

## On & For Production

Trying out a practical context for the production of artists' films.

Pilot Edition - 25<sup>th</sup> and 26<sup>th</sup> of April 2014



## PARTICIPANTS



**Sven Augustijnen's** work concentrates on political, historical and social themes while constantly challenging a genre definition that reflects a wider interest in historiography and a predilection for the nature of storytelling. His films have been included in international exhibitions and festivals such as in Tate Modern, Centre Pompidou, Artist Space, Wiels, Kunsthalle Bern etc. In 2007 he participated in documenta 12 and in 2011 he received the Evens Prize for Visual Arts. In 2013 his latest film *Spectres* was distributed throughout the network of French cinemas of 'Art et Essai, Recherche et Découverte'. Sven Augustijnen is represented by Jan Mot and is a founding member of Auguste Orts, a Brussels-based platform for the production and distribution of artist films. He lives and works in Brussels.



**Bernard Blistène** is the director of the Centre Pompidou's Musée National d'Art Moderne in Paris where he was previously the director of the cultural development department and artistic director of the Nouveau Festival since 2009. From 1990 to 1996 Blistène was the director of the Museums of Marseilles (1990-96) and the inspector general of artistic creation at France's Delegation to the Visual Arts from 2002 to 2009.



**Émilie Bujès** lives and works in Geneva and Berlin. She has a MA in History of Art and is currently a member of the Selection Committee of Visions du Réel, International Film Festival (Nyon), as well as an independent curator. She has been a curator at the Centre d'Art Contemporain [Contemporary Art Centre], Geneva between 2010 and 2013. The exhibitions and programs she presented there revolved mainly around film archives and documentary practices and their relationship to history and memory. Alongside this work, she has given several lectures at universities and Art Schools and is now developing a publication that discusses the notion of trauma as conceived and questioned as a cultural paradigm. She has curated several projects in both public and private spaces, including Forde (Geneva) and Marcelle Alix (Paris) and has taken part in several festivals (Berlinale, Lausanne Underground Film Festival).



**Will Bradley** is currently the artistic director of Kunsthall Oslo. He has been a Guest Professor at the Stedelschule, Frankfurt (2007-8); Curator at the CCA Wattis Institute for Contemporary Art, San Francisco (2005-7); researcher in art and social change at Manchester Metropolitan University (2002-5); co-founder and Director of The Modern Institute, Glasgow (1997-2002); and a member of the Committee of Transmission Gallery, Glasgow (1994-96).



**Pascale Cassagnau** holds a PhD in Art History and Art Criticism. She is responsible for the New media and Audio-visual collection at the Centre National des Arts Plastiques (French Ministry of Culture) and has been a contributor at Art Press for many years. She is the author of texts on Chris Burden, James Coleman, John Baldessari, Pierre Huyghe, Dominique Gonzalez Forster, Matthieu Laurette, among others. Her research interests include new cinematic practices and their intersection with contemporary art. Among her recent publications there is *Future Amnesia - Enquêtes sur un troisième cinéma*, *Un pays supplémentaire*, *Intempestif* and *Indépendant, fragile. Marguerite Duras et le cinéma d'art contemporain*. Two texts will be published in 2014: *Apichatpong Weerasethakull, Une théorie des objets personnels* and *Une idée du Nord, Excursions dans la création contemporaine sonore* an essay on the role of sound in contemporary art.



**Isabel Carlos** is the Director of CAM-Fundação Calouste Gulbenkian, Lisbon since 2009. She has a degree in Philosophy and a Post-graduation and Master's Degree in Social Communication. She was the artistic director of the Sydney Biennale 2004 'On Reason and Emotion' and the curator for the Portuguese Representation in Venice Biennale, June-October 2005. She also was Selector of Artes Mundi 2008, Cardiff (Great Britain) and a member of the Turner Prize jury 2010. Between 1996 and 2001 she was the Founder and Deputy Director of the Instituto de Arte Contemporânea (IAC) of the

Portuguese Ministry of Culture where she run, during 3 years, an international collection and organized the Portuguese representations to: Venice Biennial (2001), London Art Biennial 2000, São Paulo Biennial (1996 and 1998), Istanbul (1997 and 1999) among others activities. Before that, she was the head adviser for the Exhibitions Department in Lisboa 94, Cultural Capital of Europe.



