

1) Name:

Ioana Tomici

2) Thesis (working-) title:

Terr[a]fying Theories

3) Abstract of Project/Thesis:

At this stage my project takes an editorial approach to a series of thematic conversations with different interlocutors, recorded in video-call format. These conversations took place at separate points in time, but are interwoven to form the basis of a framework, through which to theorise and speculate on complex occurrences. The discussions were centred on 3 recent/ongoing disastrous events, as experienced through varying degrees of mediation.

The material gathered through these conversations will end up supporting both my thesis (audio & text), and my practical project (video work).

4) 5 themes/keywords:

Uncertainty, futures, fear/anxiety, time-space, phenomenology

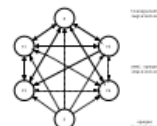
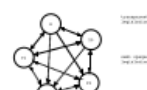
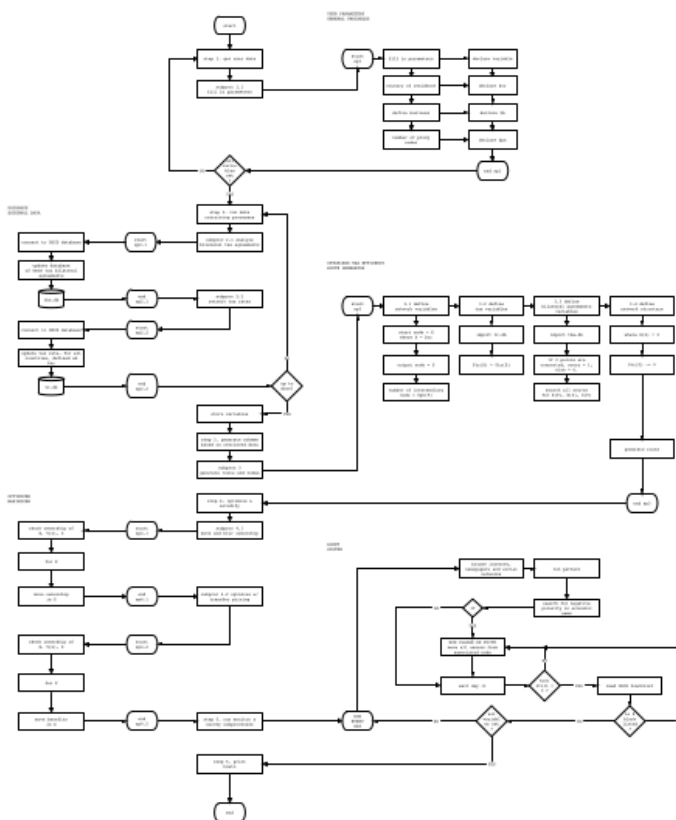
5) Links:

