

Loop Symposium

Images that Move
Us Forward

20 - 21 Nov. 2024

LOOP SYMPOSIUM Artists' Cinema continues to escape definition and refuses to be pigeon-holed. It is an in-between creature that lives across the movie theater and the exhibition space, that embraces and challenges the languages of cinema, that plays with genres and conventions, and that refuses to be reduced to be entertainment while not conforming to the rules of other art objects.

Maybe it's easier to think about what Artists' Cinema does instead of continuing to try to define what it is. Without doubt it has created unforgettable moments of joy, memorable experiences of encounter, and unique feelings of wonder. Artists' Cinema pushes us towards what is yet to come, leading art towards its transformation and rooting it in the reality and imaginary of our present-future.

This year, Loop Barcelona will pursue its tradition of supporting artists' cinema by hosting a two-day symposium focused on this topic. It will bring together artists, collectors, commissioners, curators, gallerists, programmers, producers, distributors and scholars to discuss important matters that concern Artists' Cinema today and tomorrow, as to imagine the ways in which we can continue to help to create the Images that Move Us Forward.

CURATED BY Filipa Ramos

20 Nov. 2024

3.30-4.45 PM
Almanac Barcelona

Commissioning Artists' Film
with Hoor Al-Qasimi, Guilherme Blanc, Tarini Malik,
Kostas Stasinopoulos. Moderator: Filipa Ramos

5-6.15 PM
Almanac Barcelona

Producing Artists' Film
with Gabriel Abrantes, Leonardo Bigazzi, Hilde Teerlinck,
Anna Lena Vaney. Moderator: Filipa Ramos

21 Nov. 2024

10-11.15 AM
Almanac Barcelona

Exhibiting Artists' Film
with Andrea Lissoni, Lisa Long, Paolo Moretti, Julian Ross.
Moderator: Sabel Gavaldon

11.30 AM-1.00 PM
Almanac Barcelona

Collecting Artists' Film
with Haro Cumbusyan, Sinazo Chiya, Chus Martínez,
Julia Paoli, Vassilis Oikonomopoulos.
Moderator: Elvira Dyangani Ose

Commissioning Artists' Film



Liv Schulman, *Un círculo que se fue rodando*, 2024. Produced by Pocketprojects, Ethereal Visage Productions. Courtesy the artist and ANNE BARRAULT (Paris)

Commissioners play a fundamental role in bridging artistic creation with the needs of a place and the desires of an epoch. Commissions rely on relationships, based on dialogue and exchange. They are made of trust, support, commitment and anticipation, as the end result of a commissioned artwork is a surprise for all. Commissions must balance many aspects, from the expectations of funding bodies to the unpredictable reception of press and the response of specialized and general audiences to a new artwork. They are particularly important to stimulate the work of artists whose practice does not rely as heavily in the market as that of artists whose mediums are more traditional. For this reason, they are fundamental to assure the dynamic and healthy life of time-based media and artists' cinema. In this panel, we bring together institutional experiences, both public and private, to discuss the context, pertinence and modalities of commissioning in the context of art exhibitions, festivals, biennales and other encounters that support and rely on the exhibition of newly commissioned filmic artworks.

Filipa Ramos, PhD, is Lecturer at the Arts Institute of the HGK/FHNW, Basel. Her research focuses on how contemporary art engages with nature and ecology. Ramos has been curator of the Art Basel Film sector (2020-24) and co-founded the online artists' cinema Vdrome. Current projects include BESTIARI, the Catalan representation at the 60th International Art Exhibition – La Biennale di Venezia (2024) and the festival The Shape of a Circle in the Mind of a Fish (since 2018, with Lucia Pietroiusti). In 2024, she curated Songs for the Changing Seasons, 1. Klima Biennale Wien and in 2022, Persons Personen, 8th Biennale Gherdëina (both with Lucia Pietroiusti). In 2021, she co-curated Bodies of Water, the 13th Shanghai Biennale.

PARTICIPANTS

Hoor Al Qasimi is President and Director of Sharjah Art Foundation, which she established in 2009 to support the arts in Sharjah, UAE, and around the world. Director of Sharjah Biennial since 2003, she has curated and co-curated exhibitions for the Foundation and numerous international institutions, including the critically acclaimed Sharjah Biennial 15 (2023), the touring retrospective Hassan Sharif: I Am The Single Work Artist (2017–18) and solo exhibitions of artists Tarek Atoui, Simone Fattal, Rasheed Araeen, Yayoi Kusama, Farideh Lashai, Khalil Rabah, Bouchra Khalili and Emily Karaka. Al Qasimi serves as President of the International Biennial Association; President of The Africa Institute, Sharjah; Director of the Sharjah Architecture Triennial; and head of Sharjah's Global Studies University. Al Qasimi curated the 2020 Lahore Biennial and has been appointed Artistic Director of the 6th Aichi Triennale (2025) and 25th Biennale of Sydney (2026).

