

ON & FOR
PRODUCTION is
an initiative committed to
addressing the specific conditions,
requirements and discourse
surrounding the production of artists'
films in both practical and conceptual
terms. Following two pilot editions that
took place in Brussels in April 2014 and
April 2015, ON & FOR PRODUCTION
became a two-year, Europe-wide
project organised by Auguste Orts
(Brussels), LUX (London) and CA2M
Centro de Arte Dos de Mayo (Madrid).
Throughout 2015–16, each partnering
organisation hosted an edition of ON &
FOR PRODUCTION, beginning in
London in October 2015, then
Brussels in April 2016
and finally Madrid in
June 2016.

In every production, in every sequence, in every frame, a choice is made between a conservative economy of desire and a revolutionary breakthrough. The more a film is conceived and produced according to the relations of production, or modelled on capitalist enterprise, the more chance there is of participating in the libidinal economy of the system.

Silvia Maglioni & Graeme Thomson, Artists Talk "Envisionary Communities (of a Dark Matter Cinema)", Image Symposium at CA2M Centro de Arte Dos de Mayo, June 2016. Text Source: Félix Guattari, "Cinema: A Minor Art"

On & For Production (On & For) exists as a result of Auguste Orts' determination not only to produce and distribute artists' films, but also to "devise pragmatically" (a sort of learning in/by doing, which is a form of knowledge-production which, I came to realise, is very much theirs) the conditions that make films possible in order to try to improve them. The first pilot edition in Brussels was in fact conceived as an experiment that translated into a practical situation the intuition that what takes place in cinema markets could be extrapolated or transplanted (in an adapted version) to the artistic ecosystem. We felt that the recurrent acknowledgement that a fertile *terra incognita* was developing in the fold between art and cinema was endlessly signalled and discussed but that discursive saturation did not seem to trigger new ways of working or new frameworks to work in. On & For was driven by a need to take a step, from reiterative still motion observation to doing.

This preference for action was also sought to be a means to progressively draw the outline of a singular creative field in the hope of

establishing a “room of one’s own”. That is, to counter the inertia of addressing moving image art as a “hybrid” or an “intersection” between two existing fields in order to start thinking about it with new words and categories that would delineate a singular field. In other words, to avoid using the often-inadequate paradigms of neighbouring creative territories to progressively find comfortable terms to refer to and establish our own. The challenge was, and still is, complex because it implies giving a sense of unity and community within a field whose unifying feature is precisely non-unity: the absence of established and shared operative and prescribed patterns. Each artist and each project sets in motion a particular working methodology and production strategy. How can we articulate a field for filmic art practices without hindering its rich heterogeneity? This question becomes all the more delicate if we bear in mind that what makes an artist’s film an artist’s film is not as much to be found in the film itself as in the references it evokes and the discursive, economic and visibility apparatuses that underpin it. The ways of working and the working context are therefore what is genuine to artists’ films but there is a fundamental diversity in these very elements, which supposed to bring unity. Despite this predicament, if we insisted in aiming at cohesion, it is because we believe that a shared sense of field – and the community that it builds on – is capable of influencing cultural and economic policies. From a collective standpoint, it should be easier to rehearse, make visible and propose new words and categories to policy-makers and value-makers, instead of waiting for the magical appearance of the right box on an application form: the one we would check without hesitation.

The scrutiny of comfortable terms and names has been a constant concern at the core of On & For; maybe because we strongly believe in the performativity of language. Even the notions of “production” and “producer” have sometimes felt uncomfortable or compromising. As On & For evolved we progressively slid from the term “production” to the more encompassing concept of “accompaniment”. In recent events we presented On & For as an initiative to *accompany* and facilitate the making of artists’ films while sharing thoughts and knowledge about their conditions of possibility and the assumed, inherited or yet-to-be-invented roles of those involved.

During the last edition at CA2M Centro de Arte Dos de Mayo in Madrid, Silvia Maglioni and Graeme Thomson spoke about “science-fiction production”. Their formulation was not referring to

the production of sci-fi films but rather to an invented, science-fictional mode of production, an idea that lies very close to On & For's awareness that we are addressing practices that are permanently inventing themselves. Bearing this in mind, our gearing intention has been to gather, share and make accessible these often isolated but nevertheless successful – or even unsuccessful – inventions that point the way to the future.

This publication is yet another expression, or rather the converging materialisation, of a constant desire to put in the open what we try to learn. It is made of a series of texts that were commissioned to artists, curators and researchers for each On & For edition. The authors, María Palacios Cruz, Ghislaine Leung, Colin Perry, Werker Magazine, Emilie Bujès and Antonio Gagliano, were each invited to attend a complete edition of On & For to then translate into text, image or other formats what they saw and heard. Published as a whole, their contributions function as a diary of the initiative's evolution over the last three years. It is a diary of what we learned by doing which, not surprisingly, is rendered in quite pragmatic texts.

As its name indicates, On & For focuses in the time of preparation and execution of films. Most of our activity has therefore led us to work with projects that do not exist yet and which are imagined or anticipated through provisional and mutant forms of presence and enunciation. On & For has observed the delicate constellation of materials and actions that each artist lays out as the cartography of a project-to-be. This observation derives of course from our interest in processes but mostly from the belief that the conceptual coherence of a film relies also in everything that is set in motion before it exists; in the methodological preferences and execution decisions that the artist makes.

Last but certainly not least, I have to stress that On & For is grounded in the awareness that the making of a film summons collective energies. This is why our actions first and foremost seek to articulate interest and support communities – even if only provisionally – around the preparation of a film. This is also why On & For has been developed collaboratively from its very start. Therefore, I can only end by thanking everyone involved (permanently or momentarily) for the learning and the pleasure from being a part of it.

Anna Manubens

THERE WAS A GENERAL SENSE
THAT SOMETHING SPECIAL
HAD BEEN ACHIEVED,
SOMETHING THAT OUGHT TO
BE CONTINUED

6

María Palacios Cruz

On Friday 25th and Saturday 26th April 2014, the pilot edition of On & For Production (On & For) took place at the headquarters of the Flanders Audiovisual Fund (VAF) in Brussels. This new initiative launched by Auguste Orts – in collaboration with LUX, Contour Mechelen and Art Brussels¹ – intended to facilitate the production of artists' moving image by bringing together artists, producers, curators, institutions and collectors.

At the core of On & For are the Work Sessions in which four selected artists and their producers (Sven Augustijnen with Auguste Orts; Beatrice Gibson with LUX; Romana Schmalisch & Robert Schlicht with the Laboratoires d'Aubervilliers and Spectre; An van Dienderen with Contour) are able to discuss their projects with a small group of especially invited professionals.

Two additional events were organised which, unlike the Work Sessions, were open to the public: the Open Workshop with all the participant artists and producers at VAF and the Roundtable "Acquiring Film and Video: What/How do we own?" at Art Brussels.

It is important to highlight the fact that the organisers behind this initiative refer to it as a "pilot" and not as the first edition. Indeed, the intention was not to launch a yearly pitching forum that would provide an alternative to existing initiatives but to explore a different configuration and to learn, together, from the experience. Which is not to say that there will not be more editions of On & For Production, but if there are, the format will probably be further defined in response to this pilot and the feedback received from its participants.

1. And with the support of VAF, BAM, Argos and Media Desk Vlaanderen.

CONTEXT

7

Over the past two decades, artists working with the moving image have bridged a historical gap between the film industry and the art world. This has manifested in many ways: from the ubiquitous presence of film and video in the gallery space, to the work of visual artists such as Steve McQueen, Miranda July, Pierre Bismuth, Sam Taylor-Johnson or Ben Rivers being shown in the multiplex. As someone put it during the Public Workshop, every artist wants to be a filmmaker, and every filmmaker is an artist.

These interactions have inevitably brought to the forefront the differences between the two worlds. As a consequence, artists working with film and video have often found themselves having to negotiate what in many ways is a shock of cultures. Unlike the film industry, there are no models or set procedures for the production of films and videos in the visual arts. There are as many ways of doing as there are artists. As many approaches to production as there are producers. This was reflected by On & For. Not only did the four projects present distinctly disparate approaches to the relationship between artist and producer, but also when preparing together for the Open Workshop, the necessity to define “production” quickly emerged in the discussion. In the film industry there is no such necessity, only an implicit agreement around the terminology and methodology used.

When asked to define “production”, the answers of the participants ranged from the practical, logistical and financial to the relationship between author, subject and audience.

Getting a project financed, getting a production structure together and realising it.

Sven Augustijnen

Production is for me first and foremost a relational performance between myself and the “other”, in which a viewer is prefigured.

An van. Dienderen

The seemingly logistical, the process behind a film, becomes as much a part of the art work as the film itself.

Beatrice Gibson

Production for us would ideally be a collaborative process of closely working with the producer and coproducers to discuss questions relevant to the film as well as to develop possibilities of its realisation.

Romana Schmalisch and Robert Schlicht

8

Significantly, those last two quotes came from the two projects in which there was a stronger sense of the producer being part of the creative dialogue, as an interlocutor or as Mike Sperlinger (Gibson's producer) put it, "an enlightened curator". Olivier Marboeuf (the producer of Schmalisch and Schlicht's project) spoke of his position as "a reluctant producer" as if agreeing to use a term while acknowledging its limitations. The two other projects were on the other hand – willingly or not – representative of a more traditional, or film-like, repartition of roles between artist (creative) and producer (financial, logistical, etc.).

The On & For experience raised – among many others – the question of *how* to produce artists' films. By gathering around a table a number of potential partners in the realisation of a moving image project, it proposed a paradigm of dialogue and collaboration that advocated for an understanding of production as intrinsically involved in the creative process.

