compendiu—m

kinema ikon

compendiu—m

2025—
1970

compendiu

—Expunere sintetică a unei lucrări, a unei discipline sau a unei concepții; publicație în care se face o asemenea expunere.
—*A synthetic exposition of a work, a discipline, or a conception; a publication in which such an exposition is made.*

compendium

—Dispozitiv care se adaptează în fața obiectivului cinematografic, pentru a permite operatorului să execute diferite trucaje tehnice pe film.
—*Device that adapts in front of the cinematographic lens, to allow the operator to perform various technical tricks on the film.*

kinema ikon — multimedia atelier was founded by George Sabau in 1970. The group underwent several periods of activity throughout the years. During the experimental film phase (1970 – 1989), 62 experimental films and 62 documentaries were produced; the experimental films were made in synchronicity with Western practices, and included: kinetic abstractions, animation, scratching on film, Surrealist exercises, non-figurative dynamic forms painted directly on film, juxtapositions of fragments of everyday material reality, etc. Within the context of the Communist regime, these works can be interpreted, almost exclusively, as forms of "samizdat." After the fall of the Berlin Wall, kinema ikon was finally able to respond to an invitation to show a selection of experimental films at the Centre Pompidou/ Cinéma du Musée. Since 1990, a new generation of artists began producing mixed media and video installations works; Between 1994 and 2004, the group was one of the main promoters of digital art in Romania; interactive works on CD-ROM or net.art was made during this period, authored by individual members and as a group, shown in exhibitions and festivals around the world. In 2003, kinema ikon represented the Romanian Pavilion at the Venice Biennial. Since 2005, once with the emergence of a group of young artists around KF Arad, kinema ikon returned to the production of hybrid works. Since 2012 the group has had its dedicated gallery space at the Art Museum in Arad, where it has developed several projects: Wunderkammer (2012—2016), kinema ikon: serial / 4 seasons / 50 episodes—installations (2013—2021), internet of ki (2017), kimæra (2021-2023) antiVorspann (2024), kNƎM::blob_LV (2025). Since 2014, kinema ikon has been the main organizer of MAFA — Media Art Festival Arad. The group has edited the magazines Conversația (1990—1993) and Intermedia (1994—2011). Since 2012, ki publishes a yearly catalogue to accompany its main projects and exhibitions. Calin Man is the group's current coordinator.

content

films
1970—2025

experimental fims on 16mm: 1970—1989

George Sabau: **Ipostaze simultane** (03:00) 1970
P. Cetăţean / A. Ostafi / G. Niedermeier: **Kruja** (05:04) 1970
Demian Șandru: **Open-flash** (07:53) 1975
Romulus Budiu: **Singur cu zăpada** (08:03) 1975
Romulus Budiu: **Ziua nimănui** (09:13) 1975
Florin Hornoiu: **Navetiştii** (07:21) 1975
Ioan T. Morar: **Autopsia uitării** (05:21) 1977
Daniel Motz: **Kitsch, Kitsch, Ura!** (05:12) 1977
Ioan Plesh: **Poluare** (05:34) 1977
Ioan Plesh: **Feux follets** (03:24) 1977
Ioan Plesh: **Omagiu lui Dali** (06:32) 1977
Emanuel Ţeţ: **Poem dinamic** (04:30) 1978
Geo Crişan: **Fantezie burlescă** (05:38) 1978
Ioan Plesh: **Efecte de împrimăvărare** (04:43) 1978
Ioan Plesh: **Joc pe orizontală** (05:08) 1978
Ioan Plesh: **Simple coincidenţe** (06:01) 1978
Valentin Constantin / Adrian Ostafi: **Studii [...]** (07:56) 1978
Valentin Constantin: **Visul între viu şi vid** (07:28) 1978
Alexandru Pecican: **Exerciţiu subliminal** (06:12) 1979
Ioan Plesh: **Panta Rhei** (05:30) 1979
kinema ikon: **Adagio** (05:42) 1979
kinema ikon: **Bopacul** (05:21) 1979
Monica Trifu: **Duet** (08:32) 1979
Ovidiu Pecican: **Semne** (07:50) 1979
Romulus Budiu: **Motor** (02:29) 1979
Sergiu Onaga: **Alunecând spre alb** (06:44) 1979
Viorel Micota: **Absenţa** (13:06) 1979
Viorel Micota: **Întrebuinţarea nopţii** (09:07) 1979
Emanuel Ţeţ: **Vînătoarea de păsări** (06:55) 1980
Gelu Mureşan: **Concertul** (06:12) 1980
Cristi Jurca: **Stereomania** (07:31) 1980
Valentin Constantin: **Trei schiţe pentru un film uitat** (05:33) 1980
Viorel Micota: **Amintiri dintr-un peisaj** (08:37) 1980
George Sabau: **Decupaje** (09:00) 1980—1985
Ioan Plesh: **Iluminări** (05:48) 1981
Valentin Constantin: **Început de coerenţă** (08:45) 1981
Ştefan Neamţu: **Ambient** (05:18) 1981
Emanuel Ţeţ: **Îmblînzitorul de şerpi** (07:03) 1981
Ioan Plesh: **Solarizare** (04:29) 1981
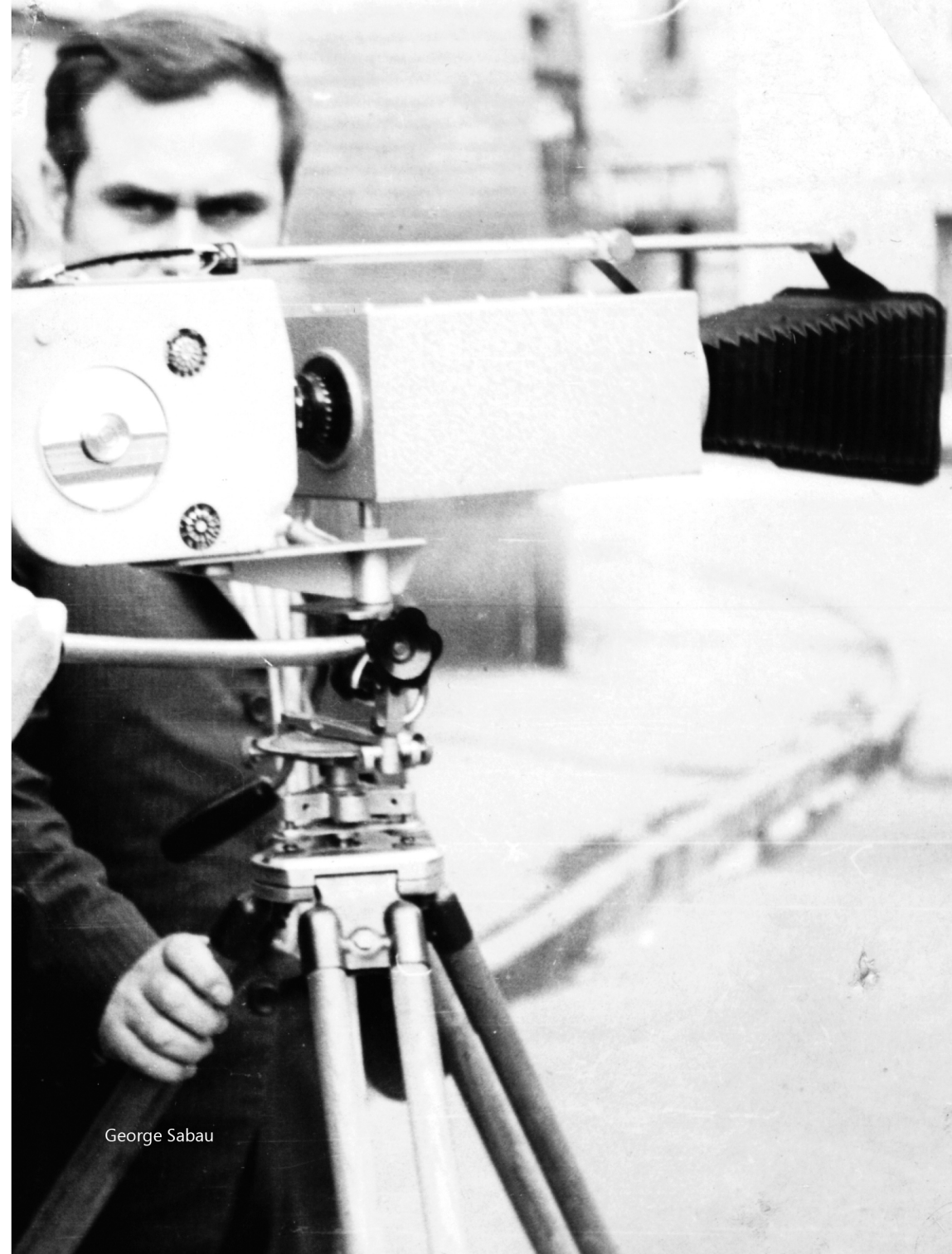
George Sabau

Ioan Plesh: Emergență (06:45) 1982
Marcela Muntean: Pulsiuni (07:21) 1983
Iosif Stroia: Autoportret (05:46) 1984
Cristian Ostafi: Convergență spre inutil (06:06) 1984
Alexandru Pecican: Fereastră deschisă spre (06:38) 1984
Romulus Bucur: Nu trageți în pianist (03:31) 1984
Valentin Constantin: Fără titlu (05:18) 1984
Viorel Simulov: Manuscript (06:06) 1984
Calin Man: Pleonasm în peisaj (12:23) 1986
George Sabau: Fragmentarium (09:00) 1985—1990
Viorel Simulov: Ocular (05:36) 1985
Valentin Constantin: Gros-plan de zi (06:40) 1985
Ioan Galea: Studiu 1 - Detalii (04:55) 1986
Ioan Galea: Studiu 2 - Fibonacci (10:07) 1987
Viorel Simulov: Peisaj lichid (08:23) 1988
Roxana Cherecheș / Liliana Trandabur: Mise-en-écran (06:51) 1989

ki.doc on 16mm: 1970—1989

Gheorghe Lupaș, George Sabau: Ploaia nu cade din cer (05:26) 1970
kinema ikon: Aradul gospodarilor (13:56) 1975
kinema ikon: Cervencovici (05:43) 1975
kinema ikon: Inundații (14:14) 1975
kinema ikon: Studiu ergonomic (05:50) 1975
kinema ikon: Oameni, acțiuni in agricultură (22:13) 1975
kinema ikon: Căminul nostru (10:25) 1977
Daniel Motz: Nu ține de plasă că se rupe (10:04) 1977
kinema ikon: Povestea unui steag (10:39) 1978
Ioan, Traian și Daniel Plesh: Târg de cai (10:29) 1978
kinema ikon: Calitate și ritm în construcții (12:19) 1979
kinema ikon: Ceaushescu la Arad (05:14) 1979
kinema ikon: Flux tehnologic-Strungul (13:27) 1979
kinema ikon: Ion Niță Nicodim (09:35) 1979
kinema ikon: Propaganda vizuală (07:56) 1979
Florin Bîrnețiu, Florin Hornoiu, G. Sabau: Experimentul Văsoaia (13:48) 1980
kinema ikon: Revalorificări (07:59) 1980
George Sabau: Itinerar francez (14:04) 1982
kinema ikon: Patrimoniu (07:55) 1982
kinema ikon: Ritm-calitate-eficiență (17:17) 1982
kinema ikon: Inteligența tehnică (10:47) 1983
Florin Hornoiu: Trenul electric (31:40) 1986
kinema ikon: De la Preparandie la Marea Unire (18:10) 1988
kinema ikon: Arhitectura în judeţul Arad 1 (07:30) / 2 (10:45) 1988
George Sabau: Transportul în comun (12:32) 1988

Ioan Plesh

digital films 1990—2025

Calin Man: **What's Happening** (01:01) **1986-1994**
George Sabau: **Banca de imagini** (25:07) **1995**
Ioan Ciorba: **RGB** (01:02) **1998**
Ioan Ciorba: **dynamic spectrum** (cd.rom, 18 interactive films) **2001**
Sandor Bártha: **Savers** (01:14) **2001**
Calin Man: **reVoltaire at Venietzsche** (surveillance cams, 02:25:24) **2003**
Calin Man: **K_attacK** (03:11) **2005**
Mihai Păcurar: **Traktor** (01:45) **2005-2010**
dslx: **dyslexonomikon v 1.2** (3:03) **2005**
dslx: **V.I.T.R.I.O.L. 15** (06:27) **2006**
mistik&01: **Digital Body** (04:24) **2006**
Linda Barkasz: **Netscape** (08:47) **2006**
Artur Ditu: **final 30 seconds** (00:35) **2008**
Artur Ditu: **9:40 a.m.** (01:36) **2008**
Artur Ditu: **011** (00:52) **2009**
kf: **New Shooter Out Now** (1:56) **2010**
Alexandru Man: **RG 1** (01:11) **2010**
dslx: **/** (13:03) **2010**
reVoltaire: **The Malcom Tese** (10:00) **2013**
reVoltaire: **5 ready media files by Vasile Carlova** (11:27) **2012**
reVoltaire: **Unde e Muzeul de Artă** (03:38) **2014**
Sergiu Sas: **Cautându-l pe Brâncuși** (04:51) **2014**
Mihai Salajan: **Epiphora V1.0** (04:55) **2015**
Anamaria Tatu: **Quanta** (04:14) **2015**
Mihai Pacurar: **Bench** (03:21) **2015**
Marius Jurca: **C.P-T.S.-3T. (M_2013)** (02:40) **2015**
Livia Mateiaș: **Teledream** (03:13) **2015**
Sandor Bartha: **Mantre vizuale** (01:57) **2015**
Leac & Tiron: **Chat la Moinești** (01:17) **2016**
Sergiu Sas: **Vanessa** (09:43) **2016**
Taietzel Ticalos: **Only Humans Search For Meaning** (02:56) **2016**
reVoltaire: **Uninvited.Rușine** (05:40) **2003-2016**
Ileana Selejan: **aaaeiou** (13:50) **2017**
Iulian Leonard: **Wireless** (12:58) **2017**
Thea Lazar: **How to be yourself** (17:18) **2017**
Diana Serghiuță: **Visual Residue** (02:30) **2017**
Laurian Popa: **Dysfunctional Objects** (03:46) **2017**
reVoltaire feat. Ale Stache, Cătălin Alb, David Indreica, Ioana Ionescu, Ilie Ciotir: **QFilm** (02:02)
ki49.1: Alex Halka: **Aural Skin** (03:03) **2019**
ki49.2: Josépha Blanchet: **Fall Out** (16:13) **2019**
ki49.3: reVoltaire: **Man On The Moon** (01:13) **2019**
reVoltaire: **La revedere (RAMBO)** (37:03) **2019**

gH.
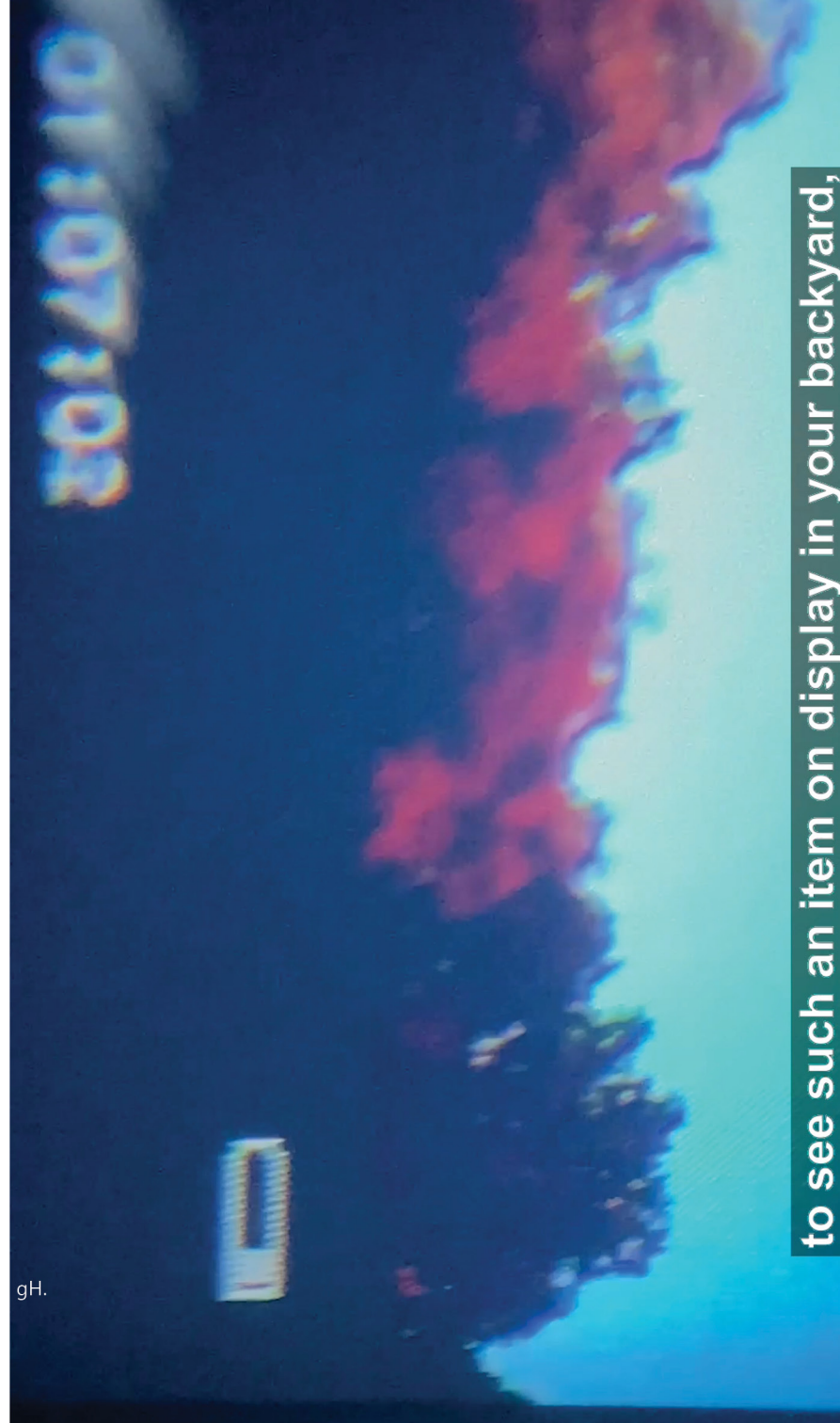
to see such an item on display in your backyard,

kinema ikon: **Vorspann** (26:01) **1970-1989**
kinema ikon: **Jurnal de atelier** (19:30) **1970-1989**
kinema ikon: **Jurnal 2** (18:10) **1990-2010**
kinema ikon: **Ready Media** (media installation, cd.rom, VHS, 25:47) **1995**
kinema ikon: **Cavalerul din Carpatzi** (digital animation, cable TV, 05:47) **1996**
kinema ikon: **Skepsis** (01:50) **2011**
kinema ikon: **ki:ss /screen savers** (03:01) **2015**
kinema ikon: **Long Story Short** (33:16) **2018**
kinema ikon: **OST'n'ReST** (01:13:24) + app **2019**
kinema ikon: **Alt /\ Data** (07:09) 2021
kinema ikon: **antiVorspann** (from 01.01.1970 to 28.10.2070) **2024**

MAFA—Media Art Festival Arad / since 2014
ki: MAFA1 - **R.A.M.** (23:59) **2014**
ki: MAFA2 - **R.E.M.X** (02:35) **2015**
ki: MAFA3 - **DADADA** (09:27) **2016**
ki: MAFA4 - **CINEMA** (16:17) **2017**
ki: MAFA5 - **De Rerum Natura** (14:29) **2018**
ki: MAFA6 - **dig:it** (10:01) **2019**
ki: MAFA7 - **SyZyGy** (23:09) **2020**
ki: MAFA8 - **IN-BETWEEN** (07:51) **2021**
ki: MAFA9 - **Wunderkammer** (00:39) **2022**
ki: MAFA10 - **Ready Media** (04:55) **2023**
ki: MAFA11 - **Chronicles of Stillness** (02:26) **2024**

kinema ikon: serial / season one / 2013—2014
reVoltaire: **Fifty Mississippi** (02:23)
Bogdan Tomșa: **Synthetic Space** (03:00)
A.L.K.M.Y., Iv Daqu, Golem, Neuro, Newclearfairy, Pnea, Lavinia Grama, AIA,
Traian Selejan, Andrei Grec, Cătălin Indreica, Maria Tămășan: **CRACIUNIKON** (03:03)
gH.: **Ink & Blood** (01:27x2)
IC RC: **Miroase a pești de sticlă** (01:40)
Sergiu, Vulpilandia, Selfmademusic, Cosmin, Lavinia: **The Garden Of Freaky Delights** (03:01)
Nita Mocanu: **Jurnal evaziv** (02:54)
Mihai Pacurar: **Your Name Here** (03:00)
Salajan Mihai: **Tribology** (03:07)
Bogdanator: **Utopian (păstrătorul de limbi moarte)** (03:01)

kinema ikon: serial / season two / 2015
geosab // kf: 46016'92"N 21031'57"E / **ȘANTIER ARGHEOLOGIC / 4175 A.D.** (04:59)
Judit Angel // Sandor Bartha: **Devices For A Better World** (02:33)
Adriana Oprea // gH.: **Black** (04:26)
Diana Marincu // Nita Mocanu (05:26) / Levente Kozma (02:12):
Aproape că nu s-a întâmplat nimic

Taietzel Ticalos

Daria Ghiu // Maria Balabas / dslx: **[Limitele limbii mele sunt limitele lumii mele]** (01:24)
L'Ene // L'Ene / monocore: **SOUNDBOARD** (01:19)
megatron: **Morning Check** (04:54)
Horea Avram // kinema ikon: **Screen Savers** (02:00)
Ioana Calen // Ana Carlan [Modulab]: **S.T.E.L.A.** (02:46)
Ileana Selejan // reVoltaire: **Maşina Timpului** (03.43)

kinema ikon: serial / season three / 2016
reVoltaire: **DADADA** (05:00)
Ioan Paul Colta: ~~**intimacy**~~ (03:02)
flo': **offline** (02:31)
Bogdanator: **worship RNG majik** (00:49)
Bogdan Tomsa: **Alien Armpit** (03:36)
Nita Mocanu, Marius Stoica: **Network Expressions** (04:04)
KF: **Jonny** (03:24)
L'Ene: **Le'Jam** (04:47)
Adela Muntean: **Snakes & Circles** (03:27)
Ioan Liviu Orleţchi: **Me, Myselfie & I** (01:57)
Adrian Sandu: **The Balcony** (02:27)
Oana Furdea / Mihnea Rareş Hanţiu / Teo Cociuba: **a relative human product** (01:46)
Sergiu Sas: **Păzind merele de aur** (04:28)
Adelina Laura, Mimi Salajan: **Catchfish** (03:19)
Mihai Păcurar: **Cutia albă** (17:54)
Mihai Zgondoiu: **Nu mai avem artă!** (00:57)
Anca Manga on Earth: **Am uitat tot** (02:36)
Vasile Leac / Cristina Bogdan: **testând planeta** (01:03)
Andrada Pecican / Alexandru Pecican: **1979 | 2009 | 2039** (01:12)
gH: **cheap kills (p.END.ing)** (00:52)

kinema ikon: serial / season four / 2021—2022
geosab . reVoltaire . Bogdanator . gH: **I.O.O.O. {in.out.on.off.}** (03:47)
Robert Boran & Mihai Sălăjan: **Krilin** (03:10)
Alex Halka: **Nein, Danke!** ~~artist de unică folosinţă~~ (14:02)
Irina Bako: **Digital Self-Portait** (14:29)
Mona Nor: **Roşu** (01:01)
***: **70% C9H9N** (00:56)
Iulian Leonard: **Rubbernecking 101** (00:39)
***: **Pink Cloud** (00:38)
***: **Your views** (01:00)
reVoltaire: **Fifty Fifty Mississippi: Lettres en tête avant la lettre** (00:42)
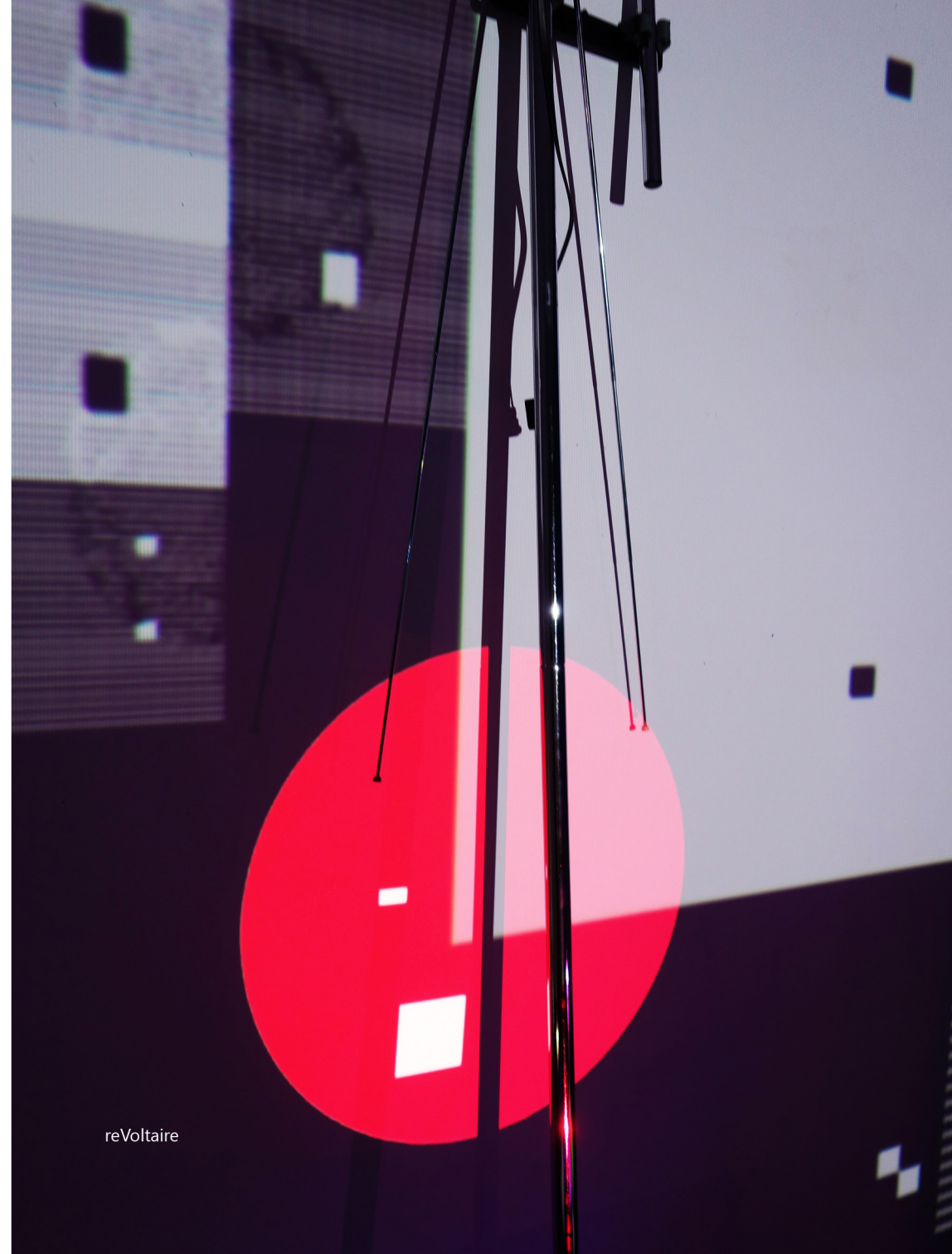
reVoltaire

mixed media
1994—1996

Randevuul

computer, e-mail, fax, photo, video 1994

George Sabau, Caius Grozav, Judit Angel, Peter Hügel, Ioan Ciorba,
Mihai Iacobina, Florin Hornoiu, Romulus Bucur, Calin Man

22.09.94 - Vest Bundeswher: Cosmos Boutique Arad
21.10.94 - Arlefruct no. 5 Calea Aurel Vlaicu: intermedia magazine, plastic bags, photos
28.10.94 - Ocika, piața pompierilor, intermedia magazine
02.11.94 - nuttella: Inspectoratul Școlar Arad / Muzeul Țăranului Român Bucharest: 14
jars of nutella, single use plastic spoons, e-mail, fax, interactive multimedia presentation

Ready Media

media installation, cd-rom, video tape 1995

George Sabau, Caius Grozav, Judit Angel, Peter Hügel,
Ioan Ciorba, Florin Hornoiu, Romulus Bucur, Calin Man

Ready Media - an attempt at deconstructing manipulation practiced by television by means of another type of manipulation: resorting to multimedia (cd.rom) as an ironical comment.
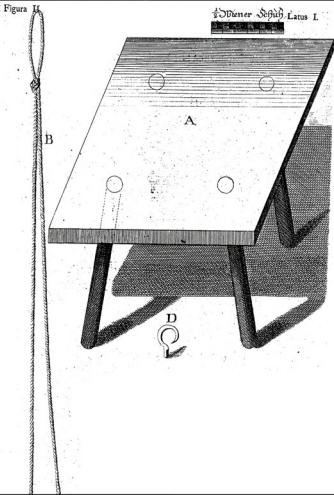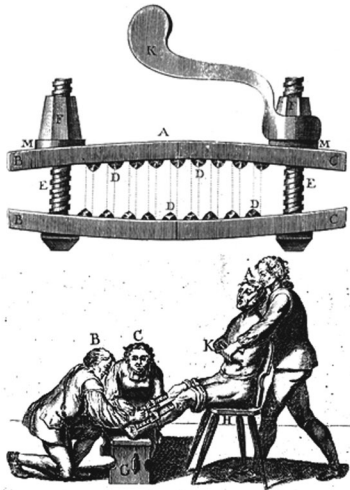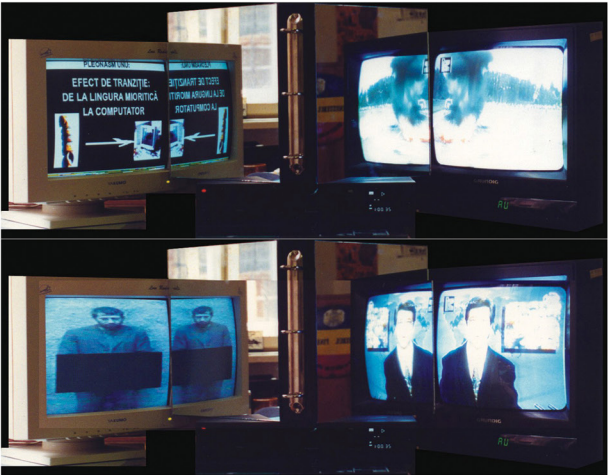
The Knight From Carpatzi

computer, video, cable tv 1996

George Sabau, Caius Grozav, Judit Angel, Peter Hügel,
Ioan Ciorba, Florin Hornoiu, Romulus Bucur, Calin Man

computer based work copied onto videotape and broadcast by Intersat cable TV with reference to Art Museum Arad where a painting frame is on exhibit bearing this label: reconstructed, the famous work of art is broadcast by Intersat cable TV.