**Benjamin Cook** is the Founder Director of LUX, the UK agency for the support and promotion of artists working with the moving image. He has been professionally involved in independent film and art sector in the UK for the past 20 years as a curator, archivist, producer, writer and teacher.



**Haro Cumbusyan** is a collector of contemporary art with a special interest in moving image. He is the Founding Director of collectorspace, a non-profit organization based in New York that brings private art collections to public view, and promotes critical discussions and writing on contemporary art collecting practices. collectorspace opened its first location in Istanbul in September 2011. Haro also serves on the Board of Directors of Studio Voltaire, an independent arts organization in London with an exhibition, commissioning, and performance program, education initiatives, and artist studios.



**Beatrice Gibson's** films are composite works, collaging together sound, literature and multiple authors to explore the slippery operations of language and difficulties in representation. Born out of interests in improvisation and experimental music, her films blend social modes of working with a diverse range of references. As a result, her films function as elegiac exquisite corpses, their socially engaged foundations challenging conventional notions of authorship and filmmaking. She has twice won the Rotterdam International Film Festival Tiger Award for short film. She was one of five artists shortlisted for the 2013-15 Whitechapel Max Mara Art Prize for Women and was nominated for the 2013 Jarman Award. She is represented by the Laura Bartlett Gallery. Her films are distributed by LUX.



**Frédéric de Goldschmidt** is a French collector based in Brussels. After studies in business, communication and anthropology, he worked in media and real estate before taking over his father's film production company. He has been collecting contemporary art since 2008 with a particular interest for unconventional materials. He supports emerging artists in their production and shares his collection with visitors when he opens his space to the public or by appointment.



**Sophie Goltz** has been working at Neuer Berliner Kunstverein (n.b.k.) as curator from 2008 to 2013. Her curatorial tasks comprised the contentual and strategic conception and the implementation of new commissions of time-based, performative and other practices with younger artists. From 2014, she will continue to work with n.b.k. as well as realizing independent projects. Earlier, she has worked as a freelance curator and art educator with major international exhibitions of contemporary and modern art [Documenta 11 (Kassel, 2002), the 3rd Berlin Biennale (Berlin, 2004), *Projekt Migration* (Cologne, 2004–06) and documenta 12 (Kassel, 2007)] as well as on her own thematic priorities [Global (Post-) Conceptualism (since 2010), Archival Practices (since 2007–12), Art and Sustainability (2001–08)]. Goltz is also a lecturer at the Hochschule für Bildende Kunst Hamburg and writes regularly for art magazines. In 2013 she was appointed as the *Stadtkuratorin* (City curator) of Hamburg for 2014 and 2015.



**Kate Gray** studied at Oxford before completing a BA Hons at Sheffield Hallam University and an MFA at Glasgow School of Art. Working as an artist, she has been involved in a range of artist run initiatives over the years and has had a particular focus on the possibilities of involving publics in the production of visual art projects. Kate was appointed Director of Collective in 2008 and in 2013 moved the organization into new premises in the Old City Observatory complex on Calton Hill, phase one of the capital project to develop the Old City Observatory site is complete and phase two due to be completed in 2016. Collective is committed to supporting new visual art through a programme of projects and commissions. The organisation aims to bring people together around current ideas and mutual interests to produce new work.