The fact that the On & For artists all had a production structure behind them is in itself exceptional, and yet representative of the general evolution of the field from the solitary, self-produced position of the avant-garde filmmaker in the past to the collaborative nature of moving image art practice today. In Belgium, together with Auguste Orts, there are a handful of artist-run or artist-led production platforms: Jubilee, Michigan Films, Zéro de Conduite, Polymorfilms, Escautville, just to name a few. Although most Belgian artists still function in a self-production mode (via their own production structures such as An van. Dienderen's Elektrischer Schnellseher), many seem to be gravitating towards collective platforms. Jubilee, Escautville and Zéro de Conduite have appeared in the past two years, and their creation highlights this new necessity for artists to join efforts and develop organisational structures to support their endeavours in production and distribution. Beyond creating the right operational framework, one could argue that the main draw for artists is to develop the possibilities of collaborative practice and to escape their previous creative solitude.

Ranging from modest self-financed to six-figure budgets, the production strategies that artists need to put into place are mixed (a combination of support from film funds, art institutions, private investment, sponsorship, collectors), are specific to each project and need to be constantly reassessed.

9

The development, production and distribution of artists films are collaborative, performative and hybrid. Collaborative because artist films bring together different partners; performative because the production strategies that are put into place are not based on a pattern but rather permanently redefined according to the specific needs of each project; hybrid because they exist across the regimes of art and cinema.

On & For Production Statement, 2014

Hovering between the regimes of art and cinema, artists have been the object of much confusion and prejudice. Both sides are guilty of mythicising the other. Artists want to access the large budgets of feature filmmakers. Film producers want to get to the art money by selling editions. The prestige and cultural credibility of the arts also represents a lure for the film industry.

SIMILAR INITIATIVES

In response to all this, a series of initiatives have emerged in the past five years that have tried to bring down the art/film divide by including moving image artists in the professional markets and pitching sessions that are traditional to the film industry.

In 2009 FID Marseille launched FIDLab, which is described as a coproduction platform, the main purpose being to put artists and filmmakers in touch with producers. 10-12 projects are selected, at any stage of their production and regardless of format, length, subject matter or genre (fiction is equally accepted even if FID is traditionally a documentary film festival). On the first day, the artists and their producers present the projects to a professional audience that also includes the artists and producers of the other projects. The second day, there is time for one-to-one meetings organised by the FIDLab team and which last around 15-20 minutes each. This means that most of the professional attendees meet most of the artists that are

pitching projects. Over the years, FIDLab has succeeded in attracting projects by artists such as Gabriel Abrantes, Carlos Casas, Vincent Meessen, Ben Rivers & Ben Russell, Jeanne Balibar, Nicolas Pereda, Valerie Massadian, Neil Beloufa and Marie Losier. In 2013, 320 proposals were submitted. Drawing suitable professionals to the meetings is a challenge every year, but is key in ensuring that the experience can be productive for the participants. Participation itself can be rewarding – not only because of the encounters with fellow artists and producers and the possibility to exercise their pitch, but also because a jury grants the FIDLab award.

10

Art:Film, which takes place at CPH:DOX and International Film Festival Rotterdam², was initiated in 2011 and functions as an international platform gathered around a common mission to facilitate meetings between artists, filmmakers, galleries, art institutions, producers, foundations and other professionals working with art and/or film. It is organised by Jacobine van der Vloed (formerly of CineMart, IFFR) and freelance producer Tobias Pausinger. Its goal is the transfer of knowledge. At each of its manifestations, Art:Film has taken different forms: think tank, seminar, roundtable and pitching forum.

The creation of Art:Film generated a very enthusiastic response in the artists' moving image community. It was exciting that producers and curators were finally being brought together and that film's status in the art world, and the position of artists in the film industry, was being acknowledged by renowned film festivals such as Rotterdam and CPH:DOX. However, over the years, it has become necessary to go beyond discussing the dichotomy between black box and white cube and to achieve more concrete results. This is partly why Art:Film has since become part of CineMart and has transformed into a pitching forum for visual artists. In January 2014, Auguste Orts participated with *Fierté Nationale* by Sven Augustijnen, the same project that was presented during the pilot edition of On & For.

Unlike FIDLab, there isn't an open call for projects at Art:Film and the selection is done through scouting and networking. Pausinger and van der Vloed also look into suitable projects submitted through the regular entry procedure of CineMart. Each year one project from CPH:forum is selected to be presented in Rotterdam as well, and vice versa. The approach at Art:Film is to help and accompany

2. In 2013 an Art:Film panel was also organised in the context of Frieze London.

artists as they enter the logic of cinema markets, but unlike On & For, it does not propose an altogether different logic.

CONCEIVING ON & FOR

On & For Production builds on the above-mentioned experiences as well as on ongoing discussions with other professionals in the field in an attempt to transplant some of the procedures from the film industry to the moving image art sector.

11 As Ben Cook explained during the Open Workshop, something that Art:Film had highlighted during its last pitching session in Rotterdam was the inadequacy for artists to conform to the pitch as it was understood and expected by their film industry audience. When a filmmaker talks about a new project, it doesn't matter, ultimately, what that person has done before. By contrast, an artist is more likely to present previous work; how it has been shown, the ideas that have informed it. In other words, an artist doesn't pitch an assembled project but *him* or *herself* and doesn't necessarily talk about what will be seen on screen in the film-to-be but rather about the configuration of concepts that underline it.

In Rotterdam, the artists had to discuss their work in front of an audience, and then proceed to speed-dating type meetings with industry guests who most likely didn't know their work at all.

On & For proposed a more intimate and informal situation, half way between a studio visit, a project presentation and a work meeting. Instead of an auditorium, a small group sat together around a table. In lieu of speed dating, nearly two hours of collective discussion. The artists not only knew whom they were addressing, but had been involved in inviting them. The guests were there to meet one artist and know more about one specific project. Having accepted the invitation was in itself a form of commitment and a confirmation of strong interest in the project. The artists only had to present their projects once, and not repeat themselves every 20 minutes.

The artists were not asked to conform the presentations of their projects to the film industry's model. The only requirement was that they should present the project's concept as well as the production calendar and financial strategy. The hope was that the non-staging of the situation would generate a working environment in which concrete results could be achieved and project-based collaboration triggered.

Although Auguste Orts had been contemplating the idea of launching such an initiative for a long time, it was with the arrival of Anna Manubens in the Auguste Orts team that plans finally materialised. Anna Manubens had previously organised the “Artists’ Film Pitch” at the LOOP Festival in Barcelona in 2012, having served for two years as artistic director of the festival. For On & For, she spent months coaching the artists, producers and professional participants – it was very important that everyone came well prepared to the meetings. This meant that the guests had seen previous work by the artists and had read the projects. The Work Session tables were configured with extreme care, knowing that in such a situation, having the right people in the room was vital to the success of the discussion. This was done in complicity with everyone involved, allowing to cross-fertilise the networks from each organisation and each artist. It also required thinking about variables such as the place and environment where the meetings would take place, allowing enough time for social interaction and developing the proper context for On & For to inscribe itself in.

Unlike FIDLab and Art:Film which take place at film festivals, attended by film industry professionals, On & For chose to associate itself with an art fair, which facilitated attracting curators, collectors and representatives of art institutions to the meetings. More specifically, Auguste Orts developed a partnership with Art Brussels and Flanders Art Institute’s Curator’s Programme. Maybe partially due to this association, it emerged quite soon that the artists and producers were more interested in inviting art professionals, and correspondingly that art professionals were more receptive to the invitation, than those from the film industry.

The selection of projects was a critical question during the initial development of On & For. Auguste Orts did not feel equipped to launch an open call and negotiate hundreds of applications – partly because financing was only in place shortly before the event. It was decided instead that three other producers would be invited to each select an artist with whom they were already collaborating on a project. These producers should ideally represent different approaches to production, as the goal was to be able to share production strategies and experiences. Finding the producers was not an easy task; surprisingly (or not) there are not many equivalent organisations to Auguste Orts. In fact, none of the three organisations that were invited to take part in On & For – Contour Mechelen, LUX and the Laboratoires

d'Aubervilliers – is first and foremost a producer, a fact which is of course significant and that again proves the flexibility and hybridity that characterise artists' moving image production.

13

In many ways, the development of On & For echoes the conception of Auguste Orts eight years ago. As they themselves put it, On & For was born out of a desire to “generate a specific context that would be conceived in response to the very specific *modus operandi* of artists' film production”. Auguste Orts was funded by Herman Asselberghs, Sven Augustijnen, Manon de Boer and Anouk De Clercq – four artists based in Brussels, all working with film and video. Traditional film producers were then ill suited to negotiate with museums; art institutions did not understand the requirements of film production. These four artists felt the need to create their own production and distribution platform, shaped to the image of their specific needs and capable of moving at ease between the art and film contexts and models.

ON & FOR—WHAT HAPPENED

FRIDAY MORNING

The Work Sessions happened simultaneously over almost two hours and were not open to the public.

As in any discussion, the dynamics of each session were different, depending on the personalities present and the synergies between them. Of the four, An van. Dienderen and Beatrice Gibson were the only ones that had prepared a more formal presentation. In the other cases, a brief introduction quickly turned into a collective discussion. The guests had questions almost immediately, which again proved that they had come well prepared.

In three of the four groups, the discussion revolved primarily around conceptual and methodological questions. It was not until towards the end of the sessions that more practical and financial aspects were discussed, often when there was not much time left.

