

Description

The *Ma[n]chinery* installation places the viewer in front of four projections , a big composition that renders people, machines, gears and devices as different pieces working together for a bigger system or organism. The visual objective is to create a choreography of interconnected elements that render the pace of society (urban life) as a production line. A visual orchestration of diverse elements or situations cross-linked by dynamics of motion and relationships of cause and effect.

The projections become a panoramic window into the insides of this machinery. The large format (ideal projection canvas of 8 meters long by 1,12 meters high), plus the fact that the spectator is smaller than the projection, reinforces the idea that the social machinery is much bigger than the individual. The intention is to invite the viewer to reflect on its role and relevance as part of this machinery.

The narrative, which presented through the edit, is activated by the constant tension between “the machine” which aims to keep producing and accelerating, and the attempts of “the people” to control it. The struggle of these two forces is represented through the alterations in the production chain; interruptions, aceleration, changes of direction.

The piece is composed of two parts: The first is more related to the fordist in-line production era, in which the link between elements (screens) is more mechanical; the second part is more related to the era of information technologies, in which the action / reaction is more digitally triggered. These two parts also talk about how people interact with machines (acoordingly to each era respectively), and how this relationship generated differents methods of control and production.

The artistic goal is to visualize these topics through the intricate beauty of an assembly line, a visual orchestration of machines, people and motion. As for the research, the objective is to set a theoretical background that works as the foundation for use of visual metaphors. The thesis besides this, will also be a detailed documentation of the whole the process.

339 words
2135 characters

4 sentences TENT / invitation

In the installation *Ma(n)chinery*, Luis Soldevilla presents a visual orchestration of machines, people, gears, interfaces and devices, working together for a superior organism. A multi-channel choreography of diverse elements and situations cross-linked by the dynamics of motion, transformation, change and the relationships of cause and effect. A panoramic window into the insides of this machinery, thay give us an up-to-date *City Symphony* film rendered through the intricate beauty of an assembly line.

71 words
503 characters

Other short descriptions

The installation *ma(n)chinery* is a visual orchestration of machines, people, interfaces, devices and gears, cross-linked by dynamics of motion and relationships of cause and effect. A multi-channel choreography that renders an assembly line in which men and machines cohabit in constant tension with each other.

317 characters

45 words

The multi-channel installation *ma(n)chinery* is a visual orchestration of machines, people, devices and gears interconnected as pieces working together in an assembly line.

172 characters

23 words

The multi-channel installation *ma(n)chinery* is a visual orchestration of machines, people, devices and gears rendered as an assembly line.

140 characters

19 words

Multi-channel video projection (4:1) Multi-channel audio. Digital video. Digital projections. Variable dimensions.

117 characters

12 words

150 words a more comprehensive project. In this text you will also have the opportunity to present yourself and you can make your profile description

I studied film-making, but a taste for experimentation and a big attraction to use the space as an expressive resource led me do to the video installations. In my projects, I try to merge the physicality of the image, and the way to project it. Thus the video acquires sense in the space, and the space is built-in for the projection. This reinforces the immersive sensation and allows the message to find different ways to reach the spectator.

In the multi-channel installation *ma(n)chinery*, four projections render a choreography of people, machines, interfaces and devices working together for a superior organism. A visual orchestration of diverse elements and situations cross-linked by the dynamics of motion, transformation and change; relationships of cause and effect. A panoramic window into the insides of this machinery, an up-to-date *City Symphony* film rendered through the intricate beauty of an assembly line.

145 words

930 characters