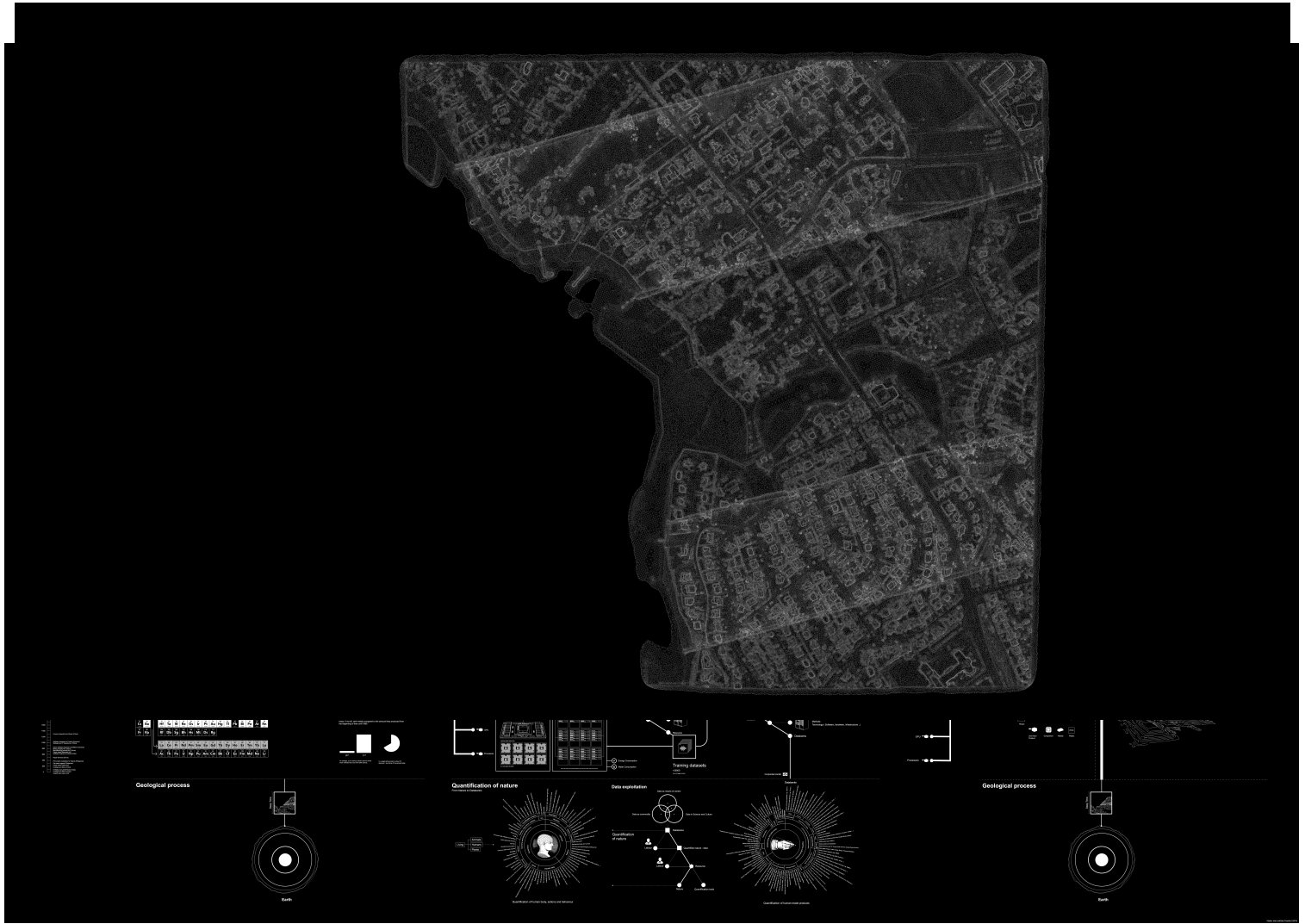
__outdated__

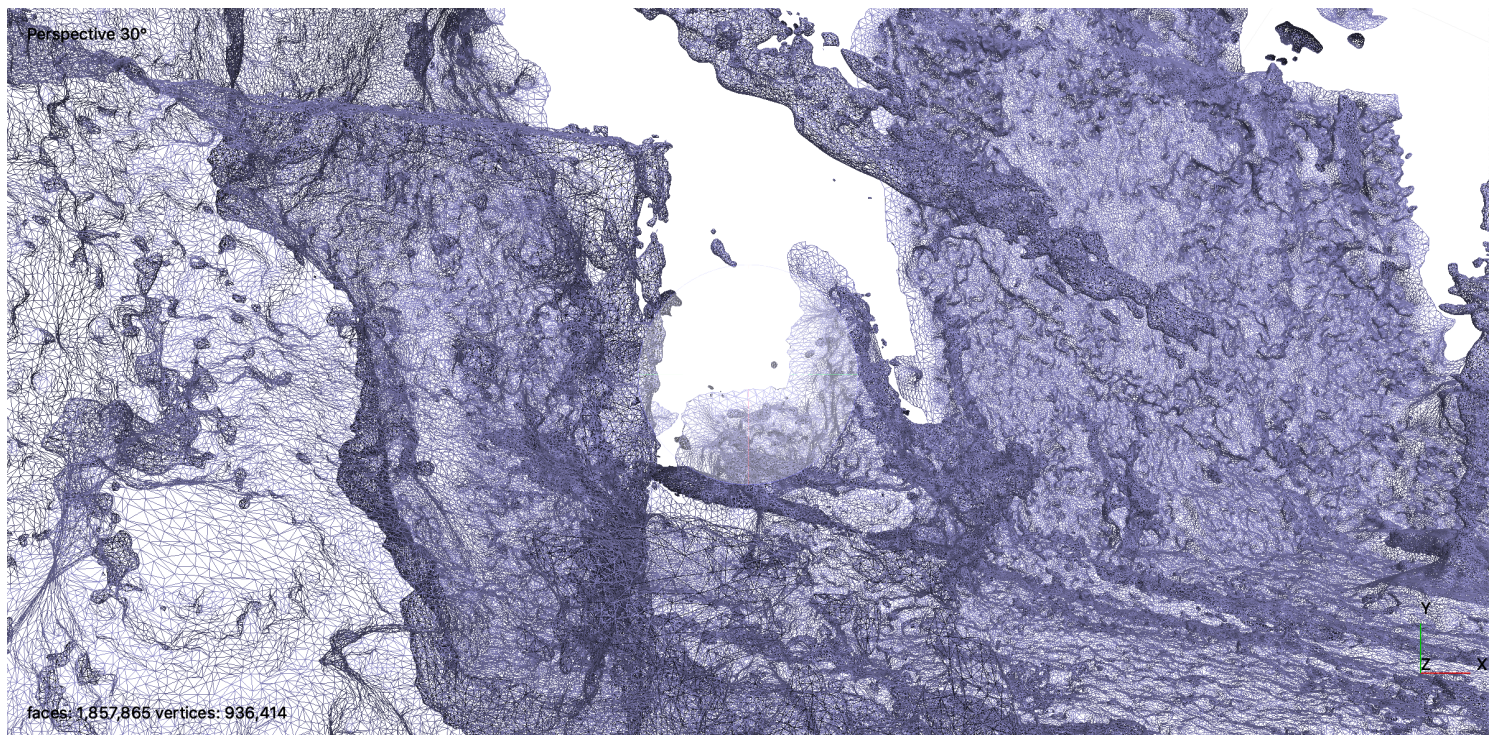
<https://pzwiki.wdka.nl/mediadesign/User:Ioanatomici/graduation>