Sven Augustijnen's table was different. The project was discussed very briefly, and the conversation turned into one about how the film could be realised and who could get involved. It also touched on to the more general art/film discussions in which Augustijnen's work was used as a case study, to share ways in which institutions approach production, acquisition and development. The participants in

Augustijnen's table had almost all previously worked with him and they were all familiar with *Spectres*. It would seem that in the visual arts, it is not so much about the project, but about the trust in the artist. Knowing Augustijnen's work was key for the guests in his session to quickly understand the intricacies of his new project and trust him with it. The presence of Jan Mot, who represents Augustijnen commercially, testifies to a complicit relationship between Auguste Orts and the gallery (it is also Manon de Boer's) and to a quite unique interest from the gallerist's side in the development of the artists' projects. The fact that Auguste Orts organised On & For and had previously taken part in film markets might be a factor that explains why the dynamics of this table were so different to the other three. Augustijnen and Marie Logie sought to accomplish the kind of conversation that they wanted On & For to facilitate.

14

Something unexpected happened in An van. Dienderen's group. Instead of giving way to further one-to-one follow up between the artist and the guests, the conversation at On & For resulted in the constitution of an informal group that wished to meet again in order to discuss the progress of the film. A second meeting took place on June 2nd in Brussels at Beursschouwburg. Geographical proximity made this possible of course (the participants were all based in Belgium and the Netherlands), but beyond that, the fact that van. Dienderen was sharing her project with them at a very early stage made them all feel somehow collectively responsible. This sense of developing a project as a collective discussion was also present in the way that Nicola Setari was developing the following Contour Biennial in 2015.

FRIDAY AFTERNOON

Following a lunch break, which allowed the participants of the different tables to get together, most relocated to Art Brussels to listen to the roundtable "Acquiring film and video: What/How do we own?". The speakers included some of the On & For participants and guests (Beatrice Gibson, Benjamin Cook, Andrea Lissoni, Anna Manubens); Haro Cumbusyan (private collector) and Chris Hammond (MOT international) were also present. Although the roundtable was part of the fair's STAGE programme, it served to expand and contextualise some of the discussions that had been had, and were to be had the

following day, on the role of collectors in relation to production. The starting point for the discussion was the confusion that surrounds the “ownership” of a moving image art work, and the difference between owning an “object” and owning “rights”. If the copy is the same as the original, what does it mean to have a limited edition? The roundtable elucidated the audience on the practice of editioning film and video. Chris Hammond explained that in the case of MOT international, editions are generally limited to three. The artist keeps one of the editions (still referred to as the artist’s proof), which agencies such as LUX can distribute on their behalf. The concept of collecting as a means to support production was also raised.

SATURDAY MORNING

15

An Open Workshop with all the artists and producers, and an audience of around 30 people, was the occasion to compare expectations and experiences, share feedback, and furthermore reflect on the initiative, the pitching format and the issues at stake. The audience – a mixture of artists, filmmakers, producers, students – was keen to get involved in the dialogue and conversation flourished. The result was somewhere between a public critical debrief and an exchange on methodologies among colleagues (on both sides of the room) and students. The discussion ranged from an initial definition of terms, such as the above-quoted definitions of “producer” and “production” to the dangers of crowdsourcing and the dubiously recurrent idea of “professionalisation”. The conversation also functioned as a collective assessment of On & For in relation to other production-facilitating scenarios.

One of the key aspects that were debated was the political dimension of On & For, as well as the necessity to defend such precious initiatives, which not only protect the artists and the value of their work but also are thought for and with them.

WHAT HAVE WE LEARNT ?

SYNCHRONICITY

One of the intentions behind On & For was to match the long gestation time of a film project with the long programming process of an art institution. As the constitution of a discussion group around An van.

Dienderen's project manifests, curators and institutions are happy to be involved from the beginning in a form of collective creativity. They can also participate in thinking about different ways in which a project can be adapted to their spaces and also can coexist as a "film" version. An important point is that the production of artists' moving image includes distribution and presentation, not only financially but also conceptually and creatively.

MONEY VS. CONTENT

On & For was devised and conceived to facilitate a hands-on approach. The discussions focused primarily on conceptual, intellectual and artistic questions. The artists and producers were very satisfied with the sessions and did not appear to regret that conversations around financial and logistical issues had not always been achieved. As Olivier Marboeuf explained, a "workshop" situation where there can be creative exchange and financing are two different things and it is difficult to have them both at the same time. Or as An van. Dienderen put it, money can sometimes hijack a conversation on content.

16

In hindsight it would have been difficult for the institutions that were present to come forward and offer a concrete participation in one of the projects.

In the case of institutions, involvement is also a long process that usually involves more than one decision-maker. However On & For also highlighted the necessity, as Ben Cook pointed out during the open workshop, to learn from film industry contexts to "talk money".

Some of the seeds that were planted have already produced some concrete results. Collective Gallery in Edinburgh will become a co-producer of Gibson's project. Romana Schmalisch & Robert Schlicht will apply to the Image-Mouvement fund at CNAP, whose representative Pascale Cassagnau was present at their work session. Frédéric De Goldschmidt, who is a film producer in addition to being a curator and collector, has agreed to use his production company to support van. Dienderen in her application to French-speaking film funds in Belgium.

FEEDBACK

As some said, "it is not only rare, but also a privilege to have someone's focused attention for 1h30." In a film pitch situation at a film festival,

there is hardly any conceptual feedback for the artists, and here there was the sense that the feedback had in itself made the experience of On & For worthwhile for the participants. For most of the participants it was the very first time that their projects were being discussed with others.

Even before the On & For weekend, Romana Schmalisch found that the discussions with Auguste Orts about the concept of the film had been extremely helpful for her and Robert Schlicht. She also remarked that the diversity of guests (art institutions, film funds, festivals, independent curators) “fostered a climate for an intense discussion all around the table”.

In a sense, the sessions functioned as a sort of laboratory, which, unlike one-to-one meetings, built a community around a project to think and work together. As Mike Sperlinger commented the next day, there was great generosity in the exchange.

17

COLLECTIVE

Meeting a series of people together instead of one after the other creates a group. In An van. Dienderen's table, the fragility of sharing created complicities. As Beatrice Gibson put it the next day, the partnerships that are put into place can shape the result of the film. There was an overall feeling that conversations had started that would develop over a long period of time. Moreover those who were invited but could not attend are now aware of the project and may get involved at a later stage. According to Olivier Marboeuf, participating in On & For has given a visibility to the project that is valuable in itself.

The context also allowed potential partners in the project to meet each other. Generally, the challenge is to get the first co-producer on board with a project. Other co-producers are more likely to come along when a project has already received some support. By allowing all to meet together, On & For enhanced collective determination.

VALUE

Just as the question of the cultural differences between art and film, the question of value was one that kept coming back in the discussions. Museums wonder what they get back in giving support to something

that will have a life outside their institution. Recoupment policies from film funds can make it difficult for artists to work with other partners. There was a general sense that “value” needed to be redefined within parameters specific to the field of artists’ moving image. The value of the On & For experience is a good example, one that was not defined in the same terms as a film festival market. As Beatrice Gibson noted: “The form of On & For also allowed for a set of more intangible outcomes (such as conversation or the generation of a new relationship) to emerge as equally valuable, if not more so, than more tangible ones such as money or audience numbers.”

There was a general sense that something special had been achieved, something that ought to be continued. During the Open Workshop many were those who asked about the future of the initiative. Auguste Orts is presently considering the continuation of On & For, which could involve a different setting and new partners. Even though Brussels provides a central location, with a particular context in which many organisations are already active in bridging the gap between the visual and audiovisual sectors, it might be interesting to explore other frameworks such as film festivals or other fairs in other countries. As the “pilot” nature of the “On & For” project highlighted, the formula is open and flexible, which as Sven Augustijnen defends “does not mean not articulated, but on the contrary, more precise”.

18

Brussels, 24–25 April 2015

IT TAKES 200 ACTIONS

Ghislaine Leung

ON

19

200 actions. It takes 200 actions. The film was made with 45000, 25000 came from a fund, 5000 came from an institution, and then most of the rest was support in kind. Half of these 200 actions are film festivals. If you want the work to be seen you have to work with the festivals. And then there is also the matter of premieres, plus the festival entry, so it is a lot of work. A large part of the 200 actions is distribution. You need to use everyone working on the production to build the network for it – you have to give it a context, you need names on a list, you need good stills, you need a good text, you need a dialogue list, a trailer – its about getting visibility. And it is also about not being so visible, about making people hungry. But these actions aren't all about presentation of the work either, because after those initial actions the film needs to continue to have a life of it own. For instance, in this case, only 9 presentations were paid out of 35, which only amounts to 1300€ for 9 screenings, which of course then has to be divided between distribution and the filmmakers. What's important is supporting the life of the work afterwards; show in fairs, show in group shows, video libraries, a long and diverse life is very valuable. It is also why conservation is so important, it might not be an issue today, but it will be. It takes 200 actions. It is about the network, the visibility, the dynamics, the different skills. It is a lot of work. It takes time. We have to objectivise, an artist might disappear but the work will still be there when the artist has gone, it is about conserving that common cultural property. And conservation is about taking risks - some works are very strong and others are not so immediately sellable, some works you like never get off the ground and some works that don't even ask questions do. It is very enigmatic. That is the market. There is a system and there is diffusion.

