PORTFOLIO

Andrei Predescu

(+40)726648239

andrei_predescu@icloud.com

flux horizon (2022)
polystyrene profile (40x700 cm)
galvanised sheet metal panels (80x200 cm)

flux horizon addresses the (i)materiality of the digital, the way in which cybernetic constructs form a rupture, a contestation of the traditional conception of "space". The ubiquity of the internet is leading to the rise of digital doubles of cities, with their own algorithmic particularities of functioning, but which still cause material, tangible changes in the existence of their real inhabitants. The installation was conceived as a vector of this dislocation of conventional "spatiality", a place that marks the development of the distorted simulacrum of the urban.

black shirts (2021)
thermal transfer print on cotton t-shirt (68x200 cm)

black shirts is composed as an exploration of the attitude of cynicism determined by the colonization of the private sphere by the repressive logic of accumulation. The conventional use of t-shirts is dislocated through oversizing, a methodology that serves as a commentary on the inadequacy in relation to the individual of commodities formed in contemporary oppressive, exploitative conditions in which use value has been abolished.

The images on the T-shirts were made using the *DALL-E mini* algorithm and make reference to the film *The Man Who Laughs* (1928), directed by Paul Leni (the algorithmic cue behind the creation of the images being the very name of the film). Alongside the images, the textual formulae present on the T-shirts function as an expression of the attitude of ironic detachment resulting from the compulsion to participate in the realm of the simulacrum, to confront the commodification and alienation of our own subjectivity.
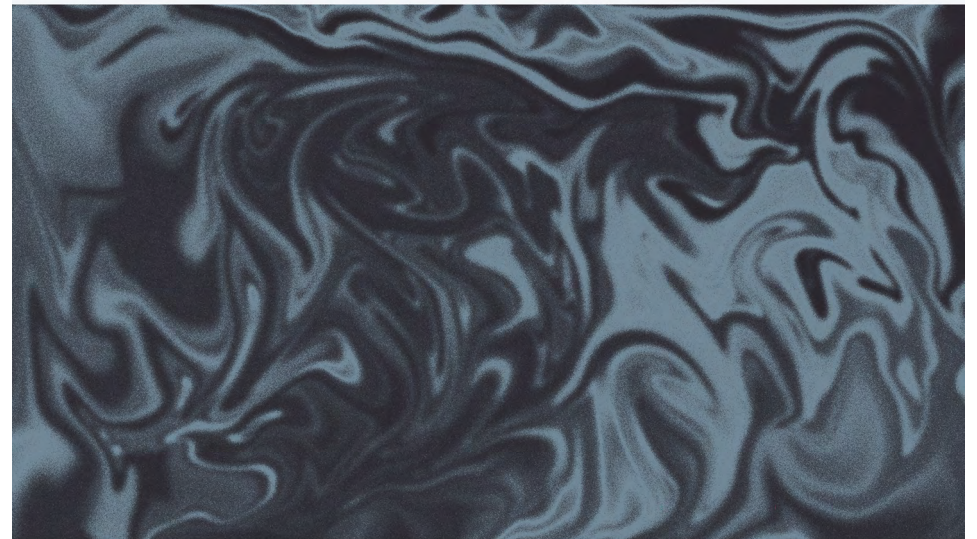
we love to see it (2022)

flipbook (7x16x8 cm)

we love to see it is a frame-by-frame conversion of a
twenty-second sequence from a viral video report of the
demoralizing results of the 2018 US election. It uses
this format and the video itself to create an index of the
emotional states we often find ourselves navigating the
post-internet age. The shrinking horizon of political possi-
bility under the paradigm of surveillance based capitalism
determines a spectrum of individual attitudes that runs be-
tween ironic detachment and pessimistic passivity driven
by precarious material conditions. The flipbook colophon
serves a similar purpose, marking the title of the work and
containing a reference to Brad Troemel's *ONE CHANCE*
(2019). The cover of the work consists of a video frame of
the report, edited and distorted to be unidentifiable, and to
operate as a vector of the (i)materiality of the digital. Dig-
ital content can, in this sense, only be critically addressed
when it is dislocated into tangible structures

winner

winner

winner

chicken dinner

we love to see it

would you give it all up just for one chance to floss in the
dead zone again

terminally online (2022)
air dry clay applied to wooden frame, digital print (40x86.5 cm)

terminally online contributes to the landscape of ironic detachment and fragmentation of meaning specific to post-internet existence by presenting two random viral media elements (a text permanently redistributed across very different types of content and a photograph of an American comedian popular on the internet) that are arbitrarily framed within the structure of the same discourse. As semiotic structures are dispersed across the internet, their previous meaning is sublimated under the weight of an endless loop of recontextualisation.

