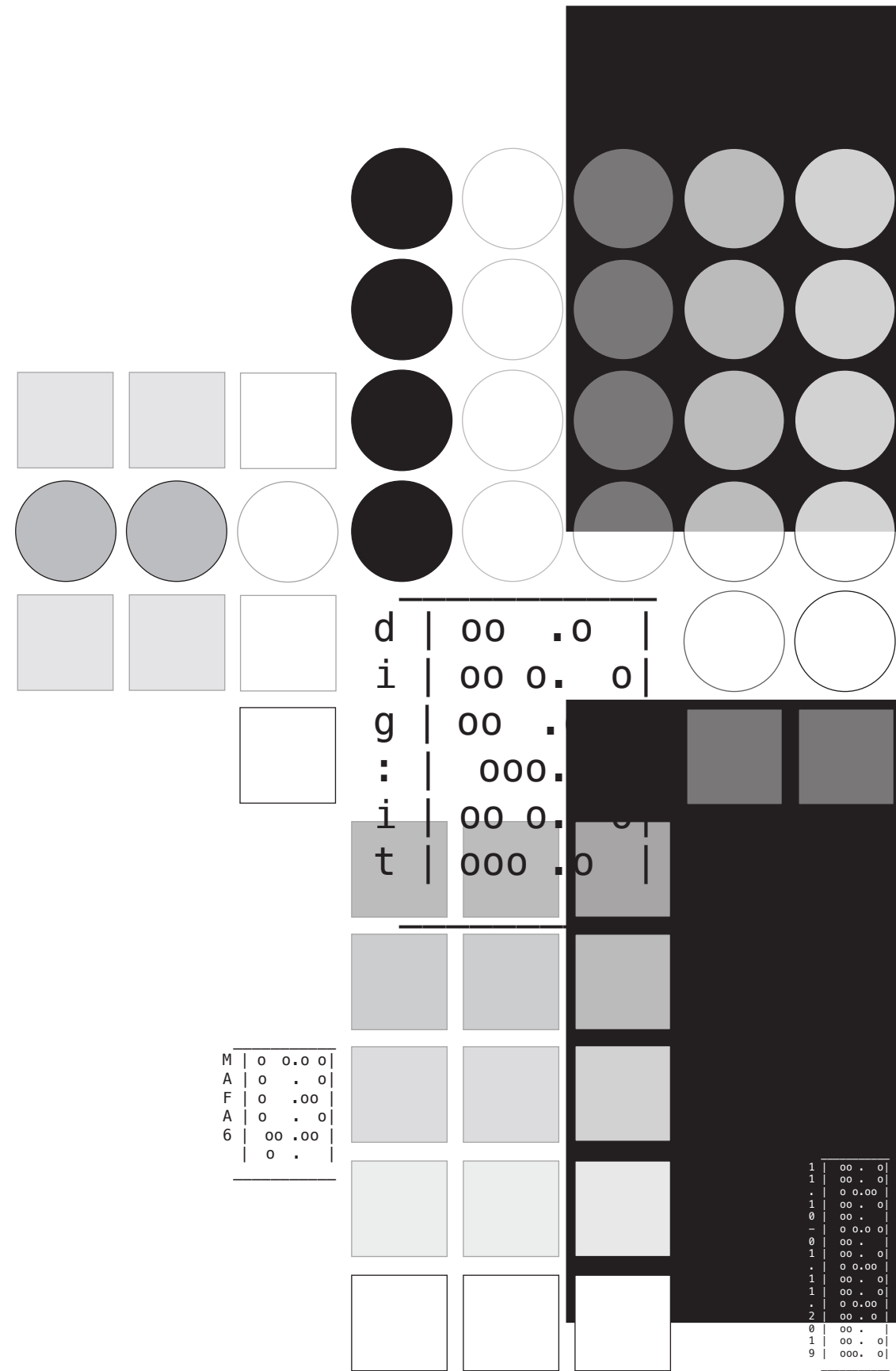
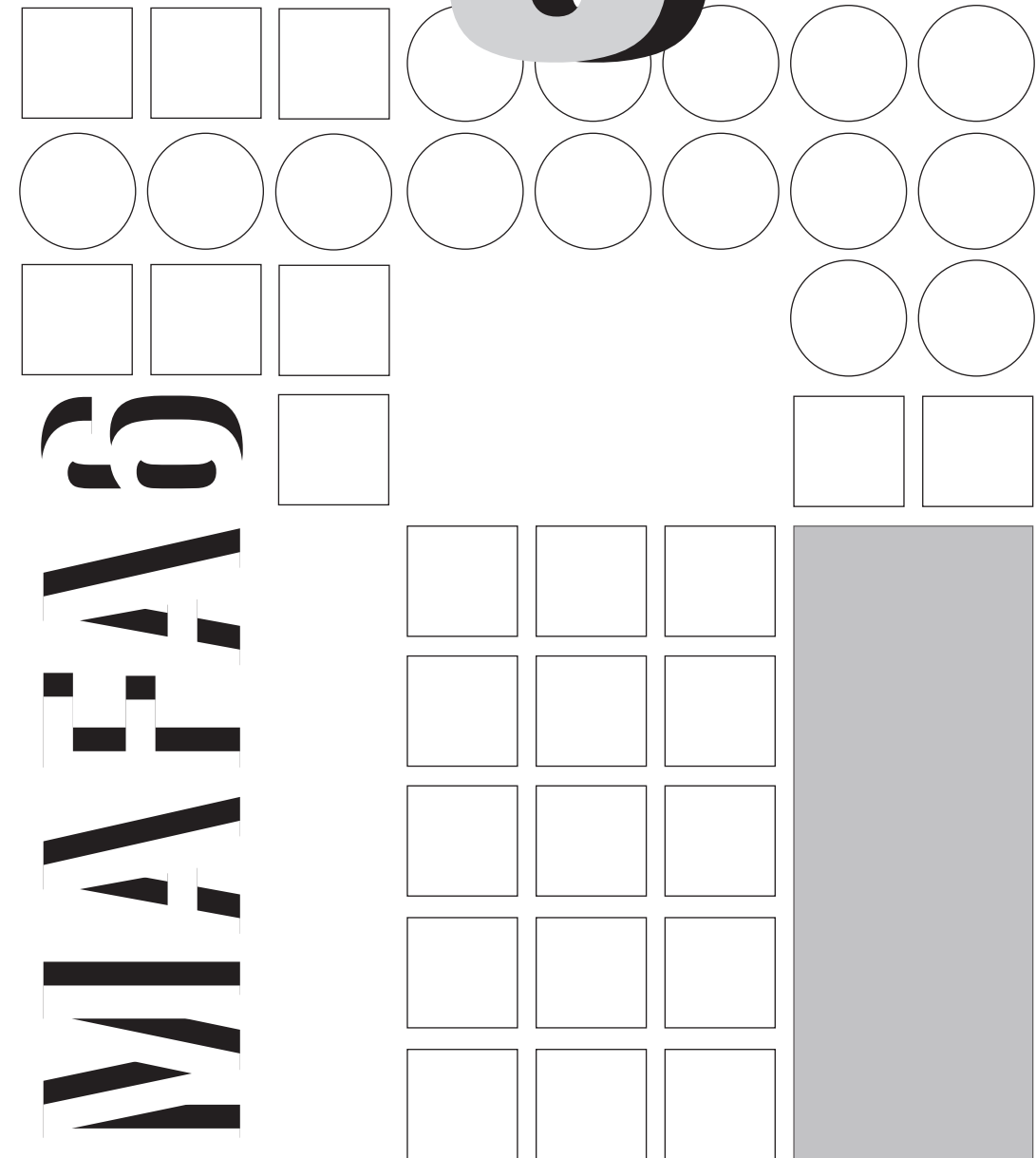