I want to briefly describe to you what works and what doesn't. An account. Rural areas don't have access to alternative or specialist

programmes, they don't have access to anything that isn't regular film. We run 6 programmes a year, shorts and features, and touring programmes to build up artists moving image in these contexts. And after 2 years, each venue we work with can programme for themselves with the support of funding they receive at the end. It is a way of getting through to people, by stealth. It is an exercise in humility, less about speaking to the converted than converting the uninitiated. It is about a complete change of culture for independent cinemas in these areas, they are trained to think of their audiences as dumb, but they aren't and so consequently the audiences are very cautious. But it isn't about dumbing down or about changing the material, there are different routes that can be taken, like finding more local and thematic ways in. It's about changing people's preconceptions about what a screening might be, could be. And getting back to thinking about cinema as a social space. About thinking in a different way, unthinking. So language is very important in this. There are these red flags, when things are considered intellectual, boring and so on, and they need to be given a different identity, a different way of being looked at and named. Here is a fine line between alienating the general audience with highly particular language, patronising them, and trying to put them at ease. It is about activating a difference but doing something with it that makes sense. This can be really simple stuff. One key realisation is that these venues don't know their existing audiences let alone new ones. They need new ways of finding conversations and making the work relevant. New ways of spinning the work. A language that opens up possibilities as opposed to closing them down, an alternative cinema, a different cinema.

The complicated thing is how to balance thinking about the film, the subject matter, at the same time as thinking about its production and distribution. It hasn't been easy, the subject matter is difficult and there are many constraints which often mean the work has to be downsized based on the conditions of production or distribution. It is a documentary, not art, but it is the play on those boundaries that is important, the crossover. The main purpose is that the film can act as a tool to get the subject matter out there. The subject matter is a hybrid. The film was always a tool. There are a lot of pitches and the work needs to cater to an audience – by changing the trailer, by downsizing the story. It is potluck but it helps to get it out there and that is the most important thing, that it is seen, that the story gets

told, it doesn't matter whether it is in the cinema or the art world or an educational environment. The role of artists' film is to take things from a different perspective, an aesthetic perspective, to find another take on something. It isn't entertainment, what matters comes from the subject matter, the content. Documentary film still poses a problem for the boundaries of the art and the film worlds and it is a problem defined by funding. This has to change, certain things can't be shown but that is part of the storytelling, it is about jumping through loopholes. It is a tool but it isn't about trying to find a solution.

21 I think we kind of make an assumption that we know the place of artists' moving image and we should acknowledge this is a utopian idea. We think of artists' moving image in cinemas but it doesn't have a life in that way. Artists' moving image doesn't exist in the same way as hermetic portable cultural objects; fine art, from IMAX to gallery, is the same experience. But artists' moving image always has an extended dimension of presentation that sometimes coincides with the auditorium, sometimes not. So industrial models of circulation don't fit, they aren't fitting, it's a different system. These works need care, nurturing, it's not just about throwing something against the wall. That doesn't make these works failures, it is just that the models we have are massively skewed, and we end up equating that to failure. It is the standard system that is in failure. I want to advocate for quality rather than quantity. In the end people chose the first thing they encounter, a few lines. It is a different culture of audience. Cinema is in its origins democratic, it has large audiences who pay a small amount of money, art objects are about unique pieces, the two things are totally opposite. But artists' moving image has the benefit of being able to penetrate different formats, it has to create its own ecology. It is about changing the system, audiences are interested, but the work needs to be brought to them. Programmers need to trust the local community so the local community can trust them – the audience doesn't know they are the audience, we need to give them a way to say yes.

FOR

I wanted to try ways of being a mirror, for people to speak up. It couldn't just be me, what I think about. The main question is what kind of material picture you got.

We've put together an application; you can apply for up to 100000. It is a cross art form fund. 140000 pounds, not euro. It is an expensive project. Working with people is expensive, and location based work, as well as effects. And in terms of timeline, we would put it in after this meeting and then have a 3 month turnaround. We would then be looking to shoot in 2016 after developing it through the year. A lot of it is about public outcomes. Demonstrating significant public outcomes. They do take account of international outcomes but it is about how many people see it nationally. It's a complicated game of cat and mouse, and if you do apply for the full amount then you are competing. So it is about scale, it really is, we have to convince them of the significant scale.

There is a lot of preparation beforehand, rehearsals, getting people together. The other elements are more architectural, the machinery, the form. I'm interested in that moment, in staging this moment, as something that might have happened. The urgency of becoming, of staging something related to a technology that changed the world, our relationship to time and space. It is the Devils Blind Spot, when things change, I see it as contemporary, as a metaphor. Shooting on HD is good as I can shoot a lot, so there is more freedom, and it allows for a much looser structure for when someone is improvising. It gives me more in the edit. 16mm is more definitive. It is all still related to film though, film is highly influential in working with any camera based media. This is just another way of generating images. It inherits something that has disappeared in today's future.

The production would be short in my mind, I would film next June, to secure the people I want to work with would take a year. With this budget I would be looking for things to happen in 2016. There is a budget, maybe it is a little low, maybe they always are, but it's doable, it's tight. Probably 45k organised through one venue. That is the thing hanging in the air. They would be the main, 20 maybe, it's a starting point, but still today we are at zero. They will show the film at the beginning of 2017, April, and it will be done by September 2016. Various institutions have shown commitment but things are still being decided at this moment. Previously funding has come with pre-buys from collections, sometimes film and TV, and sometimes art. There are 2 different systems with different people to speak to. There isn't one art world and one film world. There is a different connection, a cross fertilisation. It is not a usual way of working but it can work like this.

Exactly, so there is an exhibition next year and we will contribute to the production through that, we have a budget but it will be a co-commission that we will fundraise specifically for. And we would be looking to bring on board another partner, or a producer, ideally 2 or 3, and then we would apply together. That would be the way around we would do it. At the moment there is a deficit of about 15k I can't swear we can fulfill or whether we would need another commissioner. The set budget is for the entire exhibition and until we know the costs there, what is needed, I can't say. I think it is a really great piece; I look forward to seeing it. To share co-constructing it is not a huge amount but we would like to show it first.

It's very practical. For us it is doable in terms of funding but it is a concern around premieres and place first. It is one of those discussions that has to be had. We have to think about it, especially with national partners. The difference is some places work with ticket sales and we don't. The business model won't change. I think there are multiple places it would be successful, so maybe there could even be quite a lot of partners with smaller amounts – a main production and a secondary production, or two levels to engage with the project, 2 tiers. The possibilities of programming around it are really exciting – the interest in cross disciplinary work – and it's good to have more elements, but then again it does become more complicated and more expensive. The language is difficult as well, how do you bring a work in that doesn't alienate the audience? They want to see that someone who isn't comfortable with the language could still get something from the work. So perhaps dubbing could be interesting. Conceptually that would really work, the invisibility of the strings. It depends on the complexity of the language though. In terms of the question of fundraising, there is regional funding and a strong scene so that could be a good angle, and perhaps working with local actors could be a way of situating it as well. There is a question mark about why though, we would need to work on situating it – develop the contours of the programme and then take it down to what is possible.

It is about collecting impressions. You can't tell history with old lyrics.

I don't want to decide between using A or B, it is about it negotiating that system. And not only by being against it, it is also about staying small, about being in the margins.

Madrid, 27–30 June 2016

Antonio Gagliano

The place where they declared independence in 1975 during the colonial war is one of the most difficult places to access. Instead of a colonial country with some rivals within, suddenly it was an independent country occupied, two Swedish filmmakers made a film about that.

The island is in an unstable political situation, but this instability also kind of preserves the way the place was exploited.



No annual rings form inside a palm tree trunk. Invertos are always far from here, ~~the~~
Strong relation with the Krupp Machinery. Don't they have an art foundation? yes, the
Krupp Foundation. Are they open to criticality? Krupp photo-archive, afro-wars, press
clippings, talk with more people, back to the ruins. When did the factory disappear?
what I heard is that the factory was run by the Portuguese after the independence.
They stopped working in the beginning of the 80s.

There is a third project, a sci-fi project, which is a compilation of home-videos from the 90s. But now we are focused on this: 1992, Olympic Games in Barcelona, 1992, Universal

Expo⁹² in Seville, 1992, Fifth Centenary of America's Discovery, 1992, Maastricht Treaty, 1992, vibrant country in the eyes of the international community.

1992, small town, riot and protests, factory closures, deindustrialization policies, burning of the regional parliament, Molotov cocktails. You need distribution cover, TV exhibition cover and the security that your film is going to be shown in at least 15 cinemas. It must be movie theaters and commercial cinemas, not museums or art centers, non-sense and contradictions, the root of the crisis.



Opportunity for funding with the 25th anniversary of 1992 in 2017.

We were shaping the project and now it is, now it is. Length could be 90 minutes but I feel it should be 3 hours. We are working with so many people, maybe we can have one feature film and two short films. International co-production. Regional television. Catalan and Basque country TVs, really, tied regional language rules.



Arguments to get their attention. 1992, documentary area, 1992. Tricky question, paying the crew and the actors, paying rights, clothes, arrangements of the real location, the shooting will have 4 or 5 characters, social complexity, agora, everything happening within a cafeteria in Cartagena. We should film everything in one week.

It's hard to get that, right? It's so fragile. Sometimes I prefer digital projection, just because it demands less attention to the mechanism. Chair structure, terror image, library of atmospheres and influences.

PHYSICALITY in relation to exhibition

spaces or proper film rooms is completely different. You walk, stand and watch a bit. And then you leave. Space, humidity, silence and darkness,

TRAVEL

(~~travel~~) whatever cryptic message you have. In the experimental film tradition you go

with the work and many time you need to explain it and control that everything works, the piece relies on you. Audiences also have their responsibility, a sort of personal investment.

I teach and there is something about it that really works. Many art pieces were born from a workshop situation.

Southern Californian landscapes, students, collaborators, memoirs, group learning, **NARRATIVE MINEFIELDS**, weeks together, different tasks, everyone becoming one, **SHARING AUTHORSHIP** in a way that is open-ended and intuitive. Then we started with

a comic strip, it was pretty literal, we all talk about how to make it happen, who wanted to be who. There was a character with a **MISSING FOOT** and she said 'I don't want to be that one'. With my students from India, Mexico and Vietnam, everyone who's first language is better than English, we work with this excerpt by Bioy Casares. A week has a pretty good length to do something short.



