



## LOOP PRIZES 2003-2013

Since its first edition, LOOP Fair has established the LOOP Awards in order to distinguish the most outstanding works that are exhibited as well as the most remarkable gallery proposal from each edition.

The awards given are selected by an international jury of experts. The work is then acquired by Screen Projects / LOOP and lent to MACBA's Foundation – Museum of Contemporary Art of Barcelona. Throughout the eleven edition of this fair exclusively devoted to video art, acclaimed personalities such as Bartomeu Marí (MACBA), Mark Nash (Documenta 11), Manolo Borja-Villel (MNCARS – Museum Reina Sofia), Christine van Assche (Centre Georges-Pompidou) or Barbara London (MoMA) have contributed in selecting the awarded pieces.

## LOOP 2013

### JURY:

Valentijn Byvanck, Dir. Marres Centre for Contemporary Culture, Maastricht

Dirk Snauwaert , Dir. WIELS, Brussels

Bartomeu Mari, director, MACBA

Mark Nash, curator.

HOTELES CATALONIA AWARD 2013

Carlos Motta

Nefandus, 2013, 12' 17"

HD 16:9 format video; colour, sound

Edition of 3 + AP



Represented by Galeria Filomena Soares (Lisboa)

In Nefandus a man travels by canoe down the Don Diego River in the Sierra Nevada de Santa Marta in the Colombian Caribbean, a landscape of “wild” beauty. The man tells stories about “pecados nefandos” (unspeakable sins, abominable crimes); acts of sodomy that took place in the Americas during the conquest. It has been documented that Spanish conquistadores used sex as a weapon of domination, but what is known about homoerotic pre-hispanic traditions? How did Christian morality, as taught by the Catholic missions and propagated through war during the Conquest, transformed the natives’ relationship to sex? Nefandus attentively looks at the landscape, its movement and its sounds for clues of stories that remain untold and have been largely ignored and stigmatized in historical accounts.

## LOOP 2012

### JURY:

Bartomeu Mari, director, MACBA

Mark Nash, curator.



HOTELES CATALONIA AWARD 2012

REICHRICHTER

Zurich, 2012, 7'20" loop

1-channel projection, PAL video

EDITION of 5 + 2ap

Represented by Galerie Conrads (Düsseldorf)

Videotapes of guests of the old Cafe Zurich in Barcelona, recorded with a small digital camera a few days before the demolition of the traditional coffee house in 1996, are combined with audio interviews recorded 12 years later of people being asked about the Zurich. The video shows people acting and talking in a place that no longer exists, while at the same time you listen to people being there much later after its reopening and commenting on this place before its re-creation. Objects separated by time are converged thematically.

This method of combining sound and image is a violent act of cutting and crushing, dismembering and fragmenting the image plane. The aim is to retrospectively put those words later spoken "into the mouths" of the "ghosts" in the images. Images fade and eventually dissolve. People's stories on the other hand are more long-lasting.

We all have the desire to connect audio and video into a coherent unity wherever possible. Michel Chion coined the term "Synchresis", defining it as "the immediate and necessary creation of a relationship between something one sees and something one hears at the same time" (from synchronism and synthesis). At first glance, Zurich could also be taken for a sloppily assembled interview film about a cafe in Barcelona. The radical constructivist structure remains unidentified. Through handed-down customs and habit we have lost our awareness of the highly artificial nature of the cinematic code.

In creating awareness for this artificiality, Richter and Reich leave behind the extreme deconstruction techniques of the classic experimental film. They want to stay closer to the everyday experience of the viewer and therefore develop subtle shifts that play with the viewers' thresholds of recognition. But it is precisely this startling fact - that many viewers will not immediately recognise the construction of the "protagonists" through wholly medial means -, which at second glance may indicate the desired cracks in the seemingly meaningful, authorial surface of the medium film.

Rebekka Reich (1969)

Marcus Vila Richter (1968)

ReichRichter live in Cologne.

# LOOP 2011

## JURY:

Bartomeu Mari, director, MACBA

Mark Nash, curator.



HOTELES CATALONIA AWARD 2011

**Uriel Orlow,**

Holy Precursor, 2011, 30'

Full HD with audio

Edition of 5 + 2 AP

Represented by Campagne Première (Berlin)

Holy Precursor is a meditation on the cycle of presence and absence, the after-life of traces, and nature as a solemn witness of history in the present. The video explores the juxtaposition of the rural everyday and fragments of ancient holy practices in the fabric of buildings in a village in Eastern Anatolia, Turkey. In the Holy Precursor the eye touches and the ear sees: deciphering the palimpsest that is the physical world, moving between sediments of ancient and recent history in landscapes, stones and songs, immersed in a rhythm of visual and auditory hallucination.

Holy Precursor is set in and around a Kurdish village which was built on the site of the ancient Armenian monastery of Surb Karapet, one of the most important sites of Armenian pilgrimage. Partially destroyed during the Armenian genocide in 1915, the monastery was finally reduced to rubble by the Turkish military in the 1960s as part of an ongoing practice aimed at erasing all signs of Armenian cultural heritage in Turkey. The village was built using the stones of the blown-up remains of the monastery.