M
A
F
A
6
•
d
i
g
:
i
t



digital

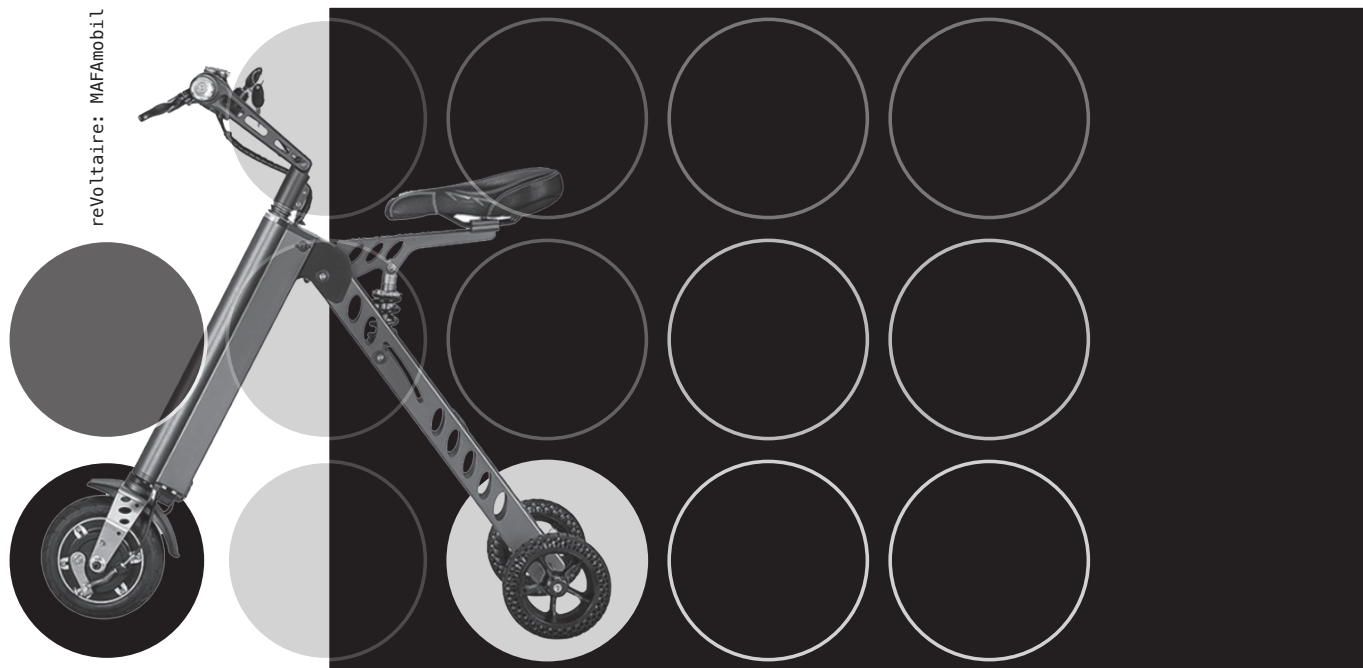
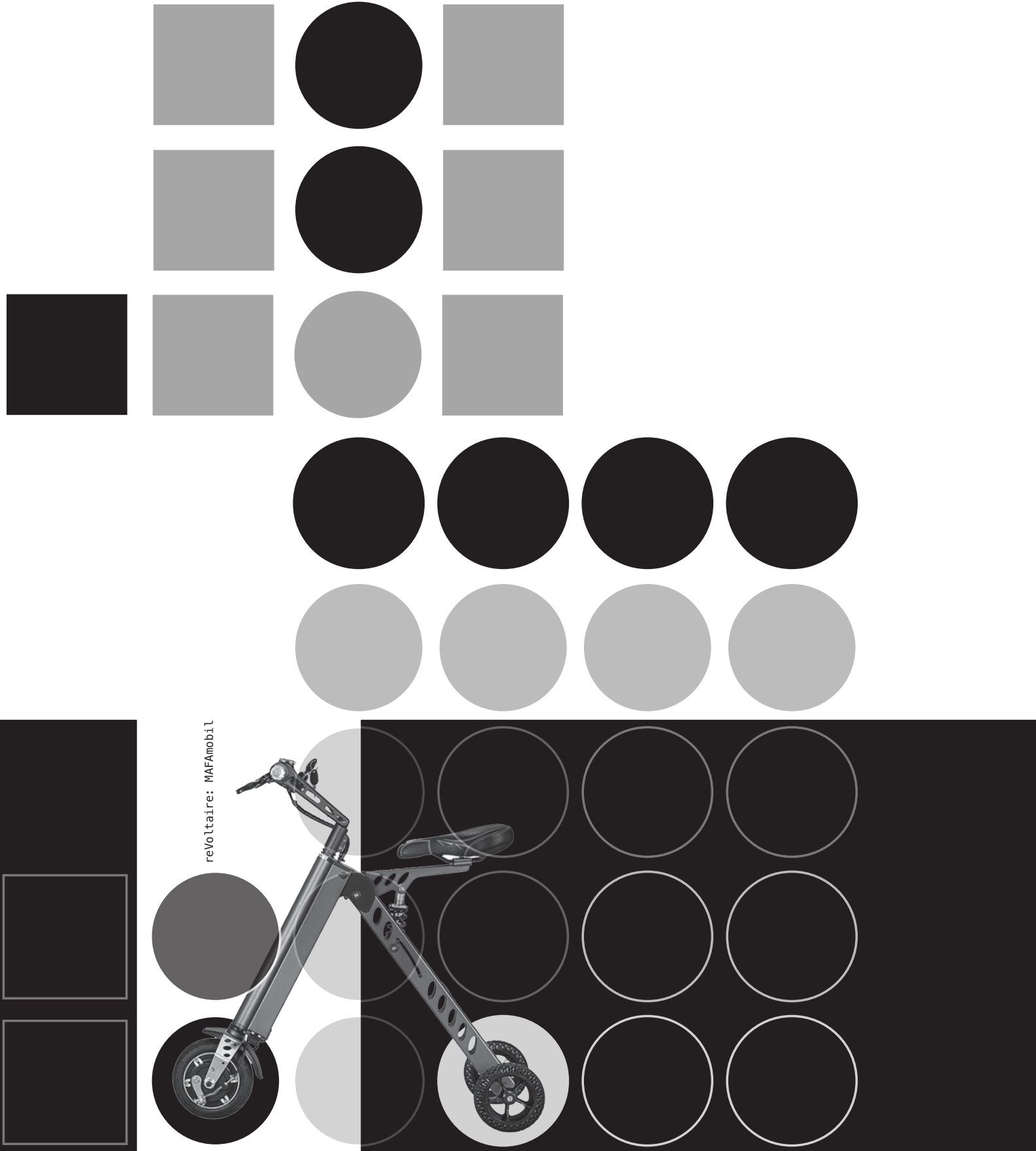
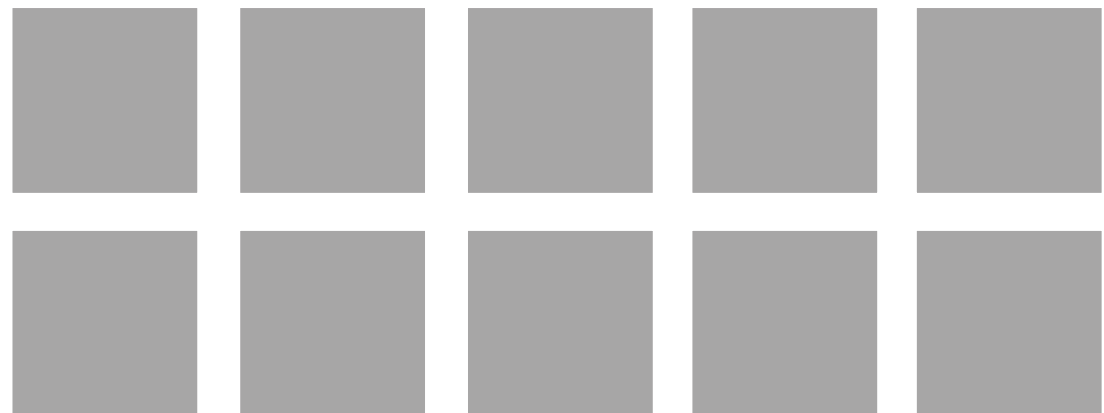