I thought I shouldn't shoot any panorama because is such an over-saturated city, so iconic and visual, and panoramas are so definitive and concrete, so dominant and power that is really easy to fall there. It's really hard. You travel through a space that is not clear, reading between lines, without knowing what's happening. Panoramic views speaks too much. Metropolitan landscape, economic forces, spiritual journey, architecture and cinema. The Prelude, Europe, Wordsworth, London-based DJ. An accent can also blur this lines, politically speaking. A romantic poem on the top of this images works because you have a fictional distance.

And I guess the title is important because is the first text you get. Brussels too soon, Trop tôt, I'm going to read it. Perhaps you should frustrate people? No, no, I don't want to. Levels and coordinates, building glass, big question mark. That's the romantic idea about fragments, something you can't really grasp. There are city sounds but I took the audio away, it's being recorded separately and intertwined with images afterwards. Those textures and plastic qualities are so open to me. But if the text is not written yet, how are you editing?

It's not that I'm editing on my own, we are working together. I believe in this kind of collaboration. Some risks, some drafts, make sense. We met one year after I started the project: images began first.

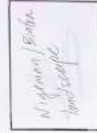
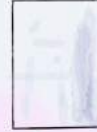


When we asked him for permission, moral permission, he responded in a very enthusiastic way, but then we contacted him about more concrete things and we couldn't get any answer. He is ninety and a letter would help. And the script is there, is well written and appealing, is so good. Nollywood and censorship, late 50's and 60's, Ashes and Diamonds, Andrzej Wajda, Niji Akanni, Eastern Europe, Biafra War.

I have been trying to shoot an interview with him in the last two years. Something I feel we should do but we are still avoiding, this kind of very strong statement on what the project should be in terms of final results and not only as a conceptual process. Somewhere between a documentary and a feature, a graphic novel and a storyboard. Triple layer and "Making-of". Remaking an essential film stands the Nigerian director as the key?

Well, in European funds the point of view of the director is so important. you play with words. You revise, rewrite, condense, delete. You need Polish crew to get Polish funds. Mozambique, Angola, Sundance. It remembers me what is happening in other places at this point. Colonies and Portuguese.

An incredible number of directors trying to understand their past.
Global audiences, movie screenings, local context again.



Nij

London, 14–15 October 2015

THE PRODUCTION OF ARTISTS' MOVING IMAGE IS AS MUCH A PRAGMATIC OPERATION AS IT IS AN ONGOING DISCURSIVE PROCESS

Colin Perry

How are artists' films and videos made today? Who makes artists' moving image today? In film festivals and art galleries across the globe, there has been an increasing stream of ambitious works that mine, mourn and reflect on the legacies of cinema, television and other diverse cultural histories. Four decades ago, the task of critical avant-garde film was to unmask the magic of cinematic production.¹ In today's digital ecology, works may deconstruct and disassemble, but they also revel in the socially productive powers of industrial production values. Artists' works now often involve a whole team of people, with scrolling credit lines routinely including actors, make-up artists, set designers, cinematographers, sound technicians and editors. Many works also credit supporters who have aided the artist's background research in archives, libraries, ethnographic field trips; and the backers who enable exhibition in galleries, biennials, cinemas and festivals. Artists rarely make films and videos alone now. They have a shadow crew of professional assistants and producers, enabling the production of complexly social works rooted in collaboration, community engagement and relational practice.

On & For Production is a platform for artists, producers, gallerists, film curators and programmers to come together to discuss this shifting terrain at both a practical and conceptual level. The project is partly intended to act as a catalyst for the creation of specific new moving image works, as well as a forum for thrashing out ideas and finding common ground between professionals working in the field. Two earlier pilot editions of On & For held in Brussels in 2014 and 2015 have been germane, resulting in the production of new works by

30

1. Michelson, A. (1972) 'The Man with the Movie Camera': From Magician to Epistemologist. *Artforum*. 10 (7), 60–72.

Beatrice Gibson, Eleni Kamma and An van. Dienderen. I watched Gibson's *Crippled Symmetries* (2015) and van. Dienderen's *Lili* (2015) when they were screened at the Experimenta strand of the London Film Festival in November 2015. Both were complex and rewarding works that clearly involved investment in production processes, partly because both involved working with non-art groups (van. Dienderen worked with a photography lab; Gibson worked with school children). Also worth noting is Stephen Sutcliffe and Graham Eatough's *Enderby Project*, which is currently in production and was recently awarded £40,000 from the Contemporary Art Society – a substantial sum for the production of an artist's work.² The *Enderby Project* is also a good example of an ambitious moving image work that taps into a publicly oriented funder's multiple needs. Partly based on an eponymous series of novels by Anthony Burgess, the work will be presented in the Whitworth Art Gallery in Manchester in 2017 as part of the city's centennial celebrations of the author's birth (Burgess grew up near Moss Side, a working-class area of Manchester near to the Whitworth). Local references are clearly one way that artists may exploit public funding streams to realise ambitious works in which research, process and collaboration are significant ideals.

The latest edition of *On & For Production* was held at the British Film Institute in London in October 2015, and included one public event in the form of a debate on ideas of "Production as Distribution", as well as a series of presentations and round-table work sessions for a selection of invited participants. In the "Production as Distribution" event, speakers included Marie Logie and Anouk De Clercq (Auguste Orts, Belgium), Olivier Marboeuf (Spectre, France), and Adam Pugh (Independent Cinema Office, UK). Their presentations made it evident that the process of production in artists' moving image remains protean and non-standardised: art producers are very often also artists, curators or gallerists; local arts funding and distribution contexts vary enormously in different regions and countries; and film festivals and art galleries operate according to different economies and norms. For Auguste Orts, the benefits of being Brussels-based include access to funding from relatively generous local and regional public bodies in Belgium. In France, where Marboeuf is based, various sources of funding can be accessed, including the government's subsidies for the domestic film industry. This however, is a double-edged sword: on the one hand, processes are mired in bureaucracy and industry

2. See: www.contemporaryartsociety.org/news/stephen-sutcliffe-and-graham-eatough-win-the-40000-contemporary-art-society-annual-award-2015/ (Accessed 3 December 2015).

norms; on the other side, artists can access large funding streams. By contrast, Pugh's presentation highlighted the difficulties of trying to show artists' film and video in regional cinemas in Britain. This situation in the UK seems to me to be historic – the same issues of local cultural conservatism stymied similar attempts to bring experimental work to 'the people' back in the 1970s when the BFI tried to set up regional film theatres across the country.³ The ICO's 'The Artists Cinema' scheme confronts these issues by showing artists' shorts before a more mainstream feature, effectively hijacking the cinema for artistic ends.

For the non-public element of On & For, four roundtables were organised, each of which centred on one of the participating artists – Anouk De Clercq, Alex Reynolds, Louis Henderson and Michelle Deignan. Each work session brought together representatives and producers from different European arts organisations, as well as other professionals working in the moving image chosen for their potential interest in the artist's project.⁴ The event felt liminal, in a good way. These artists' inquisitive approaches to production contrasted strongly with the environs of the BFI and the hyperbole of the London Film Festival that surrounded us, with its red carpets, champagne receptions and breathlessly excitable press junkets. On & For offered no simplistic sales pitches (boy meets girl, etc.), but rather webs of abstract, historiographical and theoretical ideas as well as direct, pragmatic paths forward. For example, in her project *Atlas*, De Clercq is interested in creating a moving image work using imagery generated using a scanning electron microscope. The work is intended to be visually abstract, but also to function somewhat like an allegory for ways of thinking of virtual cinematic spaces and alternative worlds.

Alex Reynolds, an artist based in Brussels, is interested in creating a work set in a single house or apartment, with two non-professional actors engaged in a mysterious battle over its ownership. A loose plot has been scripted, but it is important for Reynolds that the filmmaking process is more organic, evolving from a series of test recordings in which her two chosen actors partly improvise dialogue. At Reynolds' roundtable, much of the initial discussion centred on thinking through the work itself, which is enigmatically titled *Eiqui Chegan Os Meus Amores* (Galician for "here come my loves"). Where should it be filmed? How did it relate to other cinematic works (Luis Buñuel's *Exterminating Angels*, 1962) or literary sources

3. See: Nowell-Smith, G. & Dupin, C. (eds.) (2012) *The British Film Institute, the Government and Film Culture, 1933–2000*. Manchester: Manchester University Press.

4. I attended two of these sessions, Alex Reynolds/CA2M and Louis Henderson/Spectre/Jacqui Davies; my accounts here of the other two sessions are from notes taken by others.

(Julio Cortazar's *House Taken Over*, 1946)? Did the film's domestic struggles function as a metaphor for Europe today, with its fear of refugees and its fortress mentality? Reynolds' deliberate uncertainty did not fluster the representatives. However, it did drag out the process of making more pragmatic decisions of funding the project. It felt as if the participants were also learning how to situate themselves within the work session situation – was it an art crit, or a film pitch? Necessarily, it was both, for producers of artists' moving image must be at once open to the process-driven practices of artists as to other ends-oriented concerns.