Guilherme Blanc is a curator and researcher, working across cinema and visual arts, often in dialogue with other practices, namely performance and editorial. He has worked as an independent film curator since 2012, collaborating with institutions such as the Barbican Centre, Whitechapel Gallery and the ICA. From 2017 to 2021, he was head of contemporary art and film for the city of Porto, working as artistic director of Galeria Municipal do Porto, Fórum do Futuro, and leading funding programs for the arts. He is artistic director of Batalha Centro de Cinema, and teaches film at Universidade Católica Portuguesa.

Tarini Malik is the curator of the British Pavilion at the 60th International Art Exhibition – La Biennale di Venezia (2024) working with artist John Akomfrah. She is Curator of Contemporary Art at the Royal Academy of Arts, London. She was curator at the Whitechapel Gallery and responsible for the planning of artistic program at the Hayward Gallery. From 2013-17, Malik was Head of Exhibitions for artist Isaac Julien and Research Curator with Mark Nash on major touring international exhibitions. In 2015, she was Research Curator for the main exhibition at La Biennale di Venezia curated by Okwui Enwezor. Malik has also held curatorial positions at Fiorucci Art Trust, Frieze Projects and Serpentine Galleries. She has published her writing in various magazines and journals and lectured widely on cultural studies.

Kostas Stasinopoulos is a curator and writer. He is Curator, Live Programmes at Serpentine, London, has served as Associate Curator at The Stavros Niarchos Foundation Cultural Center and has collaborated with the Whitechapel Gallery, White Cube, Frieze and the Athens Biennale. Stasinopoulos received his PhD in History of Art from University of York, funded by the Arts and Humanities Research Council, the Onassis Foundation and NEON. He holds an MA in History of Art from the Courtauld Institute of Art and a BSc in Biochemistry from Imperial College London. Together with Hans Ulrich Obrist, Artistic Director, Serpentine, he is the co-editor of 140 Artists' Ideas for Planet Earth (Penguin, 2021).

Producing Artists' Film



Gabriel Abrantes, *Les Extraordinaires Mésaventures de la Jeune Fille de Pierre*, 2019.
Produced by Les Films du Bélier (France). Co-produced by Artificial Humors (Portugal).
Courtesy the artist and Galeria Francisco Fino.

The beauty of making things happen. To debate matters of production is fundamental to understand the logics, logistics and funding systems of artists' cinema, as well as the upsides and challenges they face. They concern the responsibility for the concretization of a project and all it entails to the many networks that are built across artists, commissioners, funding bodies, curators and exhibition venues to ensure that the making of an artwork runs smoothly from concept to completion. Handling logistics, keeping budgets, following ideas and managing people are fundamental aspects of producing artists' cinema which will be discussed here. Sharing the know-how and experience of artists, commissioners and producers, this panel will attend to the ways—logistic, financial, organizational—that allow an artistic vision to come true and materialize itself, and the structures that make this happen. The panel will also consider the specificities of producing artists' cinema in the present, the possibilities for the creation of networks for international art and film funding and development, and the changes in the sectors of art and film festivals during the last decade.

PARTICIPANTS

Gabriel Abrantes' films have premiered at Cannes, the Berlinale, Locarno Film Festival, the Venice Biennale, and the Toronto International Film Festival. They have been distinguished with a number of awards, including the Grand Prix at the Semaine de la Critique, the EFA prize at Berlinale, the Pardino d'Oro at Locarno Film Festival, and the EDP Young Artist Award. His work has been exhibited at the Whitechapel Gallery and Tate Modern (London), the Palais de Tokyo (Paris), the MIT List Visual Arts Center (Boston), Kunst Werke (Berlin) and Serralves Museum (Porto). He participated in the 32nd São Paulo Biennial, the 2016 Bienal Tropical, and the 2014 Bienal d'Image Mouvement. His work has been shown in retrospective screening series at the Lincoln Center (New York) and BAFICI (Buenos Aires).

