



CALL GUIDELINES
**OPEN
PANORÀMIC
2026**

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Open Panoràmic is an open call addressed to national and international creators to take part in the Panoràmic festival. It is conceived as a meeting point for artists, curators, programmers, and audiences.

The call is structured into three categories: still image, audiovisual essay, and installation & other formats.

Selected projects will be included in the Panoràmic 2026 exhibition programme.

Theme

Panoràmic is a **festival of arts and visual cultures** that explores the relationship between disciplines such as cinema, photography, and emerging image-based practices. Each edition is built around a central theme explored through the many forms and representations of the image.

This tenth edition revolves around the concept “Burning with Desire.” The curatorial text can be found at the end of this document.

Participation and submission guidelines

- The call is open to artists and collectives of **any nationality**, regardless of their country of residence.
- Applicants must be **over 18 years old**.
- Projects may be submitted **individually or collectively**.
- Each artist or collective may submit only **one project per category**.
- Applicants must hold all **copyright and exhibition rights** for the submitted works.
- Projects must have been created between **2022 and 2026** and must relate to the theme “**Burning with Desire.**”
- Open Panoràmic includes **three categories**: still image, audiovisual essay, and installation & other formats. Applicants must indicate the category they are applying to. Specific requirements for each category are detailed below.

Categories

- A. Still Image:** Projects must be specifically conceived for exhibition. Submissions must include a project description, details of materials or media, and a proposed installation plan. Both single works and series are eligible. Transport, installation, and deinstallation conditions will be agreed upon between the festival and the selected artist, if necessary.
- B. Audiovisual Essay:** Submissions must take the form of an audiovisual essay (film, cinematic, or video essay). The project should develop a reflection on the festival’s theme, engaging with documentary, experimental cinema, video art, or the broader field of non-fiction. Format: .MOV or .MP4. Duration: minimum 5 minutes / maximum 18 minutes.
- C. Installation & Other Formats:** This category is intended for projects in which still or moving image is not the primary medium, yet visual culture remains central. It includes installation, performance, and technological approaches such as apps, interactive formats or virtual reality.

How to apply

Participation is free of charge. To apply, please complete the following form:

<https://form.jotform.com/260822394435358>

Submission deadline: Monday, May 25, 2026 at 23:59

Selection criteria and fees

- Relevance to the theme “Burning with Desire” (3 points).
- Quality and innovation (3 points).
- Technical feasibility and suitability for exhibition (3 points).
- Artist’s track record (1 point).

A first selection will shortlist up to **three projects per category** (maximum of nine finalists). This phase will be carried out by the festival’s advisory team and the Open Panoràmic curator.

Only projects scoring **above 6 points** will be considered finalists. The call may be declared void if this threshold is not met.

Each of the **nine finalists will receive a fee of €400** and will take part in the Open Panoràmic exhibition at Fundació Lluís Coromina in Barcelona during Panoràmic 2026.

Among the finalists, a **special mention will be awarded in each category**, accompanied by a **€1,000** prize.

All fees are stated in euros, include taxes, and will be paid upon submission of an invoice.

Jury

The jury will consist of **members of the international curatorial team** of the Panoràmic PRO section of the festival. They are professionals from diverse contexts and countries, with extensive experience in visual arts curation.

The jury will take part in the final stage of the selection process and will evaluate exclusively the nine shortlisted projects (three per category). Jury members will visit the exhibition in person and, based on this direct assessment, will select one winning project per category.

Exhibition and rights

The finalist projects **will be exhibited during the festival at Fundació Lluís Coromina in Barcelona**, where all three categories will be presented together.

The presence of the artist, either in person or online, during the project presentation on the day of the vote is considered particularly important, as it forms part of the evaluation process and the dialogue with the jury.

Presentations to the jury are scheduled for **November 10**. The jury will deliberate and select the winning projects on the same day. Travel expenses will not be covered by the festival.

All works must be the **property of the artists**, who will **grant the festival the rights to exhibit, reproduce, and disseminate the work** for promotional purposes (including online platforms, press, audiovisual media, and other materials) during the festival period.

The festival will cover the costs of insurance and transportation of the artwork (both ways), as well as any necessary adaptation to the exhibition space, subject to prior agreement with the artist and following a preparatory meeting with the production team. However, it will not cover the cost of new production, although reproduction costs will be covered if the original piece is not available.

Such reproductions are intended exclusively for the festival. The organisation is not obliged to return them to the artist. Their preservation or destruction will be agreed upon in advance. Return will only be possible if the artist assumes the associated transport costs.

If any work is managed by a copyright agency or subject to restrictions on public display, this must be clearly stated in the “comments” section of the application form.

Acceptance of the terms

The organisation reserves the right to resolve any matters not covered in these guidelines as it deems appropriate. In the event of irreconcilable disagreements with a selected artist or project, the festival reserves the right to withdraw the work from the Panoràmic 2026 programme.

Participation in this call implies full acceptance of these guidelines.

For any inquiries, please contact:
contacte@festivalpanoramic.cat

2026 curatorial text: Burning with Desire

«Je ne puis vous dissimuler que je brûle du
désir de voir vos essais d'après nature.»

[I cannot conceal from you that I am burning
with the desire to see your studies from life.]

Letter from Louis Daguerre to Nicéphore Niépce, February 3, 1828.

“Burning with desire” was not merely an intimate confession, but a declaration of what was to come: the urge to seize light and capture shadow, to hold time still, to give form to the fleeting moment, to satisfy curiosity, to celebrate the act of seeing and ensure its memory endures. From that initial spark photography was born, and with it, a new way of seeing, thinking, and inhabiting the world.

On the bicentenary of photography, rather than merely celebrating an invention, the Panoràmic festival seeks to honour the radical transformation of the modern ways of seeing. We commemorate the humble heliograph that Nicéphore Niépce captured from the window of his home in 1826; the oldest surviving photographic image. Since that view was fixed on a photosensitive surface, humanity has learned to examine itself through a formidable tool for constructing narrative, identity, memory, truth, and fantasy.

Photography and, later, cinema have not been mere technologies of representation; they have been active forces of emotional, social, and political change. They have shaped collective imaginaries, legitimised power, and fuelled resistance. They have served as instruments of proof and deception, of denunciation and propaganda, of poetry and symbolic violence. They have documented revolutions and defeats; they have furthered emancipation as well as surveillance; they have made invisible lives visible, in both poetry and control.

In assessing this dense trajectory, Panoràmic positions photography and cinema as practices of desire: the desire for memory, the desire for justice, the desire for beauty, the desire for permanence in the face of the ephemeral, the desire to exist. A desire that burns because it can never be fully satisfied, as each image generates a renewed need to look, to understand, to begin again. “Burning with desire,” then, beyond paying tribute to the pioneers and to two centuries of photographic production, is also a question addressed to the present: what makes us burn today in a world so saturated with images? What makes us burn when images not only reveal the world but also replace it?

“Burning with desire” is thus an invitation to revisit these two hundred years not through nostalgic chronology, but through the living tension between past and future. In an age saturated with images, in which artificial intelligence produces visions without body or time, what does it mean to photograph today? What does it mean, even now, to believe in the testimonial power of an image? How can we preserve the critical, poetic, and political potential of photography?