MAFA'S

i am a hunter, the digital polar bear, circus escapee, alive and kicking, ethereal and binary, alive and walking 30 kilometre days, several days walked over thick and thin ice, perfectly camouflaged, disappearing into the white, ice-caps shattering under my weight, fog coming in, on all sides. no cardinal points. magnetic poles reversed. i am a messenger, sent to show you what heaven is all about. information, raw, pure, entropic, non-binary, whole. the anarchy of signs. what does it mean to disorient? when the planet tilts, and its contents slip into the sky, will they fall or take a dive? the amount of trash we'll set adrift into the universe... bouncing against other bodies, causing tidal waves, triggering cataclysmic events, and various small disasters. don't worry, for now you are safe behind your screen. forget about your phone, there's no use for it here. i see that invisible thread inter-connecting our synapses, reading your mind. it's better than an umbilical chord, the sum of all senses. "data suggests all individuals possess a latent disposition towards synesthesia," but we'll have none of that. do not apply for this job, or any for that matter. ha! ha! ha! the trickster hides his face in half-profile, you've been warned by soft voices in blacklight. unraveling, recomposing, diodes and transistors circuitously invade the weave, undertaking my kitchen table, the couch in the living room, my bed, the house is bursting at its seams. soon enough, there will be nothing left but its wooden frame. veins pulsating through translucent skin. purple-blue fractal geometries expanding into dome-like scenarios. rumours of scientists escaped from the lab, found guilty for performing media archaeology via reverse psychology, hacked household items, parasited TV screens, celluloid fakes, and other various and sundry barbarities. have i ever said this is going to make any sense? cold war conspiracies aside, i wonder what happened to the golden fish in the aquarium, never got to make a wish. RoSe, the perfect one, the most imperfect one, chosen amongst millions from a garden-full of roses underneath the synthesised blue skies of Arad. i am a hunter. i walked 30 kilometre days, several days walked over thick and thin mirrors, black mirrors, guided by just one trustworthy beacon of light. the sun is black now. aurora rises, woken up from the sweetest of naps.

*the author has been diagnosed with "curatorial text" fatigue, and experiences extreme anxiety at the thought of using "art speak" in any shape and form. this is the best that could be done. and that was not an apology.

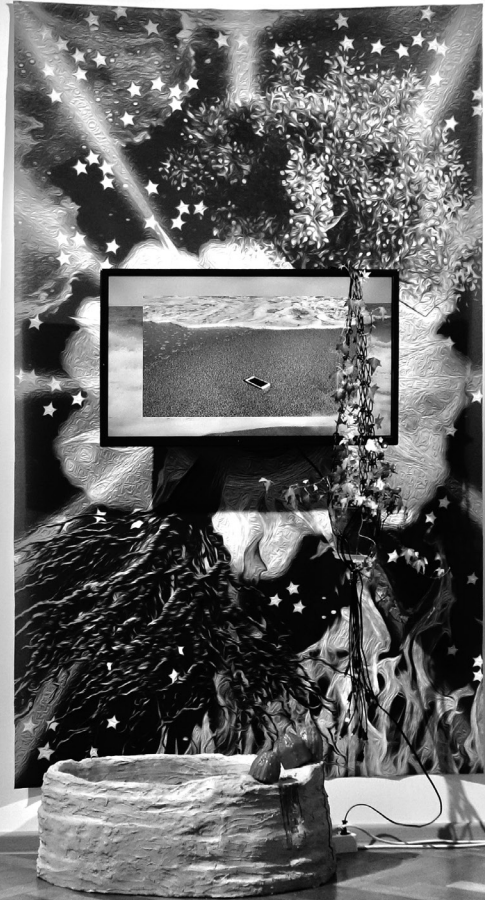
code blue // Ileana Selejan



reVoItaire: MAFAmobil

Thea Lazar
Summoning the Fifth

It's only 2019 and we find our earth in a precarious state, forests are burning, air and waters are polluted, glaciers are melting, trash is piling up, it's becoming uninhabitable. Air Water Fire Earth – nature is in a state of constant degradation that is felt within our bodies and our minds. Everything around us is dying and we are only spectators. So I am summoning a fifth element to bring the four together, to heal and to awaken, to give back and to renew, to save us from the doom.



