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Artist Videos

2020-2021

Deliverable 4.5.1

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A-Place

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Artist Videos (2020-2021)

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Executive Summary

This is a report on the video art productions created during the second year of the project which have been commissioned by the LOOP Barcelona festival and screened in its 2021 edition. The video works have been the result of two types of commissions:

- to David Bestué and Roser Corella, to carry out research work focused on the urban context of L'Hospitalet de Llobregat. Under the title [La carpa](#), the artists investigated the process of the construction, use and disappearance of a temporary theatre installed at the end of the sixties in L'Hospitalet de Llobregat, the work of architect Emilio Pérez Piñero.

- to the ex-aequo winners of the 2021 open call on video art, Arash Fayeze and his project [I Can Only Dance to One Song](#) and Inês Neto and Bella Riza and their project [Beans, Rinsed Twice](#).

1. Introduction

1.1. Purpose and target group

For the past eighteen years, Screen Projects has organized LOOP Barcelona, an international meeting point to showcase the latest thoughts and artistic productions related to video art, the moving image and the ever-expanding field of audiovisual artworks. From its very start, one of its foremost concerns has been how to offer artists the opportunity to reflect and enroll in practices that strengthen their social implication. Therefore, most of the artistic practices that LOOP is supporting tend to capture the complex layers that animate public space and the various constructs that define people's sense of belonging, as well as intimating the ways in which they relate to the world. In short, we assume that artists are always eager to uncover the symbolic construction of place, a hidden layer that seldom manifests itself in material terms, and this is precisely what LOOP intends to help bring out in a bid to widen the reach of creative placemaking.

This report contains a description of the process leading to the commission of the three video art productions presented in the A-Place section of the 2021 edition of the LOOP festival: *La carpa* by David Bestué and Roser Corella; *I Can Only Dance to One Song* by Arash Favez and *Beans, Rinsed twice* by Inês Neto & Bella Riza project.

1.2. Contribution of partners

Screen Projects, the organization that manages the LOOP Barcelona festival, has been the partner in charge of organizing the open call and selecting the artists-in-residence. La Salle and City Space Architecture have participated in the jury of the open call together with Screen Projects. Other A-Place partners have contributed to the dissemination of the call and of the awarded works.

1.3. Relations to other activities in the project

The video production *La carpa* is part of a comprehensive research on the sociophysical territory of the city of L'Hospitalet which also includes the placemaking activities carried out in "A Weaved Place".

2. Open call production

2.1. Intent and goals

In order to support the creative strategies of artists, LOOP Barcelona opened a call for proposals to promote a debate about what placemaking could mean. This call was intended to help projects which critically question well-established notions and conventional approaches about the symbolic construction of space and of a sense of belonging. This kind of artworks are meant to enhance public debate and morph social constructions. The goal is to spread the notion of participant citizenship and of a shared public space, issues which lie at the core of the A-Place project.

2.2. Open call process

LOOP Barcelona follow the strategy from the previous year. In order to attract and engage a wide range of participants and generate ideas about the concept of placemaking in all its possible expressions, LOOP Barcelona has opted for an international juried open call.

The announcement of the call (Figure 1) included:

- A short description of the project A-Place
- A presentation of LOOP Barcelona, the issuer of the call
- The object and purpose of the call
- The terms and conditions of the call - Participants Eligibility:
 - Project Characteristics
 - Awarded Grant
 - Selection Criteria
 - How to Submit
 - Application Deadline and Calendar
 - Acceptance of Terms