**Zoë Gray** is an independent curator based in Brussels and the artistic director of the 2014 Biennale de Rennes. She is vice-president of IKT (International Association of Curators of Contemporary Art). Her recent exhibitions include Wilfrid Almendra: *Matériologique* at the Fondation d'Entreprise Ricard, Paris (2013); *Six Possibilities for a Sculpture* at La Loge, Brussels (2013); Alexandre da Cunha at the Grand Café, Saint-Nazaire (2012); *Manufacture* (co-curated with Sandra Patron) at CentrePasquArt in Bienne (2012), John Hansard Gallery in Southampton (2011) and Parc Saint Leger in Pougues-les-Eaux (2011); *Making is Thinking* at Witte de With, Rotterdam (2011), where she worked as a curator from 2006 to the end of 2011; and *Cyprien Gaillard: Béton Belvédère* at Stroom, The Hague (2009). From 2011 to 2013, she also worked as a project manager for the LUMA Foundation in Arles, France. Gray holds a Masters in Curating from Goldsmiths College London (2003) and a BA in History of Art from Cambridge University (2000).



**Krist Gruijthuijsen** is a curator, artistic director of the Grazer Kunstverein in Graz and course director of the MA fine arts department at the Sandberg Institute in Amsterdam. He is the co-founding director (together with Maxine Kopsa) of Kunstverein in Amsterdam and has organized exhibitions and projects at a.o. Manifesta 7, Platform Garanti (Istanbul), Artistsspace (New York), Museum of Contemporary Art (Belgrade), Swiss Institute (New York), Galeria Vermelho (Rio de Janeiro/ Sao Paulo), Stedelijk Museum (Amsterdam), Marres, Centre for Contemporary Culture

(Maastricht) and Stedelijk Museum Bureau Amsterdam, Arnolfini (Bristol), Project Art Centre (Dublin), Artissima (Turin) and Museum of Contemporary Art (Salt Lake City). Gruijthuijzen has produced many publications. Amongst others *'The Encyclopedia of Fictional Artists + The Addition'* (JRP Ringier), *'We all Laughed at Christopher Columbus'* (Revolver), *'Novella (not yet another story)'* (Revolver)...



**Helena Kritis** is currently a film, video and visual arts programmer at Beursschouwburg in Brussels. She received a masters degree in Photography (2003, KASK Gent) and Art History/Theatre studies (2006, Ghent University) and has worked in the field of (audio)visual arts since graduating. While coordinating the Documentary Film Platform ZONE (a documentary filmfestival founded by Cis Bierinckx in collaboration with MuHKA, Buda Kortrijk and Filmplateau Gent), she assisted the Brussels based artist Els Opsomer during her participation at the 2007 Istanbul Biennial. Before joining Beursschouwburg in 2008 she was a curatorial and production assistant at MuHKA & MuHKA\_media (now Cinema Zuid). Helena Kritis is also an active board member of Courtisane Festival and ERROR ONE (a nomadic initiative for contemporary art).



**Isabelle and Jean-Conrad Lemaître** began collecting contemporary art in 1983, focusing over the past ten years on video art. Committed in their role as active collectors supporting contemporary creation, they have created the "StudioCollector prize" for young video artists at Le Fresnoy, Tourcoing. They are also members of the committee of LOOP Fair Barcelona.



**Andrea Lissoni** is an art historian and received his PhD from the University of Udine. Curator of HangarBicocca since 2011, he has just been appointed the Film and International Art Curator of Tate Modern. The co-founder of the independent artistic network Xing and co-director of the international festival 'Live Arts Week', he has lectured at the Accademia di Brera since 2001 and at Bocconi University since 2007. He is the editor of "Cujo" magazine, contributes regularly to "Mousse Magazine" and is co-curator of the 'VDrome' online screening programme for artists and filmmakers. From 2011 to 2013, he worked as guest curator of the summer Advanced Course in Visual Arts at the Fondazione Antonio Ratti in Como and curated a solo exhibition by Susan Hiller. For HangarBicocca he has curated exhibitions of works by Céleste Boursier-Mougenot, Yervant Gianikian and Angela Ricci Lucchi (retrospective), Wilfredo Prieto, Tomás Saraceno, Apichatpong Weerasethakul, Mike Kelley, Ragnar Kjartansson and Micol Assael.



**Marie Logie** is the director of Auguste Orts. Following her Master's degree in History at the Ghent University, she worked at the documentation department of Cinematek Brussels, the media department of M HKA Antwerp and the audiovisual department of BAM, the Flemish institute for visual, audiovisual and media art. She is a co-founder and ex-coordinator of the Ghent-based Courtisane festival for film, video and media art. From 2008 till 2012 she was a member of the Audiovisual Commission of the Flemish Community. Marie Logie lives in Ghent.