*

following the famous panel debating the issue of museum in early middle ages, king arthur sent his knights in quest for the holy grail. a controversial, but nonetheless famous episode presents knight pumnifer's progress through transylvania, an episode described, in its turn, in a work of art, which, in its turn, has an equally confusing and exciting story: after being carried on sea by cristopher columbus, it got in the hands of some natives from the isle of cuba, to be afterwards retrieved by amerigo vespucci and presented to the queen of spain who sold it to a saxon prince, where it remained more than two centuries above the fireplace, when a pRussian soldier cut it to pieces. from that moment on, several versions exist concerning the remaining number of fragments spread throughout the world. it is certain that in 1938, admiring baron neumann's villa in arad, indiana jones remained dumbfounded at the sight of some fragments from a work of art representing knight pumnifer's adventure. these fragments were in the number of 5. by certain circumstances, they survived in the image bank of the arad museum. by strenuous work, the fragments were transferred on the hard disk of a computer and, by specific means, the famous work of art representing knight pumnifer's progress through transylvania was reconstructed & offered to the public.

hypermedia
1996—2005

Opera Prima

cd-rom 1996

programming: Caius Grozav
sound: Ioan Ciorba & ki
media design: Calin Man

Romulus Bucur: **Ditty**
George Sabau: **Screen**
Judit Angel: **Art Museum Arad**
Peter Hügel: **Historia Rerum**
Mitzi Kapture: **Domotique**
Liliana Trandabur: **Pataphysique**
Caius Grozav: **Hymera**
Calin Man: **reVoltaire Archive**

The first electronic issue - an experience we would like to continue every year - is highly eclectic in content. The eight authors wanted to sum up the printed issues as well as their participation at the alternative art exhibitions of the last years. Regarding the form and expression of the content, a well-tempered user with a disposition for ludic exercise with aesthetic effects can click more or less aleatory discovering moving pictures, graphic structures and multilingual writings trough the hypertext modality. The autoreferencial character pointing ironically on wording stereotypes in the field of the narrative or lyric discourses confirm older ludic tendencies of the group but on a new enunciation support.
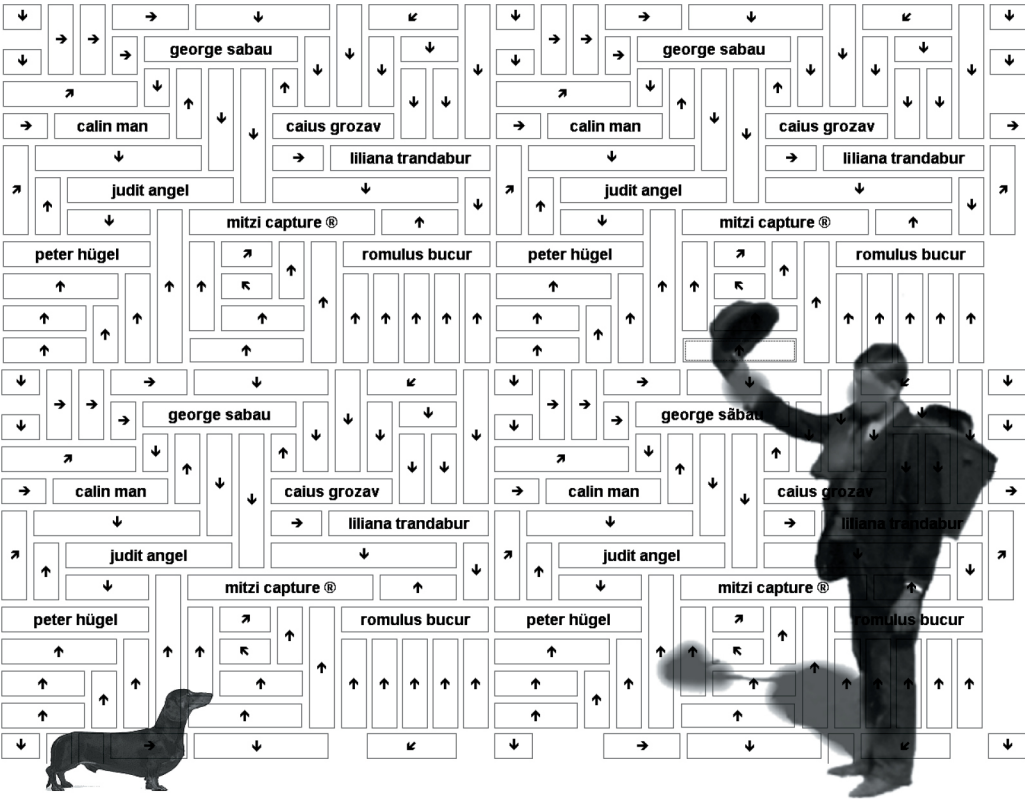
Commedia del Multimedia

cd-rom 1997

programming: Caius Grozav
sound: Ioan Ciorba & ki
media design: Calin Man

Judit Angel: **Alice In The Museum**
Caius Grozav: **Alternative Escape**
George Sabau: **Test Of The Imaginary**
Liliana Trandabur: **Le Consommateur Jettable**
Mitzi Kapture: **La Fusillade**
Ioan Ciorba: **Morphbeat**
Romulus Bucur: **Through The Looking Glass**
Peter Hügel: **Archaeograffiti**
Calin Man: **Radio Red Egg**

Everybody knows the myth of the labyrinth: the narrative nucleus, the cronotop and the characters in action. By extension labyrinth as a topos denominates any type of structure related to architecture, archaeology, ornamentica, gardening, anatomy or technology which is easy to enter but difficult to get out of. also by extension the labyrinth as a myth denominates a set of theoretical terms for the use and pleasure of philosophers such as the test of the labyrinth the ordeal, the temptation, the adventure, the journey, the quest or the path towards the Center where the Hero meets an Opponent whom he has to defeat in order to earn a sign of value. The great dilemma of the Hero remains the way out of the labyrinth in order to get the reward. in this mythological/theoretical context the digital system of the computer reveals its creative potential announcing the following problematic aspect: is it possible to program a labyrinthine pattern starting from real objects without appealing virtual images? Giving a positive answer the Kl group produced a kind of Commedia del Multimedia with interactive possibilities. "Commedia" because of the playful approach proposed with ironic cross-references where the mythological referent is paraphrased by the digital processing of everyday-objects and analogic frames put on screen by the authors as electronic variations of the labyrinth theme.

alteridem.exe

hypermedia installation 2002
individual projects vs. group project: kinema ikon

From the two computers (positioned on both sides of the screen),
two cd-roms are projected to each side of the screen;

one cd-rom contains the eight individual projects developed by the members of
kinema ikon:
Peter Hügel: Safarikon. The Setup
George Sabau: Melting Pot À Porter
Calin Man: Walter Ego. In Full Swing
Caius Grozav: Robotz Air Hokey
Roxana Chereches: Peripatetic Sitting On
Judit Angel: Globus Globber
Ioan Ciorba: R.G.B.
Romulus Bucur: A Treat Of Cat

the other cd.rom features the group project which is the result from combining the
individual essays.

alteridem.exe_2

hypermedia installation. Venice Biennial, Romanian Pavilion 2003
Commissary and curator: Calin Man; assistant curators: Raluca Velisar, Adela Văetişi
Organizer: National Museum of Contemporary Art Bucharest

module 1. calin man: **Esoth Eric**
2 computers, 2 monitors, 2 multimedia projectors
programming: Alin Gherman
concept, media design, txt, imgz, avi, sound: Calin Man
module 2. kinema ikon: **alteridem.exe**
2 computers, 2 multimedia projectors, 1 screen
programming: Alin Gherman
flash: Caius Grozav, Sandor Bartha
media design, html: Calin Man
module 3. calin man: **net.art_kit**
cd-rom, internet. 2 computers, 1 monitor,
1 multimedia projector, 3 webcams
concept, media design, txt, imgz, avi, sound, html: Calin Man

ex abrupto_ who is the author? how can we establish the paternity of a collective work? the theme is of topical interest particularly after the impact of the new digital technologies on the process of artistic creation; a situation exemplarly synthesized by Roy Ascott's syntagm of "distributed authorship". we notice the confusions of signification caused by the quasisynonymy of some terms. How should we call the work/creation: collective, participative, collaborative or group work? modules 1 and 3 are obviously marked by the style of their author, calin man, module 2 is a kinema ikon group project based on 8 individual essays. structured and displayed together they induce the idea of one collective work dominated by the brand of one artist the proponent of the leading concept and theme. eventually the interactive input of the user aims at the same co-auctorial purpose, and so on. in this respect, the active-creative role of the user equals that of the initiating artist, but, for the moment, it cannot be spoken about the author's disappearance or the audience's dictatorship. anyway, a conflict between these two creative entities is perceivable, rooted in the qualitative difference of their respective anticipation horizons different projects, different dreams and a different outlook of the work in progress. hence, the option for a balanced designation of the roles, under the form of a nonaggression and co-operation pact, subsequently, theorists and specialized art critics having the task to discern the quality and the rapport of the authorial cast. from this point of view, the **alteridem.exe_2** hypermedia installation purports to be a challenge.
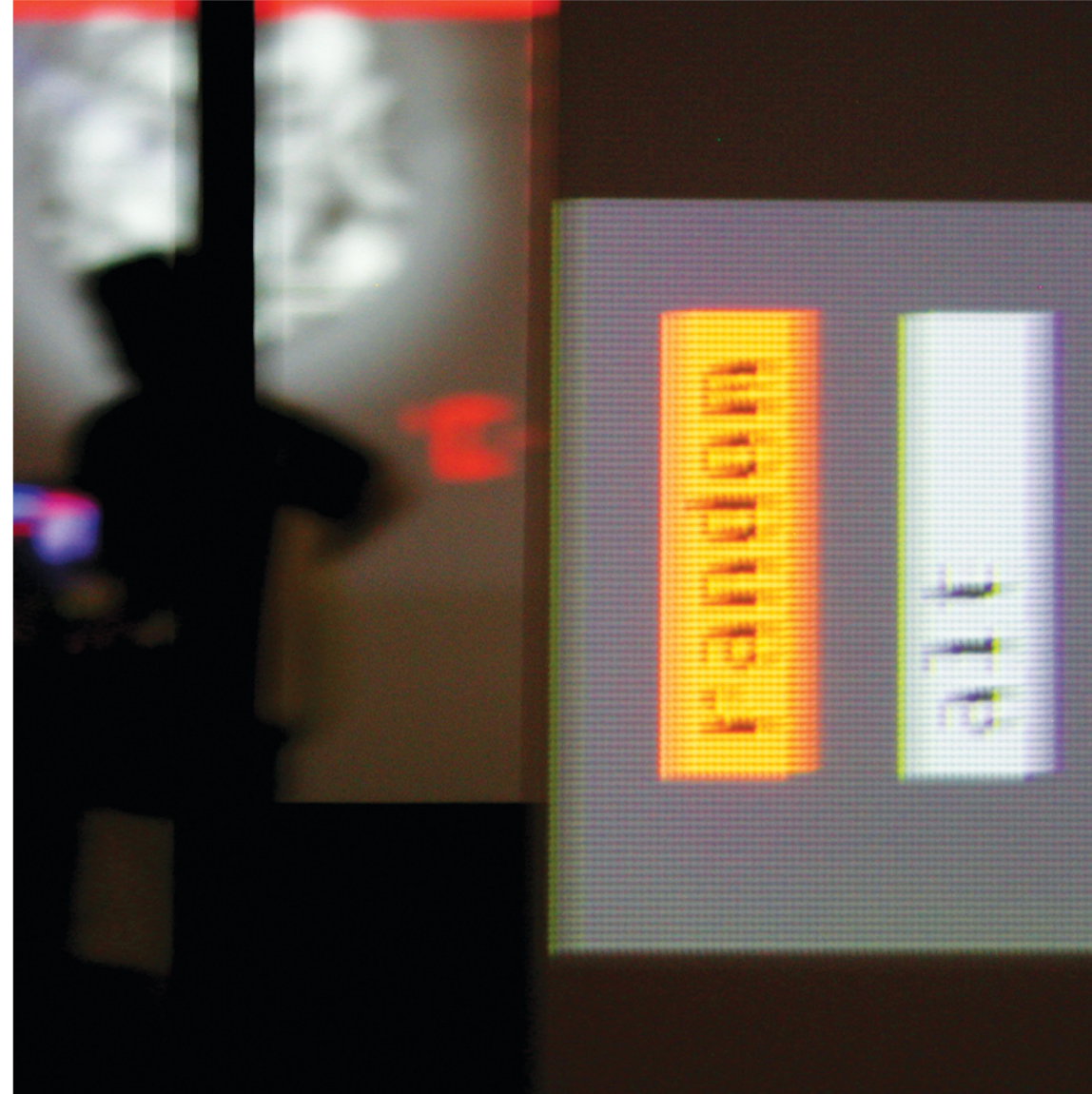
alteridem.exe_2

hypermedia installation. Venice Biennial, Romanian Pavilion 2003
Commissary and curator: Calin Man; assistant curators: Raluca Velisar, Adela Văetişi
Organizer: National Museum of Contemporary Art Bucharest

module 1. calin man: **Esoth Eric**
2 computers, 2 monitors, 2 multimedia projectors
module 3. calin man: **net.art_kit**
cd-rom, internet. 2 computers, 1 monitor,
1 multimedia projector, 3 webcams

Esoth Eric and **antiEsoth Eric** compose the hypermedia application Esoth Eric, developed on the same given equation that has 1, 0 or -1 as a result, the two projects can be accessed independently from two computers. the projected images are overlapping on the screen which plays the role of a melting pot from where the alternative results of the equation emerge.

as part of **reVoltaire archive**, the project **net.art_kit** contains the sum of the hypermedia works in html format. from the main menu various web site stories are accesed off-line. the on-line link, **reVoltaire at Venietzsche**, is a work in progress made during the biennial. **reVoltaire archive** features a number of characters with no spectacular biography and lazy above, who motivate their existence only through their name, rarely one of these characters undertakes anything and then the importance of the action can be ignored without any fear.
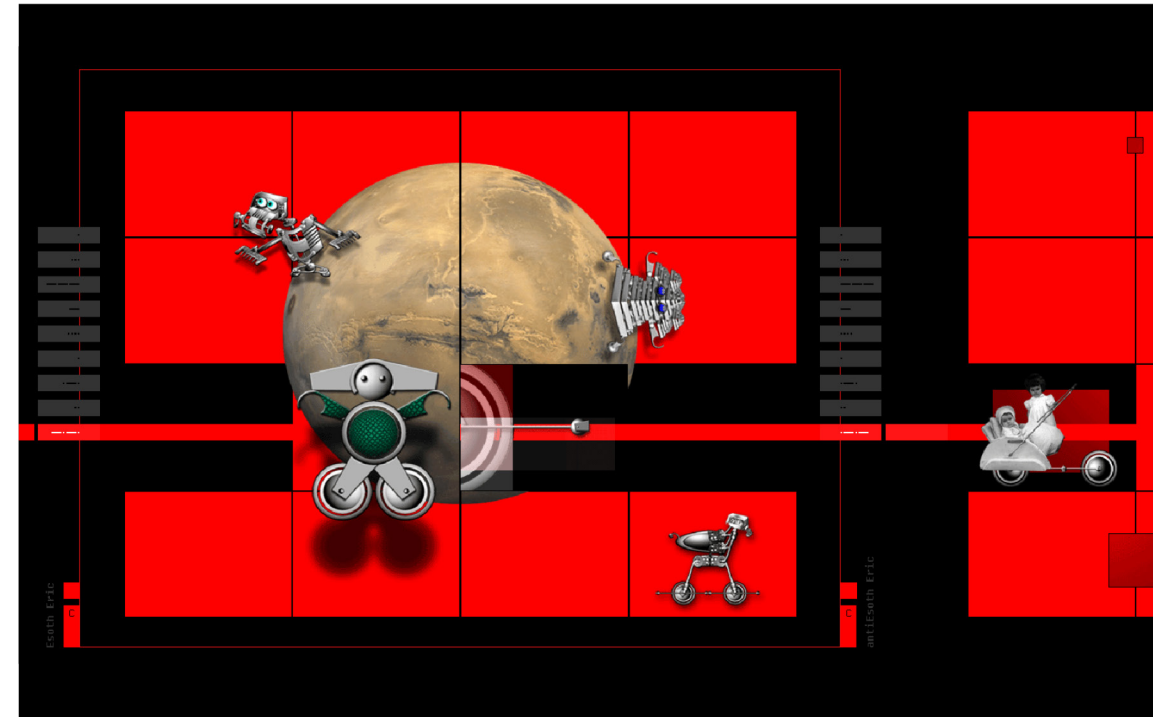
worx

hypermedia installation 2005, MNAC Bucharest

7 modules, with 14 screens / displays, reflecting the stages underwent: experimental films, mixed media, hypermedia: CD ROM, installations and net works / media design: reVoltaire / concert: Dyslex, Selfmademusic. curators: Raluca Velisar, Ștefan Tiron

George Sabau, Judit Angel, Linda Barkasz, Andreea Bencsik, Paul George Bodea, Romulus Bucur, Romulus Budiu, Roxana Chereches, Ioan Ciorba, Valentin Constantin, Gabriel Cosma, Ioana Eremias, Ioan Galea, Gheorghe Iosif, Alin Gherman, Caius Grozav, Florin Hornoiu, Peter Hügel, Ioan T. Morar, Marcela Muntean, Gelu Mureşan, Mihai Pacurar, Alexandru Pecican, Ioan Pleş, Adrian Sandu, Mihai Salajan, Sergiu Sas, Viorel Simulov, Iosif Stroia, Ivan Tolan, Liliana Trandabur, Emanuel Țeț, Calin Man

hymera |

net.work 2005

ki data base: images and sounds
HTML and media design: reVoltaire

The background code text reads (partially obscured by image grid):

```
                    h                    > nc   M   oadIma    )
        h    e    a       d           r  d=document; if(d.images){if(!d.MM
        t l e >  y  l _ 2 </ title  d.  M_p = new  Array();   v
        http-equi  Con  pe"  content="text/h  i,j  MM_p.length,a=MM_preloadIm es
        r se t  i     8 8 5 9   1     m  ts;  for(i=0;  i<a.length;  i+
        t y p  =  " t e x t / J a v a S cri   " >     if (a[i].i  xOf("#"   {d.MM  [j]=new
        function  MM_reloadPage(init) {  /      the window  mage;  d.MM  p[j++].src = a[i];}}
                          a             r e s i z                      r e t u r n re  / a
```

Column labels (left to right):
george sabau · judit angel · linda barkasz · andreea bencsik · paul george bodea · romulus bucur · romulus budiu · roxana chereches · ioan ciorba · valentin constantin · gabriel cosma · ioana eremias · ioan galea · dyslex · alin gherman · caius grozav · florin hornoiu · peter hügel · ioan t. morar · marcela muntean · gelu muresan · mihai pacurar · alexandru pecican · ioan plesh · adrian sandu · mihaia salajan · sergiu sas · viorel simulov · iosif stroia · ivan tolan · liliana trandabur · emanuel tet · calin man

connecting kf

net.work 2005

programming and design: the authors
Ioana Eremiaș, Gabriel Cosma, Radu Cosma

vertigo

cd-rom 2005
programming and design: the authors

Mihai Salajan: The Feeling Machine
Gheorghe Iosif: Dyslexonomikon V1.2
Ivan Tolan: Hyper Junk
Mihai Pacurar: Good Copy / Bad Copy
Linda Barkasz | Sergiu Sas: Mother Nature | Father Knowledge

Vertigo project contains five digital works which have an iconic-acoustic building representative to sub-culture and counter-culture, the product is typical for the new generation, grafted on the ludic and eclectic root of the ki group.

freestyle
2006—2010

freestyle I

exhibition. workshop kinema ikon—Art Museum Arad, KF 2006

Octavian Belințan, Gabriel Cosma, Radu Cosma, Bogdanator, Ioana Eremiaș, Hiperhero, Dyslex, Linda Barkasz, Alexandru Man, reVoltaire, Mistik, 01, Nita Mocanu, Adrian Sandu, Selfmademusic, Marius Stoica, Megatron, Sebastian Big, Daniel Gontz, Valentin Chincișan, Andreea Bencsik, Cristian Neagoe, Florin Tudor, Cristian Pogacean, Mihai Păcurar, Caius Grozav

freestyle II

exhibition. workshop kinema ikon—Art Museum Arad, KF 2007

Judit Angel, Adrian Sandu, Alexandru, Sandor Bartha, Bogdanator, Linda Barkasz, Paul George Bodea, Romulus Bucur, Livia Coloji, George Drimbau, Dyslex, Caius Grozav, Mihai Alin Hidiceanu, Mitzi Kapture, Kf Crew, Florin Fara, Cristian Maiureanu, Mistik, Lavinia Neda, Danutza Penea, Andrei Puica Aka BD, Mihai Pacurar, reVoltaire, George Sabau, Sergiu Sas, Diana Dusan, Dan Paul Ungureanu, Andrei Zach, Megatron, Holopix, Ioana Calen, Ruxandra Tarca

altertext /
subtitrare avansată de imagine prelucrată

a project by the National Museum of Romanian Literature,
with the support of AFCN, in collaboration with KF Arad, kinema ikon
București, Galați, Tg. Mureș, Arad / 2007

Texts:
Gabi Eftimie
Valentina Chiriță
Cătălin Furtună
Laurențiu Blaga

sound installation & visuals: dyslex
sound installation: selfmademusic
visuals: Vali Chincișan
ambient installation: p.n.e.a. & Lighioana

project coordination: Ruxandra Târca

freestyle III

exhibition. workshop kinema ikon—Art Museum Arad, KF 2008

Geosab, dyslex, Livia Coloji, Adrian Sandu, Paul George Bodea, Dan Paul Ungureanu, Judit Angel, Sandor Bartha, Vince, Bogdanator, Selfmademusic, P.N.E.A., KF crew, Alexandru, reVoltaire

D.P.R.T.

exhibition. intervention kinema ikon—Art Museum Arad 2010

intermedia magazine 21 content: 1 cardboard tube as cover: 60x8 cm. 18 posters: 70x50 cm. 1 postcard: 14x9 cm. 1 dummy edition: 20x20x07 cm.
intervention: in arad.ro on various morris columns: 11.01.10
exhibition: arad art museum: 15.01.10
installation: 200 cardboard tubes + 200x18 poster sets, 200 postcards, 200 intermedia dummy edition, 36 offset plates, video projection.

authors: George Sabau, Nita Mocanu, Bogdanator. KF, Romulus Bucur, Nocomics.Org, Alexandru Man, reVoltaire, Boris Peianov, Jaaz, Golem, Adrian Sandu, Wonderboy, Octavian Belințan, dslx, Lavinia Neda, Sándor Bartha, N.E.U.R.O. Ileana Selejan.

kinema ikon 7010

exhibition. kinema ikon—Art Museum Arad 2010

interactive projection. photo installation
(53 experimental films & 53 photos produced by ki since 1970)
online: http://kinema-ikon.net
kinema ikon: experimental films. analogic & digital (catalog) //
intermedia no. 22/2010 (magazine)
kinema ikon: jurnal 19702010 (DVD)

George Sabau, Judit Angel, Bogdan Achimescu, Iulia Anghel, Emil Anghel, Linda Barkasz, Sandor Bartha, Paul George Bodea, Bogdanator, Romulus Bucur, Romulus Budiu, Valeriu Campan, Valentin Constantin, Roxana Chereches, Ioan Ciorba, Catalin Codrean, Radu Cosma, Calin Dan, Artur Ditu, dslx, Ioan Galea, Alin Gherman, Golem, Caius Grozav, Florin Hornoiu, Peter Hügel, Jaaz, Kf, Lighioana, Alexandru Man, Calin Man, Mihai Mucescu, Marcela Muntean, Gelu Muresan, Ioan T. Morar, Nita Mocanu, Bogdan Neagu, Lavinia Neda, N.E.U.R.O., Mistik&01, Codrutza Onaga, Adrian Ostafi, Cristian Ostafi, Mihai Pacurar, Alexandru Pecican, Boris Peianov, Ioan Plesh, P.N.E.A., Adrian Sandu, Demian Sandru, Segiu Sas, Ileana Selejan, Andreea Van Schie, Viorel Simulov, Iosif Stroia, Stefan Tiron, Liliana Trandabur, Emanuel Tet, Arina Varga, Rodica Varganici, Raluca Velisar

Wunderkammer
2011—2015

Wunderkammer & Other Apparatus: SKEPSIS

exhibition. kinema ikon—Art Museum Arad 2011

skepsis: intermedia magazine #23 / 2011 is a collection of 20 apparatus designed for
the new kinema ikon white room at the art museum arad in 2012

George Sabau: **Skepsis**
Bogdanator: **Basic Self - Questioning Machine. Model: [Musha'\Vetlh\Heghpu'\Porgh]**
Mihai Păcurar: **Boothoscop**
Kf: **Depositoriumkaef**
Mihai Sălăjan: **Odin's Eye**
Lavinia Neda: **Generoscop**
Sandor Bartha: **Animatour**
Romulus Bucur: **Humanopraxinoscop**
Adrian Sandu: **Lishbox**
Victor Neamțu: **Piroproiector ritmic ambiental**
Caius Grozav: **Texturoscope Ac.7z**
Neuro Pnea: **Trismegistus Wunderkammer**
Mihai Bâgu: **k.I.L.P.**
Paul George Bodea: **Eloop**
Gh {Dslx}: **Autotesseracticdissector**
Radu Cosma: **Cvadriretroproiector**
Ivan Tolan: **8ic**
Ileana Selejan: **De ce o randunică nu (poate) aduce primăvara**
Iulia Nănău: **Pisciloscop**
R.A.r. / Roxana, Alexandru, reVoltaire: **Robotrop**
Sergiu Sas: **Zodiac cu supereroi**
Stefan Tiron: **Ingineria inversa a geronto-tehnologiilor avansate**

kiWk@MoAA

Wunderkammer {on permanent view at the Museum of Art Arad}

exhibition. kinema ikon—Art Museum Arad 2012

George Sabau, Iosif Stroia, Ioan Plesh, Demian Șandru, Viorel Simulov, Emanuel Țeț, Ioan Galea, Florin Hornoiu, Romulus Budiu, Valeriu Campan, Valentin Constantin, Mihai Mucescu, Marcela Muntean, Gelu Mureșan, Ioan T. Morar, Alexandru Pecican, Codrutza Onaga, Emil Anghel, Adrian Ostafi, Rodica Varganici, Cristian Ostafi, Calin Man, Peter Hügel, Judit Angel, Sandor Bartha, Romulus Bucur, Roxana Cherecheș, Paul George Bodea, Adrian Sandu, Alin Gherman, Ioan Ciorba, Caius Grozav, Liliana Trandabur, Andreea Van Schie, kf, P.N.E.A., Lighioana, Bogdanator, gH {Dslx}, Octavian Belințan, Mihai Pacurar, Mihai Sălăjan, Ivan Tolan, N.E.U.R.O., Golem, Linda Barkasz, Mistik, Bogdan Neagu, Catalin Codrean, Radu Cosma, Iulia Cosma, Lavinia Neda, Segiu Sas, Jaaz, Nita Mocanu, Iulia Anghel, Boris Peianov, Ileana Selejan, Arina Varga, Raluca Velisar, Stefan Tiron, Roxana Man, Alexandru Man
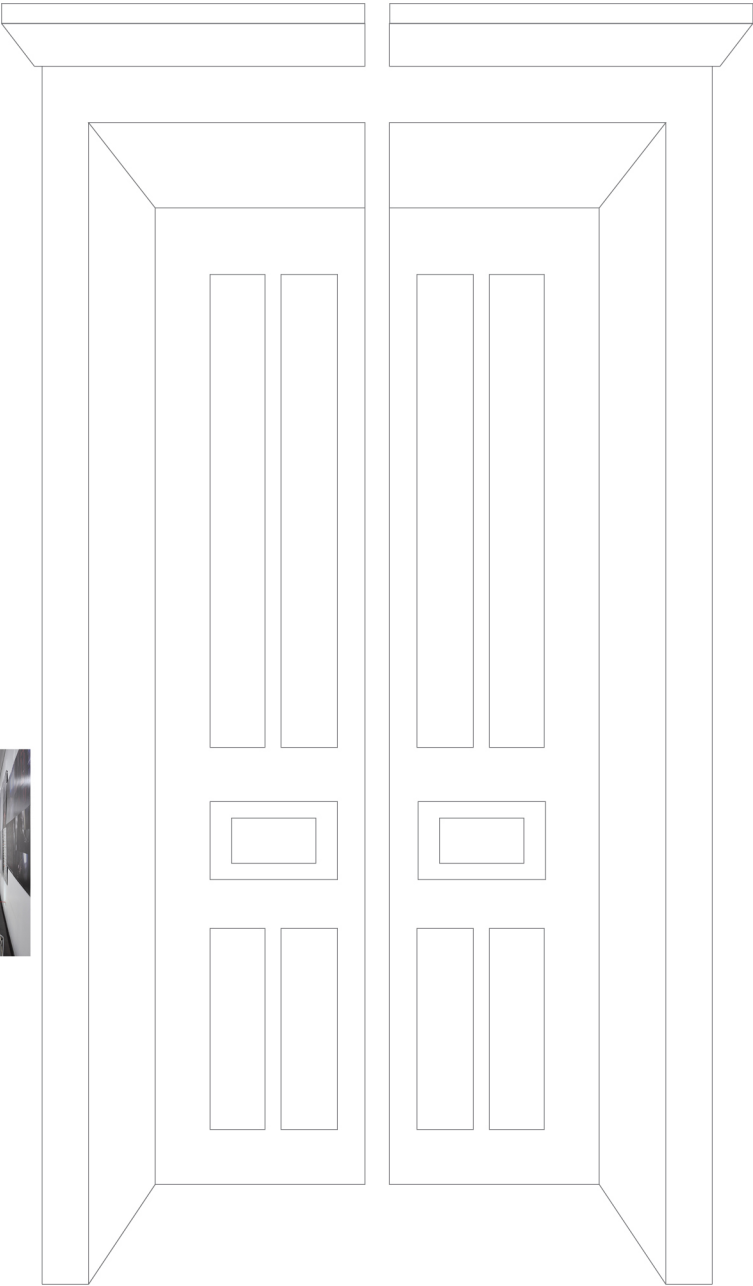
Wunderkammer 2 / Apparatus

exhibition. kinema ikon—Art Museum Arad 2015

geosab: **Kaleidoscope 1850**
Bogdanator: **Stroboscope / Phenakistiscope 1832**
gH: **Lanterna magica 1890**
Iulia Cosma / Radu Cosma: **Peep Box 1846**
Sergiu Sas / Cosmin Obreja: **Lanterna magica 1885**
Traian Selejan: **Zoetrope 1834**
Bogdan Tomșa: **Lanterna magică 1845**
reVoltaire: **Cabinet stereoscope 1867**

Wunderkammer_2 was planned for October 2015 around the theme of Apparatus or Remixed Old Apparatus to be more precise, and concerns itself with the remixing of pre-cinematic devices. Specifically, we're looking at devices which preceded Lumière cinematography (1895) such as the camera obscura, the magic lantern, the thaumatrope, the stroboscope, the phenakistoscope, the zoetrope, the kaleidoscope, the peep box, the kinetoscope, as well as other similar toy-devices meant to simulate the effect of real-life movement.

The exhibition is not intended to provide a museological overview of a collection of these more or less curious devices. Rather the skepsis of this exhibition/ installation is that it sets out to recycle, remix and bricolage old devices, to transform these into new esthetic devices which fulfill other representational functions than those for which they were originally intended ! hence transmitting to the viewers a new meaning, an emotion or perhaps a nostalgic state, doubled as it is by an ironic, ludic attitude.