A similar focus on process, rather than end product, was central to the British artist Louis Henderson's roundtable. Henderson's project *Let us die rather than fail to keep this vow* is an enormously ambitious work of documentary-fiction, and his roundtable largely focussed on garnering critical feedback on some of the many ideas contained in the work. The project explores legacies of the eighteenth-century Haitian revolutionary Toussaint Louverture and contemporary neo-colonialism. It is a work split in two, both formally and geographically: the first section is a neo-Brechtian dramatised piece set in the mountainous Jura area of France in which Louverture was imprisoned and murdered; and the second part will be shot in Haiti, where Henderson intends to spend time working with locals to produce critical reflections on Louverture's legacies. A useful guide seated at Henderson's roundtable was Leah Gordon, an artist and curator who is a co-founder of the Ghetto Biennale in Port-au-Prince. Gordon's advice was pragmatic: who to meet, where to go. Representatives from the UK-based institutions HOME and INIVA welcomed the idea of hosting aspects of the project, such as performances, symposia, workshops and talks. Discussions suggested that references to British histories, locales and experiences, as part of a UK-France-Haiti postcolonial dialogue, would be important for these institutions.

Michelle Deignan's project *Her Little Big Lies* centres on the extraordinary case of the satirical radio programme *Frau Wernicke*, which was broadcast by the BBC World Service into Nazi Germany between 1940 and 1944. Deignan's project, which is being produced by Electra (London), is part of her ongoing interest in the sociohistorical legacies of broadcasting and historical literature. Like Henderson, Deignan is a cultural outrigger to her subject. She is Irish and based

in London, while her subject is German, and it is inevitable that some of the original radio play's meanings will escape the artist. At this roundtable, Regina Barunke, Director of Temporary Gallery in Cologne provided important insights into the series' jokes and jibes. Other members of the panel had experience working with the television industry, offering further assistance and recommendations. As with Henderson's project, Deignan's work calls up all kinds of ethical issues of re-animating others' lives and personal narratives – the problems of setting out to speak of others' experiences, issues of historiographical inscription and accountability.

These presentations and work sessions confirm that the production of artists' moving image is as much a pragmatic operation as it is an ongoing discursive process. Producers must think, as Reynolds does, of film as 'a living, breathing thing'.⁵ Or like Pugh, they must imagine a cinema as a 'social space', a call that itself echoes the ideals of the British counter-cinema of the 1970s to create a cinema of 'social practice'.⁶ Similarly, Marboeuf is involved in Khiasma, a gallery space in Les Lilas, near Paris, which encourages social engagement between artists and locals. In 2012, he also helped found Phantom Factory, an organisation situated at Khiasma that caters for new moving image practices where 'the process of developing a film is conceived of as a living space for research and encounter' between artists and the public of the local neighbourhood.⁷ Clearly, such open and process-oriented production requirements are very different from those of the cinema industry, with its focus on the bottom line or the neatly packaged product. The creation of socially and politically engaged art works is thus clearly not self-contained; it is often also underpinned by production conditions that allow for shifting, engaged, unresolved and open discourses between artists and varied publics.⁸

The production of artists' moving image work involves complex movements: in one direction, a push towards the industry production standards of cinema and television; and in the other, a sense of social engagement, process and reflexivity rooted in artists' social practice. These developments suggest that the artisanal status of earlier forms of artists' film and video are being eclipsed by new developments, which we might describe as both an institutionalisation and socialisation of artists' moving images. A couple of years ago, I attended a discussion on the funding of artists' film, at which an elder spokesman of the British materialist film scene protested about

34

5. The quotes from Pugh and Reynolds are from their presentations at On & For Production.

6. See for example: IFA (1976)

Independent Film-making in the 70s.

7. See: www.phantom-productions.org/qui-sommes-nous/ (Accessed 3 December 2015)

8. I'm alluding here to the notion of multiple oppositional and mainstream publics as developed variously by Oscar Negt and Alexander Kluge, Nancy Fraser and Michael Warner.

the assumption today that artists need large sums of money to make work: what happened, he asked, to artists making work for next-to-no budget? The question is a good one, even as it reveals a certain nostalgia. It seems to me, on reflection, that his concern was partly underpinned by a fear that artists were losing control over the means of production, that classic Marxian concern that underpinned the ethos of major filmmakers' cooperatives, workshop movements and collective film production. This deserves a fuller analysis, but we can at least note some broad background elements here. Within art more generally, this sense of a loss of control has haunted artists since the rise of the curator in the early 1970s, with 'exhibition organisers' situating themselves as artists in their own right.⁹ Within cinema, the binary opposition has settled around the figures of the auteur and the producer. The film producer has a particularly unsavoury stereotype: the crazed, money-grubbing, cigar-pumping caricature of F. Scott Fitzgerald's *The Last Tycoon* (1941) or Preston Sturges' *Sullivan's Travels* (1942) through to the Nouvelle Vague's broadsides (Jean-Luc Godard's *Le Mépris*, 1963). Such narratives pit individual heroes (the artist/film director or auteur) against the charlatan (the curator or film producer), the creative individual against the system, and the oppositional against the mainstream. They are powerful myths.¹⁰

The reality, of course, is quite different. It is clear that there are many gains to be made from the collaborative production processes of contemporary artists' moving image. Funders' requirements may partly dictate the sociability of an artwork, but this is not necessarily a bad thing. In practice, most publicly funded artists' moving image works retain their aesthetic complexities and do not simply become instruments of social engineering or gentrification (an accusation sometimes levelled at public sculpture). Moreover, this professionalization of production is not an absolute shift: the artisan mode of filmmaking remains the bedrock of a great deal of artists' moving image. Most artists and filmmakers will have shot a video on a relatively cheap camera (or even a smartphone) and edited it on their laptops. Any shift to professionalism within production is therefore not a teleological one (if all public funding is cut, a not unimaginable proposition, we may yet return to an ideal of artisanal no-budget production). It should also be noted that artists' film and video has a long history of industrial and governmental assistance, and many seminal works are the result of such support: in the UK, we can cite the Arts Council, the British

9. For more on this, see the relevant chapters on Lucy Lippard's and Harald Szeemann's exhibitions in: Altshuler, B. (2013) *Biennials and Beyond: Exhibitions that Made Art History: 1962–2002*. Colin Perry (ed.). Phaidon Press.

10. A fascinating account of the underdeveloped field of film production studies is given in: Spicer, A. & McKenna, A. (eds.) (2014) *Beyond the Bottom Line: The Producer in Film and Television Studies*. New York: Bloomsbury Academic.

Film Institute's Production Board and Channel 4's role in supporting independent film and video production. If there is to be any form of social practice of cinema today, a sense of creative endeavour that has at its centre a desire to communicate with diverse publics, then funders must continue to recognise the vitality of process, research and collaboration in the production of artists' film and video.

Madrid, 27—30 June 2016

THE INFINITE PITCH— HOW TO INVENT OUR OWN SPACE AND TIME Émilie Bujès

I had no idea of a film, but I did have the idea of a book – how shall I put it? – of a book that could either be read or acted or filmed or, as I always add, simply thrown away. (Destroy, she said. Marguerite Duras, 1970)

Le signe qui a dominé toute ma production est cette sorte de nostalgie de la vie, ce sens de l'exclusion qui n'enlève pas l'amour de la vie, mais qui l'accroît. (Cinéastes de notre temps, Pasolini l'enragé, Jean André Fieschi, 1966)

2016

While reading the notes I took before and after the breakfast encounter that occurred on the last day of On & For Production Madrid (June 2016), I have the feeling that all the key concerns relating to artists' films over the past ten years are contained in them. Of course, practicalities such as how to develop and produce a film remain central concerns, but what is just as essential to the process is how to think and work within the field; how to find the right people, the proper places, the appropriate words. Funding is inevitably a recurring issue; however, it feels like On & For also defends the idea that exchange and shared energies are no less vital in the process of producing a film.

37

WHERE TO START THEN?

Pragmatism comes first, followed by a somewhat idealistic impulse – idealistic in the original sense of the word, i.e. in a reality that is mentally constructed, a society which is shaped by human ideas: *caring* is what it's ultimately about. A word which might sound delicate,

but actually encompasses many different important notions: being interested in something and feeling concerned about it, a sense of desire, of consideration, of affection.

The people behind On & For realised there was a gap in a specific place: the “pitching sessions” at film festivals, which do not offer the kind of framework they were looking for. Only a few film festivals are keen on less standard or conventional film formats, for example FID Marseille, Cinemart / IFFR in Rotterdam, or the Art:Film Symposium. But those pitchings, although they take on different shapes, do not provide the right context and attention for these forms. So at first, the group launched a modest pilot version of the project which became known as On & For Production. They wondered what the right form and shape might be for what they had in mind, how to proceed.

So, while I am writing this text, looking back over the past two and a half years of On & For, I wonder in turn how to describe such an initiative, particularly when the organizers have asked me to do and given me total freedom in the process. How do I avoid it becoming too informative without losing sight of the wonderful energy it contains? I realise that the only way to do so is to write a subjective text. A personal text which explains from a subjective point of view why On & For is so special.

2006

But let's first go back in time a little and examine the way it began: four artists (Herman Asselberghs, Sven Augustijnen, Manon de Boer and Anouk De Clercq), all working with film, come to the conclusion that producers cannot help them when dealing with art institutions, that art institutions are lost in regard to the practicalities and processes of cinema, and that they don't have the apparatus required to apply for funding in the world of cinema. With the precious support of Marie Logie, they establish, as Auguste Orts puts it, “a small production and distribution platform with the experience it takes to conceive, start and execute audiovisual art projects in between genres and formats”. A few years later, they initiate a structure called Guest Productions, inviting other artists to work with them, thus emphasizing the concept of sharing.

I am not sure when I met them or found out about Auguste Orts for the first time, perhaps it was at FID Marseille. The aim of the group certainly seemed very exciting, and so was each artist's practice. As a

curator and festival programmer working between contemporary art and cinema, I was inevitably very interested in what Auguste Orts had to say and in On & For. There have been several occasions since, where I was able both to present their work and share the platform's ambitions, as well as participate in a few editions of On & For.

