

16 January 2026

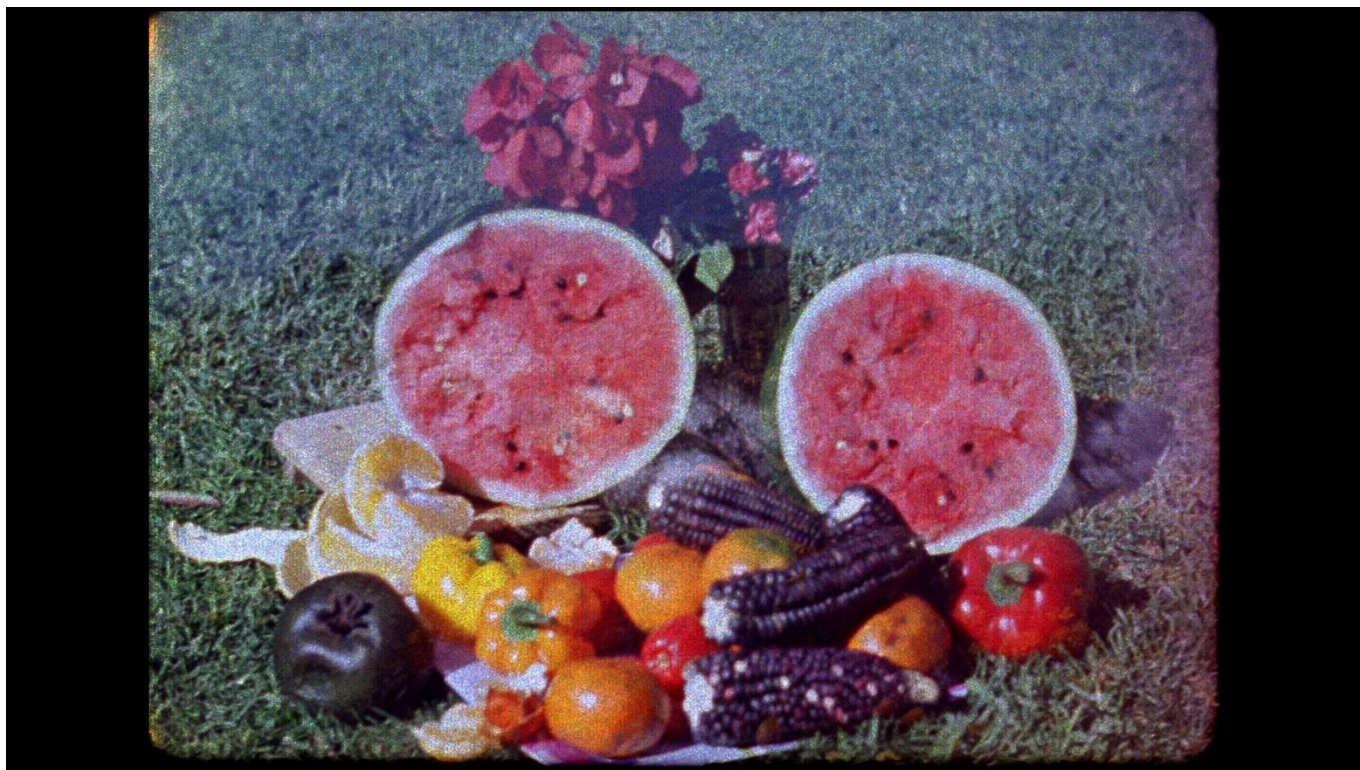
Museum of Contemporary Art of the Basque Country

Artium Museoa

Vitoria-Gasteiz • Álava

www.artium.eus

LOOKING THROUGH A CIRCLE IN A CIRCLE OF LOOKS



[Colectivo Los Ingrávidos, *The Sun Quartet, Part 4: Far from Ayotzinapa*, 2017 (frame)].

A2 and Z galleries, from 16 January to 30 August 2026

Sammy Baloji, Loudgi Beltrame, Minia Biabiany, Edgar Cael (in collaboration with Fernando Pereira dos Santos), Lastenia Canayo (Pecon Quena), Raymonde Carasco, Colectivo Los Ingrávidos, Maya Deren, Juan Downey, Sheroanawe Hakihiiwe, Aida Harika, Edmar Tokorino & Roseane Yariana, Helena Producciones, Héctor Hyppolite, Morzaniel Iramari, Frantz Jacques "Guyodo", Karrabing Film Collective, Sarah Maldoror, Sueli Maxakali, Beatriz Santiago Muñoz, Rosalind Nashashibi, Deborah Stratman, Trinh T. Minh-ha and Santiago Yahuarcani.

The exhibition is curated by Catalina Lozano, Chief Curator at Artium Museoa, supported by conversations and exchanges with the artist Loudgi Beltrame.