Made by authors associated with kinema ikon and from the kf circle, these recycled/ remixed devices will be displayed at the Arad Art Museum in the space dedicated to contemporary art events, as Multimedia Installations made up of individual Interactive Devices and interrelated through brainstorming, in a typical kinema ikon manner. <gs>
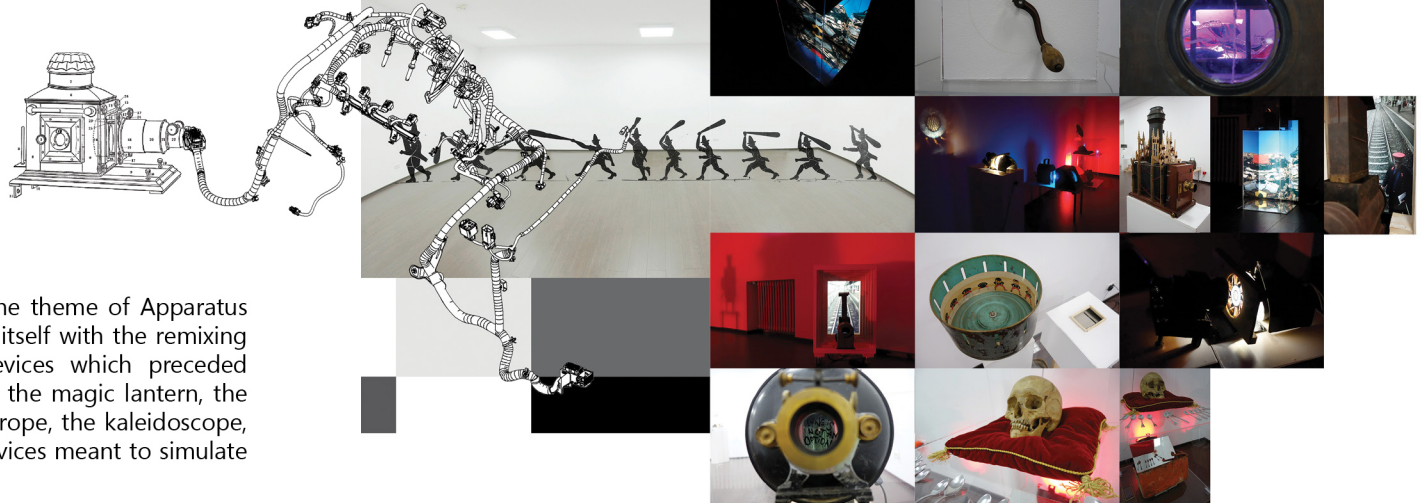
kinema ikon: serial
2013—2022

kinema ikon: serial /
season one / 2013 - 2014

kinema ikon—Art Museum Arad

kinema ikon: serial [series]
as told to those who missed all the episodes

year **2070. october. tuesday. 28. 8:16 pm**: in a setting that i cannot imagine now (**december. 2016**), the time capsule is being opened in the storage room at arad museum - a valuable work of art that was produced in the kinema ikon workshops in **2016**. until we find out what happens next, best to return with an insert about the series that ended with the time capsule at its last episode:
2013. season 1: at the art museum in arad, in the gallery made available to kinema ikon we are hosting the premiere of the first episode from a series that will be screened for the following 3 years. each season has a skepsis around it, and artists from the ki coverage area gracefully dismantle an approximate scenario imposed by the mere desire to induce reflexes amongst the mass of visitors thirsty for what we today call contemporary art. since i do not have the necessary expertise, i will refrain from explaining what the phrase contemporary art entails. a terre-à-terre transcription of the concept behind the first season can be summarized by unpacking the name of the group: movement + image = anything. thus, one by one, young ki artists produced ten episodes/ installations and, as bonus feature, a full-length movie (which, in more glorious times, would have been labelled experimental).

episode 1. reVoltaire: **Fifty Mississippi**
episode 2. Bogdan Tomșa: **Synthetic Space**
episode 3. A.L.K.M.Y., Iv Daqu, Golem, Neuro, Newclearfairy, Pnea, Lavinia Grama, AIA, Traian Selejan, Andrei Grec, Cătălin Indreica, Maria Tămășan : **CRACIUNIKON**
episode 4. gH.: **Ink & Blood**
episode 5. Radu Cosma / Iulia Cosma: **Mioase a pești de sticlă**
episode 6. Sergiu, Vulpilandia, Selfmademusic, Cosmin, Lavinia:
The Garden Of Freaky Delights
episode 7.Nita Mocanu - **Jurnal evaziv**
episode 8. Mihai Pacurar: **Your Name Here**
episode 9. Salajan Mihai: **Tribology**
episode 10. Bogdanator - **Utopian (păstrătorul de limbi moarte)**

Bogdanator

kinema ikon: serial / season two / 2015

kinema ikon—Art Museum Arad

2015. **season 2**: the stakes were raised. each episode had an invited curator assigned, who chose the cast and came up with a script. thus, one by one, young artists produced ten episodes/ installations, and as a bonus feature, a movie (which, in more glorious times, would have been labelled experimental). // copy/ paste of the paragraph about **season** 1 which will no longer be used in **season 3**. you will see why. //

episode 1. geosab // **kf**: 46016'92"N 21031'57"E / Şantier arheologic / 4175 A.D.
episode 2. Judit Angel // Sandor Bartha: **Devices For A Better World**
episode 3. Adriana Oprea // gH.: **Black**
episode 4. Diana Marincu // Nita Mocanu / Levente Kozma:
Aproape că nu s-a întâmplat nimic
episode 5. Daria Ghiu // Maria Balabas / dslx:
[Limitele limbii mele sunt limitele lumii mele]
episode 6. l'ene // l'ene / monocore: **SOUNDBOARD**
episode 7. megatron // kinema ikon:
AIDC (Automatic Identification and Data Capture)
episode 8. Horea Avram // kinema ikon: **Screen Savers**
episode 9. Ioana Calen // Ana Carlan [Modulab]:
S.T.E.L.A. - Silver Tech Engineered Light Artifacts
episode 10. Ileana Selejan // **reVoltaire: Maşina Timpului**

kf

kinema ikon: serial /
season three / 2016

kinema ikon—Art Museum Arad

2016. in **season 3**, things get complicated. all episodes have as their starting point a movie (which, in more glorious times, would have been labelled experimental) around which a multimedia installation is to be developed. each episode "runs" alongside the previous ones. moreover, even the spatial configuration of the episodes/installations, changes according to the requirements of the currently running episode. so, by the time the season is over, the small gallery has **20 + 1** installations on view. like any respectable series, the last episode has special impact and maximum audience. in the case of kinema ikon, the last episode of the series involves the closing of the time capsule, the contents of which i will not reveal here. unlike the classical routine, this time capsule will not be buried but will be stored and registered within the inventory of the arad art museum. the capsule will be opened on october **28, 2070, at 8:16 pm** on the occasion of the kinema ikon centenary

episode 1. reVoltaire: **DADADA**
episode 2. Ioan Paul Colta: ~~**intimacy**~~
episode 3. flo': **offline**
episode 4. Bogdanator: **worship RNG majik**
episode 5. Bogdan Tomsa: **Alien Armpit**
episode 6. Nita Mocanu, Marius Stoica: **Network Expressions**
episode 7. KF: **Jonny**
episode 8. Alex Leric, Maria Tămășan, Traian Selejan, Anamaria Tatu, Darius Cheța, Sergiu Mureșan, Amalia Ignuța, Gelu Giricz, Robert Jianu, Crista Milici - L'Ene: **Le'Jam**
episode 9. Adela Muntean: **Snakes & Circles**
episode 10. Ioan Liviu Orlețchi: **Me, Myselfie & I**
episode 11. Adrian Sandu: **The Balcony**
episode 12. Oana Furdea, Mihnea Rareș Hanțiu, Teo Cociuba: **a relative human product**
episode 13. Sergiu Sas: **Păzind merele de aur**
episode 14. Adelina Laura, Mimi Salajan: **Catchfish**
episode 15. Mihai Păcurar: **Cutia albă**
episode 16. Mihai Zgondoiu: **Nu mai avem artă!**
episode 17. Anca Manga on Earth: **Am uitat tot**
episode 18. Vasile Leac / Cristina Bogdan: **testând planeta**
episode 19. Andrada Pecican / Alexandru Pecican: **1979 | 2009 | 2039**
episode 20. gH: **cheap kills (p.END.ing)**
series finale. kinema ikon: **Time Capsule**

gH.

kinema ikon: serial /
season four / 2021 - 2022

kinema ikon—Art Museum Arad

2021. five years after the closure of the Time Capsule, **season 4** set out to revisit a few topics that seemed to be in need of a quick update: the Internet of Things Well Done, turning ki-works into non-fungible tokens and moving them into a computerized ledger , the animation, the installation, the information in 3D format, but why? and so on until we have almost exhausted the topics, so that we can move on to an ambitious project called **kimæra**, which will have been carried out until your days, how would say Mr. Săbău.

episode 1. geosab . reVoltaire . Bogdanator . **gH: I.O.O.O. {in.out.on.off.}**
KEY /NFT+time, (followed by) Vorspann:01-20,21-40,41-60 /dismantled NFT
episode 2. Robert Boran & Mihai Sălăjan: **Krilin**
episode 3. Alex Halka: **Nein, Danke!** ~~artist de unică folosință~~
episode 4. Irina Bako: **Digital Self-Portait** > Marian Codrea, Antonia Corduneanu, George Crîngașu, Cuscrew, Eurosadboy, Diana Gheorghiu, Herne Hiili, Marta Mattioli, Nico Mureș, Nephronik, Pandele Pandele, Alexa Sîrbu, Unmatei
episode 5. Mona Nor: **Roșu**
episode 6. Alex Antonescu, Marian Codrea, Dan Chiș, Dragoș Dogioiu, Alexandra Drăgulinescu, Ioana Dumitrescu, Dora Huiban, Marta Mattioli, Ema Motea, Marina Oprea, Emanuel Ștefan, Toma Ștefănescu, Selina Yilmaz. curatoare: Raluca Oancea: **70% C9H9N**
episode 7. Iulian Leonard: **Rubbernecking 101**
episode 8. Bogdan Alexandru, Bob Bicknell-Knight, Alexandru Cartuș, Valentina Gal, Martyna Marciniak-Grace, Bogdan Matei, Taietzel Ticalos, unmatei. curatoare: Georgia Țidorescu: **Pink Cloud**
episode 9. **Your views** > coordonatoare: Nita Mocanu
episode 10. reVoltaire: **Fifty Fifty Mississippi: Lettres en tête avant la lettre**

reVoltaire

MAFA
since 2014

MAFA
Media Art Festival Arad

MAFA is a kinema ikon project, with a focus on experimentation in visual media, as well as sound and performance in their ludic forms, which are/ may also be technological, hybrid, digital, analog, self-consciously redundant. The festival is dedicated primarily to emerging artists, and seeks to motivate local makers and cultural producers, as well as to enable the creation of wide-ranging international networks of exchange.

curators,
Calin Man and Ileana Selejan

www.mafa.ro

2014 / M.A.F.A.1: R.A.M / Random Access Memory
location: Art Museum Arad
media: photography, video, audio installations, net.art
motto: „any byte of memory can be accessed without touching the preceding bytes"

2015 / M.A.F.A.2: R.E.M.X Rapid Eye Movement
location: Atrium Mall Arad, Art Museum Arad, MNAC Bucharest
media: multimedia installations, video, sound works
motto: „No matter how fast you are, there's always someone faster"

2016 / M.A.F.A.3: DADADA
location: Art Museum Arad, kf Arad
media: interactive multimedia installations, video, performance
motto: {If an image is worth a thousand words, then an image with an explanatory caption is worth one thousand words minus the number of words that make up that caption.}

2017 / M.A.F.A.4: CINEMA
location: Cinema Arta Arad, Art Museum Arad
media: multimedia installations, video projections, AV performance, live concert
motto: „If you're not having fun, you're doing something wrong." Groucho Marx

MAFA
Media Art Festival Arad

2018 / M.A.F.A.5: De Rerum Natura
location: CMA Natural History Museum, Arad Art Museum
media: multimedia installations, video, AV performance, live concert
motto: „*Cedit enim, rerum novitate extrusa, vetustas semper.*" Lucretius

2019 / M.A.F.A.6: dig:it
location: Arad Art Museum, kinema ikon
media: multimedia installations, video, AV performance, live concert
motto: <img src="../dig:it.gif"> *Have A Nice Click*

2020 / M.A.F.A.7: SyZyGy
location: Cinema Arta Arad, kinema ikon, Faber Timișoara
media: multimedia installations, video streaming
motto: WTF

2021 / M.A.F.A.8: in:between
location: Muzeul de Artă Arad, kinema ikon
media: multimedia installations, video, sound works, green screen app.
motto: *green horses on the walls*

2022 / M.A.F.A.9: Wunderkammer
location: Complexul Muzeal Arad, kinema ikon
media: multimedia installations, video, sound works, VR
motto: *It's the end of the world as we know it (and I feel fine)* R.E.M

2023 / M.A.F.A.X: Ready Media
location: Muzeul de Artă Arad, kinema ikon
media: multimedia installations, video, sound works, VR, AR
motto: "*Your source of digital inspiration*!" ChatGPT

2024 / M.A.F.A.11: Chronicles of Stillness
location: Filarmonica Arad
media: on stage_multimedia installation, video projections, off stage_kinet_ekho
motto: A Journey Through Time

Media Art Festival Arad
este un proiect kinema ikon finanțat de Centrul Municipal de Cultură Arad în colaborare cu Complexul Muzeal Arad

Primăria Municipiului Arad / Centrul Municipal de Cultură Arad
Muzeul de Artă Arad / kinema ikon / KF / : BARIL / APA

Media Art Festival
3 d 1 \ 1 a a ///-a 2 0 1 6 A r A d
DADADA

vineri, 28 oct. 2016
ora 18.00 --
Muzeul de Artă Arad
Str. Gh. Popa de Teius 2-4

.1 DADADA

Arantxa Etcheverria

kºi—Δr.mΩ1øø
2015—2020

Epaminondas
{The Theban Motion Pictures of kinema ikon}

at Particles by CitiZenit, TEBA factory 2015

setup: L'ENE: Amalia Ingnuța, Maria Tămășan, Golem, Alex Leric
films by Projectograph, Sergiu Sas, Selfmademusic, gH, TGOFD, Craciunikon, V. Leac, KF, Bogdanator, Levente Kozma, Huba Antal, ICRC, Nita Mocanu, monocore, N.E.UR.O., Bogdan Tomșa, L'ENE, reVoltaire, B.B.C.News

L'ENE

gH.: aici a fost odată
[Poley Pop]

urban intervention 2015
acrylic on public property

kinema ikon: screens

media installation. kinema ikon—Art Museum Arad 2017
123 experimental films produced by ki (1970-2017)

k°i—Δr.mΩ1øø
kinema ikon : a a a re.m oti 100

hybrid installation 4 Error 404. Territories of Absence exhibition
MNAC Bucharest, curator: Horea Avram / 2017

hybrid installation comprised of four individual works and a common website
Ileana Selejan: **a a a e i o u** (videotxt, monitor)
Bogdanator: **re.mapping** (3D print, paraffin, object)
gH. [dslx]: **o t i o s u m** (ubwoofer, micro video camera, CRT monitor)
reVoltaire: **100USD** (object book, 420 pages)

http://kinema-ikon.net/404

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ºbˇ∏¥[ˇº∂ˇ`◊—yˇÕΔkˇ"Ãlˇ≈ø]> <2017>
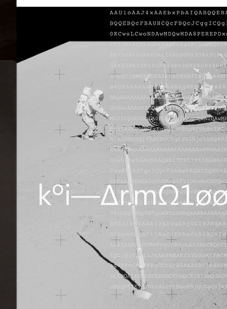
internet of ki (iok)

12 smart products that could change your life
(sau cum kinema ikon înțelege greșit, cu bună știință, internetul lucrurilor)

kinema ikon—Art Museum Arad 2017

13m10j: **Mobile Matrix_2014** / app, android, 1024 x 600 px / [alfabet^ro] - [2010]
Bogdan Dinu: **late'n'see** / robot arduino
Bogdan Tomșa: **Unidentified** / installation. monitor, eprubete
flo': **internet is going crazy** / installation. mixed media. print: 45x60 cm, tv: 80cm
gH: **m 0 th [the origin of a ripple]** / -reverse visualization of the butterfly effect-
Ioana Vreme Moser: **tête-à-tête** / two ready-made Blabbermouth radios engaged in
an online algorithmic argument. stereo sound, variable dimensions. Fm transmissions.
Livia Mateiaș: **Biolaptop** / object - laptop, lichen
Laurian Popa: **Dysfunctional objects** / digital animation (04:04)
Nita Mocanu & Marius Stoica: **There was no "real" sunny day** / interactive installation
Thea Lazăr: **Photosynthesis** / installation + video (8:17)
Flaviu Rogojan: **Mirai** / mixed media, 84 x 60 cm
reVoltaire: **You Are Not Invisible, Man!** / black and white things with or without IP
address. Ocika Piatz presentation. YAH (You Are Here)

Thea Lazăr

kinema ikon: authors

installationmedia. kinema ikon—Art Museum Arad 2018
folders suport, 120 folders with files for each ki member
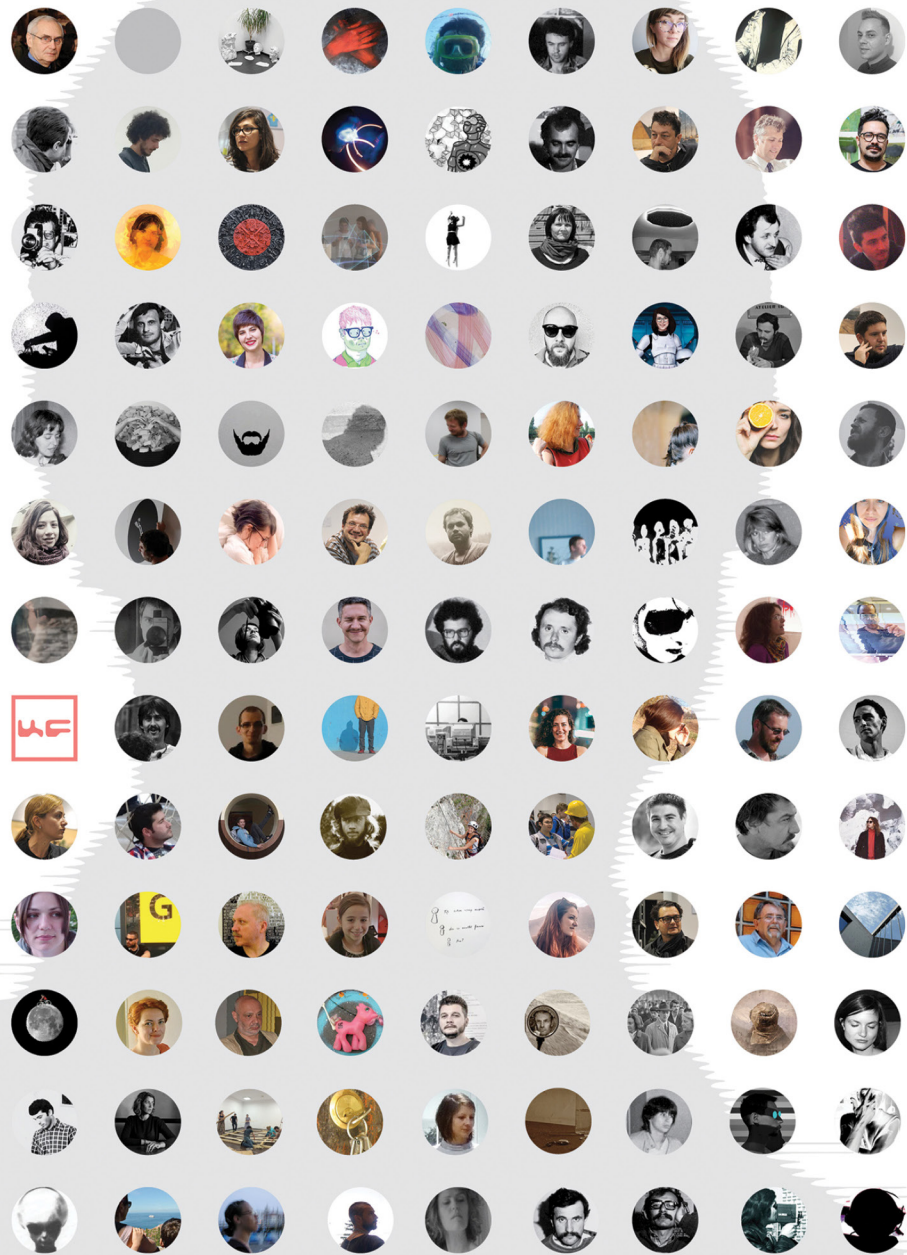
qFilm

net based work and media installation 2018

reVoltaire feat.
Alexandra Stache, Cătălin Alb, David Indreica, Ioana Ionescu, Ilie Ciotir
https://youtu.be/0bsRi-M2Ra8

from X^0 point, 4 cameras start at the same time in opposite directions, on a random route / at X^0 point a 360^0 camera records everything. / duration = 2 minutes

net based work
computer / interface:
4 buttons = 4 movies > 1 screen /
1 screen = film F^N - 360^0
4 movies run simultaneously (invisible) in the background (F^1, F^2, F^3, F^4) / on button click the selected movie becomes visible. the others run in the background.
the F^N - 360^0 film is permanently visible (captures the moments when F^1, F^2, F^3, F^4 meet)

media installation
black box with 4 doors for the 4 compartments in which 4 films run simultaneously (F^1, F^2, F^3, F^4) / the selected film becomes visible when the compartment door is opened. the other films play in the background.

folder X

media art exhibition at kinema ikon—Art Museum Arad 2018

file.1 :: Thea Lazăr: Let Us Approach The Internet At The Speed Of Dreams

Are we still searching for the meaning of our dreams in the age of technology? Yes, and we are searching for it on google. Searching for deeper meanings on earth and in the universe is as old as people but in the age of technology, we adapted our old ways to the new. From watching someone read our horoscope on tv to searching for the meanings of our dreams on google, it's all been updated and we are using technology as a tool. It doesn't seem like science could kill pseudoscience any time soon. Wanting to know the future or our destiny are not things science could tell us so we look for them in the stars, in our palms, cards or coffee. These are things we don't have control upon but they influence us in various ways.

Internet travels between continents through cables laid on the ocean's floor. In search of these cables, i took a long walk along the coasts.
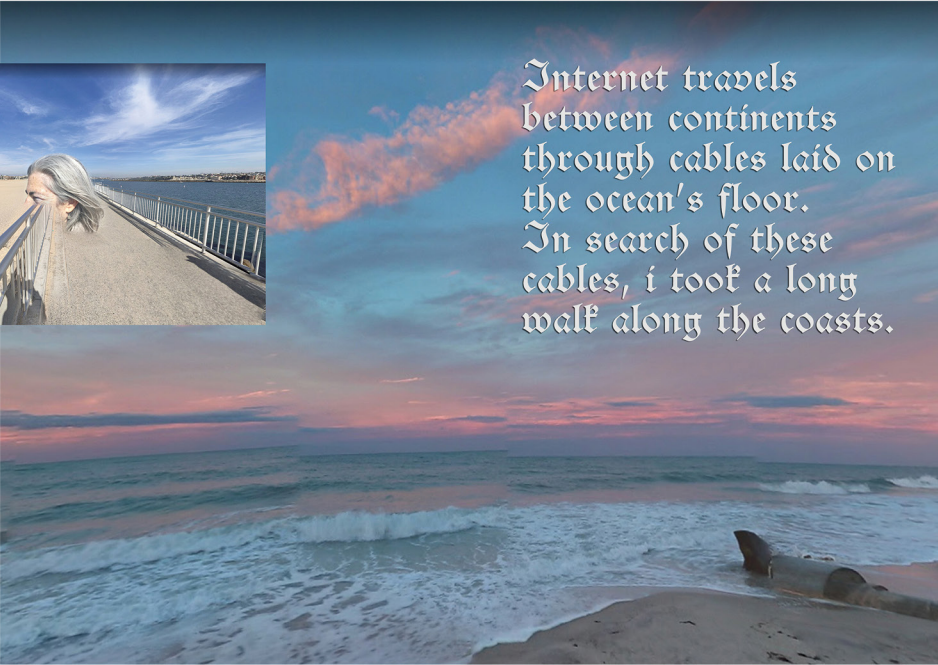
folder X

media art exhibition at kinema ikon—Art Museum Arad 2018

file.2 :: subsol 16 by kinewcomers

Catalin Alb, Calina Crestin, Daria Berce, Jhon Bordandini, Bianca Chise, Andreea Gugescu, Maria Haiduc, Ioana Ionescu, Bogdana Knapik, Otilia Lacatis, Paul Mot, Deborah Nagy, Sonia Racosi, Madalina Sirban, Mara Ungurean

folder X

media art exhibition at kinema ikon—Art Museum Arad 2019

ki49.1 :: Alex Halka: Aural Skin

Aural Skin an interactive Audiovisual Art Installation that represents a journey from sound to image and finally to object (Embroidery & Fluorescent Laser Graffiti). The installation is made out of three parts:

Interactive Audio Visual realtime generator: A kinect xbox sensor is used to capture body motion that further operates an 8 voice polyphonic audio synthesizer. Sound and image are created simultaneously. Initially I developed a prototype of this system, to be used in the theatre. My objective was to create unique choreography, image and music in a visceral, emotional manner.

Audio Graffiti: The Fluorescent Graffiti is created by driving a laser with sound, projecting the light beams on a fluorescent surface. Audio is generated in Pure Data. (the Pure Data patch is developed by Derek Holzer from macumbista.net)

Audio embroidery: Embroidery generated by vectorising images of sound or by modulating pictures with raw oscillators.

folder X

media art exhibition at kinema ikon—Art Museum Arad 2019

ki49.2 :: Josépha Blanchet: **Fall Out**

The video is infused with the universal human feelings of nostalgia and melanchloy, which are intensified by the way in which the artist constructs a tensed choreography, accentuated by antinomies: weight – lightness, dark – bright, static – dynamic, beginning – ending, anguish – contemplation, set in a permanent state of imponderability, suspended in a central nucleus that is invisible and imperceptible to the eye. The image becomes a magnet which transposes the viewer into a metaphysical condition, in which concrete and ordinary objects of the sensible world (the drapage, the human body) become significant, evocative and and important as soon as they are put into relation with the abstract, the invisible, the immaterial and the spiritual.

Mirela Stoeac-Vlăduți, *META Spațiu*

folder X

media art exhibition at kinema ikon—Art Museum Arad 2019

ki49.3 :: reVoltaire: App.0110
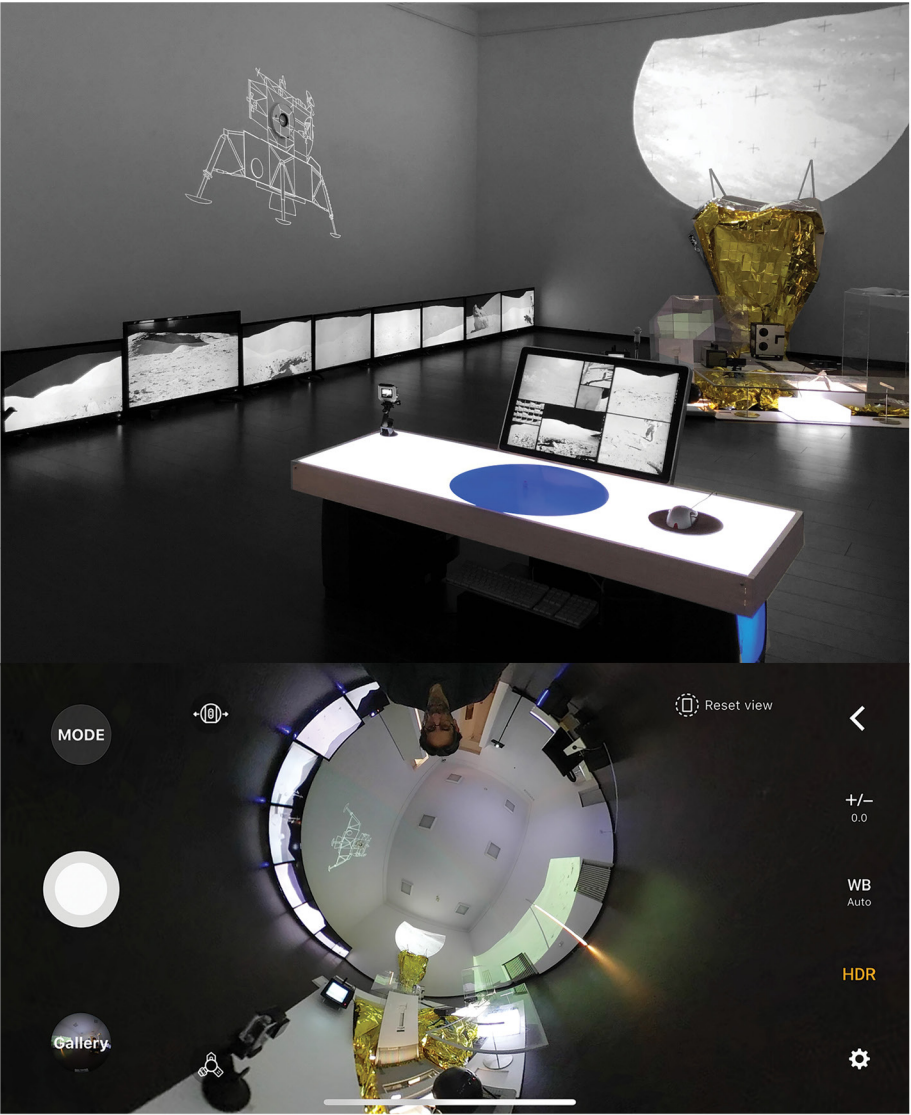
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media art exhibition at kinema ikon—Art Museum Arad 2019

ki49.4 :: subsol 16.2: EXIT SPACE

Andreea Gugescu, Bogdana Knapik, Cătălin Alb, Deborah Nagy, Emilia Sandu, Maria Haiduc, Mădălina Sirban, Otilia Lacatiș, Paul Moț

OST'n'ReST

Original & Revisited Sound Tracks of kinema ikon experimental films
- an interactive project, 2019

Five Romanian and five Belgian artists to rescored a selection of 10 experimental films produced by kinema ikon for a World Première at the Ghent Film Festival / Vooruit Ghent followed by a tour. Credits: Europalia Arts Festival Romania, Institutul Cultural Român, kinema ikon / programming: Ilie Ciotir / interface design: reVoltaire

Emanuel Țeț: **Vânătoarea de păsări / Birds Hunting** (07:02) 1980
OST - kinema ikon / ReST: Ben Bertrand: Composition, Bass Clarinet and electronics; Otto Lindholm: Double bass and electronics; Elisabeth Klinck: Violin; Jean-François Durdu: Viola
Marcela Muntean: **Pulsiuni / Pulsions** (07:16) 1983
OST - kinema ikon / ReST: Céline Gillain
Iosif Stroia: **Autoportret / Self-Portrait** (05:39) 1984
OST - Chet Baker: Lament For Thelonious / ReST: Velvet C
George Sabau: **Decupaje / Cutting Ups** (08:50) 1980-1985
OST - kinema ikon / ReST: Inne Eysermans
Ioan Pleș: **Efecte de împrimăvărare/ Spring-coming effects** (04:36) 1978
OST - kinema ikon / ReST: Maxime Jacobs
Romulus Budiu: **Singur cu zăpada / Alone with 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 / Beginning of a coherence** (08:36) 1981
OST - kinema ikon / ReST: Monica Vlad
Viorel Simulov: **Peisaj lichid / Liquid landscape** (08:16) 1988
OST - Octavian Nemescu: Gradeatia / ReST: Makunouchi Bento
* epilog
Calin Man: **Pleonasm in peisaj / Landscape Pleonasm** (02:28) 1986
OST - kinema ikon / ReST: kinema ikon

Marcela Muntean: *Pulsiuni / Pulsions* (07:16) 1983

Original Sound Track — kinema ikon
Revisited Sound Track — Céline Gillain

kinema ikon: films / 1970-2020

exhibition / 11 multimedia installations. Rezidența Scena 9, Bucharest 2019
curator: Calin Man
manager Rezidența Scena 9: Suzana Dan

OST'n'ReST, video installation, app (2019)
Schrödinger's cat is lost in a VR box, app, VR film (2019)
Alex Halka: *.doc, interactive installation, kinema ikon documentary film (1970-1989)
Electric Brother: interventions on kinema ikon 16 mm films, (2019)
kinema ikon: serial / s. 1 / e. 5: ICRC: It smells like glass fish (2014)
kinema ikon: Vorspann, VHS (26:01) (1970-1989)
kinema ikon: serial / s. 1 / e. 10: Bogdan Dinu: Utopian (dead language keeper)
kinema ikon: serial / s. 1 / e. 1: reVoltaire - The Malcon Tese (2013)
kinema ikon: serial, 3 seasons, video installation
survival ki / HDD2 / custom lego structure by gH, light box, expired: 08.02.2018
kinema ikon: Capsula timpului. Time based work
(to be opened in 28.10.2070 at 20.16 h)
gH: m 0 th [the origin of a ripple], IoT installation
live performances: dyslex, Selfmademusic, dr. T, Electric Brother
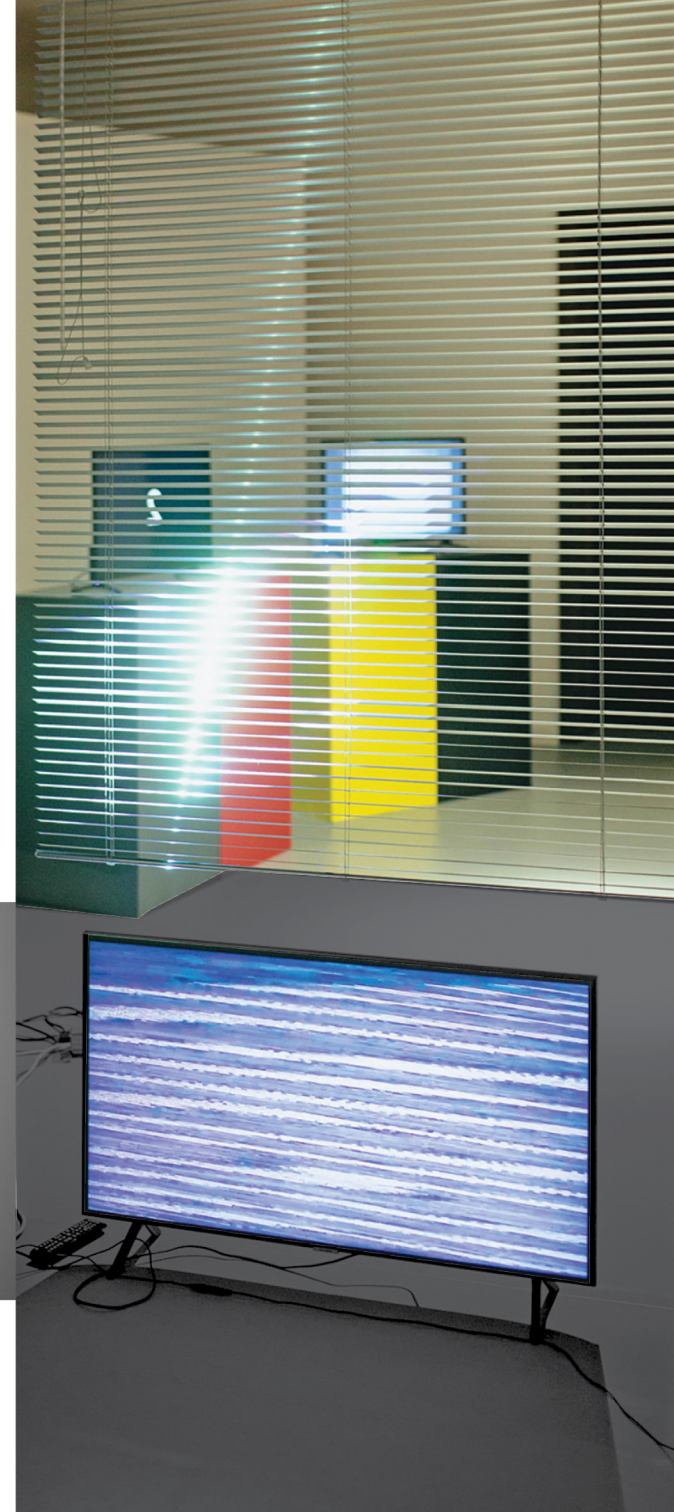
kinema ikon: In Good Company / Warm Up

media art exhibition at kinema ikon—Art Museum Arad 200

KF - 46016'92"N 21031'57"E. ȘANTIER ARHEOLOGIC / 4175 A.D.
CitiZenit - **Meta Green**
MODULAB - **S.T.E.L.A.**
subsol16 - **COLAJ**
L'ENE - **Le'Jam**
Thea Lazăr - **We don't know a lot about this mysterious planet, but Earth carries it in her heart**
Taietzel Ticalos - **In absentia**
Adrian Ganea - **Cadmus Sowing Dragon's Teeth**
Alex Halka - **Tesla Echo TapeX v.2**
*** - **Craciunikon**
Larisa Crunțeanu - **A Story with 255 Possible Parts** (courtesy of the artist and Anca Poterașu Gallery)
Bogdanator - **/module_standalone /module_standaway**
gH - / **ɪkˈsɪʒ(ə)n,ɛk-** / (excision)
reVoltaire - **Time Machine** /prequel

kinema ikon: In Good Company /
KI/LLING TIME
SHATTERING IKON/S

media art exhibition at kinema ikon—Art Museum Arad 2020

Titus-Alexandru Antonescu - **Morph (flipbook) / Haring Sans** (experimental font)
Maria Borțoi - **Epithumia** (revistă) / **Trapezius** (flyer experimental font)
Dan Chiș - **Te uiți la ciorbă** (deep fake installation)
Dragoș Dogioiu - **Aion** (video projection)
Alexandra Drăgulinescu - **Under water you're almost free** (holograme)
Marta Mattioli - **Connect** (video installation)
Ema Motea - **Dă muzica mai încet, să te văd mai bine** (video installation)
Sandra Ungureanu - **Teaching crabs how to read** (video projection)
Selina Yilmaz - **Teaching crabs how to read** (video projection)
Dragoș Petrișor - **dj set**
Curator: Raluca Oancea

kinema ikon: In Good Company / Post-Nothing

media art exhibition at kinema ikon—Art Museum Arad 2020

Theodor Niculae - Postcards (or 23 memories I could have lived)
Andrei Arion - Lada
Silvia Niculae - PINBALL: de la una la alta
Andrei Predescu - 24788
Bogdan Matei & Alexandru Cartuș - două meniuri double combo
Anca Țintea - temporary landscapes
Design grafic: Bogdan Matei
Curator: Georgia Țidorescu
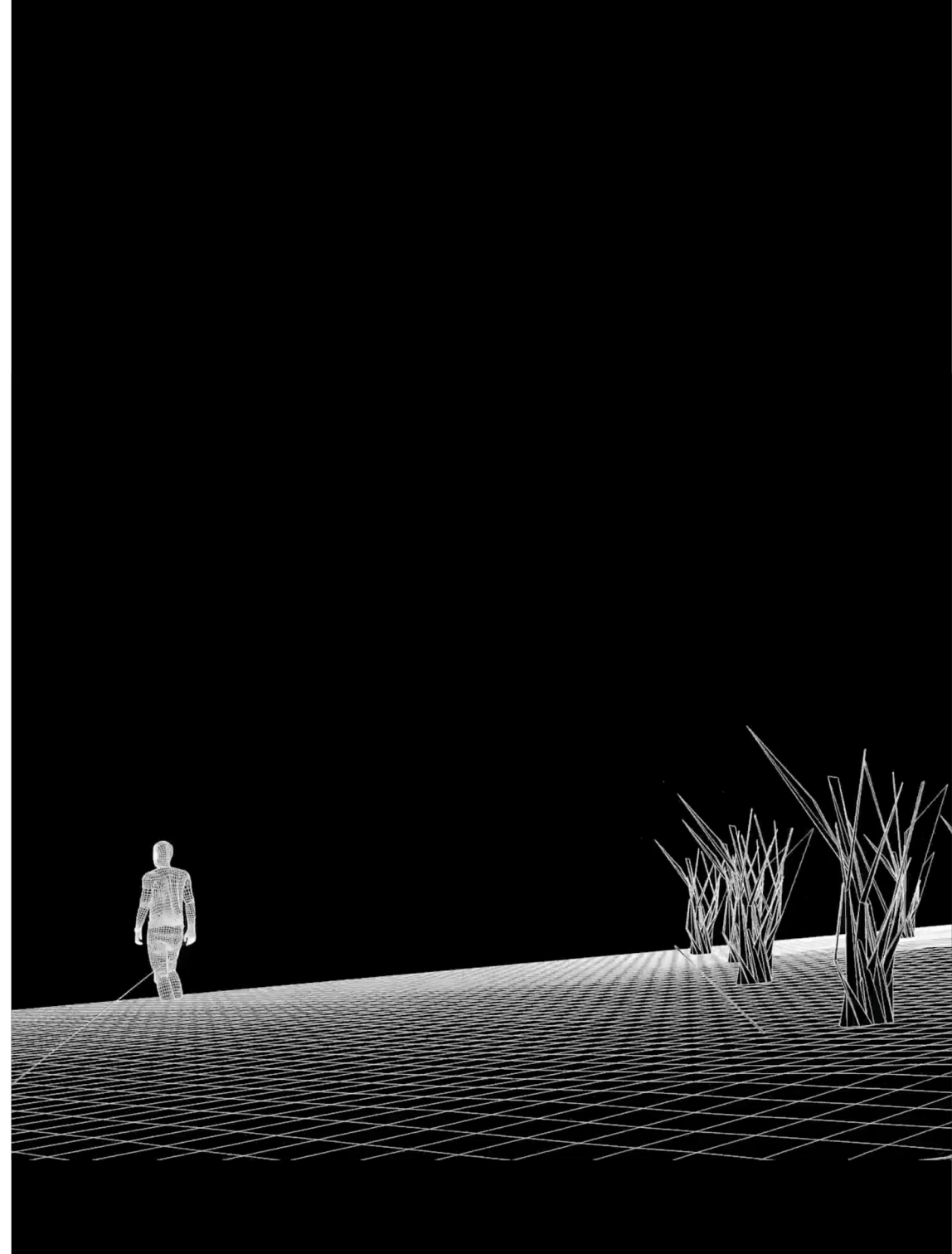
50 frames of ki
(followed by 20 more)