2014

They launch On & For in 2014, managed by Anna Manubens, who makes a decisive contribution to the project.

Unable (and, perhaps, unwilling) to deal with an open call, they pick four producers, as it were, for this pilot edition and ask them to each select one film project they have in mind. Besides Auguste Orts, these producers include an art space, a distributor, a biennial (a list to which further kinds of structures will later be added, including residencies, for example), with most of them likely to describe themselves as "reluctant producers" (to quote Mike Sperlinger, former LUX Deputy Director).

2016

My thoughts move back and forth. Perhaps engaging with films that exist outside of standard frameworks might be a good way to consider alternatives to these frameworks and begin to articulate something that is hard to grasp at the same time. Two films come to mind: *Le Camion* (1977) by Marguerite Duras and *Indefinite Pitch* (2016) by James N. Kienitz Wilkins, which received its world premiere at the Locarno Film Festival 2016.

An indefinite pitch, by definition, is a sound or note that a listener finds (almost) impossible to identify. In the film, Kienitz Wilkins explores the notion of pitch in all its many manifestations, stretching the concept as far as possible. By investigating parts of Berlin's folk history – not the German capital but rather a town in New Hampshire – he actually explores contemporary cinema and its production, the shaping of a "product", the issue of financing (with considerable irony, he expresses his hopes of getting funded by amazon and netflix, since he orders and pays for things through them and would in this way create a "market equilibrium"), the differences between the world of cinema and that of art; wondering about himself and what he is

doing, allowing his thoughts to take him all the way to the technical dimension of current digital cinema. What can you call a movie anyway?

Maybe I'm too tired to travel. Travelling is so expensive. Moving is so expensive. Moving images are so expensive. I'm kind of tired of moving images these days; everybody is making movies. People who can afford to be making movies are making movies these days. But there is something about movies that is really good at expressing what the world is all about. Which is poverty. The flow of money, financial struggle. Poor people are always on the move...

What is so crazy about movies is that they speak to both worlds, rich and poor. My friend Robin pointed this [out] recently; how movies resonate with the masses. Through movement itself. Unlike the art world which is obsessed about preservation and stability; objects you can walk around, objects you can buy, objects you can control. (Indefinite Pitch, 2016)

On screen we only see still images of a river, the Androscoggin, in New Hampshire.

Mythologies, misunderstandings, fake attempts; *Indefinite Pitch* is a film about making films that do not belong to existing structures, both economically and in terms of forms and formats. About pitching them (the pitch being a very contemporary form of sharing), about financing them, about selling them. Or not selling them, as the case may be. Desperate and hopeful at the same time, humorous and cynical, the film relies to a certain extent on the viewer's imagination.

Like an indefinite pitch, a vision is something that is hard to seize and convey, which very much relies on the listener's will to try and fathom some aspects – even if the whole picture possibly always stays out of reach. In the film industry, on the other hand, a “pitch” has a recurring expected construction, a certain vocabulary, a given readability. It requires a determined set of information that is structured in a way that allows a professional audience to promptly understand the kind of object they are dealing with.

The projects that have been presented as part of On & For are of a different nature. They often rest upon particular processes; they are far less linear and more personal, subject to circumvolutions and heavy mutations. They are harder to identify and take less clear forms. How to create a space that will enable the filmmakers and artists to

communicate their aims in spite of this is therefore a requisite question, one which was answered in a very straightforward and affectionate manner by the On & For team. Putting together a coherent and carefully thought-out group of people to accompany each chosen project, they make sure that the gathering not only will allow for a discussion that helps the projects and their team, whether in conceptual or financial terms, but also will build a temporary, yet still profound community around the films: "Attachement is crucial"

It is this idea of being together while trying to share one's imagination that leads us to Marguerite Duras's *Le Camion*.

1977

In her film *Le Camion*, Duras is sitting with young actor Gérard Depardieu reading a script, discussing a film that might have been. While these scenes are regularly interspersed with images of a dark lorry driving in the countryside containing two figures which easily could be them, it's impossible to say for sure, also in terms of what is reality and what is fiction. She thus disrupts the system of cinematic representation, refusing to make the text subordinate to the image: "Cinema freezes text, kills its progeny: the imagination. That's even what it does best. To close, put a stop to the imagination." There is perhaps something here of a film that is not *of film* to a certain extent. Of the drive to move freely within an existing structure.

Moving freely within an existing structure, or rather, as in this case, resisting to become subordinate to it, circumventing it, in order to open up a new space, On & For aims to enable imagination to take the path it needs to. Through a work session and dialogue that attempts, just like the one Duras and Depardieu are having, to envision the film, the artists and selected guests share a common space, as physical as it is psychic, allowing to project ideas and potentialities. Those films can become anything; it is a premise of this communal time, a principle for the guests spending a moment together in this interval.

From the very start, On & For has been open to a discursive approach including a conversation as part of each edition's programme and

opting always for topics that not only are essential concerns for people active in the field of artists' films, but also allow the conversations taking place in each group to be further considered. Closing this first series of editions, the XXIII Image Symposium organised by CA2M Centro de Arte Dos de Mayo – an ongoing partner of On & For – in Madrid (June 2016), was articulated quite eloquently and poetically around what I would call “togetherness”. I am aware that the word “togetherness” probably presupposes a level of intimacy that does not fit to this context. I should probably say instead that it was about seeing, thinking, and studying images together. But then again, it feels like a nice idea to consider those moments of collectivity, whether in the cinema or an art space, as a process or at a certain time, as true examples of social intercourse, as well as an attempt to share a common space.

In this regard, a striking moment occurred towards the end of the symposium during the presentation of a project by the CSOA La Morada Film Club, whose introduction text read as follows:

Raising the anecdote to the level of category, we are going to screen a short film that demonstrates, in conjunction with a special week in the life of the film club, how we have been working over the last four years or so. In it, the same people who cut, plane, assemble, rivet, wash and iron watch films that are no longer aimed at people who cut, plane, assemble, rivet, wash and iron. There has to be some sort of device to change this fate: a programming device. Afterwards we could speak about its possibilities, limitations and even enemies. Because socialism would consist in people managing to understand each other after what they have seen.

With this initiative thus being very much anchored in “doing” and the desire to combine collectivity and activism (producing images together and sharing them each week in a film club established in a squat), they were then brought into contact with a group of people working more in theoretical/academic practice, who referred, for instance, to La Borde clinic and Félix Guattari as well as to the idea of healing the “institution” from within – resulting in a slightly confrontational discussion at the end of the presentation. It was a most interesting, unexpected way for the symposium to end: observing two emblematic opposite poles which cannot seem to find a common ground.

Hence the “how” and the “what” and the relationship between them remain essential points of discussion. They also were the topics at the core of the encounter held in Brussels in 2016, which provided an opportunity to consider the relationship between concepts and production choices, again through a selection of four films and a broad spectrum of speakers “over the beauty of (or the struggle for) coherence between a film and the conditions under which it is brought into existence.”(www.onandforproduction.eu). Drawing on the format of the case study, this particular edition featured four in-depth conversations between artists and mainly curators, each revolving around a specific theme, which both allowed the work to be approached from a specific angle and to potentially expand on any relevant subjects relating to contemporary film and art that might come up along the way. Whereas one usually encounters meaningless roundtables in the contemporary art field – often including several very distinct speakers, who each briefly takes part before a general discussion that always turns out rather infertile because of its too wide spectrum – the level of concentration that was offered through the structure and articulation of this event is again noteworthy.

FOLLOW UP: HOW TO DEFINE OURSELVES

Beyond the usual monitoring of the development of the different projects, which the On & For team admits is difficult due to time limitations and to the number of films and partners logically adding up over time, a workshop and screening event titled “How we Made it Happen” was held at the Brussels edition in 2015 with the aim of not only presenting the completed films but also discussing with the artists (Beatrice Gibson, Eleni Kamma and An van. Dienderen) and their producers the various stages, challenges and collaborations that their film productions went through. This was both the opportunity to enter into an exchange about recurring issues relating to the production and distribution of artists' films and to improve future editions of On & For.

In a similar way, the final breakfast encounter in Madrid enabled certain topics and necessities to be emphasised by some of the guests and partners, one of which being, for example, legal matters, which are to be addressed in upcoming editions.

As On & For continues to contribute to this discussion and keeps stretching the limits in all directions, some questions remain and were

formulated by the projects' team throughout the breakfast encounter in Madrid. To some extent however, they seem to relate more and more to those working solely in the art world or in more classical film contexts rather than the people engaging with On & For.

HOW DO WE WORK // HOW DO WE DEFINE OURSELVES,
WITHOUT FALLING INTO EXISTING PARADIGMS AND
OPPOSITIONS // HOW CAN WE FEEL COMFORTABLE // HOW
DO WE MAKE A LIVING // HOW DO WE INVENT OUR OWN
SPACE AND TIME...

CLOSURE: ATTENTION IS CRUCIAL

As I opened my thoughts with the notion of caring, I feel that I should add some further notions before I bring things to a close, notions which punctuated the text, such as commitment, concern, and attention first and foremost.

At a time when the demands on our attention are ever-increasing, both in relation to capitalism and in any contexts, moments, or fields, whether cinema or art, it feels like On & For is a unique initiative: providing sufficient time for a carefully selected group of people to focus completely on one single project, unlike the relative anonymity of standard pitching formats. With it becoming harder and harder to step outside of recurring dynamics of productivity, places like On & For are to be cherished.