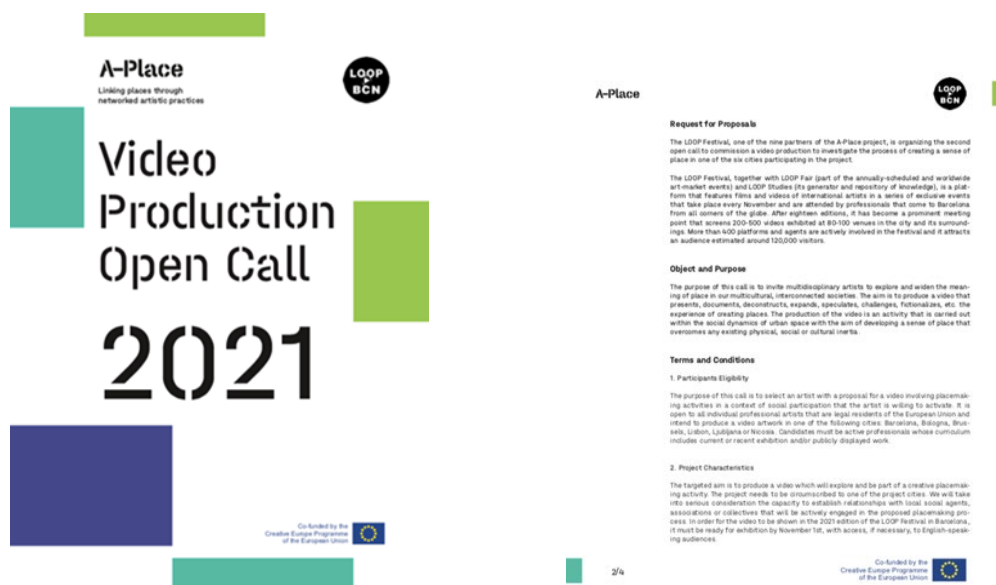


Figure 1. Announcement of the open call

2.3. The jury

An international jury was assembled to ease the complex task of choosing a winner for the A-Place Open Call 2020. The jury was composed of the following members:

- **Denise Araouzou**. Interdependent curator, researcher and writer. Currently, she is a junior curator of *Mediterranea 19: School of Waters* (BJCEM) while at Ki-Culture she is coordinating an upcoming exhibition on the climate crisis. Her research-based practice interweaves architectural theory, urban studies, social sciences, contemporary art practices and environmental studies. She is learning to cultivate and promote ecological sustainability in curatorial and art practices. She has an MA in History of Art from the University of Glasgow.

- **Luisa Bravo** (A-Place partner). Global academic scholar and educator, social entrepreneur and public space activist. She has more than 15-years' experience in the professional field as an urban planner and designer with a specific focus on public space. She collaborates with the UN-Habitat's Global Public Space Programme and she is an international renowned speaker at major UN-Habitat global summits. Luisa is also the Founder of City Space Architecture @cityspacearchitecture, a non-profit cultural association based in Bologna, and the Founder and Editor in Chief of *The Journal of Public Space* which is a publication she established through City Space Architecture in partnership with UN-Habitat. She is the Founder and Curator of the Public Space Museum, a research centre dedicated to collaborative and transdisciplinary approach to public space practice, merging art, architecture and technology into a complex new discipline.

- **Leandro Madrazo** (A-Place partner). Project Coordinator of A-Place, full professor and director of the research group ARC Engineering and Architecture at La Salle. His teaching interests focus on the integration of architecture theory and representation, art and media, as well as on housing studies and design methodology. He has been the coordinator of various research projects, such as HOUSING@21.EU (2003-06), OIKODOMOS (2007-09, 2010-11), and OIKONET (2013-16), all funded by EACEA. He has been co-coordinator of PROHABIT (2015-18) and has led the UMVA programme, carried out in collaboration with LOOP Festival, from 2012 to 2017.

- **Ramón Parramón**. Artist, researcher and professor. Director and founder of IDENSITAT @idensitat a collective project, through which he develops his research practice as an artist and cultural manager. He is the deputy director of EINA Centre Universitari de Disseny i Art de Barcelona @einabcn UAB. Previously, he has been director of the ACVIC. Centre d'Arts Contemporànies (2010-2018) and has been part of the curatorial team of Co-habitar at Fabra i Coats Centre d'Art Contemporani de Barcelona (2016-2017). His research activities focus on the relationship between artistic practices and social space, themes he has written extensively about through publishing articles in different books and magazines.