**Frank Maes** is artistic director of EMERGENTgallery&association in Veurne. At the University of Ulster he's writing a PhD on the vision and practice of Canadian sculptor Royden Rabinowitch.



**Francesco Manacorda** has been Artistic Director at Tate Liverpool since April 2012. In 2013 he was a member of the International Jury for the 55th Exhibition at la Biennale di Venezia. He was Director of Artissima, the international fair of contemporary art in Turin, from 2010 and between 2007 and 2009 was Curator at Barbican Art Gallery, London where he realised the large-scale Martian Museum of Terrestrial Art (with co-curator Lydia Yee) and Radical Nature - Art and Architecture for a Changing Planet 1969-2009 (2009). Also at Barbican Art Gallery, for Curve Art he commissioned Hans Schabus Next time I'm Here, I'll Be There 2007, Rafael Lozano-Hemmer Frequency and Volume 2008 and Clemens von Wedemeyer The Fourth Wall 2009. In 2007 he curated Venetian, Atmospheric Tobias Putrih, the Slovenian Pavilion at the 52nd Venice Biennale, and in 2009 Save Yourself, Francis Uprichard, the New Zealand Pavilion at the 53rd Venice Biennale. Francesco is also a writer, he has edited and co-edited several publications and has been Visiting Lecturer at the Royal College of Art, London since 2006.



**Anna Manubens** is a producer, writer and curator living between Barcelona and Brussels, where she is currently working at Auguste Orts in the development of film projects by Sven Augustijnen, Herman Asselbeghs, Manon de Boer, Wendelien van Oldenborgh and Dora García, to name the most recent works. In parallel, she is an active board member of Hamaca –the Spanish moving image archive and distribution platform– where she is co-directing the first online anthology of moving-image art from Spain. She is also currently working in various curatorial projects related to film, architecture, and performance. She was formerly associate professor at Universitat Pompeu Fabra (Barcelona) and artistic director of LOOP festival.



**Olivier Marboeuf** is a producer, author, performer and independent curator and the founder of the Espace Khiasma, which he has directed since 2004 in Les Lilas. He has developed a program centered around social realities and contemporary politics, which associates performances, debates and exhibitions, and questions the place for discourse and oral expression in the arts. Interested by the dynamics of narrative speculations as tools for critical theory, his research has progressively led him to explore contemporary cinematographic practices. Since 2010 he has produced films for exhibitions, which are subsequently presented in diverse festivals in France and abroad. In 2013 he participated in the creation of a production company, Spectre, whose objective is to offer a structure of support for the ambitious projects of artists and filmmakers.



**Noor Mertens** is Curator of Modern and Contemporary Art and City Collection at Museum Boijmans in Rotterdam. She works part-time for the Defares Collection (Amsterdam). She studied musicology and art history and took the master's course in museum curatorship at the University of Amsterdam. Before she was appointed at Museum Boijmans Van Beuningen in 2011, she worked several years for Galerie Paul Andriessse (Amsterdam). She is in the board of Tubelight, a periodical that publishes reviews of contemporary art. Besides that, she is member of the art committee of the Erasmus University of Rotterdam. In 2012 she published 'Meneer Delta. 50 jaar galeriehouder in Rotterdam' and she was co-author and -editor of 'Positioning the Art Gallery. The Amsterdam Gallery World in an International Context'. Together with artist Hendrik-Jan Hunneman she will curate 'Kunstvlaai 2014', a festival of progressive art(ist-run) initiatives that will take place in Amsterdam from May 21-25, 2014.