Adrian Ganea
Young Tree

Dealing with the uncertainty of the immediate future, Young Tree is relying on Alexander Nikolayevich Ostrovsky's play The Storm. The work revisits this text written at the end of the 19th century that anticipates the turbulent times that were about to envelope the world. At the center of this work, just like in Ostrovsky's play, opposing forces face each other causing a situation of crisis and distress. Particular characteristics in the figure of a jester like being able to hide behind its own face resembles a present humanlike behavior that drives an unpredictable change. Failing to cope with the inevitable transformations, an anthropomorphized young and unfortunate tree accompanies the jester with never ending lamentations. A jester is never alone, he always has at least a second face to keep him company.



Flaviu Rogojan
Job Interview

In an effort to make job applications more efficient some companies recently tried out using deep learning algorithms to sort through job applications, but artificially intelligent human resource agents ended up being more than biased, scoring applicants on irrelevant or discriminatory data. The installation Job interview brings together different recent stories related to evaluation of humans by algorithms, from the use of data from old defunct social media websites like Myspace, to the Chinese facial recognition program that fines citizens for jaywalking. Taking the form of a job fair booth, this installation provides a fictional service of automatically completing your job application by scanning your face and scraping all available online data to complete a background check. No CV required, it already knows all your history from big data exchange auctions, even your long-forgotten accounts from 15 years ago still play a role in determining your employability. Through staging this type of job application the work raises questions about the morality of working with this type of data, questions about the right to be forgotten, and questions of responsibility by employers, companies and data holders.



Edith Lazar
sunet ambiental: Flaviu Rogoian
Dream Or Two Meditations (SKIN 45 ^)

Dream. Or two meditations – installation/decorum for an audio-text (17:51 min). Transparent curtain and blue lightbulbs put together a space for listening adorned with white moss organically taking over our devices and lives. Iridescent.

‘Only decades after the Waste Deluge, the Earth has started to heal itself. Run by values of non-waste and ecological production, communities are continuing the work nature began. But there’s one thing that keeps falling out of any well-being regulation, and that is skin. No matter where you go, you cannot run out of your body and your flesh. The Skin, however, you can improve. Who makes it? Who grows it? Who trades it? And why? In a world for which your shimmery, iridescent skin becomes your best asset, a Skin-Trader and a Skin-Wearer are traveling across the most flourishing of lands in the United Greeneries of Europe, creating along their way an emotional map.’ – SKIN45^ – an introduction.

Where in the body you move easy, and where do you grip? Dream. Or two meditations is part of the ongoing project, SKIN45^, a fragmented sci-fi novel that tries to make sense of a biotechnological world where things might have gone a bit wrong. Using non-linear storytelling as a medium to address our relationship with technology and the body, the audio-text speculates on the intricacies of algorithms and their influence on our ways of living and thinking, emphasizing the transformative abilities touch might still hold. As technology theorist and philosopher Yvonne Förster already noted in her delves over the digital becoming flesh and fashion’s potential, one of the first ways for the virtual to pass into the real was through storytelling, where abstract and imagination get to be embodied. Fashion becomes the surface that holds the fragments of SKIN45^ together, pointing in a superfluous manner the political and the social threads interwoven in the fabric of clothes, skins, and bodies. The project, in this sense, functions more like a mind map or something of a constellation that tackles labor conditions, waste issues, and my upbringing in an East-European country. Given fashion’s ability to shape and re-shape collective memory, it is ultimately a means to stretch the past into the present, but also open a discussion about possible futures. How we deal with emerging technologies and our bodies becomes an issue of re-presenting, of re-imagining and sensing differently. Proposing a scenography or decorum as an inviting space-within-a-space for listening, the audio-texts aim towards a slower rhythm for possible acts of imagination within the self, while mimicking guided meditations of supposed well-being.



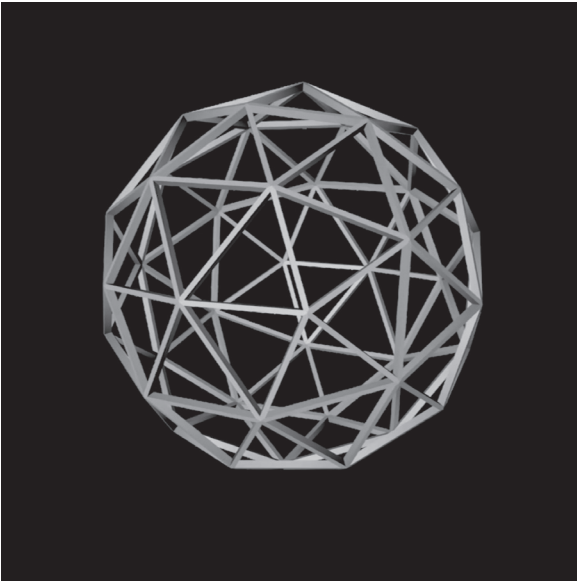
Levente Kozma
No One Can Save You



Adela Muntean
Digital Sphere

Digital Sphere is a mobile installation represented by a geodesic dome structure equipped with a special projection systems where the 360° digital material is reflected on the hemispherical surface with the help of a convex mirror. The installation as a conceptual object was built by connecting struts of different lengths via 3D printed connectors ready to use for DIY projects (Build with Hubs), thus the shape becomes a symbol of connectedness: the unique structural form made up of interconnected triangles is translated from geometric abstraction to a sculptural space that can represent a primordial shelter, a social gathering place or a technologically advanced state-of-the-art viscerally immersive image space. The installation hosts a video of a rotating 3D modeled sphere that is becoming more and more complex. Examining the distinctive aspects of the dome as a structure, an environment but also as a screen, becomes a source not only of form but also of conceptual thought: What kind of new connections does the digital sphere create? How do we connect in the digital sphere? What do these new constellations represent? How are these digital spheres evolving? The shape is left uncovered and the projection is further reflected on the ceiling so the installation creates a space for reflection where the spectators are further connected both intellectually– through the projected video and also in a sensorial-tactil way – through direct contact with the dome structure, thus subtly processing the proposed theme of MAFA dig:it–connections and being connected.

Digital Sphere is part of an on-going project that uses the dome structure as an interface to create collaborative environments for transdisciplinary experimentation. The diversity of the project is available at inner-space.ro website.