Holy Precursor continues Orlow's pre-occupation with history as a concern of the present and his exploration of different image-regimes and narrative modes vis-à-vis the impossibility of representation. Focusing as much on what is not seen, Holy Precursor connects with Orlow's interest in blind spots and forms of haunting through an exploration of the spatial, pictorial and auditory conditions of experience.

Uriel Orlow (Zurich, 1973)

Lives and works in London.

## LOOP 2010

### JURY:

Bartomeu Mari, director, MACBA



HOTELES CATALONIA AWARD 2010

**Aurélien Froment**

*L'adaptation manifeste*, 2008, 6'29"

HD video, colour, mono

Ed. : 5+1AP

Represented by Motive Gallery (Amsterdam)

Books, archives, and libraries, in addition to film, feature frequently in Aurelien Froment's work. In the video work *L'Adaptation manifeste* (*The Genuine Adaptation*, 2008), Froment investigates the act of reading as represented in film. An actor, Karine Lazard, was asked to perform scenes from movies in which reading takes place, imitating the actions of Brigitte Bardot in *Le Mépris*, Julianne Moore in *The Hours*, Oskar Werner in *Fahrenheit 451*, and others. The props are limited to a chair, a bed, and so forth, and aside from the acting, no information is given or attempt made to indicate the sources. Expanding on Froment's characteristic technique of isolating and distorting perspective, the video functions as both an anthology of the "reading on film" motif and a précis of various film genres and acting styles, while drawing our attention to the role of the inanimate book as we consider the scenes at hand. The re-enacted episodes at the same time almost perversely turn the solitary and cerebral act of reading into a highly performative and manifestly outward act. (Jessica Morgan for Art Forum, September 2008)

Aurélien Froment (Angers, 1976)

Lives and works in Dublin

## LOOP 2009

### JURY :

Magda Gonzalez Mora, independent curator

Bartomeu Mari, director, MACBA

Chuz Martinez, head curator, MACBA

Paul Young, independent curator



### LOOP HOTELES CATALONIA AWARD 2009

**Gary Hill**

**Figuring Grounds, 1985-2008, 7'19"**

**Video, color, stereo sound**

**Ed.: 150**

Represented by Polígrafa Obra Gráfica (Barcelona)

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 postminimal 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.

Gary Hill (Santa Monica, CAL, 1951)

Lives and works in Seattle, Washington.

## LOOP 2008

### JURY:

Ainhoa Grandes, director, Fundación MACBA

Barbara London, curator, MOMA, NY

Bartomeu Mari, director, MACBA

Mark Nash, independent curator



### LOOP CATALONIA AWARD 2008

**Mark Raidpere**

Majestoso Mystico, 2007, 25' 18"

Single channel video, color

Ed.: 5+1AP

Represented by Art Agents Gallery (Hamburg)

Mark Raidpere's video-installation *Majestoso Mystico* is a connection between synchronical scenes in Stockholm and Tallinn. Raidpere intended to work on a rather subtle intervention into the otherwise almost clinically clean cityspace of Stockholm. He found some local street musicians who could play Howard Shore's soundtrack of the *Silence of the Lambs* for his video. Ivan Shumilov, a Russian emigree to Stockholm and his partner Björn Svensson. At the same time when the artist was filming calm streets of Stockholm spiced up with a catchy tune of a horror film, there was a violent riot taking place on the streets of Tallinn – an outcome of a quarrel between Russian speaking youngsters and Estonian police. The concerned artist who could not be present at the historic moments only returned to his hometown a few days later. In his two channel installation he uses the images filmed from Stockholm and TV footage from Tallinn.

Mark Raidpere (Tallinn, Estonia, 1975)

Lives and works in Tallinn.

## LOOP 2007

### JURY:

Manuel Borja-Villel, director, MACBA

Barbara London, curator, MOMA, NY

Mark Nash, independent curator



### LOOP ACQUISITION AWARD 2007

**Carlos Garaicoa**

Yo no quiero ver más a mis vecinos, 2006, 4'21'

Media MiniDV transfered to DVD, color'

Represented by Galeria La Habana (La Habana)

Garaicoa cannot help observing what he sees around him and commenting on it. Erecting a wall that might separate us from our neighbour and hide us from his gaze, as happens in the video *Yo no quiero ver más a mis vecinos*, is a metaphor of the current situation and at the same time an assuming of responsibility, an affirmation that we are all involved (including the artist himself) in this race to construct defensive walls, which stems from spreading fear and the desire to guarantee our privacy. These are perfectly legitimate sentiments, of course, but also ambiguous, to the point that they also generate diametrically opposite consequences. Political aspects and private aspects, social space and intimate space; these walls stretching out at our feet speak of these two polarities, which enter into contact and need to be resolved through complex negotiation. The communist regimes failed to do so – and let's not forget that Cuba is still a stronghold of the "Second World" – but so has the victorious liberalism that has been unopposed in recent years and which is still an open issue today. Roberto Pinto

Carlos Garaicoa (1967, La Habana)

Lives and works in La Habana and Madrid.

