



IN|DUST|REAL Conflux's Selection

Hervé ALL, *White Light*, 04:44 2012, France
Kuo Ying Hsiu, *Repeat Repeat*, 02:49, 2016, Taiwan
Milad Monavvarian, *Limitless Reality*, 04:56, 2016, Canada
Carolina Lara Grimberg, *Viszlát Beltrán*, 03:08, 2016, Argentina
Benjamin Rosenthal, *From this side of space to the other side of the signal*, 09:54, 2017, USA
Matías Bó, *Sofia (Jean Arp)*, 04:18, 2017, Argentina
Ena Kielska, *The Habit Ants*, 02:00, 2017, Poland
Dimitar Dimitrov, *The Retarded Child*, 00:59, 2016, Bulgaria
Nikolaus Jantsch, *Microscopia*, 04:40, 2016, Austria
Jeroen ter Welle, *Wind*, 03:53, 2016, Netherlands
Jesseca Ynez Simmons, *Dark Matter(s)*, 04:58, 2016, USA

IN|DUST|REAL/Video Art Event, VIIIth edition

We live in an artificial and irrational world where the qualities of nature are replaced with episodic immediate values that miss the richness of the natural universe at a micro and macrocosmic level.

The contemporary society teaches the present generations to consume more than necessary. We constantly encounter recommendations to overconsume, through advertisements, the Internet, posters, etc. These make us less vigilant and undermine the knowledge of true effects on ecosystems and make the role of nature more relative, excluding or ignoring the effects of man's forced intrusion into nature as a consequence of industrial overproduction.

The continuous product promotions lead to a generation most of the time unaware of the effects this excessive consumption has on the environment.

We are a consumer generation which forgets that waste production has a negative impact on the natural regeneration and the preservation of natural ecosystem.

The changes in climate have reached dangerous levels for the normal pace of life evolution and waste reintegration is by far much slower than the process of producing toxic substances that can be found in food, plastic, metal or electronic waste.

Questions regarding the protection and preservation of the environment have been raised worldwide:

- why the technological progress means, in many cases, environmental destruction and which are the ways of saving those natural ecosystems destroyed by excessive industrial development?
- how can we synchronize natural regeneration with the idea of technological evolution without undermining the natural development of ecosystems?
- can elements of nature be preserved by using modern technology? Can we look at this artificial preservation as a necessary measure to regenerate ecosystems?
- how can we cope with the mistakes we make while implementing new technologies?
- how do we protect nature by drafting sets of bioethical rules meant to produce beneficial effects upon nature?

The video artist's suspicion related to these phenomena is materialised by interpreting images that are directly connected either with the essential attributes of the realities of nature or with the human actions upon nature. Thus the contemporary artist questions the technology – nature relation in a critical, conceptual and aesthetic manner and studies fragments from the natural reality or visual monstrosities produced by man's intrusion in the natural environment.

Curator Associate Professor Dr. Gabriela Diana Bohnstedt Gavrilaș

Organizing team Associate Professor Dr. Fekete Tiberiu

Associate Professor Dr. Corina Andor

Associate Professor Dr. Teofil Știop

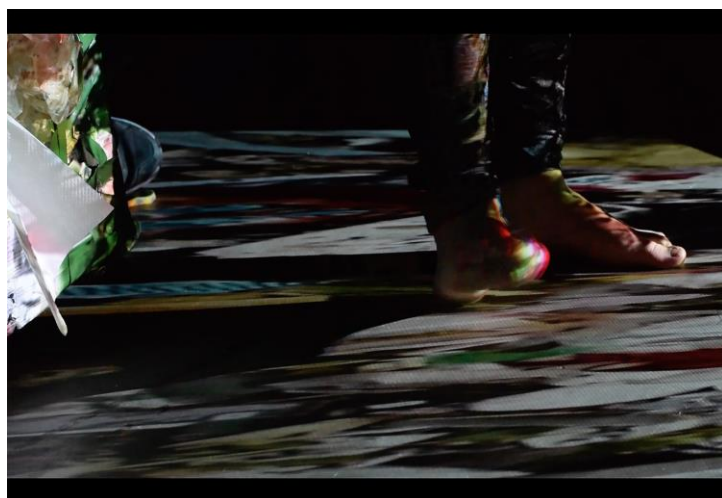
Lecturer Dr. Paul Blînda

Synopsis:



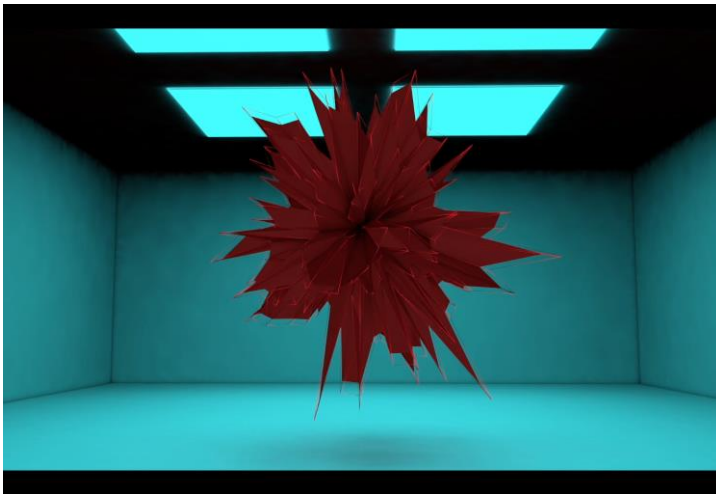
Hervé ALL, *White Light*, 04:44 2012, France

This short Im was lmed in the Lappland near Kiruna the nordest area in Sweden. I created this Im around the emo-tional aspect due to a hard environment. This Im condenses several realities, the spirit (the idea of being enhance by a land of snow) and the body (the body walking is working as a mirage). The soundtrack comes from the sound of wind I captured in the snowdrift, the «music» of the aurora borealis I mixed and composed with narrative sequences of a physicist talking of the water molecule.



Kuo Ying Hsiu, *Repeat Repeat*, 02:49, 2016, Taiwan

This film tribute to Taiwanese poetry Hsia Yn. This experimental dance video deconstruct the dancer Yang Liu's dancing movement, dialectical of the urban individual and others, also the relationship between body and field. The repeated movement and background urban sound to reflection the possibility of the body and self-identity. This is an VAGA Body & Multimedia Experimental Group project. Project theme: "Embodying Places". This project is a nomadic platform of artistic research exploring the possibilities of impromptu dance as a tool to analyze the social fabric in different contexts.



Milad Monavvarian, *Limitless Reality*, 04:56, 2016, Canada

“Limitless Reality” is an Experimental Cyberdelic Short Animation depicting digital culture and the technological systems that surround us. This short animated film is a digital experimentation with constructed sound objects and synth. Moreover, looking at the idea of new technologies replacing old technologies and how it effects the human consciousness. Furthermore, the idea of glitch is to engage the aesthetics of signal failure, chromatic noises, technological disruption, and the physical degradation of analogue and digital materials, to open critical spaces in relation to technology and highly compressed visual data generated by the contemporary computer culture. It also represents a purposeful manipulation of data and codes, aestheticizing errors from digital sources and analog technology. Each of these experiments generates new and unexpected behaviors



Carolina Lara Grimberg, *Viszlát Beltrán*, 03:08, 2016, Argentina

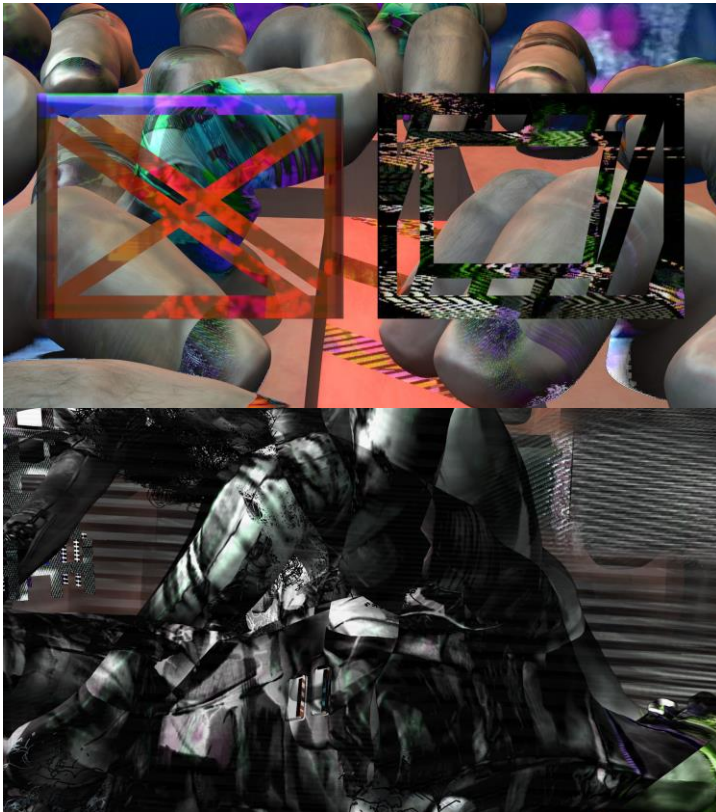
Inspired by Julio Cortázar story “Los amigos” (1956), VISZLÁT BELTRÁN drags us through a sinister world where time has lost its form.