**Mihnea Mircan** is the artistic director of Extra City Kunsthall, Antwerp, where he has curated 'A slowdown at the museum', '1:1. Hans van Houwelingen and Jonas Staal', the series 'Cross-examinations', and 'Jean-Luc Moulène, Endwards'. He currently prepares the long-term research project 'Allegory of the Cave Painting', to debut with an exhibition and the first volume of the accompanying reader in September 2014. Mircan has also curated exhibitions at several institutions including *the National Museum of Contemporary Art, Bucharest; Museion, Bolzano; Stroom Den Haag, Den Haag; Spinnerei, Leipzig; David Roberts Art Foundation, London; and the Venice Biennale*, as curator of the Romanian Pavilion in 2007. He was the editor of the book 'Hans van Houwelingen: Undone', and has contributed essays to monographs on Pavel Büchler, Nina Beier, Patrick Nilsson and Remco Torrenbosch, and to the catalogue 'Six Lines of Flight'. His writing also appeared in journals such as Mousse, Manifesta Journal and Afterall.



**Jan Mot** received a Master's degree in Art History (Vrije Universiteit Amsterdam) before opening his gallery in Brussels in 1996. He represents artists like Sven Augustijnen, Manon de Boer, Rineke Dijkstra, Mario Garcia Torres, Joachim Koester and Tino Sehgal.



**Steven Op de Beeck** is the director of Contour Mechelen, an organisation dedicated to art being made in the moving image. Every two years, Contour Mechelen organises a Moving Image Biennale, also known as 'Contour', the project for which it has become most known. The biennial offers a platform to curators and artists working with different forms of moving image, from film and video to installation. The biennale also stimulates a dialogue between contemporary art and architecture in the city of Mechelen. In between the biennales, Contour also instigates and produces public projections and installations. SKIN / BLUSH is commissioned by Contour 7.



**Maria Palacios Cruz** is a lecturer and curator of avant-garde cinema and artists' film and video. Between 2010 and 2012 she was the director of Courtisane, an annual festival in Ghent, Belgium, where she continues to be involved as an associate programmer. She has curated screenings, events and exhibitions for festivals and institutions including Cinematek (Royal Belgian Film Archive), Impakt Utrecht, Wiels Brussels, MuHKA Antwerp, Argos Brussels, Naples Independent Film Show, Videosex Zurich, Animate Projects, Instituto Cervantes and Paris Centre Pompidou. From 2007 to 2011 she was the production coordinator of Atelier Graphoui in Brussels and she worked previously as distribution manager at Argos, centre for art & media. She teaches at Kingston University and Central Saint Martins in London, and she is currently completing a PhD at Université Libre de Bruxelles on the relationship between film theory and avant-garde cinema.



**Rolf Quaghebeur** is the Director at ARGOS Centre for Art and Media in Brussels. An art historian, Quaghebeur has worked as scientific collaborator and curator at S.M.A.K. and Witte Zaal, both in Ghent, Belgium. From 2007 to 2011, he served as an artistic advisor for the Team van de Vlaams Bouwmeester.



**Romana Schmalisch** studied Fine Arts at the University of the Arts in Berlin. She was a resident artist in several stipend programs, among others at the Fine Art Department of Jan-Van-Eyck Academy, Maastricht, the Berlin Senate's stipend program in London and currently at Les Laboratoires d'Aubervilliers (2013-2014), where she works on a long-term research project 'The Choreography of Labour'.



**Robert Schlicht** studied philosophy at Humboldt University Berlin. His recent text 'Film as Show Trial' was published in 'Der Standpunkt der Aufnahme – Point of View: Perspectives of political film and video work'. Since 2004 Romana Schmalisch and Robert Schlicht have collaborated on several projects at the intersection of theory and film, investigating cinematic representations of history and society. Their films have been shown in exhibitions and film festivals in Berlin, Houston, Paris, Moscow, Yerevan, Madrid, Brest, Essen, Duisburg, Vienna among others.



**Nicola Setari** is a researcher and eventually a curator, writer and lecturer. He will curate Contour 7, a biennale of moving image in Mechelen in 2015 and is also working as agent of the New Narrative for Europe project launched by the European commission this year. His fields of research and practice are visual culture and contemporary art with a focus on iconoclasm. He holds a PhD in the History of Architecture and Art Sciences (IUAV University Venice) and is professor of Visual Anthropology at the New Academy for Fine Arts in Milan. Since 2002, he is Secretary General of the Dena Foundation for Contemporary Art in Paris.