droplets (2022)
reflective black plexiglass plates (40x40 cm)

droplets consists of laser-cut pieces of plexiglass (whose shape refers to that of liquid elements) which are highly reflective is a work that speculates a thematic horizon similar to that of "flux horizon". The reflectivity of the objects serves as a way of suggesting both the (i)materiality of the digital and the way in which cybernetic constructs form a rupture, a contestation of the traditional concept of 'space'.
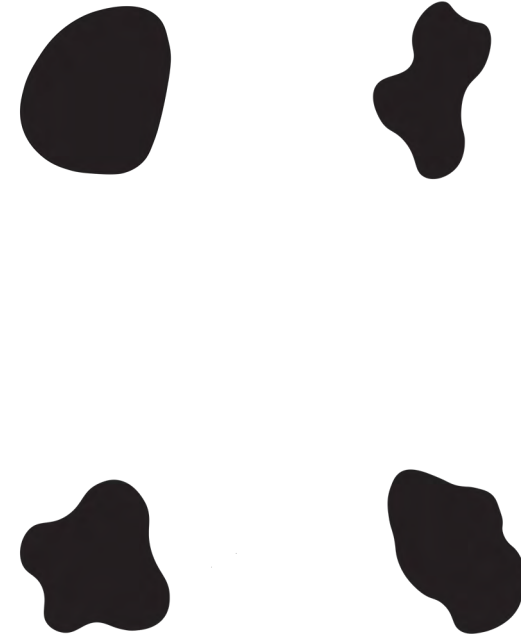
heat (2022)
holographic video projection (60x60 cm)

heat consist of a holographic projection of a recording of several bilbies, marsupial animals adapted to the extreme heat of the Australian desert. Despite their apparent ability to withstand adverse climatic conditions, the species' status is threatened by climate change driven by the needs of capitalist hyper-production and over-hunting. The current neoliberal paradigm is leading to the colonisation and sublimation of the biological order, with interaction with it becoming possible only through its representations, especially its relatively easily accessible digital representations.
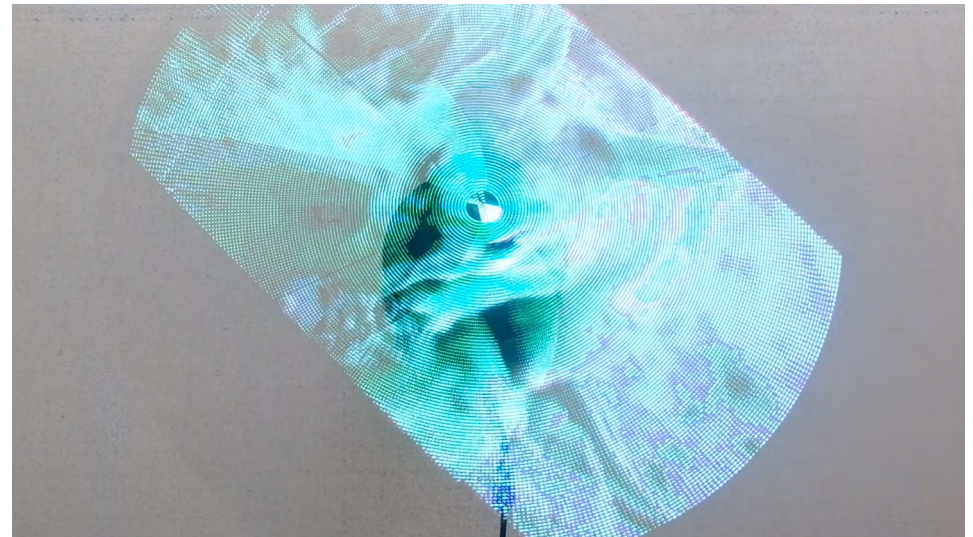
dash cam footage (2022)
colour video, 9:16 aspect ratio, no sound

dash cam footage consists of recordings (from in-car cameras) of twelve people driving their cars through localities close to the most relevant elements of the Internet's private technical infrastructure (data centres of private Internet service providers, data centres of content providers, IXP network access points, etc.), as a way of rematerialising the Internet, the capital structures dispersed within its representations. We carry out the vast majority of everyday activities specific to the contemporary period in the absence of an active awareness of the proximity between us and the technological apparatuses that allow the neoliberal global order to continue. Through the apparent neutrality and repetitiveness of the gestures of driving, I am interested in causing the viewer to reconsider the significance of the surroundings of vehicles and the potential of routine activities themselves.
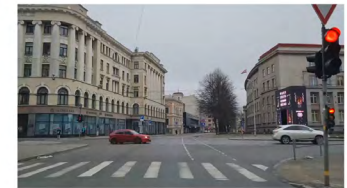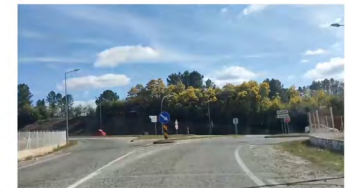
clean variant (2022)

colour video, 16:9 aspect ratio, no sound

clean variant charts the process of writing and developing my undergraduate degree thesis and project. This methodology aims to expose the post-internet paradigm in which traditional ontological distinctions between the physical, object-based versions of a work that we come into contact with in the gallery or museum environment and its digital versions are arbitrary, undermined by the destabilizing effect of the infinite reproducibility of the digital. I am also interested in mapping the ways in which we use the internet when we want to formulate an academic discourse, but also the particularities of my own personal, private interaction with digital mediums. *clean variant* is also composed as a reference to Cory Arcangel's project *Freshbuzz* (2014), in which the artist records a timeline of his browsing through the website www.subway.com.