CREW

Direction: Carolina Lara Grimberg
Script: Carolina Lara Grimberg
Executive producer: Carolina Lara Grimberg
Producer: Stephanie Grober
Locations: Stephanie Grober
Cinematographer: Diego Kompel
Gaffer: Rodrigo Feldman
Edition: Carolina Lara Grimberg
Sound: Stephanie Grober
Art director: Francisca Somigliana
Art assistant: Mora Escola
Casting: Mora Escola

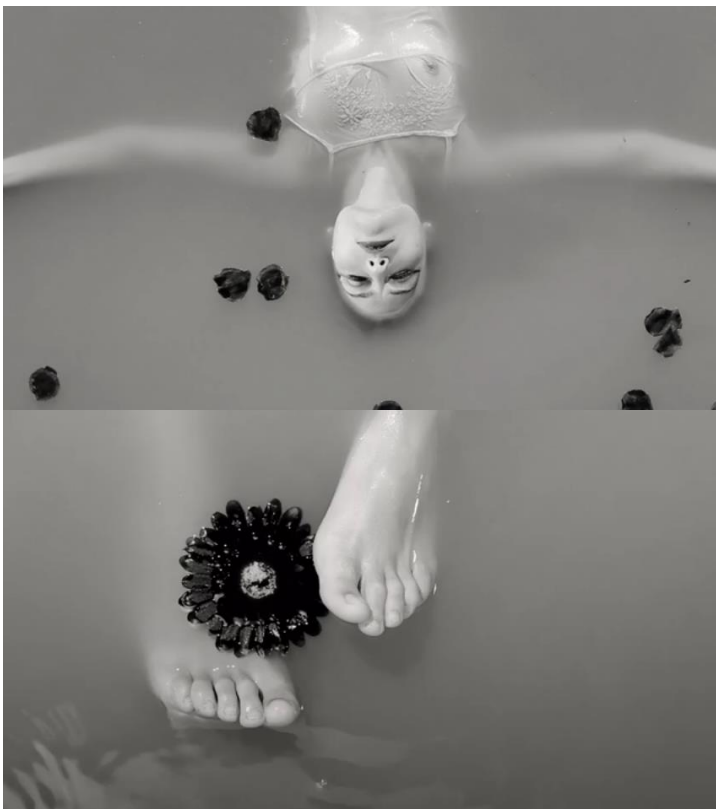
CAST

Actress: Gigi Bonaffino
Voice: Bernardo Grober



Benjamin Rosenthal, *From this side of space to the other side of the signal*, 09:54, 2017, USA

-from this side of space to the other side of the signal" utilizes footage produced on unique analog equipment from the early history of video during a residency at Signal Culture (a contemporary version of the original Experimental Television Center in Owego, NY), and emerges from a nod to Michael Snow's iconic structural film *La Région Centrale*. Virtual landscapes pumped through the analog system become caught amidst sets of "meaningless" signs/barriers and violent signals. Computer generated bodies and body parts glistening with video material generated via this system perform actions that queer the line between digital, physical and analog, homoeroticism and violence—entangled in a fragmented high-modernist grid. A voice from the other side of the signal attempts to lure the viewer into some act of connection, of crossing over, only to be perpetually interrupted by barriers of interference.



Matías Bó, *Sofia (Jean Arp)*, 04:18, 2017, Argentina



Ena Kielska, *The Habit Ants*, 02:00, 2017, Poland

A short insight into the busy life of the dwellers.

Dimitar Dimitrov, *The Retarded Child*, 00:59, 2016, Bulgaria

Story about an extraordinary child in an extraordinary world.



Nikolaus Jantsch, *Microscopia*, 04:40, 2016, Austria

-Director: Nikolaus Jantsch

-Music by /sound by: Stephan Dunkelman

The content of this work is about code, the code that surrounds us, that builds the chains of life, the code that is the source of all living and non living structures. Is there a relation between the macro and the micro world? Has a bug a similar surface as the moon?

This film is a cooperation with the belgian composer Stephan Dunkelman and the austrian filmmaker Nikolaus Jantsch.



Jeroen ter Welle, *Wind*, 03:53, 2016, Netherlands

A contemporary Dutch landscape with five windmills, but at the end of this video we are in a "hell of noise" where any contemporary Don Quichot will give up his fight against the windmills after something like five minutes..... Next to energy, windmills also produce noise. And at the end of this video we are likely to be in sort of a "hell of noise", where a contemporary Don Quichot will probably give up his struggle against the windmills after something like five minutes.....

For the sound I manipulated the original sound with the help of Audio mulch.



Jesseca Ynez Simmons, *Dark Matter(s)*, 04:58, 2016, USA