Leonardo Bigazzi is curator at Fondazione In Between Art Film for which he co-curated the exhibitions "Penumbra" and "Nebula" on the occasion of the Venice Biennale in 2022 and 2024. He is also the curator of Lo schermo dell'arte – Contemporary Art and Cinema Festival, Florence (2008-); founder and curator of VISIO – European Programme on Artists' Moving Images (2012-); and was founder and co-director of Feature Expanded (2015–18). For the festival he was also responsible for projects with artists Rosa Barba, Omer Fast, Hassan Khan, Hiroshi Sugimoto, and Hito Steyerl. He curated exhibitions and film programs at Paul Klee Zentrum, Museu Tàpies, MAXXI Museum, and Palazzo Strozzi among others. He commissioned and/or produced over thirty artist's films that were presented at Tate, MoMA, Centre Pompidou, Venice Biennale and Manifesta 14 among others. "Machine Boys" by Karimah Ashadu, that he produced, was awarded the Silver Lion for a Promising Young Artist at the Venice Biennale in 2024.

Hilde Teerlinck is CEO/Artistic Director of the Han Nefkens Foundation. She was coordinator of the Mies van der Rohe Pavilion in Barcelona (1994-99) where she invited artists such as Jeff Wall, Panamarenko, Dominique Gonzalez-Foerster and Thomas Ruff to create site-specific interventions. She then moved to Perpignan where she founded an art center linked to the École de Beaux-arts. In 2002 she was appointed director of the CRAC Alsace in Altkirch and then was the director of the FRAC Nord-Pas-de-Calais (2006-14) where she developed a new building with Lacaton & Vassal. She has curated a large number of exhibitions worldwide and was part of the curatorial teams for the Beaufort Biennial 2016, Palais de Tokyo at the Lyon Biennale 2015, Triennale Kortrijk (2018-24) amongst others. Recently, she was curator for the Belgian Pavilion at the 59th International Art Exhibition – La Biennale di Venezia (2022) with Francis Alÿs. She is an advisor and board member for several international museums and foundations.

Anna Lena Vaney is a producer and artistic director. For over 25 years, she has realized projects with artists outside traditional exhibition spaces. She produced *Penelope* by Jorge Pardo, an exhibition without a space. Long time collaborator of Philippe Parreno and Pierre Huyghe, she produced the series *No Ghost Just A Shell*, in which she was also invited to participate. Her contribution, *Asleep in the Deep* was exhibited at Tate Modern and Van Abbemuseum. She collaborated on the creation of *Café Etienne Marcel* in Paris with Huyghe, Parreno, and M/M Paris, and she developed a series, *The Sun is Gone, but We've Got A Light* where she invited artists to imagine mutant objects. She has produced numerous audiovisual works such as *Zidane*, *A 21st Century Portrait* by Douglas Gordon and Philippe Parreno as well as many films by Pierre Huyghe and Sophia Al Maria amongst others. Over the years, she has also compiled and directed a series of art archives. In 2022, she co-created *The Vega Foundation* with Elisa Nuyten, serving as its Artistic Director for the first year. She is now focusing on feature length films and is the artistic director of *The Feral*.

Exhibiting Artists' Film



Éva Magyarósi, *Clairvoyance*, 2024. Courtesy the artist and Analix Forever.

If the beginning of the 21st century assisted to a cinematographic turn in contemporary art, accompanied by the emergence of a cinema of exhibition, much has changed with the radical transformation of spectatorship and museum visiting habits of the last decade. New technologies of vision and of capture of images also transformed the way exhibitions are conceptualized and organized, and how research is made and shared. New formats and temporalities, hybrid disciplinary dialogues, the emergence of different circuits for the circulation of art have all changed the ways in which artists' cinema, and its variations of styles, formats and languages, is conceived and presented. During this panel, which is composed of a group of international curators and museum directors with an outstanding experience in exhibiting time-based media, we will debate the fascinating tools and methodologies for researching, conceiving and presenting apparatuses for artists' cinema, as well as the challenges imposed by recent changes in the arts and culture, and their impact in the strategies of museums, art centers and large-scale exhibitions.

Sabel Gavaldon is Head of Public Programs at MACBA, Barcelona. Before, he was Curator of the London-based residency organization Gasworks (2018–2023), where he presented new commissions by artists including Mercedes Azpilicueta, Adam Khalil, Ingela Ihrman, Bassam Al-Sabah, Libita Sibungu, Isadora Neves Marques, Patricia Domínguez, Eduardo Navarro and Gala Porras-Kim. Together with Manuel Segade he was curator of the touring exhibition “Elements of Vogue: A Case Study of Radical Performance.” Presented at CA2M, Madrid (2017), and at the Museo del Chopo, Mexico City (2019), the exhibition transformed the museum into a dance floor and brought together a multitude of dissident bodies. He has taught in alternative art education programs (Syllabus III, Komisario Berriak, Escuelita CA2M) and published essays on platforms such as e-flux Journal.

