

BECOMING MY EXTINCTION - - - SCREENING

To coincide with SUPRAINFINIT's summer group exhibition *Becoming my extinction*, this screening further investigates and expands on notions of ecology, (artificial) environments, extinction, forms of life and materialities.

Approximate running time: 2h 15 mins

Featuring video and sound works by:

- > **Eloïse Bonneviot**, *Shades*, 2017, 05:05 min
- > **Ion Dumitrescu**, *Forms of the unknown V*, 2019, 07:18 min
- > **Florin Flueras**, *SUPERNATURAL*, 01:05 min
- > **Nona Inescu**, *Where Touch Begins, We Are*, 2016, 07:35 min

"Where touch begins, we are" is a visual representation of the tactile sense. A series of slow-motion sequences emphasize the connection between action and reaction. The video work assembles a collection of gestures on touch sensitive surfaces, ranging from natural elements, such as the Mimosa pudica plant to touch-screens or memory foam. By building a language based on sensuality, the human body can expand infinitely through touch, and reality is inherently translated."

Cast and credits

Title : Where touch begins, we are

A film by Nona Inescu

With: Nona Inescu

Sound: Chlorys

Text: Anne Carson (excerpt from Before Sexuality:

The Construction of Erotic Experience in the Ancient Greek)

Camera: Veioza Arte, Radu Aldea

Editing: Nona Inescu

Romania

2016

7'35"

- > **Santiago Mostyn**, *The Warming Plateau*, 2018, 12:00 min

The Warming Plateau is an installation of photographs, boundary-marking plants from Tobago, daylight lamps, a sculpture by the late German artist Luise Kimme, a neon sign, a video loop, and a 16mm film. The title refers to a set of statistics often used to justify climate change skepticism, as they appear to show that global average temperatures have been declining over the past fifteen years. However, a longer-term view shows that each of these plateaus has been higher than the last, and the world is actually heating up very quickly. The term serves here as a metaphor for looking at the objects and films in the exhibition, in that what may appear as a formalist arrangement – of plants used for land mapping, photographs showing gestures of refusal, a wooden sculpture of a forest faun – can be understood as connected gestures that relate both to ways of looking at a colonized past, and to our anthropogenic present.

- > **Australopitecus Oltensis**, *Praedator*, 06:05 min

> **Wilf Speller**, *The Tower*, 2018, 02:43 min

Compiled entirely out of footage appropriated from luxury real estate advertisements, **The Tower** imagines what might be left behind in the case of a climate change induced apocalypse. This architectural exquisite corpse is comprised of 15 different buildings from various property markets around the globe including London, Dubai, Miami and New York. Made exclusively with architectural digital renderings The Tower underlines the tension between the 'future-thinking' of such a speculative market and the uncertainties around the ecological future of our planet.

> **Natalia Trejbalova**, *and then we cut the ground from under*, 2019, 06:26 min

> **Mona Vatamanu and Florin Tudor**, *All That Is Solid Melts Into Air*, 2015, 17:20 min

The video *All That Is Solid Melts Into Air* revisits the mining site at Rosia Montana, in Northwestern Romania, rich in gold and rare metals. A Canadian corporation advertises its plans for cyanide-aided extraction via a pompously optimistic public relations campaign, contrasting direly with the footage this film builds upon. Rosia Montana, where mining began in pre-Roman times and that was the site of relentless exploitation after the '70s, looks frighteningly close to the stock image of a post-cataclysmic planet, where all signs of dwelling have been submerged in reddish waste water. (excerpt from Mihnea Mircan)

> **Phillip Warnell**, *Ming of Harlem*, 2014, 1:10:44 min

In October 2003, Antoine Yates was arrested for reckless endangerment following the discovery of his cohabitation in a Harlem high-rise with Ming, a five-hundred-pound tiger and Al, a seven-foot alligator. This beautifully crafted, haunting documentary explores the story of Yates and combines this with filmic observation of predators in domesticated geographies.