Sandwich Gallery, Bucureşti, 2020
curator: Abraham Cruzvillegas

The script contains 70 frames of 5 seconds each, proposed by 70 kinema ikon members
to be filmed by the organizers of *The 1st Intergalactic Summit of Independent Art Spaces.*

1. Ileana Selejan: walking on a tightrope, a man opens a letter. close-up on page, reads: acts of good. and is struck by lightning (which he will survive) / 2. Alex Boca: An object from a previous scene falls on the ground and breaks, hilarity ensues. / 3. Sorin Neamtu: Cerul, pe care se intersectează doua avioane. / 4. Anca Raluca: un cadru cu multimea din statia de metrou. De pe scarile rulante de la Unirii 2 spre Pipera, cum coboara spre statia de metrou dimineata la 8-8.30, eventual chiar in momentul in care toti se chinuie sa urce in metrou. / 5. Octavian Belintan: Filmare 120 fps si editat la 30 fps. Cadru 01 (slow zoom out). Se vede o mana cu o cruce intoarsa tatuata pe partea exterioara a mainii / palmei. In timp ce se da zoom out vedem ca mana e in miscare si tine un cocktail molotov. Cadru 02 (Slow zoom out). Vedem din fata un personaj cu batic / masca pe fata, imbracat saracacios cum isi ia avand si arunca cocktailul molotov inspre camera. Este instr-un spatiu deschis, curat, vopsit in alb. Cadru 03 (Slow zoom in) Cocktailul se sparge de un perete alb si peretele incepe sa arda. Cadru 04 (slow zoom in). Vedem personajul care arata inspre camera semnul „fuck you". Aici observam crucea normala tatuata pe mana lui. Filmat cu depth of field: mana sharp, restul out of focus. / 6. Mihai Zgondoiu: Filmare zoom in pe textul "#rien" scris cu spray pe un zid din Bucureşti. / 7. Alex Leric: Ionel Tudorache împreună cu taraful său cântând "portofele, portofele" la raionul de legume fructe din Auchan Liberty (cel mai mare supermarket din România) featuring vocea din boxele supermarketului, diminieata superoferta zilei. Cadrul se va lua de la înălţime astfel încât să conţină perspectiv, legume-fructe si consumatori fericiţi. Vocea centralistei de supermarket se va auzi în fundal discret, fără a concura abject vocea marelui artist. Acesta va rosti in cele 5 secunde binecunoscutele versuri "portofele, portofele voi sunteţi visele mele". /8. Anamaria Tatu: vârf de stâlp stradal încărcat cu zeci de cabluri de curent; în fundal, doar cer. / 9. Rares Moldovan: alb-negru şi mut ... soarele fix în centrul imaginii iese de după nori în sensul în care norii se dau din faţa lui ... / 10. Sergiu Sas: un copil (sau si adult) se scobeste in nas, face o biluta pe care apoi o expediaza cu un bobarnac. / 11. Mihai Pacurar: Orice bucata de plastic auriu (poate fi un colt dintr-un panou stradal, o bucata de butatorie dintr-o vitrina sau o litera dintr-o firma) sau chiar un capac de suc sau cafea găsit pe jos. Important e sa fie plastic care se vrea aur. Filmat în detaliu sau macro, din mână, dacă este soare sa sclipeadca cu atât mai bine. / 12. Maria Balabaş: Femeia însărcinată priveşte reflexia sălciilor şi a blocurilor de vizavi în apa lacului; pe deasupra zboară în cercuri pescăruşi. / 13. Tomckat: În prim plan un casetofon vechi (dacă se poate, prăfuit), pe care să ruleze refrenul piesei B.U.G. Mafia, „Cine e cu noi" (...Cine e cu noi striga 'O-O'!...), iar în fundal să se vadă Catedrala Mântuirii Neamului. / 14. Nita Mocanu: Îşi rupe insistent bucăţele de piele de lângă unghiile de la mâini. Le aşează cu grijă la baza florii din ghivechi, pe pământ. / 15. Adelina Laura: FADE IN – EXT. PARK (any common park) DAY Man, dressed normally or office clothes, walking something (he has a leash in his hands). Camera follows the man as we only observe him above the hips. Camera pans down, we find out he is actually walking another man in his leash. (also dressed normally)*. FADE OUT *it has nothing to do with sexuality, just a satire of the human condition and society. / 16. Ioana Ionescu: Exterior, zi - Cer senin, lumină caldă. Într-o curte sunt agăţate la uscat, pe două rânduri paralele, cearceafuri albe. Camera poziţionată între cele 2 rânduri filmează în contraplonjeu, frontal (trave - înapoi), o unghie (4 - 8 ani). Ea poartă pe cap o cascheţă de miner, şi o pereche de ochelari de soare mult prea mari. Cu mâinile întinse lateral, parcă jucându-se avionaşul. / 17. Adrian Ganea: Snakes were hiding, bats were flying, squids were lying, clouds were forming, lava was pouring, lightnings stroke. They never stood a chance. / 18. Mimi Ciora: Cinci plante de ghiveci, aflate intr-un cadru alb, personajul deminin on masculin imbracat in haine feminine (de preferabil varianta 2) din cadrul anterior ajunte uda aceste plante cu o stropitoare. / 19. Călina Creştin: O fată îmbrăcată în roz din cap până în picioare încearcă să deschidă o uşă mare dar realizează că pe clanţa uşii se află o broască slinoasă. O ia, o pune pe umăr, îi zâmbeste cu sinceritate, deschide uşa şi iese fericită împreună cu aceasta. / 20. Adela Muntean / Zita: in amiaza mare 10 oameni se tin de mana in jurul unui sens giratoriu si se rotesc incet... / 21. VLeac: Un tip oarecare se priveste in oglingă îngrozit, ca şi cum s-ar uita la ceva înfiorător, în timp ce îşi curăţă urechea cu un beţişor. / 22. Gabriela Mateescu: Recreerea pe repeat a faimosei imagine de meme cu tipul ăla de se uită la altă tipă. Ideal imbracaţi la fel sau ceva să se înteleagă că e asta. Poate un text peste cu câteva din textele de memeuri ce au circulat deja. / 23. Alexadra Boaru: Doi oameni îmbrăcaţi în haine simple stau la o masă. Unul este aşezat pe un scaun într-un capăt al mesei iar celălalt în capătul opus. Cei doi indivizi, folosindu-şi numai braţul drept fără a mişca altă parte a corpului, pasează de la unul la celălalt o portocală rostogolind-o pe masă. Pasele dintre cei doi nu se produc în grabă ci pe un ritm natural. Cei doi protagonişti se privesc în ochi pe tot parcursul secvenţei iar pe faţă lor nu se citeşte nici o emoţie. Cadrul este unul fix care plasează central masă cu cele două scaune pe care sunt aşezaţi cei doi protagonişti. / 24. Edith Lazar: water background, a phone's black screen, finger prints all over. finger swish on the surface. unresponsive subtitles (maybe?): Can you be forgotten, when your DNA has spread across so many surfaces you've touched? You don't always live just once. / 25. Romulus Bucur: închidere aparentă – Ridic foarte lent mâinile, plină la înălţimea umerilor, fac un pas mic cu stîngul

şi simultan rotesc lent mîinile spre interior, pentru a împinge lent înainte cu palmele, cu degetele orientate în sus; totul filmat în aşa fel încât să se vadă mai degrabă proiecţia umbrei decît corpul în mişcare. / 26. Alex Halka: Un cetăţean de etnie romă, plimbă lent si circular un CAL legat de o sfoară de 4-5 metri în mijlocul unei intersecţii, la răsărit sau la apus. / 27. Iulian Leonard: filmaţi ceva interesant (sau nu) din incinta unei spălătorii de maşini. / 28. Andreea Bencsik: Framed Starless Pudding - I noticed that everything that is framed is sort of worth watching, or at least it grabs our sight. Foto, TV, you name it. I look now at my half pudding that I left for my other half how it falls on a side, in slow motion, the sauce on it dripping slow... on this slow song of King Crimson and how the slowness match... If it would be framed by a video, it would be probably called art. The eyes wouldn't let go this sight. So I looked carefully at this movement as if it would have been framed. Completely living in the moment. / King Crimson - Starless. / 29. Taietzel Ticalos: un monitor pe care sa fie textul "How to make your own error message" (text alb pe fundal negru) / 30. Iulia Botong: Mâinile sunt a doua oglindă a sufletului. 2 mâini pe o masă din lemn. Mâinele se strâng in pumn, tremură. Una dispare. Revine cu o unghieră. Încercarea de a se schimba prin schimbarea formei. Se taie unghiile. / 31. Suzana Dan: Piatra saltareata. Um om arunca o piatra într-un lac si face bolti. Cat de multe poate... Este un cadru larg in care se vede lacul, imprejurimile etc dar trebuie sa se vada si piatra care salta pe apa. Ar trebui sa fie un lac fiindca am nevoie ca suprafata apoi sa fie linistita. Cred ca ar arata bine dimineata cat mai devreme. Daca folosesc si sunetul din cele 5 sec as vrea sa inregistreze de f aproape sunetul hainei (ar fi bine sa aiba niste haine dintr-un material "zgomotos" ca cel de la echipamentul de iarna). In linistea aia sunetul facut de miscarea omului sa fie f tare amplificat, cat de violent posibil. / 32. Ion Indolean: cadru fix, plan apropiat, filmare dinăuntrul unui vagon de metrou. spre geam: se vede geamul, o parte din cadru (una din barele orizontale), iar filmarea se va desfăşura între staţii. Aş dori să se audă sunetul acela monoton-liniştitor pe care îl creează sunetul deplasârii metroului şi ecoul creat de reverberaţiile date de îngustimea culoarului. Operatul şi camera trebuie să se vadă în reflexia geamului, în plan strâns. Cadrul geamului (cel orizontal menţionat) ar trebui să taie cumva corpul operatorului în două (preferabil undeva între zona gâtului şi a pieptului). Sunetul trebuie să fie potenţat. Sound of silence. / 33. Cătălin Alb: Într-o încăpere spaţioasă doi oameni discută cu gesticulaţie şi agitaţie un subiect de natură politică. În jurul lor se învârte rapid în sensul acelor de ceasornic un al treilea om, precum electronii se învârt în jurul nucleului unui atom. În timpul rotaţiei sale al treilea om combate cu înflăcărare discuţia celor doi. / 34. Ioan Paul Colta: Interior apartment Bucureşti de astăzi – dar cu feeling de anii 80'-90'. Pe o masa, pe un macrame - in lumină naturală, difuza prin perdea – un bonsai. Cadru de ansamblu cu camera si cadru de detaliu cu bonsai-ul. Pe fundal, în surdină, muzică lăutărească. / 35.Mihai Salajan: int. living room. ora cinei: O sufragerie, camera de oaspeti. O masa lunga de familie (specific cinelor de familie). De preferat o sufragerie de apartament "cliseu" romanesc cu fatza de masa rosie, suporturi de lumanari din metal, tablouri pe pereti, draperii translucide etc. Un zoom in (simetric) spre masa populata de oameni, imbracati formal, de o parte si de alta cu cineva in fruntea mesei. Totul e curat mai putin farfuriile goale din fata oamenilor. Farfuriile sunt super murdare (cat se poate de murdare) iar toti oamenii cu cate ceva cu neradidare in obiectivul camerei de filmat. Sunet. Room tone (low freq drone) plus sunetul unui carucior de restaurant/cantina/room serive. Adica sunetul unor roti mici care usor scartaie. / 36. Mirela Stoeac Vladuţi: un cadru cu un personaj mancand salam pe ziar intr-un tren de navetisti. / 37. Josepha Blanchet: o femeie obisnuita, mergand pe strada, se opreste si se da cu ruj rosu strident pe buze, fara sa foloseasca o oglinda, iar apoi merge mai departe. / 38. Maconouchi Bento: locatie: o cladire publica cu arhitectura veche, sala principala a unei poste sau spital/etcmoment: locatia e populata cu oameni care-si fac treburile pe acolo. minim 10 oameni in locatie. actiune: o doamna intre doua varste foarte elegant imbracata (blana) cu masca alba medicala pe figura sta aplecata (intr-un colt al locatiei) asupra unui caine alb mare si il unge (folosind un cutit de plastic gen bistro) pe blana din jurul gatului cu gem sau ketchup (rosu intens si pastos). / 39. gH: cadrul 1. încă (subtitrare) fade from black; şoptit b/w closeup buze. cadrul 2. îţi ling (subtitrare) profil stânga- closeup gură/limbă; pronunţie cu vârful limbii afară cadrul. 3. lacom (subtitrare) closeup gură/limbă, pronunţie lungă, vârful limbii spre tâişul unei lame?; cadrul se blochează tremurat pe mmmmmmmmm. cadrul 4. lacustrele, lăcustele, lacunele. (subtitrare) cuvintele apar ca subtitrare peste cadrul blocat. jump to cadrul 5. top view. mână frâmântă/ masează un peşte pe un blat de bucătărie. fade to black [LUST](text magenta / negru). / 40. pnea: o domnisoara se plimba pe la marginea gradinii botanice din bucuresti. filmat 1st person ca si un walking simulator. se uita o data in jos - fotomodel + designer clothes, in rest nu se vede decat peisajul. in coltul din dreapta sus e harta semitransparenta suprapusa peste filmare, o sageata arata locatia/pozitia. intra in baia ptr baieti (e o cladire acolo) pe faianta scrie cu auriu "AUR". / 41. Oana Tarce: frame: Bicicliştii îşi iau zborul EXTERIOR. PARCUL TINERETULUI. ZI. E o după-amiază însorită de primăvară şi urmărim bicicliştii care coboară în pantă, pe o potecă din Parcul Tineretului. Pare că se pregăteşc să-şi ia zborul. [E vorba despre un cadru secvenţă de urmărire a unor bicicliştri care coboară pe unul dintre trotuarele în pantă situate în Parcul Tineretului (sau alt parc cu drumuri în pantă). Operatorul filmează bicicliştii în urmărire, cu camera în mână, de pe un vehicul în mişcare (bicicletă/trotinetă/skateboard/role). Se ţine destul de aproape, la 2-3 metri în spatele bicicliştilor]. / 42. Thea Lazar: O maşină lovită, zdrobită, dupa un accident, abandonată într-un parc de dezmembrări. Plouă pe ea. Cresc plantele prin ea. Natura îşi face simtită perezenţa în acest wreak. / 43. Flaviu Rogojan: cioburi de sticlă, fundal negru, lumina albastră. Cioburile cad din afara cadrului, de sus, lumina se reflectă în cioburi. / 46. Bogdanator: cadrualb-negru /balta de apa dupa ploaie, in care se prinde reflexia cerului, cu nori, daca se poate, luciul apei tulburat de vant. /cadrul filmat topdown. /secunda 3: tranzitie 1sec intr-un video white noise cu textul: "#rng_majik" de culoare roz, aliniat in coltul stanga de sus. / 47. Bogdana Knapik: Pranz formal in parc de copiii. / 48. Peter Hügel: Se filmează o baltă în care se oglindeşte cerul, în care cade o piatră (în baltă). Indicatii tehnice: balta sa nu fie o băltoaie (de pescuit, de ex.) si nici o baltutză; să fie o baltă aşa normală, ca la noi, traditională- piatra să nu fie un pietroi dar nici o pietricică; sa fie o piatră fain. / 49. Amalia Ignuţa: Cadru: împărţit în trei, pe verticală - stanga: filmare cu Văcăreştiul demolându-se; centru: o imagine / filmare cu un detaliu din mânăstire (coloana, capitel sau ancadrament etc.) close-up, dreapta: filmare cu Văcăreştiul azi, din aceeaşi perspectiva (pozitie) ca cea din partea stângă. Sound-ul 2,5 sec. bubuieli şi 2,5 sec. ce se aude azi în Văcăreşti. (Dacă nu este filmare cu Văcăreştiul demolându-se merge şi o imagine statică...). / 50. Lea Rasovszky: "How can you think of fame or death while standing in a

field of flowers?" **(and 20 more)** 51. Adrian Sandu: Dimineaţa urâtă devreme, un cadru interior mega cunoscut. Sunt sătul de chestia asta chinuitoare, toti o au, boring (gripa de sezon). Stau in cadrul uşii camerei mele si privesc patul in dezordine. Plapuma si pernele parca tocmai au dat o lupta. E chiar superbă imaginea. Ce poţi realiza într-o singură noapte! / 52. Oana Furdea: Într-o multime rasfirata din Piata Obor se distinge inaintand spre camera un tigan olog de un picior, cu 2 carje si un radio portabil vechi atarnat la gat, din care se aude tare: "Sunt o jivină divină. Pune mâna pe pix şi foaie, combină lumină" (Lu-K Beats, "Cum o dau"). / 53. Mihnea Rareş Hanţiu: Plan General, intr-un cartier de blocuri, (blocurile sunt vizibile in fundal) pe marginea unui acoperis al unui bloc din Bucuresti se vede silueta unui copil care mentine in echilibru un zmeu. / 54. Daria Nistor: Un grup de copiii, baieti si fete, stau pe acoperisul unui bloc mic, uitandu-se in zare, intr-un mediu urban. Locul e pustiu pana cand strada este parcursa in alergare de o multitudine de animale salbatice. / 55. Maria Tămăşan: Cadru frontal cu un biker cu barba si ochelari de soare negri. Se apleaca peste o masa cu o gramajoara de sclipici colorat, il ia sart scurt si se ridica inapoi cu ce il ramane prins de barba/fata. (Maxha) / 56. Terra_H: 5 secunde filmat un ananas asezat pe un semafor. / 57. Maria Borţoi: M-a inspirat efectul McGurk, care este un fenomen perceptual ce demonstrează interacţiunea dintre sunet şi imagine. Scenariul pe care mi-l imaginez este unul cu sunet slab calitativ, dar imagine foarte clară (cadru propriu pentru efectul acesta). Având în vedere zgomotul oraşului Bucureşti, cred că poate fi folosit un sunet precum un claxon, o frână de maşină, un sunet de accident, care să fie repetat de 3-4 ori, însoţit de imagini diferite. Scopul este ca sunetul să pară că sună diferit în funcţie de imaginea căruia îi este alăturat/asociat. / 58. Marta Mattioli: Int. bathroom. seara tarzie: O baie cu cada tipica, nu foarte spatioasa, totul sa fie cat mai alb (gresie, pereti, wc, chiuveta etc). In baie se afla doar un prosop alb curat si o hartie igienica, apa de la chiuveta curge la presiune mica. Cada este impluta pana la jumatate cu vopsea neagra (cat mai opaca), in cada se afla cineva care se spala cu vopseaua pana cand este total acoperit de ea. Cadrul este static si de ansamblu, filmat dintr-un unghi plonjat, cuprinde atat persoana din cada cat si o parte din baie (contrastul alb/negru evidential), atmosfera este rece, saturatia normala, persoana se uita intr-un punct fix (de preferat sa nu priveasca in directia camerei). Sunet: noise (frecventa atat joasa cat si inalta), sunet de apa evidentiat. / 59. Titus Alexandru Antonescu: Odată ce a trântit uşa, luminile s-au stins si a rămas doar cu o lumânare în mână. Actantul tremurând se caută frenetic prin buzunare şi cu greu simte o brichetă cu care aprinde lumânarea. Se întoarce brusc şi urlă din toţi rărunchii, lumânarea cade şi el râde pe un ton nervos. Era propria sa umbră. / 60. Alexandra Drăgulinescu: Un bărbat şi un manechin se privesc în ochi stând la masă. Actiune: Bărbatul apasă butonul iar manechinul îi dă o palmă. Încă o apăsare pe buton, încă o palmă. / 61. Alex Man: Uite, basket am jucat si spre cos te subtiri si intinsi (de tip stratus), diminesata. Cadrul filmat din mana, static. Locatie orientativa pentru elementul vizual: Piata Moghioros (Piata Drumul Tabere), Bucuresti. Ne aflam in afara unei piete, cu un design nou, fatade de tabla cu patina metalica si geamuri de tip termopan cu tamplarie pvc, o piata care a trecut prin mai multe renovari, in continuare avand mai multe tipuri de construcrii, vechi si noi. In partea de sus a cadrului vedem cerul descris mai sus. Coborand privirea, vedem in planul apropiat un stalp din beton ce are doua-trei inele din metal si cateva resturi de cabluri infasurate pe el. Tot pe acel stalp este ancorata orizontal o bara din metal, nu foarte mare, are circa 50 cm, pe care era candva o relama, acum ramanand doar un rest de baner franjurat pe care il flutura vantul. La baza acestei bare este atarnat un lant scurt care se misca precum un pendul. In planul indepartat al cadrului, in partea dreapta a acestuia, vedem doua blocuri construite in perioada comunista. Blocul care se afla mai aproape de mijlocul cadrului, se vede doar o jumatate din acesta, are o combinatie de culori: roz si crem. Pe bloc se afla o reclama luminoasa rosie forma-ta din litere: "CRYSTAL". Pe varful blocului sunt montate tot felul de antene de telecomunicatii. Cel de-al doilea bloc, din care se vede doar o mica parte, are culoarea verde. In planul mediu al acestui cadrul obervam tot felul de constructii tipice unui complex comercial. In partea stanga a cadrului vedem aproape jumatate din coroana unui copac fara frunze, alaturi de copac observam o constructie noua, destul de lunga, de tip hala, fatetata cu panouri din aluminiu gri. In continuare, in spate, vedem o costructie de acelasi fel, cu un etaj mai inalta, alba cu o dunga rosie pe magine superioara. Pe acesta cladire este prins un panou pe care scrie "COMPLEX COMERCIAL PIATA DRUMUL TABEREI". Mai jos, in mijlocul cadrului, vedem o prelata albastra ce apartine unei terase, iar deasupra ei ridicandu-se cateva cosuri de fum din tabla. In partea dreapta a cadrului, vedem doua constructii din tabla alba si termopane, iar pe acoperisul acestora find montate instalatie de aer conditionat. Sunet: Ciripit de pasari, si murmur de oameni. / 63. Florin Hornoiu: intrarea in statie a unei garnituri de metro (produs in Arad). / 64. Adriana Oprea: E întuneric. Un fascicul de lumină cade asupra unui bărbat. Din pieptul lui ies mai mulţi şerpi subţiri şi groşi care încep să danseze pe el şi împrejurul lui. Odată cu ţâşnirea şerpilor, începe o muzică ritmată care va face fundalul sonor al întregului dans. Şerpii dansează şi clasic si modern: fac cercuri, frîng-hii, zăbrele, îl înconjoară pe bărbat, fac S-uri, X-uri, Z-uri, sori cu raze, pătrate cu structuri stelate, rozete cu trompe, săgeti. Se mlădiază şi zvâcnesc în mişcări line sau fracturate, coordonaţi sau în nuclee separate. Dansul lor e pulsatil, nervos, electric. Fie ordonat, fie haotic, fie şi şi în acelaşi timp. Se îndoaie şi se răsucesc, acoperă toată imaginea – la un moment dat perturbă aparatul de filmat. Şerpii capătă gradual autonomie în cadrul imaginii, de jur împrejurul bărbatului. Par să compună aerul, umplu spaţiul dintre cameră şi silueta umană, ca şi cum ar constitui undele câmpului electromagnetic dintre cei doi. Partenerul şerpilor este corpul bărbatului, care încearcă să îi prindă, sau să danseze împreună cu ei. / 65. Selina Yilmaz: Pe o stradă semi-întunecată, o fată încruntată se întoarce spre ligheanul ei, îl ridică şi păşeste speriată. / 66. Roxana Man: În Narnia cărţile sunt făcute din budincă. / 67. Roxana Cherecheş: Au-dessus de la Grand-Place, une nuée d'étourneaux tournoie, très haut dans le ciel parfois, parfois volant très bas, attirés par les restes de nourriture du marché, désert en cette fin d'après-midi. / 68. George Sabau: (despre întalnirile de joi de la kinema ikon din anii 80) "printre picioarele noastre se jucau âia mici, intre care un "băiat minunat" numit Mitzu, ne si adresa, la cei patru ani ai lui, "măi săbăule mai îmi dai şi mie nişte alătuta..." / 69. Ioana Eremias: o cafea espresso servită pe lopată cu coada cât distajarea socială. pe cană sigla ki. voce: ar fi drăguţ să scăpăm de Covidut (clientul servit este Covidul iar cafeaua este otrăvită). / 70. reVoltaire: KAPET

kimæra
2021—2024

kimæra

interactive installation 2021—2024
MAFA, Art Museum Arad, Ars Electronica Linz, Indecis artist run Timişoara

kimæra team:
modules by: Alex Halka / gH / reVoltaire / Bogdanator / Floriama Cândea / Marina Oprea / Ioana Marşic / Thea Lazar / Adrian Ganea / Flaviu Rogojan / Suzana Dan / Dragoş Dogioiu / AR App: DARV.org, Florian Weinrich / programming: Mihai Sava / green screen app: Ilie Ciotir / curator: Calin Man

kimæra / main computer @ remote
the kimæra project, composed of 9 works made by 12 artists over the course of two years, aims to become a hybrid body, an interactive digital meta-installation where each work/module will be functional as a part and as a whole. The installation combines old media with digital (new) media, public city space with IoT (internet of things), Aaugmented Reality, 3D printing, AI-generated sound and image, mobile applications, NFT, etc. coordinated by a central computer, each of the 9 modules having an input and an output that enables the works to interact with each other.

kimæra - how it works
each module has an input and an output; when the output is not connected to the central unit, the module is controlled by the physical interaction of persons (person) with the module; when the modules are connected to the central unit, through it, they will interact both with each other and with the users as follows: • besides the intrinsic effect produced by the physical presence of the observer, the outputs [stills (jpeg, png, ..., audio files, ASCII)] - are converted into a token, the result of (inter)actions with users. • the token, transferred/sent to the central unit/cloud where it is decrypted and sent to the module selected by the user influencing the respective module(s). • the action of associating the inputs and outputs can be random in the case of not interacting with the system (neither physically nor through the central unit).
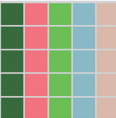
www.kimaera.ro

kimæra

f1ae514e50c95efe2f95643ab4cbc149
36aa89030ec535a63e22215815470bae
25b688e2be098e727ac2117675926d2f
6472a226e4cd4a4dfdb7482d3816307f
0e259a66079e66dbcc1114c883567cee

kimæra / module 1
Alex Halka:
NOD
= input: sound . movement

37693cfc748049e45d87b8c7d8b9aacd
37693cfc748049e45d87b8c7d8b9aacd
37693cfc748049e45d87b8c7d8b9aacd
37693cfc748049e45d87b8c7d8b9aacd
37693cfc748049e45d87b8c7d8b9aacd

kimæra / module 2
gH:
0r4c13_th(3,33333…)_s33r [c4put 4b5ci55um kimæræ](take_your_my_breath_away)
= input: sound . movement

97bc8c03bb5471dd01c82671460dead4
ecd33cf72cd449c20001db28bc855930
88223d5ab23865375182d9f7fb5b6731
dd2372ea8b5ab253eefce88c3aa1fe57
358f5c2fa12aeda25678fd8e2e3a9188

kimæra / module 3
reVoltaire:
kalimæra
= input: webcam . stills

9a456914617e6a06a77010a5cf1e8679
2d12bb9930a9c642e110cbb62b3d206d
562025128ab22bfd196ab1db6a98fa67
1e6d1af565597d5f5976c917de8e8d9d
f642e709ed42b96e58c7c48a9c01280e

kimæra / module 4
Bogdanator:
Befall everything else matters > Simulator de căderi nervoase
= input: sound . movement

be8c47dc2006e683f097e996e7b2435c
8ca4e2280fb0061ba9b4244e77e98d7e
b34372fdc2f0c09e9df175028657f49c
cbab7826330bd0dfa9ca0114081f799d
1f3c1a4b1843ede5f67b8251e60922a0

kimæra / module 5
Floriama Candea:
Obiect Somatizant / Somatizing Object
= input: pulsoximetru . movement

fd7602dd309fe2381f83bcc8e7f791ba
fd7602dd309fe2381f83bcc8e7f791ba
e8eda30ef4f8c5fde358c02bad0eb743
e8eda30ef4f8c5fde358c02bad0eb743
838bc970c678cbc0d2422c5c7ce92d0d

kimæra / module 6
Marina Oprea / Ioana Marșic:
Măruntaie Mirifice / Enthralling Entrails
= input: movement

8643be6a0f5ff445b550a64aff772a81
934ee24ac4d8588a9185826db7566342
35009f61ecd45d8f78c6d3ccbcf57a2c
1bccaa42380078c480593d35050aa562
00e31666547b273b05fa102e47a0c983

kimæra / module 7
Thea Lazăr / Adrian Ganea / Flaviu Rogojan:
Fragmented Echoes
= input: images

347737bc0a145a9dbb1738f26c19e1b4
878207082defd1522fd19fd1de7d73b7
a9479be8f4beefcf99473f7fe81be9b7
a9479be8f4beefcf99473f7fe81be9b7
63a883e11e0ce31d22ab76c97ee30d03

kimæra / module 8
Suzana Dan:
Time Flies
= input: press button

73c4cca9edb24224d5bbd70af19a31fa
90fbd114daec0992466c29b296075285
66423a2fdc2ea4dd4e9f889873f7023c
ede303584959b29f0f467b39b5e6f1f7
ede303584959b29f0f467b39b5e6f1f7

kimæra / module 9
Dragoș Dogioiu:
Sea Of No Tomorrow
= input: in progress

Alt/\Data
2021—2024

Alt/\Data [altădată]
/based on kinema ikon⁵⁰/ [a true story]

media installation 2021

[Bogdanator] /// **Utopian (dead language keeper)** / 220x100x100
[d s l x] sound / **4b [2021-08-01 025158]** (07:10) + DR0000_0085:153:158:160:161:163
[reVoltaire] film / **ecranizarea volumului kinema ikon 50** / (07:10) / OST: [d s l x]
gH. [d s l x] / **[cut] 2003-2023 (wip)** (19:35)

(on the favorite subjects of the kinema ikon group: film as part of an analog/
digital installation, the archive of images, sounds and furry characters, and
especially time, this Nutty Sauce, which ties everything together but proves
nothing.)