- **Victoria Sacco** (A-Place partner). LOOP A-Place Coordinator & LOOP City Screen Coordinator, curator and professor. She is the editor of *Muntadas. Con/Textos III: An Anthology of Critical Texts*, ed. by La Virreina Centre de la Imatge (2020), and writes for the journal *La Maleta de Portbou*. Since 2010, she has taught at the ESDi School of Design in Barcelona and since 2014 for the Barcelona LOOP Festival. Previously, she worked as project coordinator and later as co-director of the arts and science foundation Quo Artis. She is currently working with Pedro G. Romero and Antoni Muntadas.

The criteria to select the works were the following:

- The artistic merit of the proposal.
- The consolidated professional career of the artist/s.
- The innovative way of exploring the concept of creative placemaking.
- The implication of local social agents, associations or collectives.
- The understanding of all the aspects and viability implicit in a video production of this kind.

The jury was convened weeks in advance. This allowed for a thorough work-in-progress by each member of the jury. In order to facilitate the jury's task, LOOP made a pre-selection of projects. Carolina Ciuti, artistic director of the festival and Victoria Sacco, coordinator of the A-Place project at LOOP, were responsible of the selection. However, the jury received the complete list of projects submitted, in case they wanted to review any of them. The jury met online on May 4th 2021 to make the final selection.

After a long debate, the jury decided to assign the award ex-aequo to *I Can Only Sing to One Song* by Iranian-Barcelona based artist Arash Fayeze and *Beans, Rinsed Twice* a collective film by Portuguese artist Inês Neto and Cypriot and English filmmaker Bella Riza were selected because of the cogent quality of the two proposals, especially related to the notion of placemaking.

2.4. Awarded productions

2.4.1. Arash Fayeze

[*I Can Only Dance to One Song*](#) (2021, 10 min. 55 sec.)

Credits:

With: Mubashar Hussain Shah, Sajjad Asghar Urf Sabi, Lalla Ghizlan Baryala, Mudassar Munawar, Ahmed Mehdi El Moudni, Amine Elmnawar, Mehdy Chehdoune, Saad Molire, Safouane Rharib, Dilawar Hussain, Shahid Mahmoud, and Ikram Bouloum

Director: Arash Fayeze

Cinematography: Alana Mejía González

Camera operator: Oommen Jacob

Sound recording: Hamid E. Martin

Assistant director: Aldemar Matias

Editing: Cristian Manzutto, Arash Fayeze

Sound editing and mix: Cristian Manzutto

Color grading: Estudio de producción

Casting: Isabel Valli

Still photography: Eva Carasol

Sound sculpture: Victor Ruiz Colomer

Credits: Former Studio



Figure 2. *I Can Only Dance to One Song*. Source: Arash Fayeze

I Can Only Dance to One Song (Figure 2) explores the role of music in forming a sense of belonging to a place. This work portrays the stories of displaced migrants through sound and movement. By incorporating dance as an expressive act of transformability, the video illustrates the emotional landscape of displacement using corporal acts. The work goes beyond the visible into an invisible city, a seamless account of a place that exists within each displaced person and beyond physical location.

The video was premiered and exhibited at expai-2, Barcelona, from 15-21 November, 2021. A closing event was held in CORDOVA, Barcelona, with a two-hour projection and a DJ Set by Ikram Bouloum.

To pursue its commitment to foster debate around the video productions, LOOP organized the event *A-Place: Place-making through body moves* (La Pedrera, Barcelona, November 16th 2021) Arash Fayeze led a conversation around the role of music in creating a sense of place with Adrian Schindler, Cecilia Bengolea and Violeta Ospina.

2.4.2. Inês Neto and Bella Riza

[Beans, Rinsed Twice](#) (2021, 14 min. 20 sec.)

Credits:

With: Sylvain Papyon, Jorge Gonçalves, Maria do Carmo Fernandes, Francisco Leitao

Director: Inês Neto & Bella Riza

Camera and sound: Bella Riza

Editing and script: Inês Neto & Bella Riza

Sound editing and mix: Matt Parker

Colour: Andi Chu

Edit consultant: ILola Young



Figure 3. Beans, Rinsed Twice. Source: Inês Neto and Bella Riza

Beans, Rinsed Twice (Figure 3) is about the tales, stories, memories and recipes tied to a bean. How many stories can a recipe tell, and to whom do these stories belong? Through the personal and historical symbolism of a bean - and, consequently, of the process of growing, harvesting and cooking this seed - the film moves between the collaborators' own memories (in all their factual/fabricated dimensions), and then about the multiple places we carry within us, the value of tacit knowledge and the possibilities for a reciprocal language of care.