## LOOP 2006

### JURY:

Manuel Borja-Villel, director MACBA

Mark Nash, independent curator

Christine Van Assche, curator, Centre Pompidou

### LOOP ACQUISITION AWARD 2006

**Frank Hesse**

**Florence:**

**From St. Croce to the Institute of Art History,  
2006, 11'50''**

**Single channel video, DVD, color**

**Ed. 1/5 + 1AP**



Represented by Art Agents (Hamburg)

The video is a documentation of the path between the Basilica di Santa Croce and the Institute of Art History in Florence. The path connects two places that symbolically represent two opposing picture-perception standpoints: the Basilica di Santa Croce - for the more passionate, and the Institute of Art History – for the more mediatorial approach to art. While an unseen protagonist walks through the streets, the story of the two places, and the elucidation of their connection, is told through subtitles.

Frank Hesse (1970, Stuttgart)

Lives and works in Hamburg and Zurich.

## LOOP 2005

### JURY:

Manuel Borja-Villel, director, MACBA

Mark Nash, independent curator



### LOOP ACQUISITION AWARD 2005

**Pavlina Fichta Cierna**

Juvenile David R., 2004, 3'30''

Represented by Gandy Gallery (Bratislava)

Project The Sibs shows again private stories of people who live in mental and social isolation. Again, these stories show difficult and handicapped people from my neighbourhood. My aim was to dismantle some boundaries (such as fear, aversion, grudge or certain prejudices) and by means of video, to get people from different social backgrounds closer to us. The main characters of this double-portrait are two Roma people – juvenile David Rác and his sister Jarka, who come from a big family that lives on the edge of poverty. At the time of making the video, David was sentenced to punishment for theft. Making the video Juvenile David R. (2004) was consequently limited with time we were permitted for this project, with the place and other conditions not to mention David's character. His life in prison is colourless, narrowed to minimum of space and minimal possibilities; this is why he dreams of other world. Even though he does not suffer from any serious physical or mental disability, seeing him, we fear for his future life. Viewing his sister Jarka among their many siblings at home that is in accordance with their mental maturity gives an insight into David's possible thoughts and memories. Jarka lives in a colourful world, with her family, allowing for plenty of visual and sensual perceptions – most of the time she can be found in an open air – among manifold piles of wasted objects. Though still a child, she helps her mother out with their household, which is sometimes quite difficult. It is not certain whether her dreams will come true.

Pavlina Fichta Cierna (1967, Žilina)

## LOOP 2004

### JURY:

Manuel Borja-Villel, director, MACBA

Utah Bauer, critic and curator



### ART BARCELONA ADQUISITION AWARD 2004

**Astrid Nippoldt**

Heroic Turn, 2001, 8'30''

DV-Video, stereo sound

Ed. 1/7 +2 AP

Represented by Galerie Olaf Stüber (Berlin)

Confrontation, circling movements or reversals upside down. The artist is the object of the camera and the central point of a series of events that cannot be grasped immediately. She is the one wielding the camera. In this case, however, the camerawoman is in the centre of the picture, instead of the camera she herself acts, with it and because of it. A collapse of functions, hierarchies, causes and effects. The positions, the artist's movements are always caused by the way she carries the camera on the tripod, by the way she balances, turns and wields the gadget. She fights, breathes hard, her facial expression is concentrated and strained, the muscles of her whole body are tense. Her blue clothes merge with the sky above the broad artificial sandy landscape and the inserted cuts which are all one colour and separate the twelve chapters from each other. The experimental set-up is just as simple, symbiotic and logical as the pictures emerging are complex and chaotic. Viewers are asked to employ their ability to perceive and take in what is offered but at the same time the tension can be enjoyed and the mystery be left open. Identification is made an exciting subject by both luring and refusing. At any moment, one is conscious of what the camera does not show.

(Excerpt from a text by Dr. Eva Schmidt, director of the Museum für Gegenwartskunst Siegen)

Astrid Nippoldt (Gießen, 1973)

## LOOP 2003

### JURY:

Manuel Borja-Villel, director, MACBA

Nuria Enguita, head curator, Fundació Tàpies



### LOOP AWARD 2003

**Urs Lüthi**

Run for Your Life...Continuation, 2003, 30´

Single channel video, DVD, color,

Photograph: 11 x 8.5 cm

Represented by Galerie Olaf Stüber (Berlin)

In the video Run for Your Life Urs Lüthi is running without respite on a moving walkway, with a skull tattooed on his back. He is running after a covergirl who promised him erotic adventures.

His efforts are getting him nowhere...

The first part of the video installation was presented in the Swiss Pavillion of the 49e Venice Biennale in 2001.

Represented by Artbug-Dieda (Bassano Del Grappa)