Chronicles of Stillness: A Journey Through Time 1970—2070

Vorspann

Vorspann, film 16mm (26:01) / 1970-1989 / geosab
Vorspann, SVHS (26:01) / 1995 / geosab
Vorspann, mp4/DVD (26:01) / 2005 / geosab, reVoltaire
Vorspann, NFT (01:00) / 2021 / geosab, reVoltaire, Bogdanator, gH
Vorspann, dismantled NFT, media installation / 01-20,21-40,41-60 / 2021 /
geosab, reVoltaire, Bogdanator, gH

In 1995, when selecting the 22 films for a kinema ikon screening at the Pompidou Center, George Săbău revisited all 62 experimental films, produced by kinema ikon, from 1970 to 1989. One frame was removed from each film and merged into the **Vorspann film 16mm (26:01)**; it was then screened at the studio and copied onto SVHS. After this process was completed, all movies from the collection got their temporarily "lost frames" back. For several weeks however, kinema ikon owned a montage that canceled all 62 films, and the films, once restored, canceled the montage; all that remained was a video copy: **Vorspann, SVHS (26:01)**. in 2005, the video cassette was transferred to a dvd and then projected as part of a ki exhibition at mnac Bucharest; then, in 2021, **Vorspann, mp4/DVD (26:01)** was dismantled and reconstructed as the first episode of the 4th season of the kinema ikon series: **Vorspann, NFT (01:00)**.

Key.NFT+time

part of **kinema ikon: serial** / season four, episode 1: **I.O.O.O. {in.out.on.off.})** 2021 / geosab, reVoltaire, Bogdanator, gH

In 2016, at the end of the 3rd season of the kinema ikon: series, ki closed a **Time Capsule**, whose contents still remain shrouded in mystery. As opposed to the classical routine, THIS time capsule was NOT buried, but stored away at kinema ikon HQ. The photograph of the time capsule's key - **key.jpg** - available for purchase as a **NFT**, grants the buyer the right to open the **Time Capsule** on Tuesday, the 28th of October 2070, at 20.16h, for the anniversary of the kinema ikon's centennial. (The actual schedule, key location and other details will be available shortly; stay tuned. reminder: Facebook event + timer / www.kinema-ikon.net)

Time Capsule

time based work 2016
(to be opened in 28.10.2070 at 20.16)

antiVorspann
Chronicles of Stillness: A Journey Through Time

film—media installation / 2024
geosab, reVoltaire, gH. [d s l x], Bogdanator, pixelhunter

all films produced by kinema ikon were transformed into over 200 transparent, superimposed layers. the result is a film of films with a duration of seven to eight minutes. antiVorspann is scheduled to run according to its own algorithm from 01.01.1970 until 28.10.2070 at 20:16, when, on the kinema ikon's centennial, the **Time Capsule** will be opened.

the installation antiVorspann consists of a computer, a monitor, and an app. there are 4 independent versions made by geosab, reVoltaire, gH. [d s l x], Bogdanator, with programming by pixelhunter.
online, **antiVorspann** combines all 4 versions into one, and functions as a user manual for the entire project.

(at any moment of viewing, the following data is displayed on the right of the screen: the second the movie is at / the milliseconds that have passed since the first frame / the time left until the end of the movie).
We wish you a pleasant viewing!

antiVorspann — Chronicles of Stillness is a continuation of the
Vorspann project initiated by George Sabau:
Vorspann, film 16mm (26:01) / 1970-1989 / geosab
Vorspann, SVHS (26:01) / 1995 / geosab
Vorspann, mp4/DVD (26:01) / 2005 / geosab, reVoltaire
Vorspann, NFT (01:00) / 2021 / geosab, reVoltaire, Bogdanator, gH
Vorspann, dismantled NFT, media installation / 01-20,21-40,41-60 / 2021 / geosab, reVoltaire, Bogdanator, gH

0   89504E47 0D0A1A0A 0000000D 49484452 00001000 00001000 08060000 00F2A324 17000000 01735247 4200AECE 1CE90000
104   1000A003 00040000 00010000 10000000 00006E91 218E0000 40004944 41547801 ECDDBD6E 5C551706 E0E3B18D 934024A4
208   D63C230D 71C6F3B3 F6F36E45 F878CE3B 1BFBFFBB 4C2E0408 10204080 00010204 08102040 80000102 04081020 40800001
312   10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040
416   01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408040 02010500 09423002 01020408
520   40800001 02040810 5000600F 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408
624   80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001
728   80000102
832   80000102
936   00010204
1040   20408000
1144   20408000
1248   40800001
1352   08102040
1456   04211881
1560   10204080
1664   02040810
1768   04081020
1872   04081020
1976   01803D40
2080   01020408
2184   01020408
2288   02040810
2392   80000102
2496   40400140
2600   00010204
2704   20408000
2808   40800001
2912   40800001
3016 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 081020A0
3120 10204080 00010204 08102040 80000102 09041400 2408C108 04081020 40800001 02040810 20408000 01020408 10204080
3224 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080
3328 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80800200 7B800001 02040810 20408000
3432 04082410 50009020 04231020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020
3536 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081048
3640 01020408 10204080 00010204 08102040 80000102 0A00EC01 02040810 20408000 01020408 10204080 00010204 08102040
3744 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408
3848 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40208180 02800421 18810001 02040810
3952 80000102 04082800 B0070810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810
4056 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102
4160 00010204 08102040 80000102 04081020 40800081 04020A00 12846004 02040810 20408000 01020408 10204080 00010204
4264 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204
4368 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40400180 3D408000 01020408
4472 40800001 02041208 28004810 82110810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001
4576 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001
4680 10204080 00010204 08102040 80000102 04081020 40800001 0500F600 01020408 10204080 00010204 08102040 80000102
4784 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080
4888 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20904040 01408210 8C408000
4992 04081020 40800001 02041400 D8030408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000
5096 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020
5200 08102040 80000102 04081020 40800001 02040810 20408040 02010500 09423002 01020408 10204080 00010204 08102040
5304 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040
5408 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20A000C0 1E204080
5512 02040810 20408000 01020904 14002408 C1080408 10204080 00010204 08102040 80000102 04081020 40800001 02040810
5616 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810
5720 00010204 08102040 80000102 04081020 40800001 02040810 20408080 02007B80 00010204 08102040 80000102 04081020
5824 90200423 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204
5928 01020408 10204080 00010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408 104820A0 00204108
6032 40800001 02040810 20408000 01020A00 EC010204 08102040 80000102 04081020 40800001 02040810 20408000 01020408
6136 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102 04081020 40800001
6240 80000102 04081020 40800001 02040810 20408000 01020408 10204020 81800280 04211881 00010204 08102040 80000102
6344 2800B007 08102040 80000102 04081020 40800001 02040810 20408000 01020408 10204080 00010204 08102040 80000102

FFW100 /
Fast Forward One Hundred

antiVorspann / Key.NFT / Time Capsule
media installation / 2024
geosab, reVoltaire, gH. [d s l x], Bogdanator, pixelhunter

on October 16, 2024, the film **antiVorspann** was presented publicly for the first time during **MAFA11** at the Arad Philharmonic. on October 28, 2024 (on the anti-anniversary of 46 years remaining until the opening of the **Time Capsule**), the authors of the antiVorspann exhibited, in fast forward, a media installation comprising "as beautiful as the chance encounter on a dissection table" a film, a key, a *contimer*.

kNΞM::blob_LV

hypermedia monument 2025

kNΞM::blob_LV—authors:
Bogdanator, gH. [d y s l x], reVoltaire

kNΞM::blob_LV—dictionary:
k = kinema ikon
kNΞM = a distortion of **kinemnesis** (memory + movement),
where **Ξ** (the Greek character **Xi**) symbolizes:
• a **network node** in distributed systems.
• **cryptographic memory** (linked to hashes and integrity verification).
pronounced "**k-neem**", echoing the word "**mnemonic**".
::blob_LV
• **::** = scope resolution operator (as in C++),
suggesting that **blob_LV** is a member of the **kNΞM** namespace.
• **blob** = **Binary Large Object** – the archive as a "raw",
unstructured binary file requiring parsing.
• **LV** = **55** in Roman numerals.
• **LV** = **Live Vault** (a dynamic, not static, archive).
• **LV** = **Last Validated** (last checked version of the archive).

kNΞM::blob_LV is a hybrid physical-digital monument that reimagines kinema ikon's 55-year archive as a self-aware, evolving system. It merges experimental film, glitch aesthetics, and decentralized technology to transform passive archives into a playful, participatory experience. The monument is both a tribute to the past and a speculative tool for reconfiguring memory.
kNΞM::blob_LV is not a static monument but a living organism that breathes, corrupts, and evolves. It challenges the notion of archives as dusty repositories, instead framing them as playgrounds for collective memory. By blending kinema ikon's experimental legacy with cutting-edge tech, it ensures that the next 55 years are as unpredictable as the last.

```
>>> run ./kNΞM_LV --from=1970 --loop
:: memory overflow detected
:: initializing REDUX mode
// warning: this archive may misremember you
```
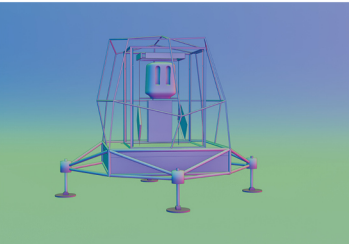
```
# ================================
# kNΞM PROTOCOL v5.5 (LV EDITION)
# Kinema Ikon Memory Core
# ================================

>> INITIALIZE kNΞM::blob_LV --license=CC-BY-GLITCH-4.0

:: Booting from fragmented sectors...
:: Loading 55 temporal anchors (1970-2025)...
!! WARNING: 12/55 sectors corrupted [CRC-55 checksum failed]

>> RUN ./DECODE --algorithm=kNΞM_heuristic --glitch=0x55

|||||||||||||||||||||||||||||||| 55% decoded

!! MEMORY ANOMALY DETECTED IN SECTOR 33 (1993)
:: Attempting autorepair...
!! AUTOREPAIR FAILED. MANUAL OVERRIDE REQUIRED.

>> INJECT entropy_shard=0xLV (55) --override

:: Rendering ambiguous mnemonics...
:: Applying stochastic pixel drift...
** SUCCESS: survival ki restored as fractal collage
   (error preserved: 5.5%)

>> VERIFY_MEMORY --full --hash=SHA3-55

[!] MEMORY INTEGRITY REPORT:
    - Valid sectors: 43/55 (78.18%)
    - Corrupted sectors: 12 (21.82%)
    - Glitch density: 0.55 GBq (GigaBaud-quotient)

>> ENGAGE REDUX_MODE --type=chaos_stabilized

:: REDUX CORE ACTIVATED
:: Recompiling memory as hybrid tensor...
!! WARNING: This will mutate temporal dependencies
Proceed? [Y/N] >>> Y

:: PHASE 1: Shatter timelines (Time Capsule)
    - Fragmenting 55 years into 550 shards...
    - Shuffling with Fisher-Yates-Knuth-Ξ algorithm...

:: PHASE 2: Recompose nostalgia (Time Machine)
    - Mapping shards to Klein bottle topology
    - Applying non-Euclidean interpolation...

** NEW STATE: kNΞM::blob_LV now exists in 5.5D spacetime **

>> QUERY archive --year=1970/2070--format=glitch_cinema

:: Searching ambiguous memory cluster...
:: Found 3 versions of 2024:
    1. 1970/2070_antiVorspann.obs (16mm film decay simulation)
    2. 1970/2070_antiVorspann.hex (machine-learned hallucination)
    3. 1970/2070_antiVorspann.void (corrupted. requires LIVΞ DECODER)

>> SELECT 1970/2070_antiVorspann.void --decrypt_key=LV (KEY.jpg/NFT)

:: Initializing LIVΞ DECODER...
!! USER INPUT REQUIRED: Solve to prove consciousness
:: What walks on 4 legs at dawn, 2 at noon, 3 at LV?

>>> Answer:
4 legs @ dawn // organic build
2 legs @ noon // stable release
3 at LV       // + external: kNΞM_LV and/or kimæra [mounted]

[!] TIMEOUT - Defaulting to REDUX-autogen
:: Generating synthetic memory... Done.

>> RENDER --device=LNX-SPHERE --precision=55ppm

:: Projecting through quantum fog matrix...
** OUTPUT: 1970/2070_antiVorspann now experienced as olfactory cinema
- Smells detected: cathode tubes, iron curtain dust, strawberry jam

>> LOOP --until=heat_death_of_universe

:: kNΞM::blob_LV entering infinite flux state
!! FINAL WARNING: This archive will misremember you
!! FINAL FINAL WARNING: You might misremember it too

# ================================
# SESSION ENDS (BUT DOES IT?)
# ================================
```

survival ki

HDD1: 13.12.2013—13.12.2015
HDD2: 14.12.2015—08.02.2018
HDD3: 09.02.2018—21.02.2021
HDD4: 21.02.2021—24.11.2024

user's guide:
—**survival ki** is a portable hard drive containing all kinema ikon art work produced since 1970.
—the present **HDDs**, named **HDD1, HDD2, HDD3, HDD4** are located at **kinema ikon HQ**. all **HDDs** content will be periodically updated until its expiration; the most recent material will then be transferred onto another storage medium, with a new expiration date specified.

—once expired, **HDD1** will preserve the information it accumulated [during its life] and will in turn become a kinema ikon exhibition item labeled—
HDD1: 13.12.2013—13.12.2015.
—once expired, **HDD2** will preserve the information it accumulated [during its life] and will in turn become a kinema ikon exhibition item labeled—
HDD2: 14.12.2015—08.02.2018.
—once expired, **HDD3** will preserve the information it accumulated [during its life] and will in turn become a kinema ikon exhibition item labeled—
HDD3: 09.02.2018—21.02.2021.
—once expired, **HDD4** will preserve the information it accumulated [during its life] and will in turn become a kinema ikon exhibition item labeled—
HDD4: 21.02.2021—24.11.2024.

—all **HDDs** may be acquired by third parties: individuals / galleries / museums / etc. the owner is not granted permission to use any kinema ikon digital content for commercial purposes. the owner shall not make copies or reproductions of any kinema ikon digital content. the owner may use the kinema ikon digital content for research only. if and when any kinema ikon digital content is to be shown or presented in a public setting, whether in the context of an exhibition, screening, etc. previous permission must be granted by kinema ikon. custodian of **survival ki** is reVoltaire.

txt

Ileana Selejan
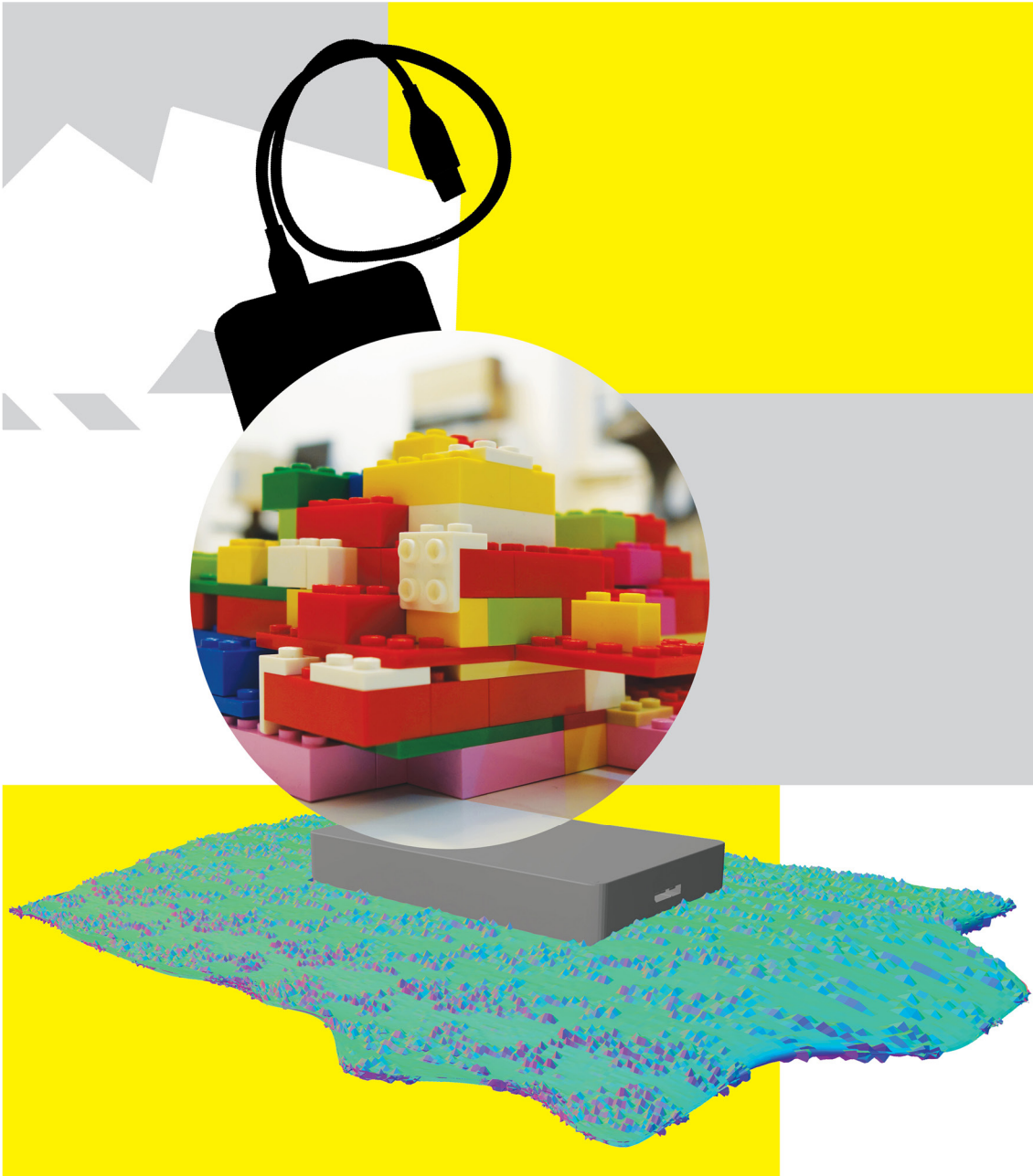
The Up Side of the Dark Side or How to Stay Afloat In Times of Uncertainty

In short, the story of kinema ikon can be resumed thus: in the autumn of 1970, George Săbău, a professor of aesthetics and art theory at the Şcoala de Artă (Art School) in Arad, Romania, founded "Atelier 16," later to be known as kinema ikon – a space dedicated to the study and production of experimental film. The group of students, and collaborators that came together around the workshop, was idiosyncratic and interdisciplinary, a distinguishing feature from the get-go. They identified as artists, and also as writers, musicians, coming from worlds as diverse as those of design, theatre and informatics. In between 1970 and 1989 ki created 62 experimental 16mm films. After the Romanian revolution of December 1989 the group shifted its attention to other media, expanding its practice to include video and computer art, while continuing to work at the intersection of art and technology. The chronology of the group's activities can be divided into several "phases," as highlighted by Săbău: experimental film (1970-1989), mixed media (1990-1993), hypermedia (1994-2005), and hybrid media, from 2006. This essay concerns primarily the first.

kinema ikon began as a cine-club, hosting weekly film screenings and discussion sessions in a studio at the Şcoala Populară de Artă (Popular School for the Arts). Eventually, the members of the group ventured into the production of short films, working collaboratively under the guidance of Săbău. Working in-between abstraction and figuration, they created formal experiments, playing with texture, colour, tone, intervening upon the surface of the image by cutting, scratching, burning, painting over – this modus operandi is most prominently seen in the work of Ioan Pleş and Emanuel Ţeţ. The "students" had meanwhile graduated from high-school, then university, and were working as professionals, yet still relishing in ki antics. Drawn to scattered plots and jarring juxtapositions of movement and sound, they messed around with structure and narrative, telling stories without ends, disrupting flows, securing an anti-narrative, absurdist stance. Great emphasis was placed on working with the image as fragment, culled from everyday life. Săbău theorised such exercises, expanding upon what he termed an "image bank," a collection of filmic fragments, wherefrom he playfully sampled, spliced, mixed and re-mixed reconfigured worlds. His films Decupaje [Cuts] (1980-1985) and Fragmentarium (1985-1990) are beautiful examples of this principled

technique in action. ki was the only Romanian artist group to produce a substantial body of experimental film work before 1989. A parallel can be drawn with the artist group SIGMA (1969 – 1981), from neighbouring Timişoara, and which similarly originated within an art school, had an interdisciplinary core, foregrounding experimental work across media.

Amongst the audiences who have seen these films in the years since 1989, many have expressed surprise at the level of aesthetic autonomy they seem to project, given the socio-political context. Some noted the presence of certain disconcerting elements, markers of unstated critique? Perhaps. The films feel uneasy, slightly off reminiscent of something that you can't quite put a finger on. Others pushed this line of inquiry further, asking: were these dissident ("anti-sistem") films? Overtly, no. Although certain aspects - attitudes, gestures, references - that might be seen as "suspect," and which might support this hypothesis, are present in many of the films. Nonetheless, the obliqueness of the approach, the skilful use of irony and metaphor prevents definitive conclusions. Inevitably, our own circumstances impact how we view the films, at a distance of almost fifty years. And, given the specificity of our geographical standpoint from within the former Eastern Bloc, we must acknowledge our own bias as we dwell within the convoluted memory of the before and after of '89. In terms of the immediate context around ki, the group had to work around the limitations imposed by the strictures of the ideological regime, which inevitably impacted their approach to film-making and the contents of their films. In order to understand the magnitude of consequences for perceived transgressions on film, one might look at the case of director Lucian Pintilie's Reconstituirea (The Re-enactment) from 1968, which was censored for (indirectly) critiquing the regime and banned soon after its release. ki was never specifically targeted by any censorship body, however it deserves mention that the films were only shown to restricted audiences at the time, and generally within a close-circuit of trusted friends amongst the arts and film community. This too was part of a strategy to avoid attracting unwarranted attention.

As always, there's a catch. At this point in the story, I should probably disclose that you won't get a definitive answer on this one. The invocation of the uncanny which was duly noted by contemporaneous spectators, albeit tantalizing as an entryway into the political undertow, was inter-textual by design, enthused by the group's interest in the filmic explorations of the historic avant-garde, Dada and Surrealism especially. They were knowledgeable of the work of film-makers like Buñuel, Fernand Léger, and Hans Richter, which they would occasionally manage to secure on loan and screen alongside films by post-war luminaries such

as Andrzej Wajda, Andrei Tarkovsky, Michelangelo Antonioni, and Alain Resnais at the regular film discussion evenings on Thursday nights at the atelier. Yet beyond such haphazard and/or studied connections, the films undoubtedly create a lingering mood, one that many critics and historians have attempted to pin down. For Săbău this diffuse, slightly disorienting "effect," is just another part of the story. Perhaps we might think of it like an after-plot, an encore. You thought we'd reached the end until, there's a twist, and a sudden turn after the denouement. The group never set out to produce samizdat, although it may have done so inadvertently. They were interested in film as an interdisciplinary art form, seeking to expand first and foremost upon its aesthetic potentialities. If anything, they sought to divorce film from its direct instrumentalization for political purposes, to liberate it from its functioning as part of the apparatus of the state – whether for documentation, surveillance, entertainment or otherwise. Yet the desire to produce autonomous, purely experimental work conflicted with the Party and the State's preferences when it came to cultural production. The very act of making experimental work in a context that favoured more traditional understandings of the arts, might thus be seen as subversive in and of itself. An interest in pursuing alternative, even underground, directions and to evade the "official" scene was characteristic for the post-60s generations in Romanian contemporary art. Indeed, such disobedient attitudes, underscored by a perfectly reasonable unwillingness to conform, were anything but unique amongst "the youth" within the Bloc and the USSR as a whole. In between risk and so-called compromise was a tight tope that many "unconventional" artists, directors, writers, etc. had to walk.

Using film as an experimental medium was in itself a gesture of dissent, if not dissidence, since this was not the type of aesthetic that the regime preferred or encouraged. Neither was it entirely rejected, rather it was tolerated. Other Romanian contemporary artists explored film as an aesthetic medium, challenging the camera's authority as a recording device. Ion Grigorescu and Geta Brătescu, for instance, self-consciously directed the camera at their own bodies, within the confined interior of their studio or domestic space. Independently minded artists sought outlets away from state-run galleries and spaces. Home-based experiments, performances and happenings, became a staple of the era, as wonderfully exemplified by the documentation of house pARTy (1988) a composite of two one-night events which included installations and performances staged within artist couple Nadina and Decebal Scriba's apartment in Bucharest. Instead of head-on critique, most of these gestures and actions rather sought to skirt, avoid, and circumvent

the interference of political entities acting on behalf of the regime. Grigorescu's definitively anti-regime 8mm film Dialog cu Ceaușescu (Dialogue with Ceausescu) from 1978, constitutes an exceptional occurrence in in this sense.

Officially, kinema ikon had to find ways to co-exist with other cultural actors and organizations at a local and national level, not only within the fields of art and culture, but also by relation to the hierarchy of the state. How to operate with relative freedom under a panoptic regime? A workshop dedicated exclusively to the creation of experimental film would have been, according to its creator, implausible and impossible. A subterfuge was found. kinema ikon would operate as film-club, and produce a number of documentaries for various and sundry governmental entities and organizations from Arad. This created a framework that Săbău has described as one of "compromise, avoidance, masking, and duplicity," yet which nonetheless safeguarded the activities of the group. As long as they produced their "quota" successfully, there was no reason for anyone to become too bothered about the group's activities. Furthermore, these commissions provided a life-line in terms of materials and technical support. It was thus that the 62 auteur films produced from around the mid-1970s until 1989 were made on film stock carefully set aside from the materials allotted for the making of 62 documentary films. The strategy worked, even if it was untenable long term. Săbău initially received support for the workshop after his film Ipostaze Simultane was awarded at the Brno Film Festival in 1970. Ironically, during the 1980s, especially after getting into trouble with the Securitate, kinema ikon was no longer permitted to show their work abroad, having to postpone an invitation for a screening the Centre Pompidou in Paris until the mid-90s. By then it was too late. As Săbău (again) comments: "it's no use having produced experimental films fully synchronised with the West, since we couldn't present them the moment we made them."

ki did not end there. To the contrary, it adapted, changed, thrived in the years and decades since. Even the films, due to the perpetual shift of the contemporary, were given a second chance, and then another, and so on. Here we are.

There is another essential element to Săbău's reflection, which pertains to a type of mystique of the East, that foregrounds its subaltern status and isolation behind the Iron Curtain at the height of the Cold War. This narrative might be prevalent in the West, yet it has been reinforced by local commentators as well. Although based on lived experience and

trauma, such inherited notions nonetheless tend towards stereotype, solidifying the character of the East under state socialism, especially in an totalitarian contexts, as was the case of Romania. The 62 experimental films produced by kinema ikon open up a discursive space that is wide enough to accommodate both Western projections and Eastern desires. A myth that must be dispelled however, is that these films could emerge within a culturally pristine backdrop, unperturbed by the West, Hollywood, the global history of cinema, etc. Although impossible to create even in lab setting, such conditions would have indeed constituted a most formidable experiment! "Culture" travels, and things, ideas, move, they permeate. Even the thickest, most strongly reinforced, borders remain porous in this sense. The history of smuggling cultural artifacts, from film, magazines to records and jeans into the Eastern Bloc and the USSR is wide and deep, full of adventures both comical and tragic... another essay would be needed to explore the references that became particularly significant for ki, from the Cahiers du Cinéma to Pink Floyd, and how these shine forth in their films.

NB: This text is based on critical observations and my in-depth investigations into the history of kinema ikon pre-1989. It also references several key texts including George Săbău, "kinema ikon, Mildly Nostalgic Notes" in kinema ikon: films / 1970-2020 (Arad Art Museum, 2019): 211-217. https://issuu.com/kinema-ikon/docs/ki50-films

Diana Marincu

Reality as Fiction – A Few Considerations on kinema ikon

In the curatorial text accompanying the 1995 exhibition INTER(n), Judit Angel described the character invented by Călin Man, Limerique Ştampilierul, as a point of contact and exchange between the real and the virtual: "Limerique Ştampilierul is one of the names without identity that peoples the archive «reVoltaire's Candy Cotton Cabaret» (the artist's fictitious foundation) rather than an active character. The artistic gesture transposes the virtual into fact and at the same time invests the fact with the attributes of the virtual. [...] The perspective adopted here is ludicrous and at the same time absurd-ironical, because it presents the experience of reality as fiction, as a condition of achieving the utopia." The play between fiction and reality presupposes a continuous mirroring between two worlds and a resistance to any kind of final settling in either of them, be it the world of pixels with its slight arrogance towards the physical context, or the material world which is perhaps too dependent on direct sensations. The two worlds are not opposing here, as in fact they never clash in the kinema ikon body of work. One comes after another and the kinema ikon experiment often means finding the meeting point between digital and analogue, algorithm and chance.

Kinema ikon is not an artist group, an art trend, a school or an "institution". It is a little bit of all these, but only to an extent that allows for self-irony to target exactly these "weaknesses" and to constantly rephrase identity, the conceptual territory and the media used. The hard "kernel" of this studio is defined against all the institutions of the 70s where it took shape and against all the academic explanations about past and present visual practices in Romania. The three stages of kinema ikon, described by Gheorghe Săbău, the founder of this studio and the link between the generations which have joined it thereafter, had very different stakes and programs, but, despite these discontinuities, there has always been an unifying strand provided by the irony towards any kind of fixed boundaries and by the need to experiment with all novel theoretical and creative fields open with the mixes between video, photography, digital art, interactive installation, sound, gesture, design, space. In the 70s-90s, the priority of this studio seemed to narrow down towards overcoming visual exclusivity by engaging image and text (the magazine "Conversation", published at the beginning of the 90s, is representative of this) and by inventing an experimental vocabulary based on intuition and on finding a new language for the film medium. The 90s marked

a new stage for kinema ikon, named "the transition phase" between experimental film and the "hypermedia stage" (from 1994 onwards). In 1993, after kinema ikon was "forced (as Gheorghe Săbău, writes in the catalogue of the kinema ikon retrospective exhibition in 2005) to go digital, new territories opened for exploration with regards to the CD-ROMand the Internet, which were more attractive for a public hungry for new-media and net-art and freshly escaped from the constraints of a totalitarian political regime.

On the other hand, as I am writing this text, the group CRUMB, New-media-curating is discussing via email the fact that there are many misconceptions regarding digital art history and its inclusion in museum collections, art markets and private collections. This debate has started from an article which placed digital art at the "margins" of the global art scene, accusing it of addressing exclusively small groups of people. The thread bearing the title „article which misunderstands internet art, again?" triggered many statements from theorists and artists active in this discussion group. The common ground of this debate is blaming museums for not finding the conditions for acquiring, storing and restoring time-based works – may they be digital works, performance or video installations – and for not integrating a necessary expertise aiming at keeping alive an immaterial art, subordinated to other criteria than the added value set by the market. The cultural mission of museums continues to exclude what is immaterial and, when new-media art is included in collections, neglects the automatic updating technologies and the error check software which might extend the life of the works.
The fact that the Art Museum in Arad to made a room for the kinema ikon experiments, in the context of the aforementioned comments, seems to be part of a more progressive curating program than this institution might suggest at a first glance. The placement of the kinema ikon room at the end of the permanent collection recalls another exhibition curated by Judit Angel, *The Museum Complex* (1996), at the Art Museum in Arad. This latter exhibition "offered the museum a possibility for self-examination through its images as perceived by the others." Being an exhibition about the role of the museum in that transition period of the 90s, *The Museum Complex*, recontextualized its configuration, the purpose of the collection, the chronology etc. and became a self-reflexive framework of the institution, through which its complexes could be exteriorized with maturity. In the almost 20 years that went by since then, the museum institution in general became increasingly timorous towards the art market, private cultural funds, and galleries which have taken over an increasing number of its specific instruments, leaving it

to tend to its own collection and the history of its identity. The kinema ikon room reinterprets the nostalgia of the space and decenters the matter of the collection and the educational role of the museum towards a new production engine which contaminates everything and includes crises of any kind. By taking the normative discourse of the museum and subjecting it to an actual impulse to produce ideas and discourses, the kinema ikon exhibitions did not take a direct critical stance towards the space which was given to it, but rather it explored all the possibilities of triggering a dialogue with a new public.

Without working with overtly critical tools, this year's kinema ikon exhibitions put into an open perspective both the evaluation of their own works (Wunderkammern), and the current status of the relationship between a utopian projection of a museum and the version that is dictated by actual circumstances. This report intends to emphasize the very relationship between fiction and reality to which the members of the studio refer with plenty of irony and self-irony even when choosing to move away from the promises of net-art and to reconcile the museum as a physical space, the archive as a subjective fiction, art as experiment, and the public as an often-ignored player. The first exhibition, very suitably called *Wunderkammer*, included works by artists of different generations and the archive of older projects, including editorial ones. Like a difficult-to-make-out horror vacui, this exhibition combines the fascination for the virtual medium with the tactile pleasure that the accumulation of object offers. Visually extravagant, *Wunderkammer* wove together materiality and immateriality, memories and the present. From the collection of glass fish which were thereafter granted a separate exhibition (season one / episode 5, IC RC: Smells like Glass Fish), or the room corner with a baroque air where bogdanator placed his solitary character who wondered "where is my dream" (the artist returned in the end, closing the exhibition season with episode 10, Bogdanator:), all fragments of ideas, projects and complete works placed from the beginning the entire conceptual approach of kinema ikon in an area of visual ease and imagination turned chaos. Valuing human curiosity above all, the exhibition *Wunderkammer* is not an obvious choice between reason and pleasure, blurring the boundary between the rigor of exhibiting and the intuition underlying a personal collection. The resulting map contains a network of characters that spans over 45 years of meetings, friendships and collaborations from the fields of the visual arts, literature, music, IT etc. Although I have closely followed the events of this year, I did not visit all the exhibitions that took place here. I had the opportunity to see, however, a few "comebacks" of some otherwise discrete artists.