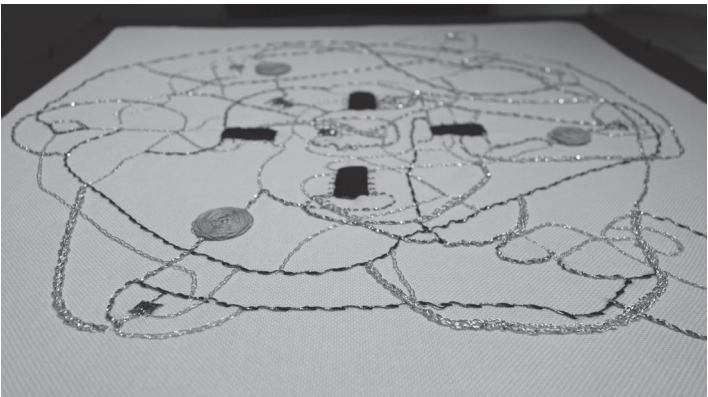
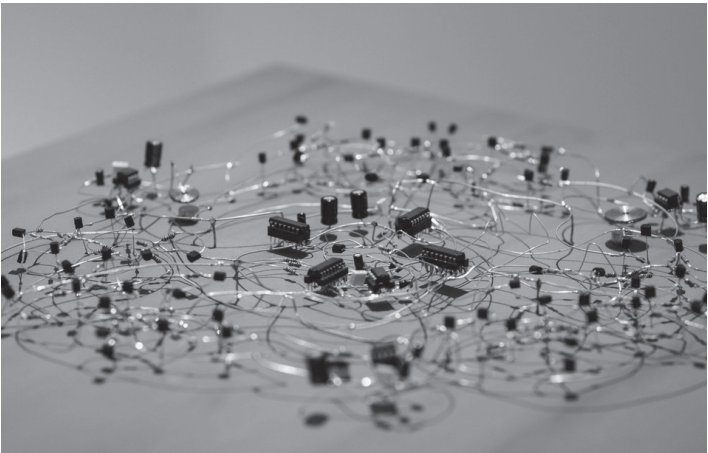


Ioana Vreme Moser / Monika G. Dorniak
Cryptocrochet

Cryptocrochet. – kinetic textile –2019

A 3-Bit binary computer is sewn from transistors, resistors and integrated circuits in the morphology of a crochet. In its core, 2 paired transistors generate white noise triggering random patterns from a Shift Register. The 3 symmetrical hyperbolic segments calculate the random impulses and encrypt their sums into a 3 unstable binary number. The number becomes visible in the fluctuating movements of the copper coils. Thus the crochet encrypts a wavering message that re-writes itself unintentionally.

Background
Textiles wearing simple data were effective carriers and transmitters of secret information during the World Wars. Spies covered under the stereotype of ‘knitting women’ would encrypt their messages in garments. A quite unusual but effective way for the ordinary people’ to collect information in the times where secrecy needed to be kept. For the low-tech messages, a series of knitted and purled stitches could embed a morse code in what could become crochet, a scarf or even a sweater. Phyllis Latour Doyle, a secret British agent became famous for sneaking bits of information gathered from her missions in Germany on pieces of silk that she would use to tie her hair up. British Secret Intelligence agents would hire spies that would pose as ordinary citizens doing mundane things, including knitting. The Belgian resistance was also famous for tracking the travels of the enemy forces through the hands of the tricoteuse. Grandmothers such as Madame Levengle sitting in front of windows knitting, would drop fabric stitches and make knots when trains would pass / lines and dots.
‘A pair of eyes, watching between the click of two needles’.

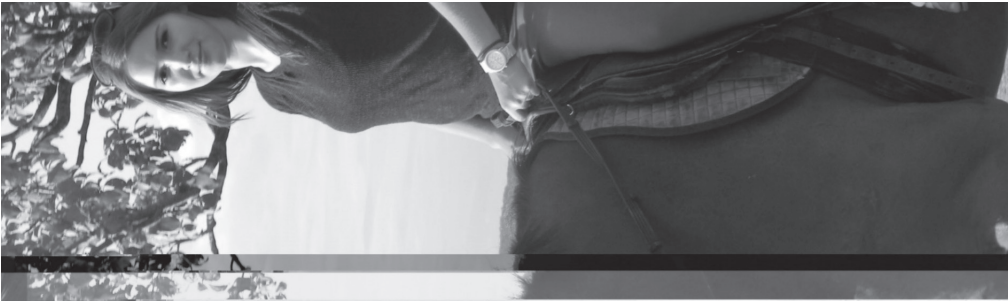


Sergiu Sas
Pixel Afterlife

is a media archaeology project focused on the discovery of personal secondary narratives represented through digital images that were deleted and recovered through scanning with a specific software from second-hand digital storage units, such as hard disks, USB memory sticks or SD cards purchased from the flea market.

The current installation consists of two videos created from slide shows:

The first video represents the selection of some images from two vernacular photography archives. Corrupt images have been selected. Following the scanning and the recovery of the (image type) files, besides vernacular photography archives, the software brought back to life an extremely large number of residual images that, through their triviality, don't attract attention in any way: various jpeg, bitmap, gif or png files representing temporary files or layout bits and pieces resulted from internet browsing, images used by the software installed on a computer (logos, pictograms, templates etc), images used by PC games (pictograms, backgrounds, templates or sprites) etc. At a closer look, one can understand their abstract visual quality, especially if imagined as being looked at from the future by media archaeologists who don't have anything to do with the current paradigm. Some of these images become the subject of the second video from the installation.



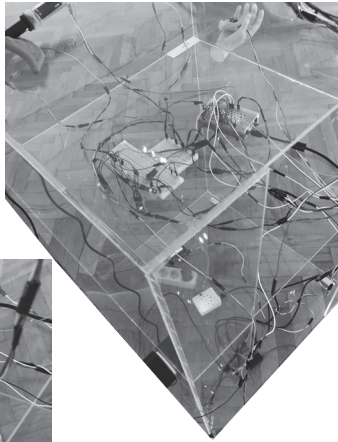
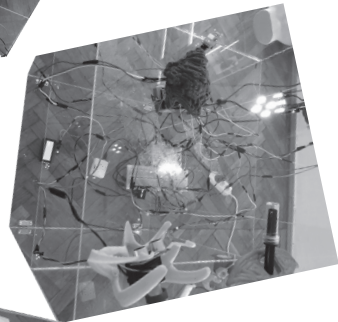
LAPSUS
RoSe

"Nelu's first writings, sent by Felicia, demonstrate exactly what have seen: an utterly unusual ability to select and synthesise." – from the novel "The Sentimental Robot" by Ștefan Tita

A sensitive robot – a system made up of a series of sensors that, through code and specific commands "feels" and reacts. RoSe is an interactive installation, based on Arduino, that synthetically mimics the 5 human sense organs. The shapes of these organs were modelled in VR by school children (who participated in the project), and then printed in 3D. The functions of the organs were likewise programmed by them. We wanted to approach the sensorial realm from an artificial perspective, to see which are the sensors and tools that a robot would need in order to perceive stimuli from its environment.

You can show her colours, you can touch her, give her water or wine vinegar, and she will react. She senses CO2, has an internal ear microphone, and an ultrasonic sensor for its outer ear. She is an anti-synesthetic organism, since only one sense works at a time; she refuses to undertake any other tasks, which she shouldn't take on anyhow.

RoSe is a collective installation – the brainchild of children, empathy promoter, a robot on strike, that doesn't work, and wasn't designed to work either. She has a fluid structure, shifts shape depending on the space around her, is never alienated, rather she seeks ways to grow, and take in ever more stimuli, to synthesise them, and eventually climax.