PARTICIPANTS

Andrea Lissoni, PhD, has been Artistic Director of Haus der Kunst München since 2020. His program relies on a transdisciplinary approach in which all strands are connected, starting in April 2022 with the sound residencies TUNE and exhibitions by Fujiko Nakaya, Dumb Type, Carsten Nicolai, Christine Sun Kim, Tony Cokes and Karrabing Film Collective. The series continued with Inside Other Spaces. Environments by Women Artists 1956–1976, alongside shows by WangShui, Martino Gamper and Meredith Monk, with exhibitions by Pan Daijing, Liliane Lijn, Rebecca Horn and Pussy Riot. He was Senior Curator, International Art (Film) at Tate Modern (2013–20), where he curated Philippe Parreno’s Turbine Hall Commission (2016), as well as survey exhibitions of Joan Jonas and Bruce Nauman, and the BMW Tate Live Exhibitions 2017 and 2018. He was curator at HangarBicocca, Milan (2009–14) curating exhibitions by Gianikian-Ricci Lucchi, Ragnar Kjartansson, Mike Kelley, Joan Jonas and Philippe Parreno.

Lisa Long is a curator specialized in contemporary and time-based art. She is currently the Artistic Director of the Julia Stoschek Foundation in Berlin and Düsseldorf, where she has overseen the program since 2019. Recent group exhibitions include: “After Images” (2024), “Unbound: Performance as Rupture” (2023), “at dawn” (2022) and “A Fire in My Belly” (2021), among others. Long has also organized numerous solo exhibitions with artists such as Sophia Al Maria, Meriem Bennani, Stephanie Comilang & Simon Speiser, (La)Horde, WangShui, or Young-jun Tak.

Paolo Moretti is film curator at the Fondazione Prada in Milan, director of the cinema department at the ECAL, Lausanne, director of the Grütli Cinemas, Geneva, and advisor for Visions du Réel. From 2018 to 2022, he was general delegate of the Directors’ Fortnight at the Cannes Film Festival. Between 2001 and 2008 he worked for numerous film festivals and institutions in Europe, including the Pompidou Center and Cinéma du Réel, Paris, the Filmoteca Española, Madrid, the Leeds International Film Festival and the Cinemateca Portuguesa, Lisbon. From 2008 to 2011, he was programming advisor and chief assistant to the director of the Venice Film Festival. In 2012 and 2013 he was programming advisor for the Rome Film Festival (CinemaXXI). Between 2014 and 2019 he directed the La Roche-sur-Yon International Film Festival and was a member of the selection committees of the FIDMarseille and Visions du Réel festivals.

Julian Ross is Head of Film Programming & Distribution at Eye Filmmuseum in Amsterdam, the Netherlands. In 2024, he was co-programmer of Doc Fortnight 2024 at the Museum of Modern Art, co-programmer of the 69th Flaherty Film Seminar at Thai Film Archive, co-curator of the group exhibition Community of Images at the Philadelphia Art Alliance at the University of the Arts, a member of the selection committee at Villa Medici Film Festival, and curator of the film program for Engawa at Centro de Arte Moderna - Fundação Calouste Gulbenkian. Previously, he was programmer at International Film Festival Rotterdam, Locarno Film Festival, and guest programmer at Singapore International Film Festival. His curatorial work has been presented at Tate Modern, Art Institute of Chicago, e-flux Video & Film, Kunsthal Rotterdam, Tokyo Photographic Art Museum, Harvard Film Archive and British Film Institute.

Collecting Artists' Film



其功能逐漸被現代化的高樓大廈所取代
Yet, the said function has been gradually replaced by modern skyscrapers that

Chang Li-Ren, Cheng Yuan & Rui Lanxin, *FM100.8*, 2019.
Courtesy the artist and Chi-Wen Gallery.

How is a collection made? What are its agendas, interests and areas of focus? What are the differences between collecting traditional supports and time-based media, such as film and video? What are the roles of private and public collections in the current times, and how to assure the preservation of their legacy for the generations to come? What are the roles of galleries, museums, curators and artists in shaping a collection? How to stimulate the collection of and support to moving images in the arts when their presence in art fairs and galleries is often liminal? What kind of protocols can be established to assure that artworks of public interest may be co-owned, shared and circulated across public and private owners and lenders? In this discussion about collecting artists' cinema, key figures working across museums, collections and foundations and the commercial sector are invited to share their knowledge, experience and vision about the present and future of collecting films, videos and installations by artists.