Publication (number #28 of *Hitzak* editorial series): *Zirkulu batetik begira begiraden zirkulu batean / Mirar por un círculo en un círculo de miradas / Looking Through a Circle in a Circle of Looks*. Includes a curatorial text by Lozano, synopsis of the films as well as information sheets on the films and works shown in the exhibition.

Opening: 16 January 2026, 6 pm | Meeting with Catalina Lozano and some of the artists featured in the exhibition

More information: www.artium.eus

**ARTIUM
MUSEOA**

ARTIUM MUSEOA PRESENTS THE EXHIBITION *LOOKING THROUGH A CIRCLE IN A CIRCLE OF LOOKS*

More than twenty artists and collectives stemming from very different contexts are participating in the exhibition

The exhibition explores artistic practices that critically reflect on the relationship between ethnography and the moving image

The work provides a genealogy of practices influenced by decolonial thought, cybernetics and feminism

Looking Through a Circle in a Circle of Looks is curated by Catalina Lozano, Chief Curator at Artium Museoa, supported by conversations and exchanges with the artist Louidgi Beltrame

Artium Museoa has published a new issue of its *#Hitzak* editorial series to accompany the exhibition

Artium Museoa presents *Looking Through a Circle in a Circle of Looks*, an exhibition exploring artistic practices that critically and speculatively reflect on the role of the moving image in constructing stories and representations of otherness —constructed and defined by the West based on an entire epistemological apparatus derived from modernity— that have shaped a diverse tradition of ethnographic cinema. The works featured in the exhibition often deconstruct established methodologies or question image production technologies, although they also place the camera at the service of self-representation.

The project is based on the reflections of filmmaker Maya Deren (Kiev, 1917 – New York, 1961) stemming from her work in Haiti and her decision not to edit the footage she shot during her trips to the island, during which she immersed herself in the world of Vodou. Deren set out her stance in the opening pages of her book *Divine Horsemen: The Living Gods of Haiti* (1954): “I had begun as an artist, as one who would manipulate the elements of a reality into a work of art in the image of my creative integrity; I end by recording, as humbly and accurately as I can, the logics of a reality which had forced me to recognize its integrity, and to abandon my manipulations.” This abandonment of the cinematic format in favour of writing provides us with elements to start constructing a critical approach to the representational operations implicit in documentary formats.

The title of the exhibition is a quote from the film *Reassemblage* (1982) by the Vietnamese-American filmmaker and theorist Trinh T. Minh-ha (Hanoi, 1952). Shot in Senegal, *Reassemblage* moves away from any pretence of representing an alien reality in order to reflect on the very act of recording through cinematic technology a series of images overlaid by Trinh’s voiceover. Far from providing an organised and objective explanation of reality, she proposes to “not speak about, but nearby”. The filmmaker states: “What I see is life looking at me. I’m looking through a circle in a circle of looks.” This circle – the camera lens – records those being filmed looking back at the person filming, revealing the complexities of the networks of relationships that are established, mediated by the fluctuating distance between different subjectivities, as well as by desire.

The exhibition therefore provides a genealogy of practices influenced by decolonial thought, cybernetics and feminism. Alongside moving images, it features other works that explore the relationships between what Vilém Flusser termed “technical images” and other artistic practices.

Artists and collectives presents at the exhibition are Sammy Baloji, Loidgi Beltrame, Minia Biabiany, Edgar Calel (in collaboration with Fernando Pereira dos Santos), Lastenia Canayo (Pecon Quena), Raymonde Carasco, Colectivo Los Ingrávidos, Maya Deren, Juan Downey, Sheroanawe Hakihiwe, Aida Harika, Edmar Tokorino & Roseane Yariana, Helena Producciones, Héctor Hyppolite, Morzaniel Iramari, Frantz Jacques "Guyodo", Karrabing Film Collective, Sarah Maldoror, Sueli Maxakali, Beatriz Santiago Muñoz, Rosalind Nashashibi, Deborah Stratman, Trinh T. Minh-ha, Santiago Yahuarcani. The exhibition is curated by Catalina Lozano, Chief Curator at Artium Museoa, supported by conversations and exchanges with the artist Loidgi Beltrame.

Artium Museoa has also produced a new publication in its *#Hitzak* series to accompany the exhibition, which includes a curatorial text by Lozano, synopsis of the films and information on the works that make up the exhibition.

Exhibitions at Artium Museoa

Bilduma Hau Colección. Elementary Movements (1950-2000). Collection of the Museum of Contemporary Art of the Basque Country.

Marwa Arsanios. The Land Shall Not Be Owned. Until 12 April 2026

Coming Soon

Juana Cima. A Dissident View. Opening: 28 February 2026