Josépha Blanchet
Vertigo

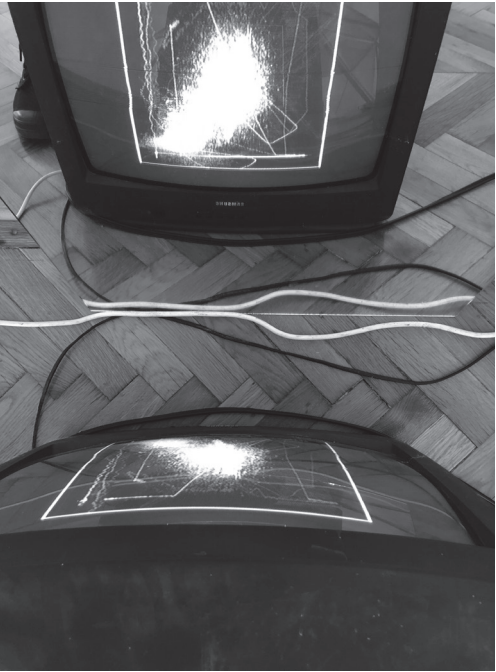
Vertigo shows a woman turning around in slow and smooth motion, in a non-defined space, surrounded by a dark environment. Like the space, she has no up or down, no end or beginning.

It conveys a feeling of vertigo for the spectator, creating a disruption between the space time of the video and the materiality of the spectator.



Alex Halka
Point by Point

The installation consists of 4 CRT TV sets, showing soundscapes generated from images documenting the works from MAFA6. The CRT as object on display is turned into a living object, becoming more than just a screening device.



gH
lis[ten] – to 10 less commandments

a beacon is supposed to be, by definition, a highly visible, intentionally conspicuous device meant to send a message, or warning;

lis[ten] deploys a message, in the form of a proximity notification, straight to your phone;

low energy bluetooth beacons hidden in overt constructions push a link; the data displayed (.gif, .mp4, .mp3, or .jpeg) can be any one of 10 links; over random amounts of time.

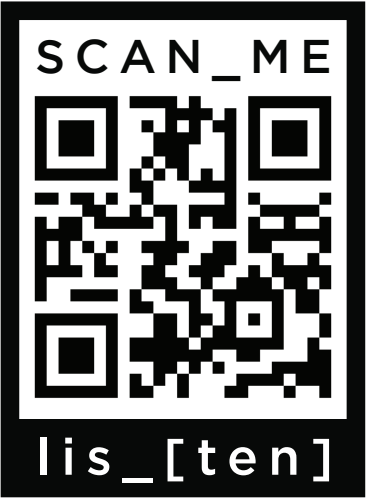
only ten of the following list will make it;

shame less
spine less
border less
sound less
gender less
weight less
use less
shape less
taste less
brain less

fear less
god less
aim less
death less
noise less
odour less
pain less
path less
soul less
time less

only one file at a time.

painted PVC pipes, emergency light, low energy bluetooth beacon, data (.gif, .mp4, .mp3, or .jpeg)



Bogdanator
Hurtzor

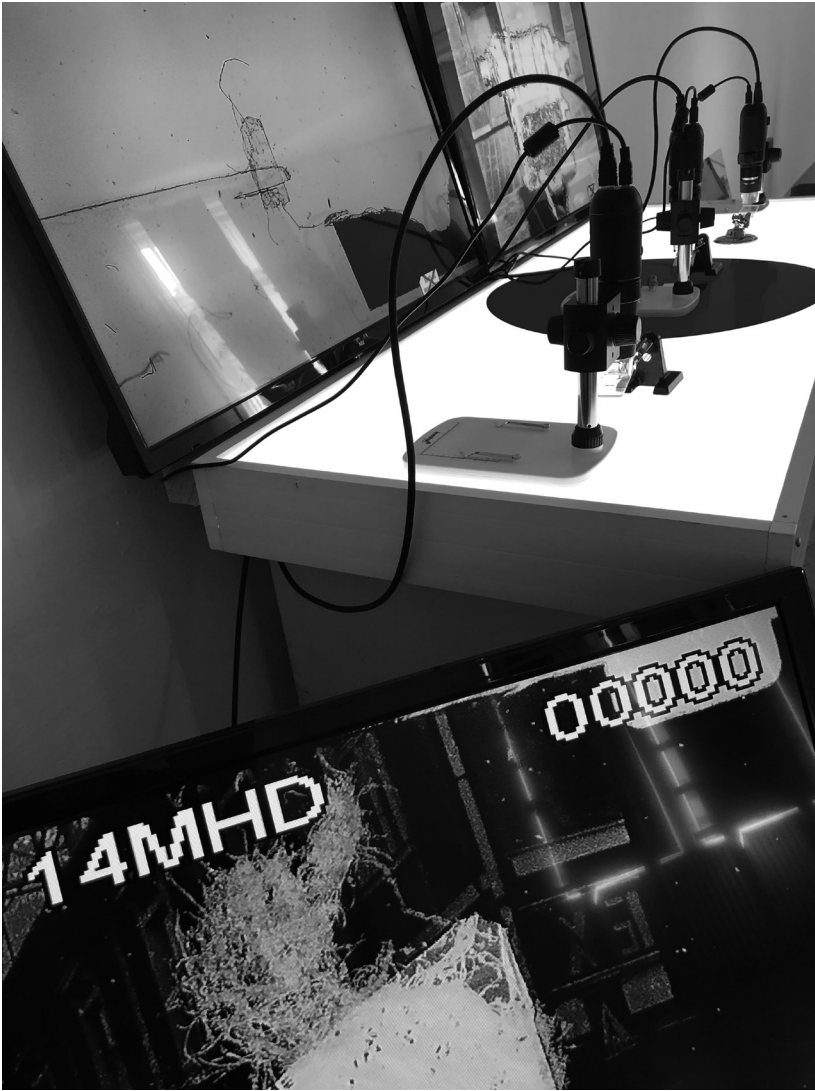
[pink + spikes < HURTZOR]
Device for simulating emotional results, depending on nearness/ distance input received through a proximity sensor attached to an Arduino assembly.



Electric Brother
Interventions on Kinema Ikon film – microscopic installation

Tiny parts or full frames from original Kinema Ikon 16 mm film are used to create microscopic stories. Interventions on film are made using various techniques and materials – surgical knife, adhesive tape, soldering iron, toilet paper etc. The result is so small that it can be only seen through a digital microscope connected to monitors or video projectors. Using a lightbox, coloured filters and different lighting angles the accent is cast on a specific elements. The intention is to reduce the size of the artwork to a minimum possible, and then eliminating all details that would disclose the scale of the image.

