

Funding Artist Feature Films: in the borderland between art and film

MEDICI - The Audiovisual Funding Journey

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Sixth Workshop: Tuesday 27 to Thursday 29 September 2016

About Art:Film

Established in 2012 together with CPH:DOX and IFFR/CineMart
Co-operations with Frieze Foundation, KW Berlin, LFF Experimenta, LUX

Art:Film is a forum, a network, a think-tank and a meeting place - with the common mission and ambition to discuss and facilitate meetings and partnerships between artists, filmmakers, producers and other professionals working in the ever growing borderland between film and visual arts.

Projects presented include work from: Fiona Tan, Pierre Bismuth, Rosa Barba, Mark Lewis, Michelangelo Frammartino, Phil Collins, Yael Bartana, Omer Fast, Khalil Joreige and Joana Hadjithomas, Sven Augustijnen as well as Willie Doherty.

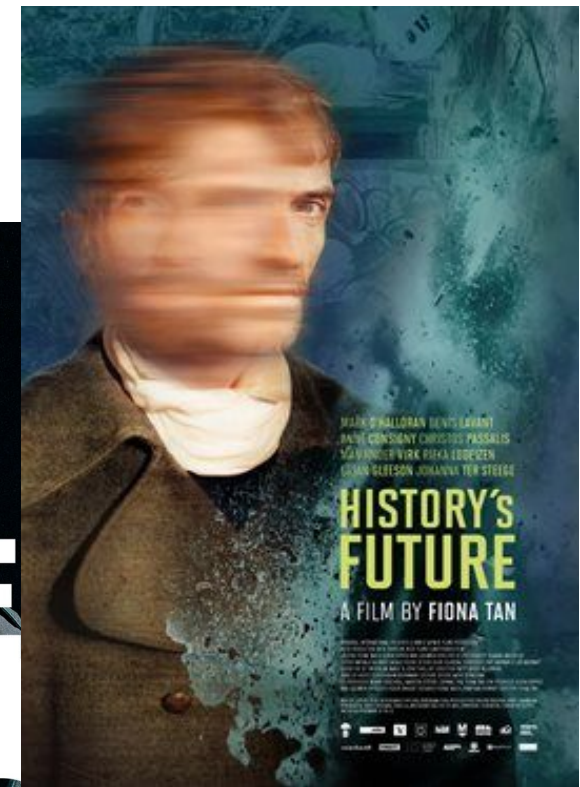
Artists Feature Films -why?

While the film industry is suffering a crisis of artistic imagination, artist feature films seem to promise:

- outside, foreign, exotic freshness and artistic vision
- influx of creative boldness and authenticity

BUT, what counts as artist feature film?

From White Cube to Black Box:



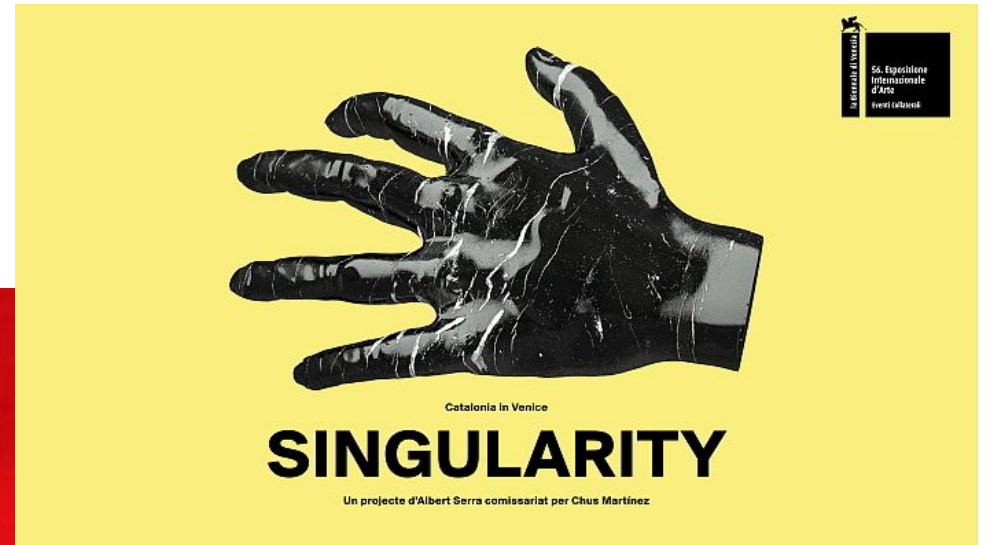
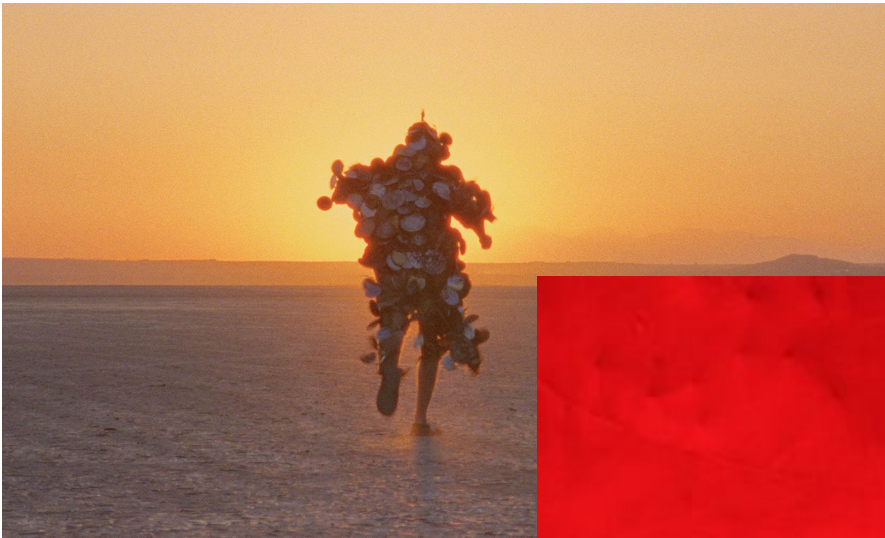
From White Cube to multiplex:



From White Cube to White Cube:



From Black Box to White Cube:



→ The definition of artist feature film is open to debate as it is to future change.

Mixed Methodology: The Artist Film Production

The development, production and distribution of artists' films are

- collaborative
- performative
- hybrid

Mixed Methodology: Development/ Production

Scriptwriting:

Most projects are based on processes, not on script, often involving performative parts with unforeseeable outcome.

→ Artist are not scriptwriters.

Story:

→ Artists filmmakers are often sure WHY they want to do a film, but not yet by what means of storytelling,

→ classic filmmakers often know what to tell in the story, but often don't know why....

→ often embedded in collateral work (storyworld)

Mixed Methodology: Development/ Production

→ no models or set procedures for the production in the visual arts.

Mixed Methodology: Financing & Recoupment

Finance from the art world follows a different logic:

- Collector's secrecy <-> transparency
- Handshake <-> contractual commitment
- Owning (collector)/ selling (gallerist) <-> recouping (producer)
- Investor <-> co-producer

→ high volatility of collector's investment as expectations collide

Mixed Methodology: Distribution & Exhibition

Collecting vs. distributing:

→ owning an “object” or owning “rights”.

→ selling vs. sublicensing

Exhibition and distribution:

→ institutional <-> territorial

→ long programming process of art institution <-> long gestation time of film project

→ Scarcity <-> broad distribution



The challenge for funding

- How to include?
- How to evaluate?
- How to compare?

Room for thoughts

- Cooperational funds (more joint decisions or communication)
- Grants (instead of soft loans)
- More flexibility also in distribution
- Consideration on a case-by-case basis
- Circulation of decision makers
- Temporary curated funds/ grants that can be set up and also closed
- No or less intervention
- P: special art film funds create ghettoization often with less access/
chance for higher budgets

THANK YOU!

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