**Christophe Slagmuylder** is the Artistic Director of Kunsten Festival des Arts (KFDA) since 2006. The Kunstenfestivaldesarts takes place in May every year for a three-week period. The festival comprises a selection of artistic work created by Belgian and international artists. He studied History of art (contemporary arts) at the Université Libre de Bruxelles (ULB). After his studies, he was teaching at the Ecole Nationale Supérieure des Arts Visuels (ENSAV) de La Cambre. Since 1994 he works as a producer for several contemporary dance companies (Cie Pierre Droulers, Cie ZOO/Thomas Hauert, etc.) and for the dance school P.A.R.T.S. He works on the artistic program of Le Théâtre Les Tanneurs and, from 2003, of the Kunstenfestivaldesarts.



**Mike Sperlinger** is a producer, curator and writer based in London and Oslo. For more than a decade he was the assistant director of LUX, a London-based agency which holds the largest collection of artists' film and video in Europe. In that role he was involved in every aspect of film-making by visual artists, as well as working with many other partner organisations internationally such as Artissima, Frieze Projects, Rotterdam Film Festival and cph:dox. He has curated many screenings and exhibitions, both for LUX and independently, and edited a number of publications including Kinomuseum: Towards An Artist Cinema (2008). He currently teaches part-time at the Oslo Academy of Fine Art.



**Philippe Van Cauteren** is artistic director of S.M.A.K. (Museum for Contemporary Art) in Ghent, Belgium. Since 2004 he is directing the museum towards its further developments in accordance to the necessities and needs of a contemporary art museum. Under his guidance the exhibition program mainly concentrates on major monographical exhibitions. At the 55th edition of the Biennale di Venezia / Pavilion of Belgium, he was co-curator of the exhibition Kreupelhout – Cripplewood by Berlinde De Bruyckere, who will have a retrospective in S.M.A.K. by the end of this year. His particular interest in art in public sphere was among others exemplified by the international exhibition TRACK (2012) in the city of Ghent, co-signed with Mirjam Varadinis (curator at Kunsthhaus, Zürich). He regularly writes and lectures on contemporary art.



**An van Dienderen** is a filmmaker and obtained a PhD in Comparative Cultural Sciences. She made several (inter)nationally awarded films, published in (inter)national journals and directs a small nonprofit art production company, Elektrischer Schnellseher. She is interested in crosscultural and interdisciplinary work, relating fields such as film practice and anthropological research, curating and teaching with a focus on cultural identity, multicultural society, visual anthropology and migration. She initiated the international art workspace SoundImageCulture, which helps artists to develop projects in the bordering zone between documentary, anthropology and visual arts. She's currently a postdoctoral researcher at the School of Arts, University College Ghent.



**Valerie Verhack** is assistant curator at Museum M in Leuven. She is also an editorial member of Le Salon, an online platform aimed at presenting, documenting and reflecting on the Brussels contemporary art scene ([www.welcometosalon.be](http://www.welcometosalon.be)). Interested in both contemporary art and the historical avant-garde, she was a coordinator of the Vanhaerents Art Collection (2012-2011) and a curator at the Royal Museums of Fine Arts in Brussels. From 2007 to 2009 she worked as a researcher in the Visual Arts department of the Ministry of Culture of the Flemish Community where she developed a strategic note for visual arts: a series of recommendations concerning visual arts in Flanders for the legislature 2009-2014.



**Mathilde Villeneuve** is the co-director at Les Laboratoires d'Aubervilliers, a place for research and creation, for resources and experimentation, developed in intimate cooperation with its setting (from the most local to the international sense) and with its audiences, and in relationship with the artists. It invents the tools to conceive artistic practices from all fields – visual art, dance, performance, theatre, literature, etc. – viewing them as a process of learning, sharing and experiencing; an intermediary object that is capable of investigating and taking the measure of the most urgent contemporary issues, reinventing ways of being together, while taking a risk and upsetting our approach and our conception of art.