The video was premiered and exhibited at Museu d'Historia de Catalunya, Barcelona, from 15-21 November, 2021.

3. Artist-in-residence production

3.1. Intent and goals

The purpose of the artists-in-residence grant is to produce a video artwork focusing on a specific territory. As in the previous edition, the chosen location was the city of L'Hospitalet de Llobregat. The artist selected for to carry out the project was expected to work with neighbourhood associations and agents directly or indirectly related to the city and to conduct research work on the physical, historical and social evolution of a specific place. Again, this video production was intended to provide an alternative and contrasting view, which through its empathetic focus, would widen the notions related to the construction of place, especially those that uncover the symbolic meanings of "being in place", in other words, what lies at the origin of any sense of belonging.

LOOP Barcelona, together with La Salle School of Architecture, decided to assign this production to David Bestué (Barcelona 1980), an artist working in the confluence between architecture, sculpture, and poetry. For this project, David decided to collaborate with the independent documentary filmmaker Roser Corella (Barcelona, 1978).

3.2. Commissioned project

In response to our request, David Bestué and Roser Corella proposed to investigate the process of the construction, use and disappearance of a temporary theatre installed at the end of the sixties in L'Hospitalet de Llobregat, the work of the architect Emilio Pérez Piñero (Valencia, 1935 - Torreblanca, 1972).

In 1961, Pérez Piñero won the first prize for a traveling theatre in a competition organized by the International Union of Architects (UIA), in London. The jury, which included Félix Candela and Buckminster Fuller, praised Piñero's design, who was then 26, for its audacity. A year later, Piñero graduated and settled in Calasparra (Murcia): With the help of his brother, who was himself an engineer, a motorcycle mechanic, a locksmith, a painter and the owner of a trailer workshop, he built and tested several structures on the grounds of a farm he owned. Gradually, he began to erect constructions in this village and in other locations in Spain. Among these early designs was the transportable pavilion for the exhibition commemorating the XXV Years of Peace, also known as Palacio de Festivales (1965), which was set up for the first time in an open space in Nuevos Ministerios in Madrid. His sudden and premature death has only accentuated the precarious and diffuse memory of his work, although he is highly respected as one of the pioneers of detachable and prefabricated structures, as well as triangular domes in Spain.

Because of their ephemeral nature, many of Piñero's works only survive in memory, like a ghost. The portable and temporary nature of many of his structures explains why many of them disappeared or ended up abandoned in municipal warehouses. This was also the destiny of the transportable pavilion installed in the city of L'Hospitalet de Llobregat, known as *La Carpa*.

3.2.1. David Bestué & Roser Corella

[*La carpa*](#) (2021, 30 min)

Credits:

Directors: David Bestué & Roser Corella

Music: Paul Frick



Figure 4. *La Carpa*. Source: David Bestué, Roser Corella

The Bestué and Corella project aimed to study the process of construction, use, dismantling, storage and final destination of *La Carpa* (Figure 4) from direct accounts: residents and city workers and relatives of Piñero, assemblers and/or disassemblers of the structure.

On November 9, 2020, LOOP Barcelona organized the premiere of *La carpa* at the Mies van der Rohe pavilion, Barcelona, with the participation of the artist David Bestué and the son of Emilio Pérez Piñero, Emilio Pérez Belda.

Furthermore, to pursue its commitment to foster lines of debate related to the video productions, LOOP programmed an event in La Pedrera, Barcelona, November 16th 2021, under the title *A-Place: Embodying space through memory*, in which Bestué led a conversation around issues such as memory, oral transmission and space. In the discussion participated Mabel Palacín, Caterina Miralles, Enric Massip, Moisés Puente, Nancy Garín and Cecilia Bengolea.