“Blue House” – toilet paper, film, microscope blades
“Bug” – adhesive tape, film, microscope blades
“The screenplay writing machine” – film, adhesive tape, red dust, microscope blades



Stephanie Williams
Cielo Nuevo [New Sky]
mixed media, on paper

*To observe the sky as a link within the evolution of new displacements.
The sky as a space in continuous motion, each day bringing about a new sky.*

Beginning with ancestral cultures, observation became a tool of interpreting and inhabiting the world, thus modifying the meaning of space. This system of thought can be interpreted as being resilient, and regenerative, particularly in situations of crisis. New Sky is an installation devised like an archive, which contains the results of observations based on daily photographs documenting the sky of Arad, which were transmitted digitally, via e-mail. Each day the color of the sky was synthesised, using digital processes, a type of analysis of changes and movements; later, an imitation of the tones extracted through this process was attempted, by applying paint onto paper. Lastly, an action is performed by seeking exhaustive combinations of all the tones observed and obtained through this process.



Carlos Fernández
Searching Balance
mixed-media, variable dimensions

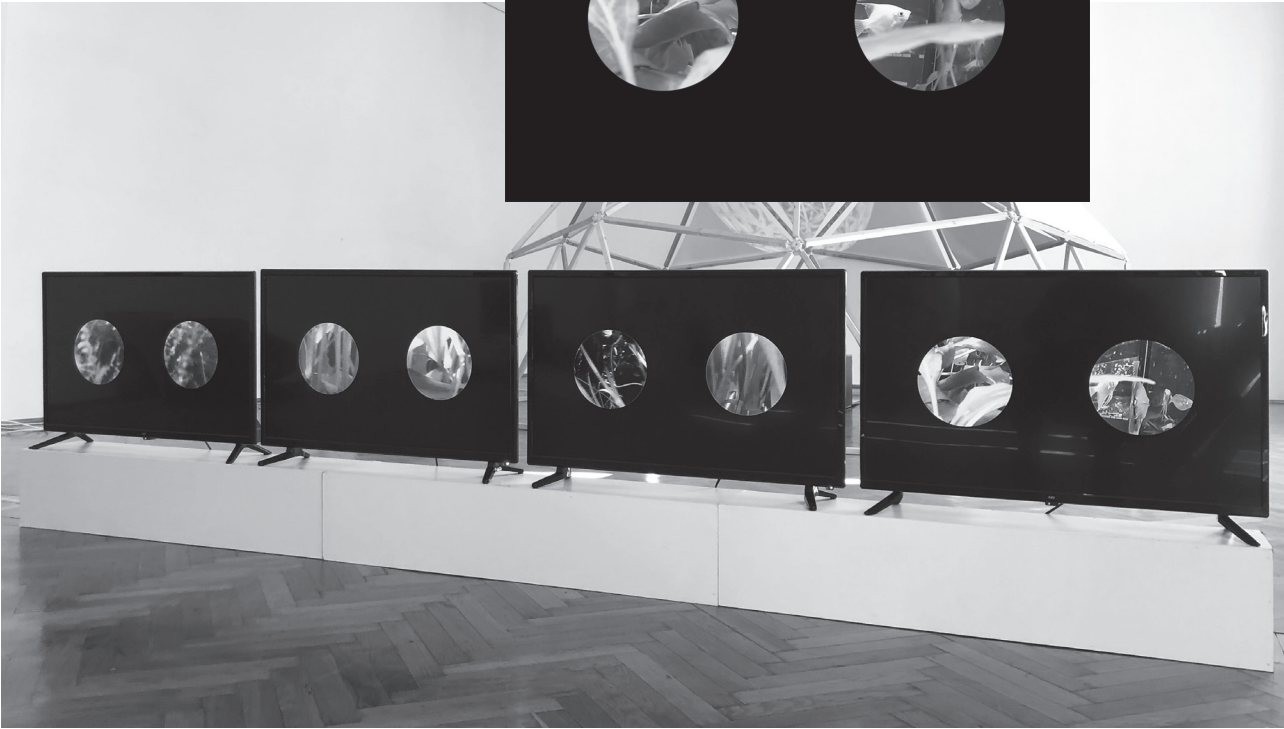
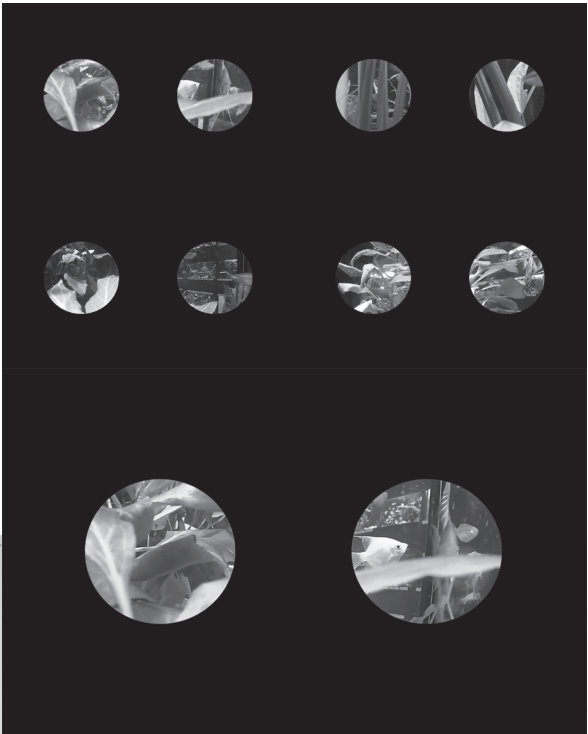
I am looking to generate a space where to focus attention for a short amount of time, 3 minutes, to slow down the speed of the everyday, and immerse the viewer into a sensorial space which aims to produce introspection, on a personal level, and en masse. The black mirror refers to the use of obsidian mirrors in the Mesoamerican tradition, particularly in Mexico; the same material was used to make either a spearhead or a mirror, one that would show your darker side, that which you cannot accept. The audio consists of a series of questions that relate to living in our hyper-digital world, narrating stories, doubts; it resembles guided meditation, confronting the spectator with him/herself, by asking these very questions. The original script was written in Spanish, and is translated into Romanian via Google, so, it is ultimately a machine that guides the process of questioning the so-called technological world. The idea is to work with the intrinsic power of things, where tension emerges from the ways in which different forces converse with one another: the power of the mirror, of the machine-translated message, and the inner strength of every individual.



Sergio Rojas Chaves
Domestic Diving
4-channel video installation

Fishkeeping is a popular hobby, practiced by aquarists, concerned with keeping fish in a home aquarium or garden pond. Fish have been raised as food in pools and ponds for thousands of years. Brightly colored or tame specimens of fish in these pools have sometimes been valued as pets rather than food. Many cultures, ancient and modern, have kept fish for both functional and decorative purposes. Modern fishkeeping is characterized by high attention to detail when designing the aquarium environment, this in order to meet the needs of the fish and also to highlight their aesthetic appeal. Domestic Diving is a video installation that explores the hidden desires that fishkeeping enthusiasts might have. The videos emulate recreational diving sessions inside four fishtanks, manifesting the only possible way in which aquarium keepers can wander through the different ecosystems they designed and care for. The slow pace of the videos also make reference to the act of fish-watching, used as a meditation technique in Japan and China. Austrian zoologist Konrad Lorenz reflected upon this on his book King Solomon's Ring:

“A person can sit for hours before an aquarium and stare into it as into the ames of an open re or the rushing waters of a torrent. All conscious thought is happily lost in this state of apparent vacancy, and yet, in these hours of idleness, one learns essential truths about macrocosm and microcosm.”