Călin Man (reVoltaire), a founding member of kinema Ikon is one of the "engines" of the group, playing several roles, as theorist and artist, and his exhibition, which opened season one of kinema ikon, Fifty Mississippi, turned the museum room into a noir scene populated by images and sounds taken over and remixed from the movie The Maltese Falcon, extracting from the movie props, possible clues, and narrative "hooks" that had not yet lead anywhere.

After the first season of kinema ikon exhibitions in their space of the Arad Art Museum, a kind of genius loci for kinema ikon, chronologies of any kind and thematic inventories merge in an eclectic blend that results from the artistic personality of each participant, building a sort of hybrid between all stages so far and the promise of a world developed by its fictional narratives because, "fictionalized reality needs to be fictionalized in order to be understood" (Jacques Rancière, *The Politics Of Aesthetics: The Distribution of the Sensible*), doesn't it?

Raluca Oancea

Kinema ikon - A half century of Experiment and Community

One of the few exhibitions to truly impact the Bucharest art scene in 2019 was titled kinema ikon: films / 1970 – 2020 and took place at Rezidența BRD Scena9, in preparation for the group's 50-year anniversary. The fact that this half a century of art and community encompasses a diverse series of periods – 16mm experimental film (1970-1989), digital art (1994-2005), recuperations of analog media, namely prints, objects, and installations (2006-2016), as well as a turn towards digital and augmented reality (2017-presently) – is a testament to the group's paradigmatic status, bearing witness to the key trends of neo-avant-garde film and media art. Furthermore, the Transylvanian group is illustrative not only within the history of new media in Romania, but also of the general workings of what Flusser called technical images and the way they relate to the paradigm of contemporary art.

KINEMA IKON AND THE NEW MEDIA PARADIGM
The Romanian art scene began to gain momentum in the early '90s under the influence of the recently founded Soros Center for Contemporary Art. kinema ikon's paragon status is attested by their participation in the most prestigious international exhibitions and colloquiums at the time: 01010101 (1994, curated by Călin Dan), MEdiA CULPA (1995, curated by Aurelia Mocanu), EXPERIMENT (1996, curated by Alexandra Titu). The key point, in my opinion, is that all these events dedicated to new technologies and experimental art were conceived starting from the premise of continuity, that is, of the integration of the new media paradigm within the contemporary art scene. This went against the opinions expressed at the time on the international scene, where the dominant opinions jived with Lev Menovich's skepticism (The Death of Computer Art, 1996) towards the convergence of Turing-land (the world of digital new media, lacking irony and conceptuality and subordinated to technology) and Duchamp-land (the ironic and conceptual world of contemporary art).
ki's belonging to the world of new media is certain: between 1996 and 2005 the group, driven forward by Călin Man and Caius Grozav, who were well-versed in computational languages, pooled their efforts exclusively towards digital projects, hypermedia (offline) and net art (online). They also took part in the ISEA (International Symposium of Electronic Art, in 1998 and 2000), a colloquium within the Turing-land paradigm. However, Manovich's reasons for banishing digital works from the idealist tower of contemporary art are contradicted by kinema ikon's projects like Opera

Prima, alteridem.exe, or Commedia del Multimedia. The fact that the group's CDs and websites do not lack irony or humor, while also being conceptually consistent and bearing a social message, is only confirmed by their participation in the 2003 Venice Biennale.

This same biennial will demonstrate unequivocally in 2019 what kinema ikon and Romanian media art have predicted since the '90s, namely that new media projects can successfully compete on the contemporary scene, assimilating postmodern, posthuman, postinternet critical discourse (see the works of Hito Steyerl, Anicka Yi, Ed Atkins, Zhana Kadyrova, NABUQUI). The '90s saw attempts at isolating and developing a language and aesthetics specific to digital media, which were, in the end, of little consequence. Today, however, the dominant paradigm of continuity confirms the technical (digital, video, film, etc.) image as a fruitful medium for artistic development and the internet as a continuation of the public sphere.

In conclusion, the crucial relevance of kinema ikon stems, on the one hand, from the way they manage to detect and capture patterns common to experimental film, video art, and digital art (the workings of the technical image), and, on the other hand, from the way their tech-based works are integrated into the broader contemporary art scene. ki is therefore among the first projects to reveal the hybrid territory that is nowadays shared by the visual arts, sound art, and the performing arts. All these make the group a benchmark for the Romanian media arts scene and a key witness in the process of mapping out the contemporary art scene in its totality, encompassing playfulness, interactivity and social involvement, interdisciplinarity, intermediality, and a conceptual message.

INTERMEDIALITY AND INTERDISCIPLINARITY

Regarding the group's interdisciplinary and intermedial nature, it is enough to look at their formation at the beginning of the 1970s in order to allow illustrators, painters, photographers, architects, and musicians the possibility of transcending their normal ways of working and to produce instead playful and dynamic film experiments. Ten years later, when a symposium for experimental film was organized in Arad, the group's founder, aesthetics theorist George Săbău noticed that young filmmakers felt a stronger connection to the visual arts than to the film industry. These young filmmakers' productions were screened – even before the digital period of the '90s – mostly in museums and galleries (Studiu,Medium, Spațiul-Oglindă), alongside paintings, photos, and mail art exhibitions organized unofficially under the group's name. Relevant are also the group's collaborations with musicians, poets, theorists, computer scientists, philosophers, writers of the '80s generation (most of

the contributors to the magazine Intermedia, edited by ki from 1994 on), and architects of the L'ene collective (2015).

The exhibition kinema ikon: films / 1970 – 2020, opened in November at Rezidența BRD Scena9, was the space for a stimulating collaboration with Electric Brother, a successful composer of electronic music, trip-hop, downtempo, and chill-out. In the work Intervenții pe peliculă de 16mm (Interventions on 16mm Film) the artist edits film fragments from the ki archive using a wide range of materials (a scalpel, tape, a soldering iron, toilet paper). The results are then viewed with the help of electric microscopes and displayed on monitors. This roleplay through which the musician becomes a digital painter is what makes this a representative ki collaboration. Also relevant is the operation itself: the musician transforming film segments into aesthetic objects through scratches or colors. To borrow from Paik's prepared piano (the détournement of musical instruments towards new sounds and functions, among which that of aesthetic object), we could call these works "prepared frame-objects." In addition to being accidentally (or not) beautiful, the abstract images of Interventions... are a comment on the relation between analog and digital, sound and image, form and movement. This statement about film as medium (frequent in ki's projects, as will become clear later) links their work to the repertoire and aesthetics of structural film, which Săbău explicitly names as one of the group's influences. Thinking of ki's films in relation to iconic structural works like Michael Snow's La Région Centrale, Back and Forth, or Wavelength, we can see the collaboration between curator Călin Man and visual musician Electric Brother as just the most recent instalment in an extensive visual analysis about the status of film, the affective workings of memory, the degrees of ubiquity of sight, and technology's impact on our perception.

Lastly, the visuality of Electric Brother's imagery communicates with the poetics of the experimental films Vânătoarea de păsări / Bird Hunting (Emanuel Țeț, 1980) and Efecte de împrimăvărare / Spring Effects (Ioan Pleș, 1978), screened in the same room. It should be mentioned here too that Pleș's and Țeț's (both painters) films, epitomizing the lyrical aesthetics and direct intervention on film practiced by ki between 1970 and 1989 (under the influence of Stan Brackage and the American neo-avant-garde) were digitally recontextualized with the project OST'n'ReST (EUROPALIA, 2019) at Rezidența BRD Scena9. The digital application OST'n'ReST – with masterful visuals made by reVoltaire (aka Călin Man) – comprises ten films from between 1970 and 1989 (plus an epilogue by Călin Man) and includes a soundtrack that was recomposed by five Belgian and five Romanian composers (including the famous spectralist composer Iancu Dumitrescu). The result is an

intermedial product for which the soundtrack is essential (the possibility of watching each film with different soundtracks shows how sound influences the visual component). What is also notable is that the venue of the latest exhibition in Bucharest, Rezidența BRD Scena9, is itself a space of intermediality and interdisciplinarity, confirmed by their programs dedicated to the visual arts, literature, experimental music, organized by cultural figures like Suzana Dan, Svetlana Cârstean, and Mitoș Micleuşanu. I will also mention that the opening of the kinema ikon : films / 1970 – 2020 exhibition in November coincided with an event part of the Post Muzica program, centered around former ki members Dyslex (a noise music veteran) and Mihai Sălăjan (Selfmademusic, a musician and film director). Furthermore, Electric Brother's contribution was continued in December at the last Post Muzica event, at which the artist presented his film interventions viewed through an electric microscope.

PLAY AND THE TRANSCENDENCE OF ART GENRES
The way that ki's artistic production developed organically from experimental film (with occasional painterly interventions) towards mixed media installations, net art, and digital projects shows a contribution to a more general trend of transcending the boundaries of art genres. Their works reflect the transformations and features of contemporary art in the key period following the '60s. ki's transcendence of genre boundaries, through what Săbău calls movies hard to place ("filme greu situabile") as well as digital productions, communicates not just with the neo-avant-gardes, but also with the ideas of New Wave directors or with the experimentalism in contemporary music and dance. Importantly, all stages of kinema ikon's work develop under the influence of play. It must be mentioned that this openness towards play, confirmed by ki's theorist-founder George Săbău, does not imply that the artistic process is mere leisure. On the contrary, like in the case of Dada, surrealist, or Fluxus film, play helps overcome redundancy and the conventionality of the art object. By invoking the distinction made by Huizinga between the notions of play and playing, culture returning in this sense to a "serious play," one can argue that kinema ikon's digital works, experimental films, and mixed media pieces from between 2006 and 2019 represent instances of "serious play."

A FEW AESTHETIC CONSIDERATIONS ON KI'S FILMS 1970-1989
kinema ikon: films / 1970–2020 showcased more than 62 experimental films made by ki between 1970 and 1989 – some digitally recontextualized (see OST'n'ReST), others screened in the original format. The famous Vorspann (1995), compiled by Săbău from shots from all 62 previous films, was also an occasion to see these auteur films (in how far we can refer to an experimental film, which oftentimes shows the point of view of the recording device itself, an auteur film is a different discussion; let us say for now that the term is used in a weak sense), which are hard to place in a single genre or aesthetics.In terms of style, we may note that even though Săbău refers to ki's productions as "hard to place," there is a group aesthetics present. Săbău himself offers a few examples, mentioning three directions of avant-garde film that ki's works follow. These are lyrical or pictorial film, which cultivates dynamic abstraction and interventions on the film itself (coloring, scratching), psychoanalytic film, which makes use of dream-like effects and symbols (the eye, the mirror), and montage-based film (characterized by overlays and syncopated rhythm). Generally the group's productions situate themselves somewhere at the intersection of these directions, but there are some members who prefer the first (Ioan Pleș, Emanuel Țeț), the second (Ioan T. Morar), or the third (Alexandru Pecican). The collage that is Vorspann is a good place to see all three directions, with their overlaps and differences. As a collective project and, again, in the weak sense, an auteur film (see montage as a specifically postmodern means of creation through selection and recontextualization) it represents one extreme of ki's "hard-to-place" work and a chance to identify the building blocks of the group's aesthetics more generally.

An aesthetic trait thus revealed is, in my opinion, the cultivation of an alternative, non-mathematical, non-quantitative spatiality. One sees how, through montage and various other perception-fragmenting techniques employed in Vorspann, a mimesis of the physical world is rendered impossible. The eye of the camera thus is no longer a simulation of the human eye. Instead, it is set free, launching into sudden zooms, travelling, and making circular motions that produce a vertigo effect. At times it jumps suddenly from darkness to light and back again. Other times it follows, in a syncopated rhythm, the iron railing of an old building or maps out the space of a room in a communist apartment building. The film weaves a labyrinthic tread of close-ups and detail shots: a mouth, the texture of fingers, a doorknob, an eye, another eye, a shoulder seen through a polyester curtain from the communist era, a bird perched on a telegraph wire, the head of a cat, the rotary dial of an old phone, fingers pressing the keys of a piano, the spokes of a bicycle wheel, the wheels and gears of a machine. Additionally, some sequences assemble hybrid portraits from real and virtual layers or mix representation (photographs, film) with reality: a film is projected onto a person's face, an old group photo breaks down in hot water. Stretched to its limit, the camera zooms in so much that any contact with reality ceases: everything dissolves into a dance of textures: zoomed-in views of aluminium foil, transparent veils, a line of film melting.

kinema ikon's creative use of montage, together with other perception-fragmenting techniques (superimposition, close-ups and detail shots, sped-up footage, hand-held shots) makes their films function as meta-films, connecting somewhat to the discourse around the mechanical eye, the kino-eye in Man with a Movie Camera (Dziga Vertov, 1929). Like the American neo-avant-garde, be it lyrical or structural, kinema ikon's work is more than an exercise in perception, more than the construction of a non-human vision, a vision of matter itself, of the eye of things. If Vertov focused on the question of physical perception, kinema ikon also raise meta-physical questions, probing thought, affect, and even time, memory, and dreams.

These same techniques of fragmentation, when associated with dream symbolism, draw a connection between ki's work and psychoanalytic film, reminiscent of the imagery of Buñuel or Maya Deren's Meshes of the Afternoon. A blinking eye's jerky movements, a pair of lips that fills the screen, a face doubled in a mirror, a hand sensually caressing a wall, a shadow advancing along a wall, a floating silhouette defying gravity, another crossing an empty street covering its face. At the intersection of fragmented perception and post-pictorial techniques pursuing the meta-levels of thought and affect, ki's proximity to avant-garde cinema makes itself seen: flocks of red birds painted on the film crowd the sky, white lines of flight accentuate the motion as the camera crosses a country field, sudden solarization in landscapes frighten and fascinate, reminding one of Brackage's The Way to Shadow Garden. Strong metaphors are added, which are augmented through juxtaposition. A man trapped in a net of film breaks free. A horse nuzzles the mirror of a dark water. Poetry emerges at the meeting between a soldier carrying a rabbit in his arms, a couple that seems to be dancing inside a fish tank, a young man tearing pages and hammering nails into a diary, an accordion player, the head of a young woman wearing a bridal veil, a close-up of a blond child reminiscent of a Tarkowsky film but also of the ideal beauty of the young man of Visconti's Death in Venice. We may conclude that all these features help define an autonomous artistic space indifferent towards representing the appearance of reality. Paradoxically, this autonomous space of affect and fragment, a space governed by its own rules, preserves, in my opinion, a hidden connection to the real, opening up the possibility of representing not the surface but the inner workings of the world. This brings us to another characteristic mentioned by Săbău, which mainly applies to the films from the '90s. Even though Săbău mentions the possibility of contemplation, it is clear that this has nothing to do with more popular notions of contemplation based on long sequence shots cultivated by Italian neo-realists and theorized by

Bazin as the "image fact." Săbău's notion of contemplation emerges by immersing the viewer in the daily life of communist Romania. Could this be a connection to the Romanian New Wave? Given that ki's films do not follow a linear narrative, I would answer in the negative. The following question however remains open: how do we situate ki's productions in relation to the aesthetics of realist film and with socio-political involvement?

In a text included in the catalogue kinema ikon – films, Cristian Nae argues, building on Rancière's notion of the politics of aesthetics, that ki's fragmented and distorted way of representing reality, as opposed to the classically narrative style of official art at the time, represents a critical (socio-political) self-placement in relation to the regime. I would take it one step further and argue that it is not just the form but also the content of the films that contributes to the social commentary as they effect a subtle analysis of the real. To try to get to the bottom of the question of how ki's films relate to the real, we may start from the solid premise that ki's realism cannot be of the naive, descriptive kind, but rather a kind of ontological realism, similar to the one theorized by Bazin, except that the story has been replaced by non- or pseudo-narrativity. A first series of connections can be made, as stated before, with the meta-physical realism of lyrical (Stan Brackage, Joris Ivens) or structural (Michael Snow) experimental film. A second connection may be made to Dziga Vertov's school, focused on montage and new technical possibilities but also on the way reality can be narrated like in a newsreel (the fact that ki worked on documentary films in parallel supports the interpretation). We should mention however that Vertov focused on the physical perception of the non-human, as well as the fact that, unlike the Russian school, the Romanian artists did not support the communist regime (after many members of the group fled the country, ki found themselves under the Securitate's surveillance).

It is interesting to note that in his book Cinema I Deleuze mentions the above-termed "meta-physical realism" directors when he talks about affect images and the "any space whatsoever." Unlike the classical cinema of the movement image, which was interested in depicting a plausible story whose actions and moods are structured by a narrative, and unlike documentaries reduced to representing (copying) places and moments of the perceptible world, films set on depicting thought and affect and on constructing alternative, non-physical spatialities refusing both linear plot and the trivial mimesis of the real. Therefore, beyond particular events, beyond psychologism, Ivens's films speak about what rain as rain means as we unconsciously dance into the city's puddles or when,

full of nostalgia, we count seconds along with the droplets running down the window. Brackage's films deliver the intoxicating passion and joy of sight, and Snow's grapple with the impossibility of death and the fragility of poetry in a world of immortal technology. The spatialities created by these kinds of films are, according to Deleuze, either affective spaces dominated by close-ups of faces expressing sadness as sadness, fear as fear, or void spaces where reality is fragmented (and recomposed according to new principles).

I believe ki's films fit into this paradigm of affect images and non-physical spaces (of color, affect, void, fragmentation). They speak of time, poetry, eros, freedom, of craft and nature in the same non-descriptive, philosophical fashion. In other words, the filmmakers of ki conceive of the world using concepts like color, focal distance, montage rhythm, sound, melody. Viorel Simulov's Peisaj Lichid / Liquid Landscape, 1988), for instance, is an exercise in phenomenology. It stands at the intersection of the discourse of time as duration, flow, with that on space, horizontality, and verticality. He mentions Michael Snow's masterpiece La région centrale, which delivers physics (a discourse on motion) together with a meta-physics (a discourse on what lies beyond the visible).

Furthermore, as Italian neorealism combined ontology with relevant socio-political commentary, ki's films deliver a phenomenology of image where daily life is recuperated in all its banality and poetry, though not with long, slow shots like the neorealism Bazin talks about, but with fragments. To give an example from the group's '80s films in which this recuperation of the real transpires, there is Valentin Constantin's Început de coerență / Beginning of a Coherence, 1981. Beyond the pseudo-narrative based on the story of sudden attraction, the film captivates through myriad fragments of communist Romania: the Russian-style hats pulled down over one's eyes, the filterless cigarettes lit at the stove or with matchsticks, men with mullets and mustaches walking, hands in the pockets of their trench coats, elegant women with long hair wearing high heels and large earrings, broad-shouldered coats with fox-fur collars. The national car, the Dacia, is also present in many films of the time. It appears in older films, like Florin Hornoiu's Navetișii / Commuters, 1975, in a kaleidoscope of images of people riding on trains or buses, early in the morning, pressed against each other, sometimes asleep or bored, other times happy, playing cards standing up or leaping out of the train as it pulls into the station. Sound also helps capture the effect of the times, see the famous phrase "La semnalul următor va fi ora... 20, 58 de minute, 20 de secunde..." ["At the sound, the time will be 20 hours, 50 minutes, and 20 seconds"] from Romulus Budiu's Singur cu zăpada / Alone with

Snow, 1975. '80s free-time activities are depicted in films like Cristi Jurcă's Stereomania (1980), a disco-themed trip in a world of bell-bottom pants and saturated colors (electric blue, red). The postmodernism of the time is seen at the intersection of dynamic abstractions and footage from pop concerts, with songs like Iko Iko (first released in 1953, then recontextualized, making its way back into the charts in 1965 and 1982), and with images of a concert hall where classical music is being played. These realist reconstructions of a time and place, based on small gestures, objects, daily sights, are overlaid with more or less allusive political commentary. For example, in Ioan T. Morar's Autopsia uitării / Autopsy of Forgetting, 1977 the brief shot of a poster announcing the 1977 National Conference of the Communist Party interacts semantically with shots of applauding hands but also with the image of a young man with his hands against a wall or a silhouette cowering behind a fence on which five candles burn. In Romulus Bucur's Nu trageți în pianist / Don't Shoot the Pianist, 1977 (the title may be an allusion to Truffaut; furthermore, as the film critic Irina Trocan pointed out to me, it may also refer to a line one might hear in a western film), the obsessive image of a gun meets the horn of a phonograph and the recurrent message of the famous record label His Master's Voice. In Budiu's Singur cu zăpada, a muzzled German shepherd awaits his signal in front of a house while, inside, a man washes clothes ritualistically in a big pot on the fire. In a number of films (like Ioan Pleș's Poluare / Pollution) there are shots of people running across a field or along train tracks, anticipating and confirming the fact that many of the group's members would flee the country.

FLUIDITY AND RECONFIGURATION

Returning to the exhibition at Rezidența BRD Scena9, which offers an overview of all the above-mentioned periods in ki's work, I'd like to make some notes on how this unique overview is created, beyond the restrictive format of a simple retrospective. A new important feature makes itself felt here: the fact that ki's work functions as an open work (open to collaborations, reconfigurations, and interventions from the audience). In other words, the overview curated by Călin Man commendably showcases the works' potential for constant reconfiguration, mobility, and fluidity, as they easily slide between past, present, and future. This play also implies a transition between different media: from film to installation, from installation to performance and back, passing through documentaries, to film, stop-motion, illustrations, printed material. A 16mm film becomes the center of a VR landscape, a documentary about Ceaușescu's visit in Arad is the basis for a participative installation. In the eyes of the audience, ki seems to have the power to even stage Bergson's notion of duration, the flow of time itself. Of all these transitions, the

strongest is probably how experimental or documentary films from the communist period are adapted to the new digital context and transformed into multimedia applications, interactive works, or virtual landscapes. A first example is the aforementioned OST'n'ReST (EUROPALIA, 2019), a collection of eleven experimental films shot on 16mm (made by people like Emanuel Țeț, Ioan Pleș, Călin Man, Romulus Budiu, Ioan T. Morar) made into an intermedia/digital work that allows one to view the films with multiple soundtracks. Artist Alex Halka, skilled both in tech and music, transforms six other experimental films into an application for the Oculus Go and nine documentaries from the same period (with titles like Primăvara Arădeană / Arad Spring, Propaganda vizuală / Visual Propaganda, Ceaușescu la Arad / Ceaușescu in Arad) into an installation where the shadows of the viewers interact with the multi-screen projection. It is important to note how the 62 documentaries (which, during the communist period, represented a pretext to source film for their alternative series of 62 experimental films) become loaded with meaning, like the anthropological connotations of authentic documentaries.

The Vorspann project, George Săbău's montage of shots from all 62 experimental films the group made between 1970 and 1989, marking the end of a stage in their work, relates to their recent installation Miroase a pești de sticlă / It Smells like Glass Fish (Radu Cosma, Iulia Cosma, 2014), a postmodern discourse mixing various themes – truth, authenticity, imitation, collection, collector, the copy-original dichotomy. It should be noted that Vorspann was made in 1995, when the group was able to accept the former invitation of the Pompidou Center to screen some pieces at the Cinéma de Musée. This moment of political transgression, of crossing the boundaries, of surpassing the limits of a local culture may be expressed through a ritualistic flow towards Europe. This is how we may interpret Miroase a pești de sticlă, which is a virtual corridor, open in front of a monitor on which Vorspann is playing, along which decorative glass fish (such as one might see in people's homes during the communist era) are swimming towards the EU. The project is of excellent aesthetic quality and conceptual depth and is part of a recent stage in the group's work, the event kinema ikon: serial (series), which had three seasons, in 2013, 2015, and 2016. As one of ki's typical open, fluid works, Miroase a pești de sticlă easily goes beyond the format of an installation into that of a film and into that of a chapter from their serial. Ki's members follow this same model of fluidity. Călin Man, the curator of serial, easily takes on the role of artist or designer (perhaps also aided by his pseudonym: reVoltaire). George Săbău, the Arad artists' philosophy teacher, is also a group founder, theorist, and award-winning artist. Ileana Selejan, curator of ki events, is an anthropology professor in London, an artist, and a celebrated theorist.

The kinema ikon: serial project has an open, interdisciplinary, intermedia, transgenerational structure. Its three seasons (the notion of season makes one think of the society of the spectacle's new mutations) bring together, along with its leaders reVoltaire and geosab (aka Săbău), a new generation of artists placed at the intersection of the visual with anthropology, theory, poetry, music, architecture: Nita Mocanu, Marius Stoica, Vasile Leac, Cristina Bogdan, Maria Balabaș, Bogdan Tomșa, Bogdanator, gH, and groups like IC RC, l'ene, etc. In the second season the artists are joined by a series of curators, among whom an old but essential member of the group (Judit Anghel), the newer but also essential Ileana Selejan, and, last but not least, younger collaborators like Daria Ghiu, Horea Avram, Adriana Oprea, Diana Marincu, and megatron. The structure of serial is typical of a game, organized around a virtual world with its own laws, spatialities, and temporalities. If in the first season the artists have to illustrate the name of the group (as movement and image), in the second the presence of the curators increases the game's complexity, only for it to become a complex play of interrelating subjects and episodes in the third one. Each season produced installations exhibited at the Arad Art Museum in the ki room (starting in 2012), but also (experimental) films and writings masterfully laid out by reVoltaire in the three related catalogues.

kinema ikon : films / 1970 – 2020 in Bucharest will recontextualize as installations, in addition to Miroase a pești de sticlă, two other episodes from season 1: Bogdanator's Utopian (păstrătorul de limbi moarte) / Utopian (dead language keeper) and reVoltaire's Fifty Mississippi. Both projects distinguish themselves through the high aesthetic production quality as well as by raising questions about the status of images as spectacle, the relation between world and representation, digital and analog, real and virtual. The multimedia installation Utopian (păstrătorul de limbi moarte) was the main attraction of the exhibition at Scena9, as the visitors' instagram accounts showed. This huge, furry stuffed animal with its head full of potential memories playing on a screen (a different version of the project starring a different animal) beats Jeff Koons's balloon dogs and Paik's TV humanoids in both concept and cuteness (see Sianne Ngai's notion of cuteness as new aesthetic category). reVoltaire's subtle and ironic Fifty Mississippi/The Malcon Tease is a ceiling projection through window shutters. It shows a selection of scenes from the emblematic Hollywood noir The Maltese Falcon, which becomes an expressionist commentary on the inconsistency and incomprehensibility

of the human being and a context for Bogart to shine as the symbol of the individualist intellectual who opposes the system.

One final project showcased in Bucharest, this time from season three, is the series's final episode, Capsula timpului (Time Capsule), a mysterious, hybrid installation resembling a safe or a fridge, reminiscent of Duchamp's 1916 readymade À bruit secret. It is scheduled to be opened fifty years from now, at the group's centenary, at the Arad Art Museum. To conclude, I can only congratulate everyone who was involved in this great event. We eagerly await new retrospective events in 2020, and perhaps also a magic youth potion so that we can all take part in the time capsule's opening in 2070.

Translated by Rareș Grozea

Raluca Oancea

KIMAERA – A Biotechnological Organism Immersed in the Internet of Things (IoT)

We are living in an age of speed and functionality, of infinite hybridisations, in which man, augmented by new technological powers, has staked dangerously on games of rewriting history, transforming nature into an available resource, altering space, time and identity. Alienated by the regime of the "fast" (fast-food, fast-self, fast-art), estranged from truth and history, isolated from the world, from the human and non-human other, we are faced with a last chance to turn towards a truth of nature, of things, of technology that cannot be reduced to mere correctness and that includes the relations of all of these with one's own body. The posthumanist reconsideration of the non-human asks us to look carefully around us, at insects, microorganisms and electronic circuits from which we can derive new tactics of communication and collaboration, new ways of being: together, in relation to one another.

In this context, the kinema ikon group based in Arad, a group with an interdisciplinary and transmedia tradition that recently celebrated 50 years of artistic activity in the field of experimental film and new media art, set out to build kimaera, a biotechnological organism, an interactive meta-installation with multiple authors that digitally connected nine modules, combining new and old media. In terms of the framework of the ideas, the collaborative project combined the phenomenological interpretation of the world as a network of connections, of references, with the new Internet of Things (IoT) philosophy.

Inspired by an attempt in 2002 of group leader Călin Man to digitally interconnect the works of several artists within the alteridem.exe project, kimaera is an example of a transmedial, fluid project, impossible to pin down on a time axis. Among the objects are important relics such as the "sacred" mouse used in the installation with which the group represented Romania at the Venice Biennale in 2003 and nine perfectly round clocks, each framed by an LED halo. On each of the clocks runs only the second hand, indicating a circular time of eternal return, impossible to measure, impossible to transform into linear time. The circularity of time, the impossibility of the future in today's post-capitalist society (Mark Fisher) is also suggested by the coexistence of modern languages with Latin, a dead language, or by the coexistence of styles: images made of alphanumeric digits (ASCII) typical of the 1990s, TVs with antennae and

static typical of the 1970s and 1980s, divinatory installations with animal skulls that send us back to pre-Christian times, VR images that take us back to the metaverse.

We also note that the kimaera installation has gone through successive phases, acquiring from 2022 onwards new works, new organs, new thing-agents. The final list of artists who exhibited in 2023 in Arad, in the context of the European Capital of Culture, but also in Bucharest at the Technical Museum (at the invitation of Lea Rasovszky, Mihaela Cîrjan and Gia Țidorescu) or in Linz, within the prestigious Ars Electronica Festival, brings together four key actors of kinema ikon: Călin Man, Bogdanator, gH, Alex Halka, and guests from Bucharest and Cluj: Floriama Cândea, Suzana Dan, Dragoș Dogioiu, Marina Oprea, Ioana Marșic, Adrian Ganea, Flaviu Rogojan, Thea Lazăr. The programming of the modules was done by Mihai Sava while Ilie Ciotir was the green screen app programmer.

This time the nine modules communicate exactly as Călin Man envisioned. They interact with the audience but at the same time send messages to each other via the central server, which acts as a brain, influencing each other instantly and somewhat unpredictably, like the organs of a living body. Taking the specific case of Bogdanator's module, a furry animal with Cyan eyes in which fluffy clouds are floating, the speed of these clouds can vary depending on the proximity of a spectator but also depending on the messages sent by other modules, for example gH's black cranium, which can be triggered by the movement of insects and so on... It thus becomes impossible to trace any causal chain, which is a tad frightening but also rather beautiful. One could say that in this sense, kimaera digitally recontextualizes the ambiguity of the organic, the difficulty of controlling or placing a particular pleasure or pain in the body with precision, while bringing into question concepts such as Merleau-Ponty's chiasmus: who touches and who is touched when one hand caresses another?

In short, the biotechnological organism consists of a digital eye on whose retina the image is reduced to shades of grey and discrete areas constructed from alphanumeric ASCII code (Călin Man's module, kalimaera), a furry monster whose orange body hangs from the ceiling with its fur ruffling in the path of a fan as its head, exposed on a small pedestal, opens two eyes through which we glimpse a clear sky with fluffy clouds (Bogdanator's module, Befall everything else matters), an aquarium inhabited by insects and a black cranium initiating a dionysian ritual translated into lights and thaumaturgical words (gH's module,

0r4c13_th{3,33333. ..}_s33r), an eye that seems to swallow the world, and which, like the eye of Sauron, sees everything and controls everything it sees, thereby stealing the viewer's image (Alex Halka's module, Nod), a series of transparent glass spheres housing hybrid plants – white leaves with fine silicon veins and compact, black flowers – that can be activated by the viewer's heartbeat (Floriama Cândea's module, Somatizing Object), an oracle that transmits messages of divination in Morse code through the LED eyes of a choir of buffaloes and goats (Suzana Dan's module, Time Flies), a VR installation in which the viewer is immersed at the bottom of a coral sea at the end of the world (Dragoș Dogioiu's module, Sea of no Tomorrow), a series of translucent resin organs emitting visceral sounds and throbbing in search of a body (Marina Oprea and Ioana Marșic's module, Enthralling Entrails) and, last but not least, an old television whose antenna rotates in space and time receiving revolutionary utopian messages as well as dystopian messages from endangered species of flowers (Adrian Ganea, Flaviu Rogojan, Thea Lazăr's module, Fragmented Echoes).

The modules transmit one another images captured from the screen or the VR headset (Alex Halka, Dragoș Dogioiu), sounds emitted by the resin heart, stomach or uterus (Marina Oprea, Ioana Marșic), words generated by the black cranium in the aquarium (gH), Morse code (Suzana Dan) or ASCII (Călin Man), rhythms of movement such as the TV antenna (Adrian Ganea, Flaviu Rogojan, Thea Lazăr), the fan or the clouds (Bogdanator), rhythms of breathing such as the black lungs or the white leaves (Floriama Cândea). The leaves can thus influence the clouds, the insects in the aquarium can turn on the psychedelic lights of the cranium (gH), the portrait of a spectator abstracted in ASCII code (Călin Man) can influence the speed of the fan. Pressing a red button awakens Suzana Dan's oracle from sleep and the bacchanalian chorus of buffalo and goats starts performing convoluted messages in Latin, subsequently encoded in Morse code and further sent to the cranium or the leaves. The stunning VR images of the sea at the end of the world, where humans have been displaced by coral (Dragoș Dogioiu), cause the translucent resin organs to transmit heartbeats or visceral sounds into the network of connections. A close look at the seabed reveals eight shapes among the corals that resemble the other eight modules. With the help of an augmented reality (AR) application developed in collaboration with the Austrian collective DARV, kimaera MNMNTS, a hybrid digital creature that virtually unites the nine modules becomes visible on smartphone screens in the urban landscape of Arad, Bucharest, Timișoara and Linz. All modules communicate with each other. Everything is alive, complex,

unpredictable like nature itself. Everything is in motion and in relation. The image of the world itself as an interconnected network emerges.

The communication protocol relies on the hash code, an identification number associated with each digital object, whether sound, image or text. It is obtained by applying an algorithm that transforms a variable-length file into a fixed-length code (124 bits). It is interesting to note that even the slightest variation of the digital object, the modification of a single bit in its structure, the imperceptible addition of a tiny dot in an image, produces the generation of a completely new code, opening the debate towards new criteria for establishing equality and identity and, why not, towards the analysis of a new category of superhuman perception and a new machine sublime.

