008  
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Jemina Burrill, Olivier Houg, 2007

### C

Antón Pedro Cabaleiro, Marisa Marimón, 2005  
Sébastien Caillat, Martin Mertens, 2008  
Rui Calçada Bastos, Vera Cortês, 2007  
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### D

Danica Dakic, Gandy, 2006  
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Katharina van Eetvelde, Tanit, 2004  
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Shahram Entekhabi, Play, 2008  
Franck Eon, Cortex Athletico, 2008  
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, Gandy Gallery, 2007

### F

Al Fadhil, Play, 2005  
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Harun Farocki, Àngels Barcelona, 2008  
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### G

Nicole Gagnum, Antonio de Barnola, 2005  
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### H

Adad Hannah, Pierre-François Ouellette Art Contemporain, 2007, 2008  
Lucy Harvey, M + R Fricke, 2004  
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Liselot van der Heijden, LMAK projects, 2007  
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Timothy Hutchings, I-20, 2004

### I

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

### J

Jaime de la Jara, Fúcares, 2005  
Juande Jarillo, Joan Prats, 2003  
Francesco Jodice, Marta Cervera, 2005  
Rob Johannesma, Zürcher, 2004  
Patrick Jolley, Roebling Hall, 2003 / Oliver Houg, 2008

### K

Kai Kaljo, Anthony Reynolds, 2004  
Sejla Kameric, Gandy, 2005  
Hannu Karjalainen, Gallery Taik, 2007  
Bouchra Khalili, Galerieofmarseille, 2008  
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Tomoko Konoike, Mizuma, 2005  
Elena Kovylna, Play, 2007  
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**L**

Marjan Laaper, Mkgalerie.nl, 2004  
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Urs Luethi, Artbug-Dieda, 2003  
Bigas Luna, Metropolitana, 2003

**M**

Miltos Manetas, Dels Àngels, 2004  
Mark Mangion, Horrach Moyà, 2005  
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Masbedo, Lipanjepuntin, 2004  
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Ramuntcho Matta, Anne Barrault, 2004  
McCallum & Tarry, Caren Golden Fine Art, 2007  
Bjorn Melhus, Anita Beckers, 2003  
Chantal Michel, Synopsism, 2005  
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Alexandra Mir, Joan Prats, 2005  
Antoni Miralda, Moisés Pérez de Albéniz, 2005  
Momu & No Es, Senda, 2008  
Priscilla Monge, Lluçia Homs / Haim Chanin Fine, 2004  
Joan Morey, Horrach Moyà, 2003  
Tania Mouraud, Dominique Fiat, 2005, 2006  
Geert Mul, Ron Mandos, 2005

Antoni Muntadas, Moisés Pérez de Albéniz, 2004, 2008  
Oscar Muñoz, Metropolitana, 2005

**N**

Grace Ndiritu, DNA, 2007  
Trine Lise Nedreaas, Luxe, 2006  
Yves Netzhammer, Anita Beckers, 2003, 2004  
Jun Nguyen-Hatsushiba, Mizuma, 2003, 2004, 2008  
Astrid Nippoldt, Olaf Stüber, 2004, 2005 / Mummery + Schnelle, 2008  
Ángel Núñez Pombo, Marisa Marimón, 2004

**O**

Nela Ochoa, Hardcore art contemporary, 2008  
Hiroko Okada, Mizuma, 2004  
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Els Opsomer, Erna Hecey Gallery, 2007  
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Jean Otth, Synopsism, 2006

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Stefan Panhans, Olaf Stüber, 2005, 2007  
Javier Peñafiel, Joan Prats, 2004  
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Blanca Pérez Portabella, Horrach Moyà, 2003  
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**S**

Rebecca S., Synopsism, 2004  
Manuel Saiz, Moriarty, 2005  
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Michael Snow, Theredoom, 2003  
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Jeanne Susplugas, Oliver Houg, 2003, 2004  
Eve Sussman, Roebling Hall, 2003, 2005  
Sean Synder, Chantal Crousel, 2005

**T**

Marion Tampon-Lajarriette, Sollertis, 2008  
Javier Téllez, Figge von Rosen Galerie, 2007  
Eva Teppe, Chromosome, 2003, 2006  
Sari Tervaniemi, Theredoom, 2004  
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**V**

Vasava Artworks, H20, 2004  
Mariana Vassileva, DNA, 2004, 2005, 2006, 2008  
Manuel Vázquez, Marisa Marimón, 2004  
Javier Velasco, Trama, 2003, 2005  
José Luis Vicario, Vació 9, 2004  
Alejandro Vidal, Play, 2005, 2006  
Jean-Luc Vilmouth, Aline Vidal Gallery, 2007

**W**

Clemens von Wedemeyer & Maya Schweizer, Jocelyn Wolff, 2008  
Andro Wekua, Peter Kilchmann, 2005  
Robert Welch, Magda Bellotti, 2008  
Sandy White & Ivan Örkény, Galería Senda, 2007  
Tim White-Sobieski, Pilar Parra, 2003, 2005

**Y**

Wang Ya-Hui, Galerie Grand Siècle, 2007

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