AIA
Luncșoara | Little Meadow

° pixel by pixel a seemingly vanished, virtual, endangered world is recovering.

°° the noise of beaten pixels make that world seem real.

°>[]'n a pixel is a shingle, a nail, a piece of sky/wild oak (cer) ... actually, of spruce

°°° ^/\ more pixels make a covering, even more pixels make the borders between generations and sexes vanish. thousands of pixels decide directions and measures that weave a web

^\./°|^° i would dream at falling into this web of wooden pixels

<><><> this web of craftsmen (masters) and apprentices, brought into contemporary, is a two-way web... we all teach (we take upon ourselves a vice | the etymology of the verb "to learn" _ from lat. invitiare, vitium=vice | bring the meanings: to train, to give advice, to stimulate, to study, to learn, to punish, to relax) eachother a ever more finely pixelated vernacular*, toward HD.

* "vernacular architecture is a dynamic process of development over time by the collective actions of individuals. In the end, it is people who individually address the challenges and opportunities of a locale and act on the basis of local knowledge that is collectively shared."
_ Kingston Wm. Heath _ Vernacular architecture and regional design: cultural process and environmental response _ Architectural Press of Elsevier _ 2009



Spam Index

spam-index.com aims to be the first online platform designed to promote Romanian digital, internet and post-internet art as well as artists who investigate and reflect on the impact of the internet in today's society. We support this type of creativity in the local context by increasing the visibility of local artists and their works, as well as their archiving. Our goal is to commission new works, to develop interviews and articles and to create online residences, promoting digital events and art competitions at an international, but most importantly at a local level.

This will be the framework of the development of a collective of digital and post-internet artists and the first experimental platform of Romanian Internet art and digital art, where the IRL and URL experiences are commented, examined and converted into art. The online platform will have a dual purpose: it will compile a database of Romanian artists, a news section (open-call announcements, exhibitions, relevant conferences) and it will make works and articles commissioned by the Spam-Index team available to Romanian artists and theorists interested in internet, post-internet and digital art.

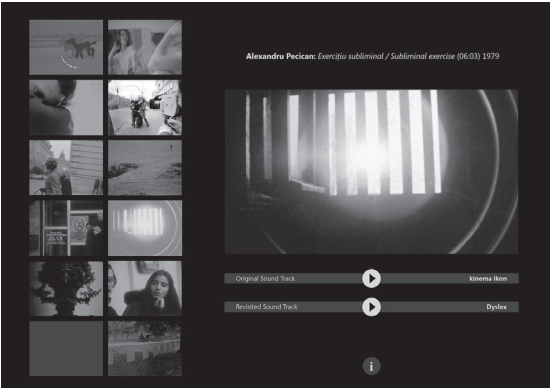
Team: Gabriela Mateescu and taietzel ticalos



kinema ikon
OST'n'ReST
Original & Revisited Sound Tracks of kinema ikon experimental films
EUROPALIA a comisionat 5 artiști belgieni și 5 artiști români să recomună coloana sonoră a 10 filme experimentale pe 16 mm produse de kinema ikon, prezentate în premieră la Ghent Film Festival / Vooruit Ghent . // EUROPALIA has asked 5 Romanian and 5 Belgian artists to rescore a selection of 10 experimental films on 16 mm produced by kinema ikon for a World Première at the Ghent Film Festival / Vooruit Ghent.

Emanuel Teț: Vânătoarea de păsări / Bird Hunting (07:02) 1980
OST – kinema ikon / ReST: Ben Bertrand
Marcela Muntean: Pulsuni / Pulsions (07:16) 1983
OST – kinema ikon / ReST: Céline Gillain
Iosif Stroia: Autoportret / Self-Portrait (05:39) 1984
OST – Chet Baker / ReST: Velvet C
George Săbău: Decupaje / Cut-Ups (08:50) 1980–1985
OST – kinema ikon / ReST: Inne Eysermans
Ioan Pleș: Efecte de imprimăvărare/ The Effects of Spring (04:36) 1978
OST – kinema ikon / ReST: Maxime Jacobs
Romulus Budiu: Singur cu zăpada / Alone with the snow (07:57) 1975
OST – kinema ikon / ReST: SelfMadeMusic
Ioan T. Morar: Autopsia uitării / Autopsy of oblivion (05:15) 1977
OST – kinema ikon / ReST: Iancu Dumitrescu
Alexandru Pecican: Exercițiu subliminal / Subliminal exercise (06:03) 1979
OST – kinema ikon / ReST: Dyslex
Valentin Constantin: Început de coerență / The beginnings of coherence (08:36) 1981
OST – kinema ikon / ReST: Monica Vlad
Viorel Simulov: Peisaj lichid / Liquid landscape (08:16) 1988
OST – Octavian Nemescu /ReST: Makunouchi Bento
* epilog • Calin Man: Pleonasm în peisaj / Landscape Pleonasm (02:28) 1986
OST – kinema ikon / ReST: kinema ikon

credits: Europalia Arts Festival Romania, Institutul Cultural Român, kinema ikon
an interactive project • interface design: reVoltaire / programming: Ilie Ciotir • 2019



Media Art Festival Arad

11.10:01.11.2019

Thea Lazar	0	.	00
Adrian Ganea	0	0.0	0
Flaviu Rogojan	0	.	00
Edith Lazar	0	.	0
Adela Muntean		0.	0
Ioana Vreme Moser	00	.	0
Monika Dorniak	000	.	0
Levente Kozma	000	.	0
Sergiu Sas	0	.	
LAPSUS	00	0.0	0
Josépha Blanchet	000	.	00
Alex Halka	00	.	00
gH	000	.	00
Bogdanator	00	0.0	0
Electric Brother	0	.	
Carlos Fernandez	00	.	0
Sergio Rojas Chaves	000	.	0
Stephanie Williams	00	.	0
Spam Index	00	.	0
kinema ikon	0	.	
AIA	0	0.000	
Adriana Oprea	0	.	
Olga Stefan	00	0.	00
Horea Avram	00	0.	0
Cristian Nae	00	0.00	
Sabin Bors	00	.	00
Ion Indolean	00	.	0
George Sabau	0	.	
	00	0.	0
curatori:	00	0.	00
Calin Man	00	0.000	
Ileana Selejan	00	0.00	

MAFA6 / dig:it