Collecting Artists' Film 21 Nov. 2024 (11.30 AM-1.00 PM)

Elvira Dyangani Ose, PhD, has been Director of MACBA since 2021. Previously, she was Director of The Showroom, London. She sits on the Advisory Council of Tate Modern and is a member of the Thought Council of the Fondazione Prada. Until 2018, she was CreativeTime's Senior Curator. She was curator of the eighth Gottenburg International Biennial for Contemporary Art (2015) and Curator of International Art at Tate Modern (2011–14). Previously, she was Curator at the Centro Atlántico de Arte Moderno and the Centro Andaluz de Arte Contemporáneo and Artistic Director of Rencontres Picha – Lubumbashi Biennial (2013).

PARTICIPANTS

Haro Cumbusyan is a social entrepreneur and collector of media art based in Zurich. He serves on the Boards of Directors of SAHA Association, Istanbul and Centre d'Art Contemporain Genève, Geneva; on the Boards of Advisors of Protocinema, Istanbul/New York and Haus der Elektronischen Künste, Basel; on the Selection Committee of LOOP Art Fair, Barcelona; and on the Acquisition Committees of Media & Performance - MoMA, New York and Gruppe Junge Kunst - Kunsthaus Zürich, Zurich.

Sinazo Chiya is a writer and director at Stevenson, based in Cape Town. She is among the 2019 writing fellows at the Institute of Creative Arts at the University of Cape Town, lecturing as part of the university's Summer School program from 2023. Chiya has contributed chapters to *Restless Infections: Public Art and a Transforming City*, forthcoming from Wits University Press and *Your History With Me: The Films of Penny Siopis*, published by Duke University Press in 2024. She is the editor of Mawande Ka Zenzile's monograph, *Uhambo luyazilawula* (2020) and published *9 More Weeks*, a book of artist interviews in 2018. Alongside talks and participation in curatorial projects in South Africa and Nigeria, Chiya has written for arts publications including *Contemporary And*, *Art Africa*, *Arthrob*, *Adjective* and the *Center for Curating the Archive*.

Chus Martínez is head of the Institute Art Gender Nature at the Basel Academy of Art and Design FHNW. She is also an associate curator for TBA21 Academy, curator-at-large at the Vuslat Foundation, and Artistic Director of the 36th Ljubljana Biennale of Graphic Arts (2025). Martínez lectures and writes regularly, including numerous catalogue texts and critical essays, and is a regular contributor to *Mousse Magazine* among other international journals. Recent publications include *Coding Care: Towards a Technology for Nature* (2022) and *Like This: Natural Intelligence as Seen by Art* (2022). Martínez has curated numerous exhibitions globally and continues to play a key role in shaping contemporary art discourse through her projects and writing.

Julia Paoli was appointed Director and Curator of The Vega Foundation in 2023, providing critical support for artists' film and video through meaningful investments in the production of ambitious new work and the stewardship of a growing collection. She has worked with artists including Ali Cheri; Aria Dean; Alia Farid; Danielle Dean; Lap-See Lam and has forthcoming commissions with Basma Al Sharif; Lucy Raven; Sharon Lockhart; and Stephanie Comilang. Prior to her tenure at Vega, Julia was Director & Curator of Mercer Union (2017-23), where she organized exhibitions with artists Bambitchell; Beatrice Gibson; Erdem Tasdelen; Lawrence Abu Hamdan; Lydia Ourahmane; Onyeka Igwe; Native Art Department International and others. While there, she curated numerous projects in collaboration with organizations such as Bergen Kunsthall; Camden Art Centre, London; KW Institute for Contemporary Art, Berlin; Sculpture Center, New York; and Spike Island, Bristol.

Vassilis Oikonomopoulos is Artistic Director of LUMA Arles. His work focuses on the conceptualization and implementation of the institution's program of exhibitions in close collaboration with its President Maja Hoffmann and leading Artistic Consultants, Tom Eccles, and Hans-Ulrich Obrist. Oikonomopoulos has realized a number of key commissions and exhibitions that were part of the opening program for LUMA, working with artists such as Liam Gillick, Philippe Parreno, Carsten Höller, Dominique Gonzalez-Foerster and Pierre Huyghe among many others. Prior to joining LUMA, Oikonomopoulos has been Assistant Curator, Collections International Art at Tate Modern. During his tenure at Tate, he co-curated a number of exhibitions and commissions and worked on Tate's collection displays. He has also held curatorial positions at Atopos Contemporary Visual Culture, Athens, and the Office for Metropolitan Architecture, OMA/AMO, Rotterdam.

The presentations and talks of the symposium will be recorded and available online. For more information, visit our website: <https://loop-barcelona.com/loop-symposium/>



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