

ABOUT LOOP

LOOP is a platform dedicated to the study and promotion of the moving image. Founded in 2003, since its creation it offers a specialised audience a curated selection of video-related contents from challenging perspectives. While teaming up with an international community of artists, curators, gallerists, collectors and institution directors to develop projects which aim at exploring the capacities of video and film in today's contemporary art discourses, it yearly hosts LOOP Barcelona, a special meeting point that unfolds into three main sections. Respectively, the Fair is a selection of contemporary artists films and videos presented by international galleries in a unique viewing experience; the Festival, a series of proposals related with moving image creation in the form of exhibitions, screenings and live performances around the city; and the Studies, a series of talks, workshops and professional meetings that foster the recognition and appreciation of video and film. Throughout the year LOOP undertakes projects that develop in collaboration with leading international agents and materialize in different formats and locations (from commissions to touring exhibitions in leading venues, conferences and film programmes, among others).

Our concern for video steers in the direction of providing visibility, encouraging encounters, producing knowledge and works, and supporting the market. Furthermore, it has been the driving force behind the construction of our video collection, yearly enriched through selected works presented at LOOP Fair, and later lent to the MACBA.



Basim Magdy, *My Father Looks For An Honest City*, 2010, .artSümer, Istanbul, LOOP Fair 2016

Winding the clock back

– A contemporary archaeology of video

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

Yet, in a fast-forward society that tends to evolve according to a frenetic pattern, the effect that is produced coincides with an essential “shrinking of time” – to say it with German sociologist Hartmut Rosa –, that in fact opposes the linear consequentiality of past, present and future tenses¹. As a result of this constant rush towards “the new” (exemplified in the hectic technological progress and the annihilation of cultural knowledge), every attempt to look back in time is immediately dismissed as a braking obstacle and, while individuals grow accustomed to desire always novel and disposable *futures*, they seem oblivious of the past.

But how are things really supposed to be going forward, if we are constantly estranged from ‘what is gone’ and consistently obsessed with ‘what is going to be next’? By translating these questions in the realm of artistic production, on the occasion of its 15th anniversary LOOP will then wind the clock back and attempt to review the early days of video art. In accordance with the belief that a retrospective look not only is key to a well-rounded history, but also a means to shed light upon the present, the upcoming edition will feature a selection of moving image artworks that as challenging as they were at the moment of their creation, still maintain a critical interest today.

Coming into play in the mid-’60s, when portable recording devices were being launched in the US, video promptly entered the range of artistic means at hand. First promoted by the overruling industry of television, during the ’70s and ’80s it imposed itself as an independent tool in the constellation of the so-called “new media”. Subject to the sweep past of artistic forms, video underwent constant transformation: over a period of four decades it indeed not only adapted to the rapid shifts in technology production, but its manifold uses also testified to very different social and political climates.

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

No matter how short if compared to any other medium's history, to review the trajectory of video both in Spain and abroad then proves to be of primary interest. More than disclosing a wistful affection for the past, LOOP's retrospective posture will then reflect precise intentions that could be defined as: the will to rewind, to pause, to slow down the pace in order to allow for a contemporary archaeology of the present; the desire to look back in order to revive past video works that got locked away by the medium's hasty evolution; the possibility to interpret current production in the light of early creations and, ultimately, provide the platform's longstanding engagement with the moving image with an even stronger background.

WORKS AND WORDS: THE FESTIVAL and THE TALKS

Over a period of ten days, the Festival will take hold of the city of Barcelona with a range of video proposals created between the '60s, '70s and '80s. Breakthrough individual installations and single channel projections by artists such as Eugenia Balcells, David Hall, Beryl Korot, Chip Lord, Mary Lucier, Muntadas, Nam June Paik, Carles Pujol, Steina Vasulka and Peter Weibel, as well as monographic exhibitions dedicated to key figures such as Andy Warhol, Paul McCarthy and Tony Oursler will offer a broad panorama of the manifold uses of video since its inception. A series of film programmes and screenings will complement the selection and highlight specific moments in the history of video, both at a local and international level.

The Festival's programme stems from the curatorial advice of Eugeni Bonet and Antoni Mercader, as well as the active contribution and engagement of local and international curators, such as Albert Alcoz, Diana Padrón, Arnau Horta, Imma Prieto, Joana Hurtado, Luis Miñarro, Abina Manning (Video Data Bank), Lori Zippay (EAI), Javier Panera and Pascale Cassagnau (CNAP).

To put works into words, the LOOP Talks will add to this contemporary archaeology of video, by encompassing the medium's potentialities as a tool towards new aesthetic and critical paradigms. While departing from the exploration of the work of some artists featured in the Festival, the talks will reach beyond and propose a current reading of early creation. To chair the dialogues with the artists will be Don Foresta, Steve Seid, Kristin Scheving and Berta Sichel, Neus Miró and Niels Van Tomme.

