

Galeria **Francisco Fino**

Bardo Loops

Gabriel Abrantes

Linha de Maré. Coleção do CAM, 2024
Centro de Arte Moderna Gulbenkian

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Watch *Bardo Loops* Mini Documentary

Bardo Loops, 2024

Bardo Loops: Sad Singer

Bardo Loops: Break-up

Bardo Loops: Victims

Bardo Loops: I Want a Baby

Ed. 5 + 1 AP

Technical information (each)

2 min (approx.), Animation, Mono, Color, 2024

Artist: Gabriel Abrantes

Represented by: Galeria Francisco Fino

Actors: Brigitte Lundy-Paine, Inês Castel-Branco

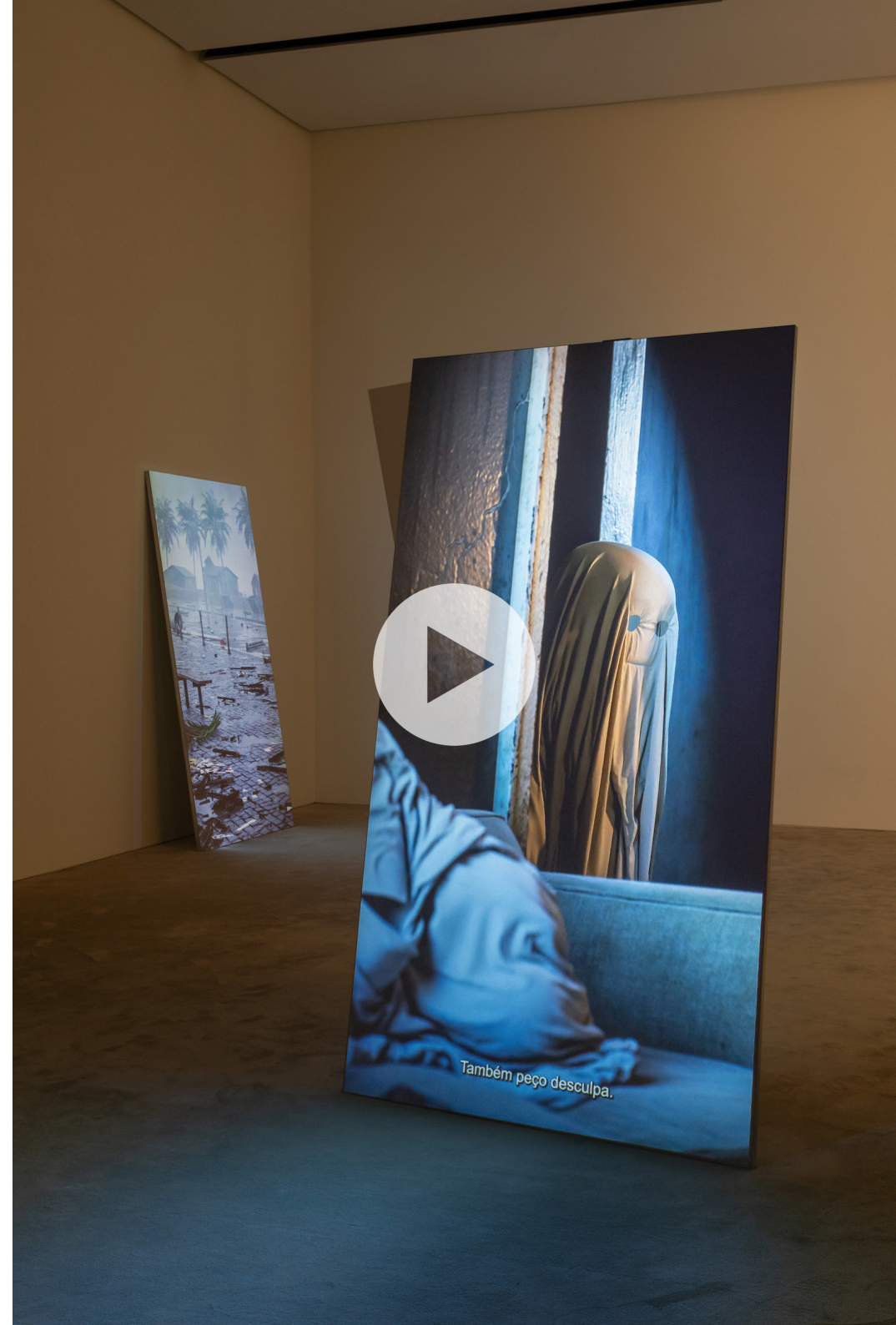
Production: Artificial Humors

Producers: Gabriel Abrantes & Margarida Lucas

VFX Studio: IrmaLucia

Music: Gabriel Abrantes

[Watch Bardo Loops videos](#)