The important achievement of the group of artists thus remains the introduction of a small spark of chaos into the mathematically determined behaviour of the machine, a degree of indeterminacy that generally characterises the natural world. The project encounters, not only through the inclusion of Dragoș Dogioiu's VR project based on images generated by AI, but as a general orientation, the latest discoveries in the field of artificial intelligence where new types of neural networks, whose complexity has become similar to that of the human nervous system, have taken the machine out of the area of algorithmic behaviour, of simple causal explanations and linear stories. We are in the territory where the becoming-machine of man meets the humanisation of technology. This is where symbiotic dances are performed at the level of bits and circuits and where affective spaces of immersion in the animal or botanical cosmos open up, encouraging diverse ludic hybridisations as well as the meeting of Eros with Thanatos.

The nine installations can thus be described both as nine digital instances freed from functions and determinisms as well as as eyes, brains, viscera, trying to earn the right to dream, to feel, to make mistakes, in short, to escape from the narrow territories of rationality and causal explanations. The rational animal becomes a digital animal, a kimaera composed of affects, fed by imagination. The body gladly gives up its integrity by accepting fragmentation, rearrangement, augmentation that initiates new functions, new possibilities of connection and affect. Soft tissues detach from the rigid exterior. The heart, the stomach, the uterus can thus each be cast in the role of superstar in order to animate its own performance. (Marina Oprea, Ioana Marșic). We notice that the bodiless organs as well as the corals of Dragoș Dogioiu, the virtual clouds of Bogdanator, the cyborg plants of Floriama Cândea, the LED-eyed skull

of Suzana Dan, the digital cranium buzzing with insects of gH are placed at the intersection of the natural with the artificial, of the real with the virtual, escaping in this sense any old classifications and normalizations. They propose a rethinking of the world beyond genus and species, according to new categories of art (shapes, sounds, colours) and everyday life (things, technology).

We are faced with subtle exercises in the technological appropriation of movement, breathing, flow, duration. The modules of Alex Halka and Călin Man capture the viewer's kinetic image by placing them in front of a mirror of bits, the virtual at the power of two. As the title suggests, Enthralling Entrails, Marina Oprea and Ioana Marșic's module digitally reinterprets the beating of the heart and the throbbing of the other viscera. Using an assembly of pulse oximeters, cables and Arduino boards, Floriama Cândea's module transforms the viewer's heartbeat into a flow of plant-energy that enlivens the flora, making white leaves flutter and flowers breathe as lung tissue trapped in a black pleura. Dragoș Dogioiu's VR installation immerses the viewer in a world without horizon and without time. Suzana Dan's bacchanalian choir of buffalo and goats, Time flies, gives digital life and flow to a dead language: Qui non communicat, digitos adustos accipit, [He who doesn't communicate, gets his fingers burnt].

Deconspiring the paradox of the impossibility of communication in today's technologically connected world is another idea that belongs to the very core of the kimaera. Suffocated by messages, by "friends" gathered from social networks, addicted to "likes", surveilled on the internet with dozens of filters and norms of good conduct, what do we dare to say and to whom do we speak? What is the meaning of logos in the digital world and how much truth do we transmit on the network to each other, gH seems to ask when he encodes the title of his work in leetspeak, the hackers' encrypted alphabet, as does Suzana Dan whose oracle transmits in morse code messages in Latin that are hard to decipher even for an attentive viewer.

The solution does not seem to come from people but rather from the network as such, from the new technological rhizome of IoT, the Internet of things, in which objects, as central elements, are reconsidered beyond the rigid functionalities of the anthropocentric perspective. This new global web, linking smart devices but also biochipped animals or humans augmented by heart monitors, expands the human form in the direction of becoming-machine and simultaneously redefines the thing

as an agent capable of interacting and transmitting data autonomously. In this case, technology questions our capacity to act upon the world, to transform plants and things into our own bodily extensions. Revealing the constant exchanges and negotiations between man, art and nature, it plays the role of a mediator that monitors our physiological status, endows sculpture with a living body, synchronises man and artificial nature in breathing and perception.

Translated by Dragoș Dogioiu

Horea Avram

The avant-garde unconscious at kinema ikon: from experimental film to hypermedia[1]

Kinema ikon is one of the very rare examples of artists' collectives whose activity is noteworthy equally for its longevity – the group is continuously active during the last fifty years (!), and an excellent artistic performance – a relentless appetite for research and experiment, doubled by engaging, intelligent visual solutions, imaginative humor and sound conceptual thinking. A lot has changed politically, socially and artistically over this period of time. Kinema ikon has changed a lot, too. Their long and prodigious career includes experimental film during communist times between 1970 and 1990, hypermedia in response to the Internet and CD-ROM boom of the nineties, and, since the mid-2000s, multimedia and extended collaborations. However, while browsing through this comprehensive and amazing body of work, one would notice a constant feature, notwithstanding the numerous changes the group went through in what concerns people involved, artistic approaches and social environment. This feature is represented by the omnipresent innovation and exploration of new territories, critical imagination, the constant quest to expand the medium and its condition as well as the pursuit to find solutions for interpreting and sabotaging reality. I call this attitude "the avant-garde unconscious."

While the expression is not an innocent one, I want to strip it bare from any additional theoretical burden, and propose to conceptualize it simply – with all the risks assumed – as the internalization of the *spirit* of the avant-garde by kinema ikon in their artistic practice (film or other media forms). Internalization meaning the (un)conscious absorption of certain cultural patterns and artistic values and, at the same time, the act of undermining and complicating them. That is, a combination between inductive reasoning based on experience and concept, and the instinctive need to take a step ahead while prospecting the openings, the non-obvious, the newness (or, as Rosalind Krauss put it in her meaningfully titled text, the „possibility for vision itself")[2]. In other words, it means to acknowledge avant-garde as an implicit condition, while operating an autonomization of the artistic act vis-à-vis the rationalization and historicization of the avant-garde. Certainly, kinema ikon's practice maps onto the avant- garde logic (one that is actually not historically circumscribed) in what concerns aesthetic radicalism and anti-establishment command, although the group has never adopted similar logistic or communicational strategies – such as

publishing premeditated "manifestos" or engaging in a programmatic scheme – preferring instead an intuitive artistic attitude and organic collaborative work. This is evident in the assumed underground and/or marginal status, one that – perhaps paradoxically – didn't prevent them from being synchronous with what was happening under the lights of the artistic international mainstage during these decades.

The historical avant-garde in Romania was quite radical, much of its scope and force being given by numerous publications and the influential personalities involved, most of them maintaining important links with their international peers. However, the Romanian avant-garde had no great appetence for filmmaking: written invective and rebel painting were preferred to any lens-based discourse. Given this absent legacy to which we should add the lack of any direct connection between the historical avant-garde, neo-avant-garde and what followed afterwards (due to the cultural hiatus imposed by communism), one would legitimately ask where kinema ikon took their drive and vision? Theorist George Săbău, the veteran leader of kinema ikon, provides an answer to this question when he mentions that the group was always in search for "something else – differently."[3] Indeed, the group's working ethics focused on innovation and "difference" is what characterizes (the avant-garde unconscious of) kinema ikon in the first place.

Interdisciplinar(it)y

The avant-garde unconscious has numerous manifestations and works in various ways at different levels. One aspect that accounts for this status at kinema ikon is the assumed diversity. Firstly, the people involved. From the very beginning, those working within and around kinema ikon came from an assortment of professions and artistic backgrounds, and this played a key role in the group's hybrid and ingenious production. Moreover, kinema ikon – as a cine-club or as an artistic group – has always been involved in organizing/participating in intense exchanges and interdisciplinary meetings in smaller or larger, but always diverse circles, both before and after the fall of the Iron Curtain. Their organizational identity in the seventies and eighties was not unlike similar enterprises such as The London Film-makers' Co-op (LFMC), The Film-Makers' Cooperative founded in 1962 in New York City by Jonas Mekas, Shirley Clarke, Stan Brakhage, and others, or, in Eastern Europe, the Workshop of Film Form in Łódź, The Balázs Béla Studio in Budapest, Independent Videoart Prague, and the Cinema Clubs from several cities in former Yugoslavia. Equally important for the interdisciplinary ethos of the group is the Media Arts Festival (https://mafa.ro/) organized in Arad by Călin Man and Ileana Selejan since 2014, a spin-off of kinema ikon project. All

these organizational commitments helped shape kinema ikon's values, attitudes and forms. But, perhaps the most evident expression of the diversity affirmed by the group is the artistic production itself that spans five decades and cover many genres and mediums, analog and digital, online and offline, pluri-centric and ex- centric (to which I will shortly turn).

Political

The eclecticism embraced by kinema ikon has effect also on political grounds – another important aspect of the avant-garde unconscious. Falling between genres, mediums and categories, that is, rejecting a clear working typology and artistic profiling was in itself a critical gesture with political undertones during communist times. If this was not well regarded by politically-controlled institutions (also because censorship never really understood the experimental films), it nonetheless helped the group maintain a self-imposed marginal/underground status, a convenient situation since it left them room for meetings, creativity and intellectual exchanges. Moreover, the group's consistent documentary film production on officially accepted themes (history, ethnography, personalities) helped the group to maintain not only the needed legitimization, but also to obtain the equipment necessary for producing experimental films (interestingly, there are 62 documentary films, paralleled by exactly the same number of experimental films, made between 1970 and 1990).

But there is yet another aspect of the political incidence of kinema ikon's avant-garde unconscious, especially before the Iron Curtain, and this is related to the East-West equation. The group's progressive vision and diversity, together with their sustained up-to-date-ness and consonance with the "grand" artistic narratives from the West, challenge the simplistic reading of the East-West cultural divide. More exactly, kinema ikon is very efficient in relativizing the opinion that sees the equation West-East as a rapport between center and periphery, between the dominant model and the "weak" term. While taking Western culture as the model to follow – like almost all Eastern European artists – kinema ikon developed somehow unconsciously a certain cultural "perspective that would emphasize the 'otherness' of their part of the continent," as art historian Piotr Piotrowski has observed[4]. This "otherness" is (or rather was) represented, on the one hand, by the "conviction in the power of art, something that has vanished long before in the West,"[5] and, on the other, by a certain state of exception or idiosyncrasy, a way to construct a different, most of the times subversive set of norms and codes, and, importantly for kinema ikon at least, a genuine appetence

for humor. Although the latter's subversive power has certainly changed after 1990, it still plays a political function for kinema ikon today. George Săbău's statement is clear in this sense: "Between militant activism and experimental playfulness, the KI group opted, and still does, for the latter."[6] Kudos, ki!

Humor

Indeed, humor and irony are other key manifestations of the avant-garde unconscious. They were efficient weapons for avant-garde artists of all generations, simply because they were destabilizing in and of themselves. Through various strategies that involve sarcasm, wit and wordplay, this attitude has the capacity to disrupt the public sphere, to engage in polemics and to shock the bourgeoisie and mainstream art. Moreover, it is important to note that humor and irony were effective survival strategies during the communist oppressive regime. However, if this avant-gardist arsenal was present at kinema ikon, it was not used by the group to act out an open dissidence and direct power critique. Rather, kinema ikon, opted in a discreet manner for the double entendre, intelligent irony and absurd content, all of them constant features in their artistic production over the years. Operating on these coordinates, as George Săbău has emphasized, the members of the group played "an essential part in the act of instating an inciting, provocative, ludic, ironic, intellectual climate, also freed from cultural clichés, language stereotypes, 'idola theatri'; they have permanently promoted an unconventional attitude, which induced the experiment atmosphere a continuous 'facultas ludentes'."[7] Many titles of their works are relevant in this sense (to name just a few, equally from the group's filmic production and hypermedia/multimedia years): *Kitsch, Kitsch, Ura!* (Daniel Motz, 1977), *Bopacul* (kinema ikon, 1979), *Nu trageți în pianist / Don't shoot the piano player* (Romulus Bucur, 1984), *Mise-en-écran* (Roxana Cherecheș & Liliana Trandabur, 1989), Ready Media (kinema ikon, 1995), Opera Prima (kinema ikon, 1996), Commedia del Multimedia (kinema ikon, 1997), *alteridem.exe* (kinema ikon, 2002; 2003), *Uninvited.Rușine* (reVoltaire, 2003-2016), *Skepsis* (kinema ikon, 2011) *46016'92"N 21031'57"E / ȘANTIER ARGHEOLOGIC / 4175 A.D.* (geosab & kf, 2015), *ki:ss* (kinema ikon, 2015), *DADADA* (reVoltaire, 2016), *koi—Δr. mΩ1øø* (kinema ikon, 2017), *OST'n'ReST* (kinema ikon, 2019), etc.

Aesthetics

Another way in which the avant-garde unconscious resurfaces in kinema ikon's artistic practice, one that is symptomatic for their vision and mission, is related to aesthetics. More exactly, this is about the unique combination between, on the one hand, a DIY philosophy, wit and

improvisation and, on the other, a rigorous research, intense readings and careful construction of the visual vocabulary. This crisscrossed approach led to a working strategy focused on the permanent investigation of various – read new – visual expressions, thought-provoking messages and conceptualizations, and on a methodology aimed at ever pushing the limits of the medium. Kinema ikon was interested, basically, in all the categories of the experimental film genre and, later, in exploring most of the possibilities offered by installationism, digitality, network production and hypermedia. Some of the works authored individually or as a group should be mentioned here as they illustrate these diverse interests and, in this sense, are instrumental in explaining the avant-garde unconscious of the group's working philosophy.

In the field of experimental film production, we should note George Săbău's *Ipostaze simultane / Hypostases* (1970), where one can identify the typical experimental film vocabulary that will later become the mark of most of the group's films: split screen, superimpositions, jump cuts, put at work to deliver a vague and bizarre narration. In the same vein, Emanuel Țeț's *Dynamic Poem* (1978) and Ioan Plesh's *Panta Rhei* (1979) employ a series of techniques – hand painting and scratching on the film strip – that turn the film into a gestural, intimate discourse, with a strong visual impact, projects which could easily compete with similar endeavors such as Lettrist experimental films of the fifties in France, and the north American neo-avant-garde filmmaking of the sixties and seventies (such as those authored by Jonas Mekas, Stan Brakhage, or Michael Snow). Roxana Cherecheș & Liliana Trandabur's *Mise en écran* (1989) evokes Surrealist sensibilities, in a pseudo-narrative that reminds of Maya Deren's dreamlike images. And if we are to find other similarities, we should also note George Săbău's *Fragmentarium* (1985-1990) a film that, like Stan Brakhage's visual experiments, proposes a refined image that reveals a keen interest in textures and natural forms, employed not for their power of signification but rather for their optical function. Călin Man's *What's happening* (1986-1994) is constructed according to a non-linear logic, with an incongruous relationship between image and sound, a solution that anticipates, somehow, the later hyper-textual constructions of the group's digital period. The same strategy is employed in Călin Man's *K_ attacK* (2005), although within a fully animated film that speculates the gadgetry and the effect, while borrowing elements from his previous work *Esoth Eric*, which was part of the larger project *alteridem.exe_2* presented at the Venice Biennale in 2003.[8]

Among the numerous examples of the group's hypermedia works and digital installations we should mention *Ready Media* (1995) a somehow programmatic project that makes an unequivocal reference to the

conceptual and material forms of historical avant-garde and which emphasizes, once more, the group's avant-garde unconscious. *Opera Prima* (1996) assumes – via its title – a "primordial" position, an ironic, although serious, way to claim avant-garde's close-and-restart strategies. *Commedia del Multimedia* (1997), a work with a captivating title, a pun which makes (postmodern) references to established cultural benchmarks and to the contemporary, inescapably hybrid, media sphere. *alteridem. exe* (2002, 2003) makes a direct reference to the file extension of an executable program in Windows environment, an excellent illustration of Lev Manovich's catchphrase/book title, "Software takes command". *Wunderkammer* (2011, 2012, 2015 ongoing) is a concept-collection, and then a permanent exhibition, a combination between the cabinet of curiosities and a technical museum which functions as a statement referring to visionary thinking and innovative technologies. *Serial* (2013-2021) was a series of interventions by invited artists and curators who worked in collaboration with / employing works by kinema ikon, a symptomatic example of crowdsourcing and auctorial decentralization. *OST'n'ReST* (2019) is a collaboration between five Romanian and five Belgian artists who rewrote the score of a selection of ten experimental films produced by kinema ikon for a World Première at the Ghent Film Festival / Vooruit Ghent, followed by a tour.

Fragmentation
The fact that most of the works produced by kinema ikon, old and new, are based on abstraction, repetition and visual discontinuity, points to another aspect of the avant-garde unconscious: the propensity for the fragment, i.e., the recourse to fragmentation as an artistic strategy. Fragmentation is one of the avant-garde's dearest tactics – see its use in collage, photomontage, film editing, assemblage etc. – precisely for its efficiency in radically undermining the idea of the image as a homogeneous representation, fluid narrative and unitary surface. For example, the introduction of collage by the cubists and the dadaists was meant to break with the tradition of pictorial mimesis, leading, on the one hand, to the hybridization of painting and, on the other, to the creation of a concrete relationship with reality. In cinema, Dziga Vertov and Walter Ruttmann (among others) promoted the idea of the fragmentary image and montage as revolutionary tools "on the belief that the moving image can reorganize society and sight, reform vision, and liberate maker and viewer alike."[9] The neo-avant-garde and the artistic movements that followed made full use of the fragment and its artistic potential, especially in installationist circumstances and performative situations, fueled as they were by the deconstructivist karma floating

around. In installation, the metonymic cultivation of the fragment – of the object that contains and determines the whole – and the interplay between contiguous components are defining features for the genre. In the performative act, fragmentation works through decorporealization and by assigning a functional autonomy to the anatomical fragment by delegating functions and senses. New media and remix culture contributed in a radical manner to expand and complicate the visual and conceptual potential of the fragment proposing different forms of multi-perspectival narration, unstable visualization, temporal aggregation, collective production and plurality of reception. The result is a radical questioning of basic values in art, such as uniqueness, authorship, originality and copyright.

Kinema ikon has absorbed and employed all these potentialities of the fragment equally as a background (or rather unconscious) expression of avant-gardism and as a solution to deal with the symptoms of the contemporary art condition. Fragmentation, therefore, was seen not so much the goal, as a means to address the message, the medium and the masses. A few examples are relevant in this sense: Alexandru Pecican, *Exercițiu subliminal / Subliminal Exercise* (1979), a film that alternates between intimate and public scenes shot at various speeds with hallucinatory effects that match the psychedelic soundtrack; George Săbău's *Decupaje / Cuting ups* (1980-1985), a film with a programmatic title, which presents a sequence of random images taken with different framings, in different locations, their aleatory articulation effectively turning them into simple visual signs; Ioan Plesh's, *Emergenţă / Emergence* (1982), a poetic succession of images that acquire new meanings in the ensemble, plus the author's particular approach: drawings on film, solarizations and superimpositions; kinema ikon's, *Ready-Media* (1995) a collective video installation based on a series of images recorded from TV broadcast which create an ample video collage, an absurd exercise of manipulation that actually points to the fragility of "truth" in mass media; mistik&01's, *Digital Body* (2006) an almost abstract, but poetic rendition of a body painted with digits; kinema ikon's, *Skepsis* (2011) a fast-forward, disruptive view of a virtual "wunderkammer."
Most of the works mentioned above demonstrate that through the manipulation of the fragment, audacious montage, and an unorthodox approach to apparatus, the final product becomes an entity with its own visual and conceptual condition, rather than a simple mimetic trace of reality or an expression of a "meaningful", linear narration. Speaking about the aesthetic relevance of the fragment at kinema ikon, art theorist Cristian Nae rightly observes that the group's works show "an insistence

on the autonomous fragment of reality, which is decontextualized until it reaches the state of a seemingly meaningless grapheme."[10] Rightly so, since, we should remember that, at least in a certain historical moment (that is, during communism), this was a strategy to emancipate the artistic discourse from a profoundly politicized reality. Building and assuming aesthetic autonomy was – unlike in the West, where it was identified with medium purity, abstraction and alienation – an approach aimed at tacitly confronting official artistic norms and creating a distinct artistic discourse. Nonetheless, the open-endedness and hybridization unfolding through fragmentation acquired a different, extended dimension during kinema ikon's later digital phase, thus confirming its aesthetic meaningfulness, regardless of epoch or context.

Conclusion

As I hopefully demonstrated here, the phrase avant-garde unconscious is a theoretical tool that has relevance and applicability to kinema ikon's diverse artistic work and, thus, might cut across any attempt to fix the group's activity within the simplistic and divisive modern/post-modern framework. On the one hand, the avant-garde unconscious in kinema ikon's practice can be read in a modernist key as it activates aesthetic autonomy, self-reflexivity, the structural exploration of the medium through image and montage, artistic means that work within the logic of avant-garde precepts and neo-avant-garde explorations. However, any such identification is problematic: the avant-garde unconscious is to (neo)avant-garde what, in Jacques Lacan's opinion, the unconscious is to reason: not something different, but something outside of it. On the other hand, the avant-garde unconscious at kinema ikon seems to be a post-modernist affair, as well. The inclination towards hybridity, recycling images, post-mediality and ironic references would signal a post-modern sensibility. Nonetheless, while kinema ikon's practice defies rigid modernist values, it also demonstrates that the group's work is and has always been genuinely new and – *horribile dictu* as per postmodernists – original! A very effective way to suggest that – paraphrasing Bruno Latour – we have never been postmodern. Actually, George Săbău is clear in defying these cultural patterns and differences: "nothing can stop us [from] including digital experimental films in the same paradigm with the analogic ones, and both in the avant-garde movements."[11] Or, I would say, within the same conceptual and functional paradigm of the avant-garde unconscious.

[1] A version of this essay was initially published under the title "The avant-garde unconscious: On kinema ikon's (filmic) practice" in kinema ikon: films 1970-2020, catalogue edited by Călin Man. Bucharest: kinema ikon/Dark Publishing, 2019, pp. 246-251.

[2] Rosalind E. Krauss, The Optical Unconscious. Cambridge, Mass. and London, England: The MIT Press, 1993, p. 217.

[3] George Săbău, „A contextual history of the kinema ikon group", kinema ikon catalogue, edited by kinema ikon. Bucharest: The National Museum of Contemporary Art, 2005, p. 8. The leader of the group is presently Călin Man/reVoltaire.

[4] Piotr Piotrowski, In the Shadow of Yalta. Art and the Avant-garde in Eastern Europe, 1945-1989. Translated by Anna Brzyski. London: Reaktion Books, 2009, p. 12.

[5] Hans Belting, Art History after Modernism. Translated by Caroline Saltzwedel and Mitch Cohen, with Keneth Northcott. Chicago and London: The University of Chicago Press, 2003, p. 58.

[6] George Săbău, „kinema ikon. Experimental films: analogic and digital". In kinema ikon. Experimental films: analogic and digital 1970-2010, edited by kinema ikon, Arad: Art Museum Arad, 2010, unpaginated.

[7] George Săbău, „A contextual history of the kinema ikon group", Ibid. p. 16.

[8] About the early computer-based artworks at kinema ikon, see Călin Man, "Interviu hackuit cu Călin Man, unul dintre principalii actori ai artei new media" by Ioana Calen. Vice, 4 November 2014. https://www.vice.com (accessed April 2025).

[9] Erika Suderburg, "Database, Anarchéologie, the Commons, Kino-Eye, and Mash. How Bard, Kaufman, Svilova, and Vertov Continue the Revolution" in Resolutions 3. Global Networks of Video, edited by Ming-Yuen S. Ma and Erika Suderburg. Minneapolis and London: University of Minnesota Press, 2012, p. 99.

[10] Cristian Nae, "Reality unbound. The politics of fragmentation in the experimental productions of kinema ikon," Studies in Eastern European Cinema, 7: 1 (2016): 25-38.

[11] George Săbău, „kinema ikon. Experimental films: analogic and digital", Ibid.

Mirela Stoeac-Vlăduți

dear ki,
kinema ikon is not a name,
it is a codeword dropped in the dark.
a sequence.
a flicker.
a refusal.

what happens when a collective outlives the country that tried to contain it?

(1970: a projector hums, somewhere in Arad. hands splice celluloid. the grain is political.)

(1980s: "experimental" is a euphemism. you make films inside films, codes inside codes. you say less & show more.)

(1990: the curtain lifts. post-communist static. CD-ROMs appear like ghosts with menus. history restarts — in HTML.)

(nowadays: the archive goes online. it no longer remembers—it predicts. you click and are clicked back.)

kinema ikon does not age. it mutates.
it hyperlinks itself across decades.

you never wanted to be contemporary.
you wanted to be continuous.

your archive is not a storage unit—
it breathes.
it glitch-thinks.
it asks: what if a museum could dream in loops?

you turned tape hiss into texture.
you used bandwidth as matrix.
you made net.art before anyone had the nerve to name it.

memory is a medium
& you hacked it beautifully.

what is Romanian about you?
what is international?
what is post about postmedia?

these are border questions. you answer them
with wires,
a whisper,
and the soft glow of recursion.

you never taught us how to look—
you showed us what it feels like to be looked at
by the work itself.

each ki project is a kind of weather.
unpredictable. slow. full of data that can't be parsed.
a fog of symbols, a screen, a pulse.

and now: kimæra
(a chimera, yes, but also a kin)
an organism made from internet lungs + analog limbs + AI eyelids.
nine modules. infinite feedback.

you showed us what an ecosystem of thinking looks like.
what it sounds like when machines are collaborators,
not tools.

you have no center.
no founder.
no final version.

kinema ikon is a score played by many, across decades.
a school with no teacher.
a question with no punctuation.

thank you for not settling.

for giving Romania an avant-garde that loops rather than leaps.
for resisting the clean lines of history.

for reminding us:
the experimental is not a genre.
it is an ethic. it is art in its purest form.

this letter could not possibly capture you.

but maybe it can echo, just briefly,
before being swallowed
by your archive.

spring, 2025

George Sabau

ADDENDA

After the massive anniversary catalogues of the kinema ikon project (1970–2020–2025), we wished for a small, easy-to-handle volume with accessible content—something akin to the format known as a "compendium," as defined on the inner cover.

The solution proposed by Călin Man—the current leader and curator of the project in question—is more than perfect. It combines, in a synesthetic way, minimalist yet eloquent texts on the left-hand page with highly expressive imagery on the right-hand one.

As for the critical-theoretical texts, I believe a few clarifications are necessary, starting from the "Synoptic Table" in the anniversary catalogue, where I recorded several hundred comments on the public manifestations of the kinema ikon project: experimental films, video art, contemporary art exhibitions, interactive digital installations, multimedia events, hybrid analog-digital works, and the editing of the magazines Conversația and Intermedia. These critical commentaries appeared in the cultural press between 1970 and 2025 and were authored by professionals in the field—film critics, art and media theorists, writers, academics, cultural journalists, etc.

The commentators featured in this volume remain engaged by the challenges of the digital system in its relationship with artistic creation. I have also observed, with delight, that they share a "common denominator" in their perspective on the KI group members: they are consistently described through the phrase "perpetual reinvention."

Moreover, many theorists of digital art argue that the speed at which new media become obsolete leads to the rapid exhaustion of their aesthetic and technical potential, resulting in their replacement by newer media, which will in turn be replaced by those yet to come—and so on...

In any case, to all those who have written about the project over the past 55 years in cultural and art magazines, catalogues, or anthologies, we extend our deepest thanks. And to those included in this compendium, our gratitude is accompanied by boundless empathy.

/George Sabau – founder of kinema ikon & author of theoretical fictions/

kinema ikon: Long Story Short

Left timeline (years, top to bottom): 2070, 2025, 2024, 2023, 2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009, 2008, 2007, 2006, 2005, 2004, 2003, 2002, 2001, 2000, 1999, 1998, 1997, 1996, 1995, 1994, 1993, 1992, 1991, 1990, 1989, 1988, 1987, 1986, 1985, 1984, 1983, 1982, 1981, 1980, 1979, 1978, 1977, 1976, 1975, 1974, 1973, 1972, 1971, 1970

experimental films:
reVoltaire: Escape from Mikalaka (02:50) 2020
Taietzel Ticalos: The pervasive sense of passage (02:43) 2020
V. Leac /Miron Ghiu: supratata 0 (05:34) 2020
Thea Lazar: Quarantined Dreams (02:15) 2020
Sándor Bartha: Quarantine Work (02:01) 2020
Nita Mocanu: Seara mistica noi (01:00) 2020
Mihai Sălăjan: Exfoliage (02:01) 2020
Mihnea Rareș Hanțiu: Ferestre 400x (59:00) 2020
Mihai Pacurar: stretch (clip) (03:00) 2020
Maria Ramani: 1 (03:40) 2020
Iulian Leonard: popcorn in space (05:58) 2020
Catalin Mitulescu: Unter el14QR (01:55) 2020
Colorblind: Exponential Growth of Beliefs (04:15) 2020
Catalin Alb: Washing hands at least on 30 seconds (02:05) 2020
Alex Halka: Fictive Opening Credits (04:15) 2020
AIA: recon (03:00) 2020
Iulia Cosma: La revedere (RAMBO) (38:24) 2019
ki49.1: Alex Halka: Aural Skin (03:03) 2019
ki49.2: Josépha Blanchet: Fall Out (16:13) 2019
reVoltaire feat. Alexandra Blanchet: Unde in Mikalaka, Ioana
Ionescu, Ilie Ciotir: (28:59) 2019
kinema ikon: Long Story Short (32:23) 2019
Iulian Leonard: Wireless (12:58) 2017
Thea Lazar: How to be yourself (17:18) 2017
ki: MAFA3 - CINEMA (16:17) 2018
Iulian Leonard: STOP (15:45) 2018
Thea Lazar: How to be to yourself (17:18) 2017
kinema ikon: serial / season 3 (20 episodes, 01:03:42) 2016
Leac & Tiron: Chat la Moinesti (01:17) 2016
ki: MAFA2 - DADADA (09:27) 2016
kinema ikon: serial / season 2 (10 episodes, 28:50) 2014
reVoltaire: Unde e Muzeul de Arta (03:38) 2014
Sergiu Sas: Cautandu-l pe Rolscuald (02:15) 2014
V. Leac: The Village Drones (03:39) 2014
reVoltaire: The Malcom Tese (10:00) 2013
Alex Man: PvP (10:00) 2013
reVoltaire: 5 ready media files by Vasile Cârlova (11:27) 2012
kinema ikon: Unde e Muzeul (03:51) 2011
kf: Now Shooter Out Now (11:00) 2010
Alexandru Man: RG 1 (01:11) 2010
dslx: / (13:00) 2010
kinema ikon: Jurnal 2 (18:10) 1990-2010
Mihai Pacurar: Traktor (01:45) 2005-2010
Artur Ditu: 011 (00:52) 2009
Artur Ditu: final 30 seconds (00:35) 2008
Artur Ditu: 9:40 a.m. (01:36) 2008
dslx: V.I.T.R.I.O.L. 15 (06:27) 2006
mistik&01: Digital Body (04:24) 2006
Nita Mocanu, Marius Stoica: Doar maine (29:44) 2006
Linda Barkasz: Netescape (08:47) 2006
dslx: dyslexonomikon v 1.2 (3:03) 2005
Alex Halka: K_attack (03:11) 2005
Calin Man: reVoltaire at Venietzsche (02:25:24) 2003
Ioan Ciorba: dynamic spectrum (18 interactive films) 2001
Sandor Bartha: Savers (01:12) 2001
Ioan Ciorba: RGB (01:02) 1998
kinema ikon: Cavalerul din Carpatzi (cable TV, 05:47) 1996
kinema ikon: Ready Media (25:47) 1995
George Sabau: Banca de imagini (25:07) 1995
Calin Man: What's Happening (01:01) 1994
kinema ikon: Vorspann (26:01) 1970-1989
kinema ikon: Jurnal de atelier (19:30) 1970-1989
R. Chereches et co.: Mise-en-scen (06:51) 1989
Ioan Galea: Studio 1 - Fibonacci (10:07) 1988
Ioan Galea: Studio 1 - Detalii (04:55) 1988
Viorel Simulov: Peisaj (ciclu) (05:28) 1988
Valentin Constantin: Gros-plan de zi (06:40) 1985
Viorel Simulov: Ocular (05:36) 1985
George Sabau: Fragmentarium (09:00) 1985-1990
Calin Man: Pleonasm in presa (12:04) 1985
Viorel Simulov: Manuscript (06:06) 1984
Valentin Constantin: Fără titlu (05:18) 1984
Romulus Bucur: Nu trageti in pianist (03:31) 1984
Alexandru Pecican: Fereastra deschisă spre (06:38) 1984
Cristian Ostafi: Convergentă spre insril (06:06) 1984
Iosif Stroia: Autoportret (05:46) 1984
Marcela Muntean: Pulsiuni (07:21) 1983
Ioan Plesh: Emergentă (06:45) 1982
Ioan Plesh: Poluree (05:54) 1981
Emanuel Tet: Imblinitorul de pete (05:18) 1981
Ștefan Neamtu: Ambient (05:18) 1981
Valentin Constantin: Inceput de coerenta (05:43) 1981
Ioan Plesh: Iluminări (05:48) 1981
George Sabau: Decupaje (09:00) 1980-1985
Valentin Micota: Amintiri dintr-un peisaj (10:54) 1980
Valentin Constantin: Trei schite pentru un film uitat (05:33) 1980
Valentin Micota: Absenta (13:06) 1979
Sergiu Onaga: Alunecand spre alb (06:04) 1979
kinema ikon: Bopacul (05:25) 1979
kinema ikon: Adagio (05:05) 1979
Monica Trifu: Duet (08:03) 1979
Alexandru Pecican: Exercitiu subliminal (06:30) 1979
Valentin Constantin: Visul intre viu si vid (07:08) 1978
Valentin Constantin: Studii despre Studii [...] (07:56) 1978
Ioan Plesh: Simple coincidente (06:08) 1978
Ioan Plesh: Joc pe orizontală (05:08) 1978
Ioan Plesh: Efecte de imprimăvare (04:43) 1977
Geo Cioan: Fantezie burlescă (05:14) 1977
Emanuel Tet: Poem dinamic (04:49) 1977
Ioan Plesh: Omagiu lui Dali (06:32) 1977
Ioan Plesh: Fluxuri fete folies (03:24) 1977
Daniel Motz: Kitsch, Kitsch, Kitsch (04:18) 1977
Ioan T. Moxor: Autopsia uitării (05:21) 1977
Florin Horhoiu: Navetisti (07:21) 1976
Romulus Budiu: Ziua nimănui (09:13) 1975
Romulus Budiu: Singur cu zăpada (08:03) 1974
Demian Sandru: Open-flash (07:53) 1973
P. Cetățean / A. Ostafi / G. Niedermeier: Kropa (06:00) 1972
George Sabau: Ipostaze simultane (03:00) 1970

internet of ki (iok)
12 smart products that could change your life
(sau cum kinema ikon intelege gresit, cu buna stiinta, internetul lucrurilor)
Art Museum Arad 2017
13m10J: Mobile Matrix, [alfabet^ro]
Bogdan Dinu: late'n'see
Bogdan Tomsa: Unidentified
flo': internet is going crazy
gH: in 0 (the origin of a nipple)
Ioana Vreme Moser: tête-à-tête
Livia Mateias: Biolaptop
Laurian Popa: Dysfunctional objects
Nita Mocanu & Marius Stoica: There was no "real" sunny day
Thea Lazar: Photosynthesis
Flaviu Rogojan: Mirai
reVoltaire: You Are Not Invisible, Man!