STEINA VASULKA (Bio)

http://www.vasulka.org/Steina/Steina_bio.html

<http://bergcontemporary.is/artists/steina-vasulka/>

<http://www listasafn.is/english/about/vasulka-chamber/>

Steina was born in Reykjavik, Iceland, in 1940. She studied violin and music theory, and in 1959 received a scholarship from the Czechoslovak Ministry of Culture to attend the State Music Conservatory in Prague.

Woody and Steina married in Prague in 1964, and shortly thereafter she joined the Icelandic Symphony Orchestra. After moving to the United States in 1965 she worked in New York City as a freelance musician. She began working with video in 1969, and since then her various tapes and installations have been exhibited in USA, Europe and Asia. Although her main thrust is in creating Video Tapes and Installations she has recently become involved in interactive performance in public places, playing a digitally adapted violin to move video images displayed on large video projectors.

In 1971 she co-founded The Kitchen, an Electronic Media Theater in New York. Steina has been an artist-in-residence at the National Center for Experiments in Television, at KQED in San Francisco, and at WNET/Thirteen in New York. In 1988 she was an artist-in-residence in Tokyo on a U.S./Japan Friendship Committee grant. She has received funding from the New York State Council on the Arts, the National Endowment for the Arts, the Corporation for Public Broadcasting, the Guggenheim Foundation, the Rockefeller Foundation, the American Film Institute and the New Mexico Arts Division. She received the Maya Deren Award in 1992 and the Siemens Media Art Prize in 1995. In 1993 she co-curated with Woody the exhibition and catalogue, *Eigenwelt der Apparatwelt* (Pioneers of Electronic Art) for Ars Electronica in Linz, Austria. In 1996 she served as the artistic co-director and software collaborator at STEIM (Studio for Electronic Instrumental Music) in Amsterdam. In 1996 Steina and Woody showed eight new media installations at the San Francisco Museum of Modern Art, an exhibition repeated in Santa Fe a few months later. Her installation, titled *Orka* was featured in the Icelandic Pavilion at the 1997 Venice Biennale. In 1999 she showed three installations in three countries: "Nuna" in Albuquerque, New Mexico, "Textures" in Reykjavik, Iceland and "Machine Vision" in Milano, Italy. She created two installations for the Art Festival 2000 in Reykjavik, Iceland. In 2001 she was invited to festivals in Norway, Russia, Estonia, Portugal, Montreal, England and Italy. Between July and October of 2002 she realized four installations in four locations in her hometown of 22 years, Santa Fe, NM.

Steina Vasulka, *Machine Vision*, 1978

CosmoCaixa, 18 – 27 May, 2017

In collaboration with the National Gallery of Iceland and BERG Contemporary (Reykjavik)



“When a human being operates the camera, the assumption is that the camera is an extension of the eye. You move the camera the way you move the head and the body. In video, unlike photography or film, the view finder is not necessarily an integral part of the camera apparatus. . . . In the late seventies, I began a series of environments titled *Machine Vision* and *Allvision*, with a mirrored sphere. Another variation has a motorized moving mirror in front of the camera so that depending on the horizontal or vertical positioning of the mirror, the video monitor displays a continuous pan or tilt either back/forth or up/down. A third variation is a continuous rotation through a turning prism, while still another has a zoom lens in continuing motion, in/out. These automatic motions simulate all possible camera movements freeing the human eye from being the central point of the universe.” — Steina

A mirrored sphere, positioned in the middle of a crossbar reflects the image of surrounding space. Two video cameras, attached to each end of the crossbar are looking in at the mirrored surface. The crossbar — now an assembly of mirrored sphere and two cameras — slowly rotates on the turntable with cameras orbiting the sphere. Since each camera sees half of the reflected space, the whole space becomes observable.

The turntable, which sits on a low pedestal, holds the driving mechanism for the rotation — a slip-ring assembly and a DC motor. The slip-ring assembly provides uninterrupted video signals from, and power to, the cameras. The video signal from two cameras connects to two (or more monitors) arranged in the exhibit space.

BUDGET:

Estimated budget for Machine Vision to travel to Barcelona.

Shipment of Machine Vision from Reykjavík to Barcelona (return)
Shipping company - Fine Art specialists, TVG Zimsen

Total: €1400 (approx. without VAT)

Technical Assistant for installing Machine Vision, Mrs. Hardardottir
4 working days for installing Machine Vision - daily fee €300

Total: €1200

Steina Vasulka - honorarium fee

€1000

Total estimation **€3600**

****The costs related with the travel and accommodation of Mrs.Hardardottir should also be added to the overall budget.**