Installation view of *Bardo Loops*, at *Linha de Maré. Coleção do CAM*, Centro de Arte Moderna Gulbenkian, 2024



These four animations are a series of distinct works. Blending wry, ironic humor, with overt melodrama, the animations feature ghosts in the midsts of arguments, reconciliations, or singing laments. Envisioned as floating sheets with eye and mouth cutouts, these specters, and the arguments they embody, explore autobiographical fragments and personal tragedies within the context of broader existential themes such as climate change and anxieties of a digitally-dominated future. The stories reveal ghosts in various states of limbo, trapped in perpetual cycles.

Bardo Loops: Sad Singer

A singing ghost performs a pop-classical ballad on a grand piano, within the decrepit setting of an abandoned Lisbon palace that might once have been a political party's headquarters. The song mourns 'being too late'—but too late for what? Halting climate change, offering forgiveness, reconciliation?

Bardo Loops: I want to have a baby

Against the backdrop of a wildfire-ravaged forest, two ghosts engage in a heated dispute about having a baby after suffering a tragic loss, seemingly unaware of their devastated surroundings. Their cycle of argument and reconciliation appears endless.

Bardo Loops: Victims

On a hurricane-ravaged coastline, the looping conflict between two ghosts touches on genetics and systemic oppression related to class, colonialism, and imperialism. Amidst this strife, one ghost debates the potential and importance of genetics in aiding children with life-altering genetic mutations.

Bardo Loops: Break-up

An apartment, inundated by floodwaters, becomes the stage for a couple's breakup. Their cycle of weeping, break-up sex, and role-reversal continues without end.

In these settings, environmental catastrophe has stripped away all life, and with it, any remnants of failed utopias and even of reality itself. What remains is a poetic representation of the digital echoes of humanity, mourning their failure to prevent their own demise. The hyperreal animations imply they are harbingers of a bleak future—a world devoid of humans, leaving only digital vestiges and spectral entities to traverse a barren digital wasteland forever.





Installation view of *Bardo Loops*, at *Linha de Maré*. Coleção do CAM, Centro de Arte Moderna Gulbenkian, 2024

Gabriel Abrantes

Gabriel Abrantes (North Carolina, USA, 1984) lives and works in New York and Lisbon. He has shown his work at museums such as Tate Britain (London), Tate Modern (London), the Palais de Tokyo (Paris), the MIT List Visual Arts Center (Boston), Museu Serralves (Oporto) and Kunst-Werke (Berlin), ICA (London), Lincoln Center (NY), Caixa Forum (Madrid), CAM – Gulbenkian (Lisbon), the Salzburger Kunstverein (Salzburg), MAAT (Lisbon) amongst others. His films premiered in competition at Cannes film festival, the Venice Biennale, the Berlinale and Locarno International Film Festival, where he won the Golden Pardino for “A History of Mutual Respect” (2010).

He won the EFA award at the Berlinale Shorts competition with “The Artificial Humors” (2016), which was commissioned for the São Paulo Biennale exhibition “Live Uncertainty” (2016), and participated in the 16th Lyon Biennale, with “A Brief History of Princess X” and “Les Extraordinaires Méaventures de la Jeune Fille de Pierre” (2022). In 2018, his film “Diamantino” (2018), which he co-directed with Daniel Schmidt, won the Grand Prize at the Semaine de la Critique in Cannes. In 2014 he was a commissioned artist of the Biennial d’Image Mouvement - Centre d’art Contemporain de Genève (Switzerland). He received the EDP Young

Artists Award in 2009. Gabriel Abrantes explores cinematographic language in his moving image work – he writes, directs, produces and occasionally acts in them.

The films confront historical, social and political themes through an investigation of post-colonial, gender and identity questions. His work layers improbable readings, twisting traditional narratives while flirting with absurdity, folklore, humor, and politics. Building on the appropriation of Hollywood genres, such as the melodrama, romantic comedies, the war film, adventure movies, etc., and stirring it with a familiar archive of symbolic references, popular culture and contemporary anxieties, Abrantes challenges the way these visual narratives have shaped a common take on History while eroding the frontiers of this conceptual repertoire.

[More about the artist](#)

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