Brussels, 21–22 April 2016

WERKER MAGAZINE

www.werkermagazine.org/echo/ is an online proposal by Werker Magazine commissioned by On & For Production in April 2016.

www.werkermagazine.org/echo/ became the ground for a now larger Werker Magazine project titled Werker Echo which uses the notion of “echo” as a critical alternative to the idea of “feedback”. The latter is a capitalist concept conceived to improve a system with no real possibility of radical change. By contrast, an echo is the reverberation or reappearance of a question over time and space that welcomes differed, postponed and out of synch answers as a form of creative and open-ended search for change. The website includes questions that were presented on small cards and handed out during the Brussels edition of On & For in 2016. The answers are snippets from transcriptions of recordings made during the events.

ARTISTS, PROJECTS & PRODUCERS

SVEN AUGUSTIJNEN

Fierté Nationale [In production]
Participant in 2014, accompanied
by Auguste Orts.

PILI ÁLVAREZ

Pyramids [In post-production]
Participant in 2016, accompanied
by CA2M Centro de Arte Dos
de Mayo.

HERMAN ASSELBERGHS

For Now, 2017
video, color, 4:3, stereo.
Participant in 2016, accompanied
by Auguste Orts.

ERIC BAUDELAIRE

Aka Jihadi [In post-production]
Participant in 2016, accompanied
by Tabakalera Centro de Arte
Contemporaneo and Spectre
Productions.

FILIPA CÉSAR

The Trouble with Palms
[In development]
Participant in 2016, accompanied
by Joon Film.

ANOUK DE CLERCQ

Atlas, 2016
16mm, b/w, 4:3, silent, 6 min.
30 sec. (loop)
Participant in 2015, accompanied
by Auguste Orts.

MICHELLE DEIGNAN

Her Little Big Lies [In production]
Participant in 2015, accompanied
by Electra.

ROBBRECHT DESMET

On a Clear Day, 2017
video, color, 16:9, stereo.
Participant in 2016, accompanied
by Auguste Orts.

GRAHAM EATOUGH AND

STEPHEN SUTCLIFFE

No End to Enderby [In production]
Participants in 2015, accompanied
by LUX.

BEATRICE GIBSON

F For Fibonacci, 2014
35mm / video, colour, 16:9,
5.1 surround, 16 min. 25 sec.

Solo For Rich Man, 2015
video, colour, 16:9, 5.1 surround,
15 min.

Crippled Symmetries, 2015
colour, 16:9, 5.1 surround,
25 min. 30 sec.
Participant in 2014, accompanied
by LUX and Mike Sperlinger.

ISAÍAS GRIÑOLO

Caminando decimos NO, 2016
video, colour, sound, 24 min.
25 sec.

Participant in 2015, accompanied
by CA2M Centro de Arte Dos
de Mayo and Nuria Enguita.

LOUIS HENDERSON

*Let Us Die Rather Than Fail To
Keep This Vow* [In development]
Participant in 2015, accompanied
by Spectre Productions.

ELENI KAMMA

*Yar Bana Bir Eğlence: Notes On
Parrhesia*, 2015
video, colour, sound, 37 min.
24 sec.
Participant in 2015, accompanied
by Jubilee.

JOACHIM KOESTER

*In Some Way or Another One Can
protect Oneself From Spirits
by Portraying Them* (Work Title)
[In post-production]
Participant in 2015, accompanied
by Auguste Orts.

LAIDA LERTXUNDI

Landscape Plus [In development]
Participant in 2016, accompanied
by LUX.

LUIS LÓPEZ CARRASCO

El año del descubrimiento
[In development]
Participant in 2016, accompanied
by CA2M Centro de Arte Dos de
Mayo and Luis Ferrón.

RACHEL REUPKE

Complaints and Apologies
[In development]
Participant in 2016, accompanied
by LUX.

ALEX REYNOLDS

Eiqui Chegan Os Meus Amores
[In development]
Participant in 2015, accompanied
by CA2M Centro de Arte Dos de
Mayo and Anna Manubens.

ROMANA SCHMALISCH AND
ROBERT SCHLICHT

Labour Power Plant [In production]
Participants in 2014, accompanied
by Les Laboratoires d'Aubervilliers
and Spectre Productions.

JANEK SIMON

Nollywood Ashes and Diamonds
[In development]
Participant in 2016, accompanied
by CCA Ujazdowski Castle.

AN VAN DIENDEREN

Lili, 2015
16 mm transferred to video,
colour, sound, 12 min.
Participant in 2014, accompanied
by Contour Mechelen.

Contributors

EMILIE BUJES

is an independent curator and a programmer for Visions du Réel International Film Festival since 2012 (deputy artistic director in 2016–17), as well as the deputy artistic director of La Roche-sur-Yon International Film Festival since 2014. She is currently a member of the Image/mouvement Commission of the CNAP (French National Centre for Visual Arts), teaches at Geneva School of Art and Design (HEAD – Genève) and is finishing a publication (Archive Books, Berlin ed.) that discusses the notion of trauma as a cultural paradigm. From 2010 until 2014 she was a curator at the Contemporary Art Centre Geneva, developing projects that were often articulated around archives, essays and/or documentary practices and their relation to history and memory. In 2014, she was the laureate of the Swiss Art Award for curators. She has been the director of Tanya Leighton Gallery (Berlin) and has curated several projects including at CAC (Vilnius), Marcelle Alix (Paris), Forde (Geneva).

ANTONIO GAGLIANO

(Córdoba, Argentina, 1982) is a visual artist based in Barcelona. He has been part of long-term research and mediation projects such as *Peligrosidad Social* (MACBA, Barcelona, 2008/2010) or *Lesson 0* (Fundació Joan Miró, Barcelona, 2013/2015). He is currently collaborating as content editor with Radio Web MACBA Son(i)a. His group shows include *Anarchivo SIDA* (Tabakalera, San Sebastian, 2016), *Nonument* (MACBA, 2014), *Desplazamientos* (Premio arte BA-Petrobras, Buenos Aires, 2013) and *Esto no es una exposición, tampoco* (Fabra i Coats, Barcelona, 2012), among others. He has published his work in newspapers and magazines such as *Der Spiegel*, *Paesaggio*, *El estado mental* and *Cultura/s*, and in books such as *Pornotopía, arquitectura y sexualidad en "Playboy" durante la guerra fría* (Beatriz Preciado, Ana-grama, 2010). He had a solo exhibition at the Fundació Joan Miró (Buno, 2014) before publishing his first book *El espíritu del siglo XX*, published by Álbum.

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ANNA MANUBENS

was recently appointed Head of Education and Public Programmes at CAPC musée d'art contemporain in Bordeaux. From 2013 to 2016 she lived between Barcelona and Brussels where she worked for the artist-run organisation Auguste Orts, dedicated to the production of, and thinking around artists' films. Either through Auguste Orts or independently, she has accompanied film projects by Sven Augustijnen, Herman Asselberghs, Manon de Boer, Anouk De Clercq, Alex Reynolds, Wendelien van Oldenborgh, Emily Wardill and Fiona Tan, amongst others. Her recent curatorial projects include: *When you Fall Into a Trance* (La Loge, Brussels, 2014), *Moving Image Contours*, co-curated with Soledad Gutiérrez, (Tabakalera, San Sebastián, 2015), *Hacer cuerpo con la máquina: Joachim Koester*, (Blue Project Foundation, Barcelona, 2016) and *Visceral Blue* (La Capella; Barcelona, 2016). She was associate professor at Universitat Pompeu Fabra (Barcelona) from 2013 to 2016 and was formerly artistic director of LOOP Festival for the editions of 2011 and 2012.

MARÍA PALACIOS CRUZ

is Deputy Director at LUX. From 2010 to 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 Tate Britain, London; Union Docs, New York; Cinematek, Brussels; Impact, Utrecht; WIELS, Brussels; M HKA, Antwerp; Centre Pompidou, Paris. Together with Mark Webber, she is the co-founder of

The Visible Press, a London-based imprint for books on cinema and writings by filmmakers. She writes regularly on artists' moving image, with recent texts on Laida Lertxundi, Manon de Boer, Jennifer West and Basma Alsharif.

COLIN PERRY

is an arts writer and researcher based in London. His PhD research at Central Saint Martins, University of the Arts London, focuses on experimental documentary film and video in Britain in the 1970s and 1980s. Since 2006, he has contributed features, reviews and artists' profiles to journals and magazines including *Afterall*, *Art Monthly*, *Frieze*, *ArtReview*, *Art in America* and *MIRAJ*. He has written essays on a wide range of artistic practices for numerous art books and artists' catalogues. He is the reviews editor for the *Moving Image Review & Art Journal* (MIRAJ). Among other projects, he has edited *Biennials and Beyond: Exhibitions That Made Art History, 1962-2002* (Bruce Altshuler, Phaidon Press, 2013), and *Land Art in Britain* (Hayward Publishing, 2013). Colin teaches on the BA and MA Culture, Curation and Criticism courses at Central Saint Martins, and has taught at Royal Academy of Arts, Royal College of Art, Falmouth University and Wimbledon College. He frequently presents talks, and has been part of numerous panel discussions with artists and academics. He has organised film screenings, and collaborated with artists on texts and performances.

WERKER MAGAZINE

is an editorial project about photography and labour initiated by the visual artist Marc Roig Blesa and the graphic designer Rogier Delfos. Its starting point is the Worker Photography Movement, a group of associations of amateur photographers that appeared in Germany in the 1920s, following in the steps of the first socialist photography experiments in the USSR which extended into the rest of Europe, the United States, and Japan. It takes an interest in working methodologies, based on self-representation, self-publishing, image analysis, and collective learning processes. Each issue of the publication is produced and distributed in a different context (a fine arts academy, a museum, a neighbourhood, the Internet...), thus exploring strategies of interaction with specific audiences.

Colophon

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AUGUSTE ORTS