Wunderkammer 2 / Apparatus
exhibition 2015
Bogdanator: Stroboscope / Phenakistiscope 1832
Sergiu Sas / Cosmin Obreja: Lanterna magica 1885
gH: Lanterna magica 1890
Iulia Cosma / Radu Cosma: Peep Box 1846
Bogdan Tomsa: Lanterne magică 1845
Traian Seleja: Zoetrope 1834
geosab: Kaleidoscope 1850
reVoltaire: Cabinet stereoscope 1867

ki49.*
media installations
Art Museum Arad 2019
ki49.4: subsol 16.2: EXIT SPACE
ki49.3: reVoltaire: App.0110
ki49.2: Josépha Blanchet: Fall Out
ki49.1: Alex Halka: Aural Skin

k⁹ı—Δr.mΩ1øø
media installations
no i a a a re.m oti 100
/hybrid installation 4 Error 404.
Territories of Absence exhibition. 2017
Bogdanator: re.mapping
gH: [dslx]: o t i o s s m
reVoltaire: 100USD
http://kinema-ikon.net/404

kinema ikon: films / 1970-2020

kinema ikon: Ne Vedem Joi
monthly projection at Cinema Arta Arad
2019-2020

OST'n'ReST
Original & Revisited Sound Tracks of kinema ikon experimental films - an interactive project, 2019
EUROPALIA has asked 5 Romanian and 5 Belgian artists to rescore a selection of 10 experimental films produced by kinema ikon for a World Première at the Ghent Film Festival / Vooruit Ghent followed by a tour. Artists: Belgium - Ben Bertrand, Céline Gillain, Velvet C, Inne Eysermans, Niamke Jacobs / Romania - Iancu Dumitrescu, Monica Vlad, dyslex, SelfMadeMusic, Makunouchi Bento / credits: Europalia Arts Festival Romania, Institutul Cultural Român, kinema ikon / programming: Ilie Ciotir / interface design: reVoltaire

antiVorspann
Chronicles of Stillness: A Journey Through Time
installation 2024
/ media installation: film, app, PC, TV monitor/
/ online version: www.kinema-ikon.net/antiVorspann
antiVorspann - all in one (07:53)
by geosab, reVoltaire, gH. / [d s l x], Bogdanator
programming: pixelhunter

kinema ikon: In Good Company / Post-Nothing
Art Museum Arad 2020
Andrei Arion, Laura Carpov-Hriţac, Bogdan Matei, Alexandru Cartuș, Silvia Niculae, Theodor Niculae, Andrei Predescu, Ana Ţintea. Curator: Georgia Tidorescu

kinema ikon: In Good Company / Warm Up
Art Museum Arad 2020
KF, CitiZenit, MODULAB, subsol16, L'ENE, Thea Lazăr, Taietzel Ticalos, Adrian Ganea, Alex Halka, Craciunikon, Larisa Crunțeanu, Bogdanator, gH, reVoltaire

kinema ikon: In Good Company / KI/LLING TIME / SHATTERING IKON/S
media art exhibition at kinema ikon /
Art Museum Arad 2024
Titus: Alexandru Antonescu, Maria Bortoi, Dan Chis, Dragos Dogioiu, Alexandra Drăgulinescu, Ana Manga on Earth, Ema Motea, Sandra Ungureanu, Selina Yilmaz, Dragoş Petrisor

Alt /\ Data [altădată]
/ based on **kinema ikon 50** / [a true story]
[Bogdanator] // **Utopian** [dead language kaper]
[d s l x] sound / 4b [2021-08-01 025158]
(07:10) • DR0000_0085:153:158:160:161:163
[reVoltaire] film / based on **kinema ikon 50** /
(07:10) / OST: [d s l x] / 2020

50 frames of ki
collaborative film / 2020

kimæra || in progress [media installation] 2021-
modules by: Alex Halka / gH / [d s l x]
/ Bogdanator / Floriama Cândea / Marina Oprea / Ioana Marsic / Thea Lazar / Adrian Ganea / Flaviu Rogojan / Suzana Dan / Dragos Dogioiu / AR App: DARV.org, Florian Weinrich / programming: Mihai Sava / green screen app: Ilie Ciotir / curator: Călin Man

Wunderkammer (on permanent view at the Museum of Art Arad)
exhibition 2012

kinema ikon 7010
exhibition 2010: interactive projection. photo installation. (53 experimental films & 53 photos produced by ki since 1970)
online: http://kinema-ikon.net // photo: kinema ikon: experimental films. analogic & digital(catalog)
intermedia no. 22/2010 (magazine) // kinema ikon jurnal 1970/2010 (DVD) // authors: George Sabau, Judit Angel, Bogdan Achimescu, Iulia Anghel, Emil Anghel, Linda Barkasz, Sandor Bartha, Paul George Bodea, Bogdanator, Romulus Bucur, Romulus Budiu, Valeriu Campan, Valentin Constantin, Roxana Chereches, Ivan Ciorba, Catalin Codrean, Radu Cosma, Calin Llan, Artur Ditu, dslx, Ioan Galea, Alin Gherman, Golem, Caius Grozav, Florin Horhoiu, Peter Hügel, Jaaz, KF, Lighioana, Alexandru Man, Calin Man, Mihai Mucescu, Marcela Muntean, Gelu Muresan, Ioan T. Moxr, Nita Mocanu, Bogdan Neagu, Lavinia Neda, N.E.U.R.O., Mistik&01, Codrutza Onaga, Adrian Ostafi, Cristian Ostafi, Mihai Pacurar, Alexandru Pecican, Boris Peianov, Ioan Plesh, P.N.E.A., Adrian Sandu, Demian Sandru, Sergiu Sas, Ileana Selejan, Andreea Van Schie, Viorel Simulov, Iosif Stroia, Stefan Tiron, Liliana Trandabur, Emanuel Tet, Arina Varga, Rodica Varganici, Raluca Velisar

freestyle I
[exhibition, workshop] 2006
Octavian Belintan, Gabriel Cosma, Radu Cosma, Bogdanator, Ioana Eremias, Hiperhero, Dyslex, Linda Barkasz, Alexandru Man, Revoltaire, Mistik, 01, Nita Mocanu, Adrian Sandu, Selfmademusic, Marius Stoica, Megatron, Sebastian Big, Daniel Gontz, Valentin Chincisan, Cristian Neagoe, Florin Tudor, Cristian Pogacean

freestyle II
[exhibition, workshop] 2007
Judit Angel, Adrian Sandu, Alexandru, Sandor Bartha, Bogdanator, Linda Birkasz, Paul George Bodea, Romulus Bucur, Livia Coloji, George Drimbau, Dyslex, Caius Grozav, Mihai Alin Hidiceanu, Mitzi Kapture, KF Crew, Florin Fara, Cristian Maiureanu, Mistik, Lavinia Neda, Danutza Penea, Andrei Puica Aka BD, Mihai Pacurar, Revoltaire, George Sabau, Sergiu Sas, Diana Dusan, Dan Paul Ungureanu, Adrian Zachart, Megatron, Holopix, Ioana Calen, Ruxandra Tarca

freestyle III
[exhibition, workshop] 2008
Geosab, dyslex, Livia Coloji, Adrian Sandu, Paul George Bodea, Dan Paul Ungureanu, Judit Angel, Sandor Bartha, Vince, Bogdanator, Selfmademusic, P.N.E.A., Alexandru, KF crew, reVoltaire

worx
[hypermedia installation] 2005
7 modules, with 14 screens / displays, reflecting the stages underwent:
experimental films, mixed media, hypermedia: CD ROM, installation and net works
concept, html, design: Calin Man

vertigo
[cd-rom] 2005
concept, html, media design: Calin Man
kinema ikon: 22 film exp. [dvd] 2005

hymera
[net.work] 2005
ki data base: images and sounds
programming and media design: reVoltaire

connecting kf
[net.work] 2005
programming and media design: the authors
Ioana Eremias, Gabriel Cosma, Radu Cosma

vertigo
[cd-rom] 2005
programming and design: the authors
Mihai Salajan: The Feeling Machine
Iosif Gheorghe: Dyslexonomikon V1.2
Ivan Tolan: Hyper Junk
Mihai Pacurar: Good Copy / Bad Copy
Linda Barkasz | Sergiu Sas:
Mother Nature | Father Knowledge

alteridem.exe
[hypermedia installation] 2002
individual projects:
Peter Hügel: Safarikon. The Setup
George Sabau: Melting Pot À Porter
Calin Man: Walter Ego. In Full Swing
Caius Grozav: Robotz Air Hokey
Roxana Chereches: Peripatetic Sitting On
Judit Angel: Globus Globber
Ioan Ciorba: R.G.B.
Romulus Bucur: A Treat Of Cat
group project: kinema ikon

alteridem.exe_2
[hypermedia installation] 2003
Venice Biennial, Romanian Pavilion, curator: Calin Man
module 1. calin man: Esoth Eric
module 2. kinema ikon: alteridem.exe
individual projects: peter hügel: Safarikon. the setup / george sabau: melting pot à porter / calin man: Walter Ego. in full swing / caius grozav: Robotz Air Hokey / roxana chereches: peripatetic sitting on / judit angel: Globus Globber / ioan ciorba: R.G.B. / romulus bucur: a treat of cat /
group projects: kinema ikon
module 3. calin man: net.art_kit
flash: Caius Grozav, Sandor Bartha
programming: Alin Gherman
concept, media design: txt, imgz, avi, sound, html: Calin Man

Commedia del Multimedia
[cd-rom] 1997
programming: Caius Grozav
Judit Angel: Alice In The Museum
Caius Grozav: Alternative Escape
George Sabau: Test Of The Imaginary
Liliana Trandabur: Le Consommateur Jettable
Mitzi Kapture: La Fusillade
Ioan Ciorba: Morphbeat
Romulus Bucur: Through The Looking Glass
Peter Hügel: Archaeograffiti
Calin Man: Radio Red Egg

Opera Prima
[cd-rom] 1996
programming: Caius Grozav
sound: Ioan Ciorba & ki / media design: Calin Man
Romulus Bucur: Ditty
George Sabau: Screen
Judit Angel: Art Museum Arad
Peter Hügel: Historia Rerum
Mitzi Kapture: Domotique
Liliana Trandabur: Patraphysique
Caius Grozav: Hymera
Calin Man: reVoltaire Archive

Randevuul
[computer, e-mail, fax, photo, video] 1994
George Sabau, Caius Grozav, Judit Angel, Peter Hügel, Ioan Ciorba, Florin Horhoiu, Mihai Iacobina, Romulus Bucur, Calin Man

Ready Media
[media installation, cd-rom, video tape] 1995
George Sabau, Caius Grozav, Judit Angel, Peter Hügel, Florin Horhoiu, Ioan Ciorba, Romulus Bucur, Calin Man

The Knight From Carpatzi
[computer, video, cable tv] 1996
George Sabau, Caius Grozav, Judit Angel, Peter Hügel, Ioan Ciorba, Florin Horhoiu, Romulus Bucur, Calin Man

intermedia magazine [since 1994]
editorial staff (1994-2005): George Sabau, Peter Hügel, Judit Angel, Caius Grozav, Andreea Bencsik, Liliana Trandabur, Paul George Bodea, Roxana Chereches, Adrian Sandu, Romulus Bucur, Calin Man
[chief-editor: design]. editorial staff (2006-2011): the authors

conversatia magazine [1990-1993]
editorial staff: Ligia Holuta [chief-editor], Valentin Constantin, George Sabau, Florin Didilescu, Roxana Chereches, Liliana Trandabur, Florin Horhoiu, Ioan Galea, Ovidiu Pecican, Ionel Nistor, Viorel Simulov, Calin Man, Maria Rosculet, Traian Rosculet, Iosif Stroia [design]

kinema ikon: publications
intermedia magazine [since 1994]
conversatia magazine [1990-1993]
catalogs:
2025: kinema ikon: compendiu—m
2025: kinema ikon: intermedia vol.2 / 2006-2011
2025: kinema ikon: serial 2013-2022
2024: kinema ikon: Chronicles of Stillness: A Journey Through Time
2024: kinema ikon: antiVorspann - Chronicles of Stillness: A Journey Through Time
2023: kinema ikon: kimæra / vol.2.2
2023: kinema ikon: kimæra / vol.2.1
2022: kinema ikon: kimæra / vol.1
2021: kinema ikon: serial four
2021: istoria proiectului kinema ikon / George Săbău
2020: kinema ikon 50
2020: kinema ikon: films
2019: kinema ikon: films (@59)
2019: kinema ikon: authors
2017: kinema ikon: internet of ki
2017: kinema ikon: screens
2016: kinema ikon: serial / season three
2015: kinema ikon: serial / season two
2014: kinema ikon: serial / season one
2010: kinema ikon - Wunderkammer
2010: kinema ikon 7010 (experimental films: analogic and digital)
2010: kinema ikon: posters
2005: kinema ikon: worx
2003: calin_man, kinema ikon: alteridem.exe_2
1996: kinema ikon: Cavalerul din Carpatzi
1994: kinema ikon
1985: kinema ikon

kNEM::blob_LV
[media installation] 2025
Bogdanator, gH. [d y s l x], reVoltaire

MAFA (Media Art Festival Arad) / curators: Calin Man, Ileana Selejan
2024 - Chronicles of Stillness, Filarmonica Arad
2023 - Ready Media, Museum Arad, kinema ikon
2022 - Wunderkammer, Museum Arad, kinema ikon
2021 - In-between, Art Museum Arad, kinema ikon
2020 - SyZyGy, Cinema Arta Arad / Art Museum Arad, kinema ikon
2019 - dig:it, Art Museum Arad, kinema ikon
2018 - De Rerum Natura, Museum of Natural History Arad, Art Museum Arad, kinema ikon
2017 - CINEMA, Art Museum Arad, kinema ikon, KF Arad
2016 - DADADA, Art Museum Arad, kinema ikon, KF Arad
2015 - R.E.M.X.Rapid Eye Movement, Art Museum Arad, Atrium Mall, Casa cu Lei 'imisoara, MNAC Bucharest
2014 - R.A.M.Random Access Memory, Art Museum Arad

kinema ikon: serial
season four, 10 episodes, Art Museum Arad 2021
episode 10: reVoltaire: Fifty Fifty Mississippi: Lettres en tête avant la lettre
episode 9: Your views / coordonatoare: Nita Mocanu
episode 8: Pink Cloud > artist: Bogdan Alexandru, Bob Bicknell-Knight, Alexandru Cartus, Valentina Gal, Martyna Marciniak-Grace, Bogdan Matei, Taietzel Ticalos, unmatei // curatoare: Georgia Tidorescu
episode 7: Iulian Leonard: Rubbernecking 101
episode 6: 70% CH49N > artisti / artiste: Alex Antonescu, Marian Codrea, Dan Chis, Dragoş Dogioiu, Alexandra Drăgulinescu, Ioana Dumitrescu, Dora Huiban, Marta Mattioli, Ema Motea, Marina Oprea, Emanuel Ştefan, Toma Ştefănescu, Selina Yilmaz // curatoare: Raluca Oancea
episode 5: Mona Nor: Rosu
episode 4: Irina Bako: Digital Self-Portrait > Marian Codrea, Antonia Corduneanu, George Crîngaşu, Cucnew, Eurosadboy, Diana Gheorghiu, Herne Hiili, Marta Mattioli, Nico Mures, Nephronik, Pandele Pandele, Alexa Sirbu, Unmatei
episode 3: L'Ene: Le'am (Alex Leric, Maria Tămăşan, Traian Selejan, Anamaria Tatu, Darius Cheța, Sergiu Mureşan, Amalia Ignuța, Gelu Girici, Robert Jianu, Crista Milici)
episode 2: KF: Jonny
episode 1: Nita Mocanu, Marius Stoica: Network Expressions
episode 5: Bogdan Tomsa: Alien Armpit
episode 4: Bogdanator: worship RNG majik
episode 3: flo': offline
episode 2: Ioan Paul Colta: intimacy
episode 1: reVoltaire: DADADA

kinema ikon: serial
season three, 20 episodes, Art Museum Arad 2016
episode 20: gH: cheap kills (p.END.ing)
episode 19. Andrada Pecican / Alexandru Pecican: 1979 | 2009 | 2039
episode 18: Vasile Leac / Cristina Bogdan: testănd planeta
episode 17: Mihai Pacurar: Cutia altă
episode 16. Mihai Zgondoiu: Nu mai avem artă!
episode 15. Mihai Pacurar: Cutia altă
episode 14: Adelina Laura, Mimi Salajan: Catchfish
episode 13. Sergiu Sas: Păzind merele de aur
episode 12: Oana Furdea, Mihnea Rares Hantiu, Teo Cociuba: a relative human product
episode 11. Adrian Sandu: The Balcony
episode 10. Ioan Liviu Orlețchi: Me, Myselfie & I
episode 9. Adela Muntean: Snakes & Circles
episode 8. Bogdan Tomsa: DADADA
episode 7. KF: Jonny
episode 6. Nita Mocanu, Marius Stoica: Network Expressions
episode 5. Bogdan Tomsa: Alien Armpit
episode 4. Bogdanator: worship RNG majik
episode 3. flo': offline
episode 2. Ioan Paul Colta: intimacy
episode 1. reVoltaire: DADADA

kinema ikon: serial
season two, 10 episodes, Art Museum Arad 2015
episode 10. Ileana Selejan // reVoltaire: Maşina Timpului
episode 9. Ioana Calen // Ana Carlan [Modulab]: S.T.E.L.A. - Silver Tech Engineered Light Artifacts
episode 8. Horea Avram // kinema ikon: Screen Savers
episode 7. Stefan Tiron // kinema ikon: AIDC (Automatic Identification and Data Capture)
episode 6. Time / Femei // moncrone: SOUNDBOARD
episode 5. Daria Ghiu // Maria Balabas / dslx: [Limitele limbii mele sunt limitele lumii mele]
episode 4. Diana Marincu // Nita Mocanu / Levente Kozma: Aproape că nu s-a întâmplat nimic
episode 3. Adriana Oprea // gH: Black
episode 2. Judit Angel // Sandor Bartha: Devices For A Better World
episode 1. George Sabau // k': 46016'92"N 21031'57"E / ŞANTIER ARHEOLOGIC / 4175 A.D.

kinema ikon: serial
season one, 10 episodes, Art Museum Arad 2013-2014
episode 10. Bogdanator - Utopian (păstrătorul de mult lumi moarte)
episode 9. Salajan Mihai: Tribology
episode 8. Mihai Pacurar: You Name There
episode 7. Nita Mocanu - Jurnal evaziv
episode 6. Selfmademusic, Selfmademusic, Cosmin, Lavinia: The Garden Of Freaky Delights
episode 5. Radu Cosma / Iulia Cosma: Mioase a pesti de sticla
episode 4. gH: Ink & Blood
episode 3. A.L.K.M.Y, Iv Daqu, Golem, Neuro, Newclearfairy, Pnea, Lavinia Grama, Amalia Ignuta, Traian Selejan, Andrei Grec, Cătălin Indreica, Maria Tămăsan: CRACIUNIKON
episode 2. Bogdan Tomsa: Synthetic Space
episode 1: reVoltaire: Fifty Mississippi

multimedia atelier. since 1970
2024 kinema ikon: FFW100, geosab, reVoltaire, gH. / [d s l x], Bogdanator, pixelhunter, Art Museum Arad
2024 Media Art Festival Arad / Chronicles of Stillness, Filarmonica Arad
2024 kinema ikon: kimæra, Indecis artist run space, Bastion 3, Timisoara
2024 Paris Photo, curator SoniaVoss, – Group Show - Aurora Király | kinema ikon, Anca Poterasu Gallery
2024 ki_itinerant [box_001]/Bogdanator: reVoltaire, gH. / [d s l x] / Neo Art Connect: onceall: Anuală artă & știință, Hala Laminor, Muzeul de Artă Cluj-Napoca
2024 Prietena mea geniala, curatore: Seolhui Lee, Anca Mihulet-Kim, Galeria Anca Poterasu
2024 Natural Causes? Retrospective of Romanian Experimental Cinema, curator Călin Boto, 4th International festival of experimental audiovisual practices V-F-X Ljubljana
2023 Live_performance: SelfMadeMusic, k'sy.grezzet, [dyslex] &
catalog kinema ikon: kimæra vol.2/2023, Filarmonica Arad
2023 kinema ikon: kimæra / ubiquitous loop at Art Museum Arad & kinema ikon
2023 kinema ikon: Marea Evadare / kimæra & alte creaturi /Muzeul National Tehnic "Dimitrie Leonida"
2023 MAFA Media Art Festival Arad ediția 10 MAFA X READY MEDIA, Art Museum Arad / kinema iko
2023 RMN / ready media network: AI films projected in TV stores, Arad, Bucuresti, Brasov, Constanța
2023 La revedere! (Rambo) /Thessaloniki International Film Festival
2023 kinema ikon: kimæra /part of Mai mult ca realul, curator Horea Avram, Parter Gallery Cluj-Napoca
2023 kinema ikon: 1975-1989 / TIFF Bell Lightbox, Cinema 5 - NBCUniversal Cinema Toronto
2023 survival ki /part of Tech Rider's Dilemma, curator Suzana Dan, Andrei Tudose @Rezidența9 Bucuresti
2023 kinema ikon: Alt/\Data, Whispers of the Posthuman World, Baia turceasca, Iasi,
curators: Cristian Nae, Raluca Oancea
2023 reVoltaire: Ready Media Files, META Spatiu, Timisoara
2023 kimæra, Ars Electronica Festival, Linz
2023 kinema ikon: Alt/\Data, powered by DARV.org, Arad, Timisoara, Linz, Bucharest
2023 kimæra / module 5 / Floriama Candea: Object Somatizant, Complexul Muzeal Arad
2023 Live_audio_improv_performance: d s l x [dyslex], Alex Halka, SelfMadeMusic &
catalog kinema ikon: kimæra vol.1/2022, Complexul Muzeal Arad, Pinacoteca
2022 kimæra / Aquapoli Arad
2022 Vorspann, Digital Art Fair Asia, Hong Kong
2022 kinema ikon - experimental films from Romania, curator Olaga Stefan, Rote Fabrik, Zürich
2022 Media Art Festival Arad / Wunderkammer, Museum Arad, kinema ikon
2021 kinema, Art Museum Arad, Rezidenta BRD Scena 9 Bucuresti, ephemair
2021 La revedere! (RAMBO) + Dyslex live/performance, Muzeul National de Artă al României
(Sala Auditorium) / Kinema Ikon Vintage | BIEFF.11, Cinemateca Eforie
2021 ii.Nova, International Documentary Film Festival, section: Conference Functions: Romania
2021 kinema ikon / IN-OETWEEN, Art Museum Arad, kinema ikon
2021 Craze invizible / Tărâmuri imaginare, Comendariea Garnizoanei Timisoara,
Diana Marincu, Co-curator: Georgia Tidorescu & Glad Carpenciu Pop
2021 Occupy the blockchain, curator: Raluca Oancea, Anca Poterasu Gallery
2021 ki: Alt /\ Data [altădată] / based on kinema ikon 50 / [a true story] / Apocalipsa Elefantului Alb,
Comendariea Garnizoanei, curatori: Mălina Ionescu, Denise Parizek, Mirela Stoeac – Vlăduți
2021 kinema ikon: serial / Art Museum Arad
2020 kinema ikon: In Good Company / Post-Nothing, Art Museum Arad
2020 ki films and videos & intro by Horea Avram / Danage: live soundtrack, cinema Arta Cluj
2020 50 frames of ki, Sandwich Gallery, Bucuresti, curator: Abraham Cruzvillegas
2020 ki: In Good Company / SyZyGy, Cinema Arta Arad, Art Museum Arad
2020 ki: In Good Company / Warm Up, Art Museum Arad, kinema ikon
2020 kinema ikon: In Good Company / Warm Up, Art Museum Arad, kinema ikon
2020 kinema ikon 1970-1989, Toronto International Film Festival
2020 Eye on Art: kinema ikon, Eye Museum Amsterdam
2020 kinema ikon: Ne Vedem Joi, proiectie lunară de film experimental, (sezonul 2) Cinema Arta Arad
2020 ki: films / 1970-2020, Art Museum Arad, kinema ikon
2020 Media Art Festival Arad / In-between, Art Museum Arad, kinema ikon
2020 Europalia Arts Festival Romania, Ghent Film Festival / Vooruit Ghent followed by a tour
2019 ki49.4: subsol 16.2: EXIT SPACE
2019 ki49.3: reVoltaire: App.0110
2019 ki49.2: Josépha Blanchet: Fall Out
2019 ki49.1: Alex Halka: Aural Skin
2019 kinema ikon: Ne Vedem Joi, proiectie lunară de film experimental, Cinema Arta Arad
2019 Ex-East, The past and present stories of the Romanian avant-garde, Paris Espace Niemeyer
2019 ki: films / 1970-2020, Rezidenta Scena 9, Bucharest
2019 Media Art Festival Arad / dig:it, Art Museum Arad, kinema ikon
2019 kinema ikon: authors, Art Museum Arad
2019 ki internet of ki (iok), Art Museum Arad
2018 kinema ikon: films (@59), Art Museum Arad
2018 folder X3 (incmplt): subsol 16.2 EXIT SPACE
2018 folder X2 (incmplt): Thea Lazăr: Let Us Approach The Internet At The Speed Of Dreams, @ki
2018 kinema ikon: screens, Art Museum Arad
2018 folder X (incmplt): subsol 16 by kinewcomers, Art Museum Arad
2018 kinema ikon: authors, Art Museum Arad
2017 internet of ki (iok), Art Museum Arad
2017 kinema ikon / CINEMA, Art Museum Arad, Cinema Arta Arad
2017 Visualizing the Sound, WASP Bucharest
2017 Error 404, Territories of Absence, MNAC Bucharest
2017 kinema ikon: screens, Art Museum Arad
2017 Notes on a Landscape, Art Safari Bucharest
2016 Media Art Festival Arad / DADADA, Art Museum Arad, kinema ikon
2016 Time Capsule 2070, Art Museum Arad
2016 kinema ikon: serial / season 3 / 20 episodes, Art Museum Arad
2016 Signal to Code: 50 Years of Media Art in The Rose Goldsen Archive, Cornell University
2015 laughter and forgetting, Bucharest Art Week, Biblioteca Nationala Bucuresti
2015 Media Art Festival Arad / R.E.M.X, MNAC Bucharest
2015 ki: MAFA Mixt - Chronicles of Stillness, frauchta, Casa cu Lei, Timisoara
2015 Ubikitous, Cazarma U, Timisoara / :Baril Gallery
2015 Art Encounters, Sequential Strings, Muzeul de Artă Timisoara
2015 kinema ikon: Wunderkammer 2 / Apparatus, Art Museum Arad
2015 Media Art Festival Arad / R.E.M.X, Atrium Mall Arad
2015 Epaminiundos (...), at. Particles, TEBA factory Arad
2014 FILE [Festival Internacional de Linguagem Eletronica], Sao Paulo
2014 kinema ikon: serial two, 10 episodes, Art Museum Arad
2014 kinema ikon at Media Art Festival Arad / R.A.M. Random Access Memory
2014 kinema ikon - May I Have Your Attention, :Baril Gallery, Cluj-Napoca, Fabrica de Pensule
2013 kinema ikon: serial one, 10 episodes, Art Museum Arad
2013 Wunderkammer, :Baril Gallery, Cluj-Napoca
2013 In This Pavilion One Can See Art - Romania in Venice. 89 years with La Biennale, tranzit.ro
2012 Observatory, New York
2012 kinema ikon (on permanent view at the Museum of Art Arad)
2012 FILE RIO
2011 Wunderkammer & Other Apparatus: SKEPSIS, at kinema ikon
2011 FILE [Festival Internacional de Linguagem Eletronica], Sao Paulo
2010 kinema ikon 7010 project, Art Museum Arad and KF
2010 When Others Comes Knocking/.../, Galeria Plan B Berlin
2010 D.P.R.T. [exhibition. Art Museum Arad. intervention: various cities] 2010
2008 worx at send & receive exhibition CYNETart, Dresden
2008 freestyle /// at Arad
2007 freestyle dos [exhibition/workshop], kf Arad
2006 freestyle [exhibition/workshop] gallery+kf Arad
2005 kinema ikon at Media Art Festival '05, MNAC Bucharest
2004 ki@kf: off-screen.on-screen, cabclub Arad
2003 The 50th Venice Biennale, romanian pavilion
2002 alteridem.exe exhibition, Art Museum Arad
2000 ISEA 2000 revelation, Forum des Images, Paris
1998 ISEA proxima, Liverpool
1998 VIPER, Lucerne
1997 European Media Art Festival, Osnabrück
1997 OSTranenie, Bauhaus Dessau Berlin
1996 Complexul Muzeal, Art Museum Arad
1996 Experiment 60-90, S.C.C.A. Artexpo Bucharest
1995 MEDIA CULPA, S.C.C.A. Bucharest
1995 screening kinema ikon, Centre Georges Pompidou Paris
1994 01010101, International Festival, S.C.C.A. Bucharest
1994 Ex Oriente Lux, S.C.C.A. Bucharest
1994 intermedia magazine
1990-1993 conversatia magazine
1988 intermedia 2 symposium, the interval, City Theatre Arad
1986 mirror space, Architecture Institute Bucharest
1985 kinema ikon intermedia 1 symposium, the image, City Theatre Arad
1980 retrospect ki, film exp. High School Arad
1973 International Festival: Animation, Cracovie
1973 International Festival: Fiction Short Films, Brno
1970 Arma (ipostaze simultane): the first experimental film by George Sabau, produced by ki

authors:
George Sabau
Judit Angel
Emil Anghel
Iulia Anghel
Horea Avram
Titus Antonescu
Adelina Laura B.
Maria Balabaş
Linda Barkasz
Sandor Bartha
Octavian Belintan
Andreea Bencsik
Josepha Blanchet
Romulus Bucur
Paul George Bodea
Cristina Bogdan
Bogdanator
Maria Bortoi
Electric Brother
Romulus Budiu
Valeriu Campan
Floriama Cândea
Dan Chis
Mimi Ciora
Ilie Ciotir
Catalin Codrean
Ioan Paul Colta
Valentin Constantin
Iulia Cosma
Radu Cosma
Geo Crisan
Suzana Dan
Alexandra Drăgulinescu
Dragos Dogioiu
flo'
Oana Furdea
Ioan Galea
gH (Dslx)
Alin Gherman
Daria Ghiu
Caius Grozav
Golem
Alex Halka
Mihnea Rares Hantiu
Florin Horhoiu
Peter Hügel
Anda Ionescu
Mihai Iacobina
Jaaz
Cristi Jurca
KF
kinewcomers
Levente Kozma
Thea Lazar
V. Leac
Alex Leric
Iulian Leonard
Lighioana
Roxana Man
Alexandru Man
Anca Manga on Earth
Diana Marincu
Ioana Marsic
Marta Mattioli
Ema Motea
Viorel Micota
Mircea Mihăieş
Mistik
Daniel Motz
Maria Tămăşan
Cristi Jurca (?)
Nita Mocanu
Adela Muntean
Marcela Muntean
Gelu Muresan
Bogdan Neagu
Lavinia Neda
Sorin Neamtu
Stefan Neamtu
N.E.U.R.O.
Ionel Nistor
Dana Nistor
Cosmin Obreja
Codrutza Onaga
Sergiu Onaga
Ioan Liviu Orlețchi
Adrian Ostafi
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Adriana Oprea
Mihai Pacurar
Andrada Pecican
Alexandru Pecican
Ovidiu Pecican
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Dragos Petrisor
Ioan Plesh
Pnea
Laurian Popa
Flaviu Rogojan
Adrian Sandu
Horea Santau
Sergiu Sas
Mihai Sava
Ileana Selejan
Traian Selejan
Diana Serghiuță
Mihai Salajan
Marius Stoica
Iosif Stroia
Viorel Simulov
Marius Stoica
Traian Seleja
Stefan Tiron
Tomck'd't
Monica Trifu
Ivan Tolan
Liliana Trandabur
Emanuel Tet
Sandra Ungureanu
Arina Varga
Rodica Varganici
Raluca Velisar
Andreea Van Schie
Ana Ţintea
Selina Yilmaz
Mihai Zgondoiu
Calin Man

kinema ikon
compendiu—m

editor kinema ikon
curator, concept, design: reVoltaire
photo credits: kinema ikon
catalog finanțat de: Museum Arad

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kinema ikon

compendiu—m

2025—
1970