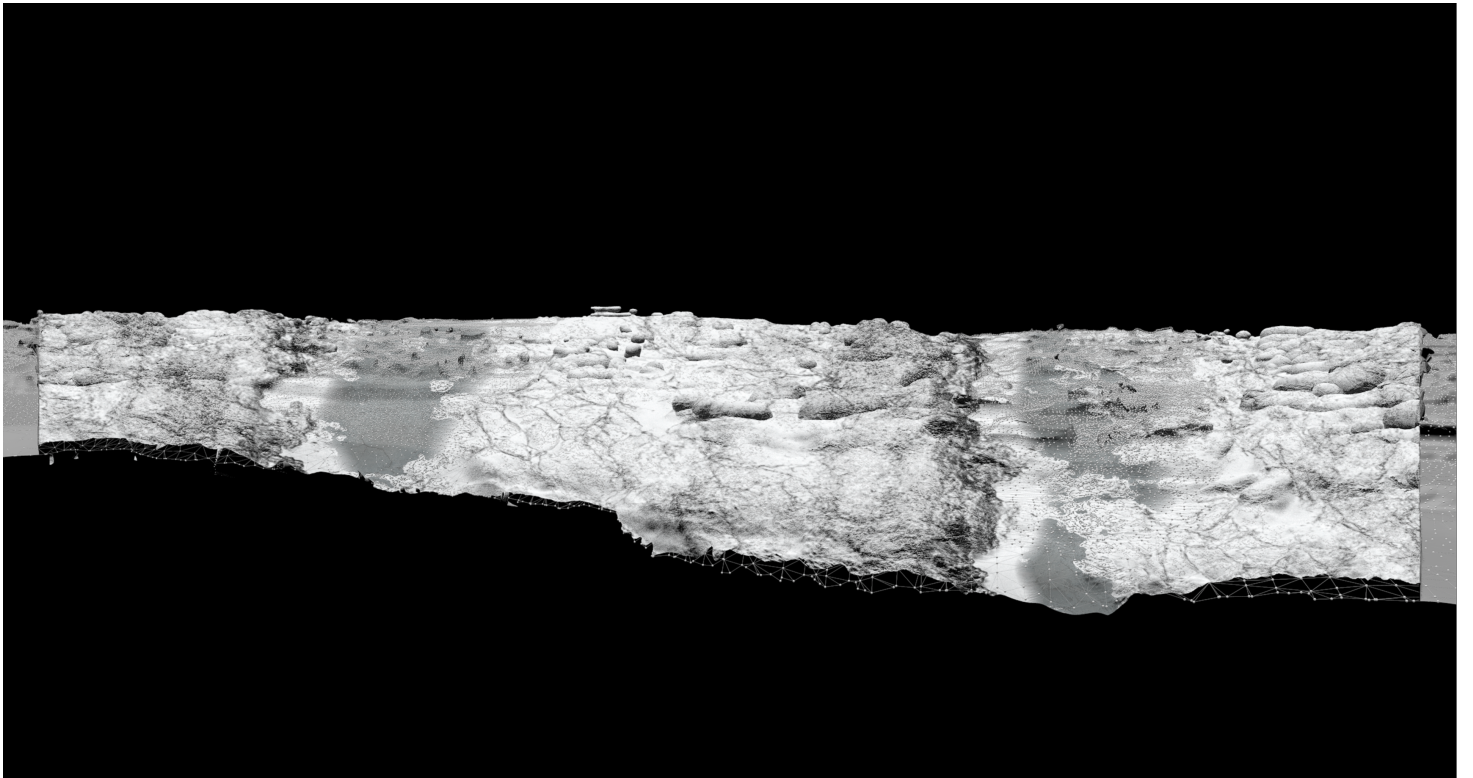
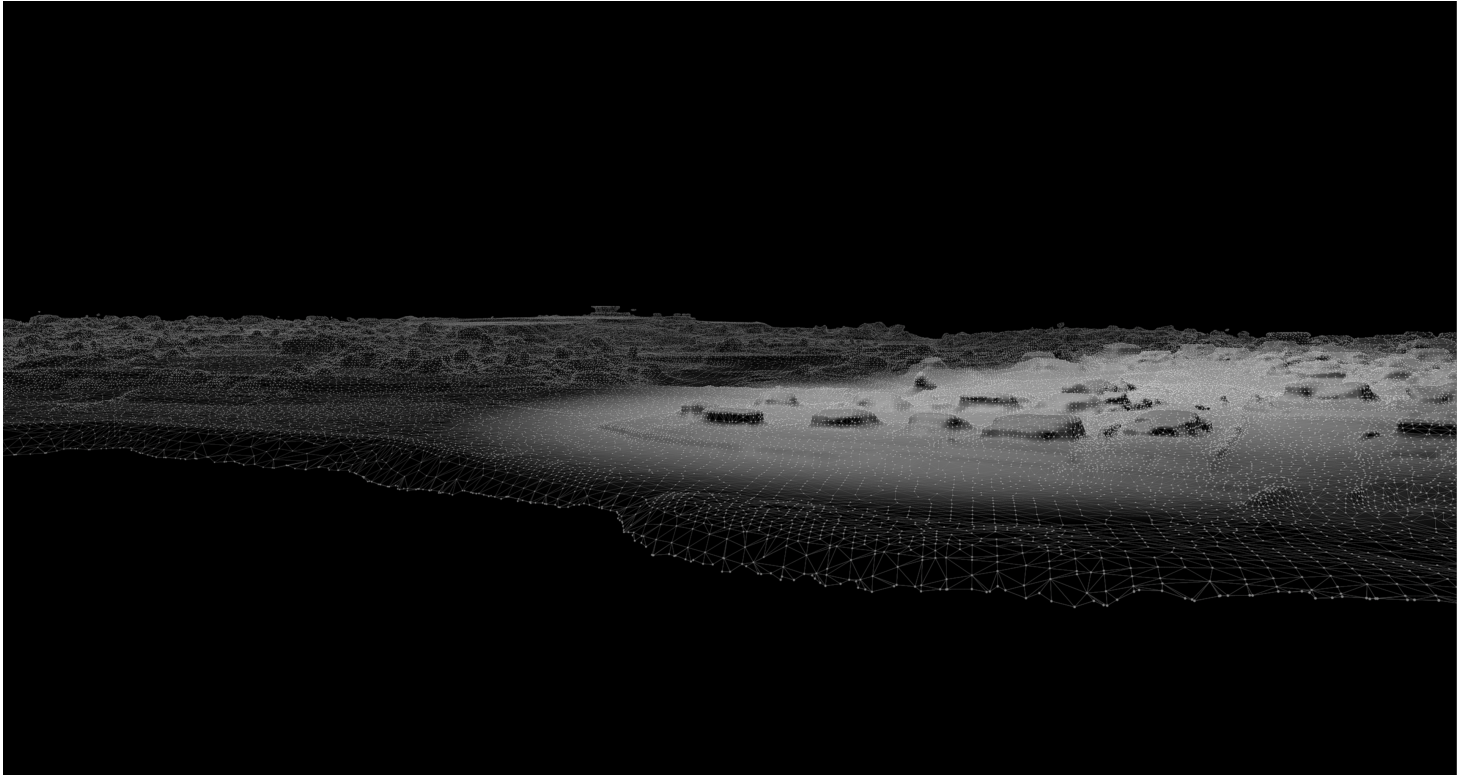
https://hub.xpub.nl/sandbox/~ioanatomici/cc/edit3/edit3_html/

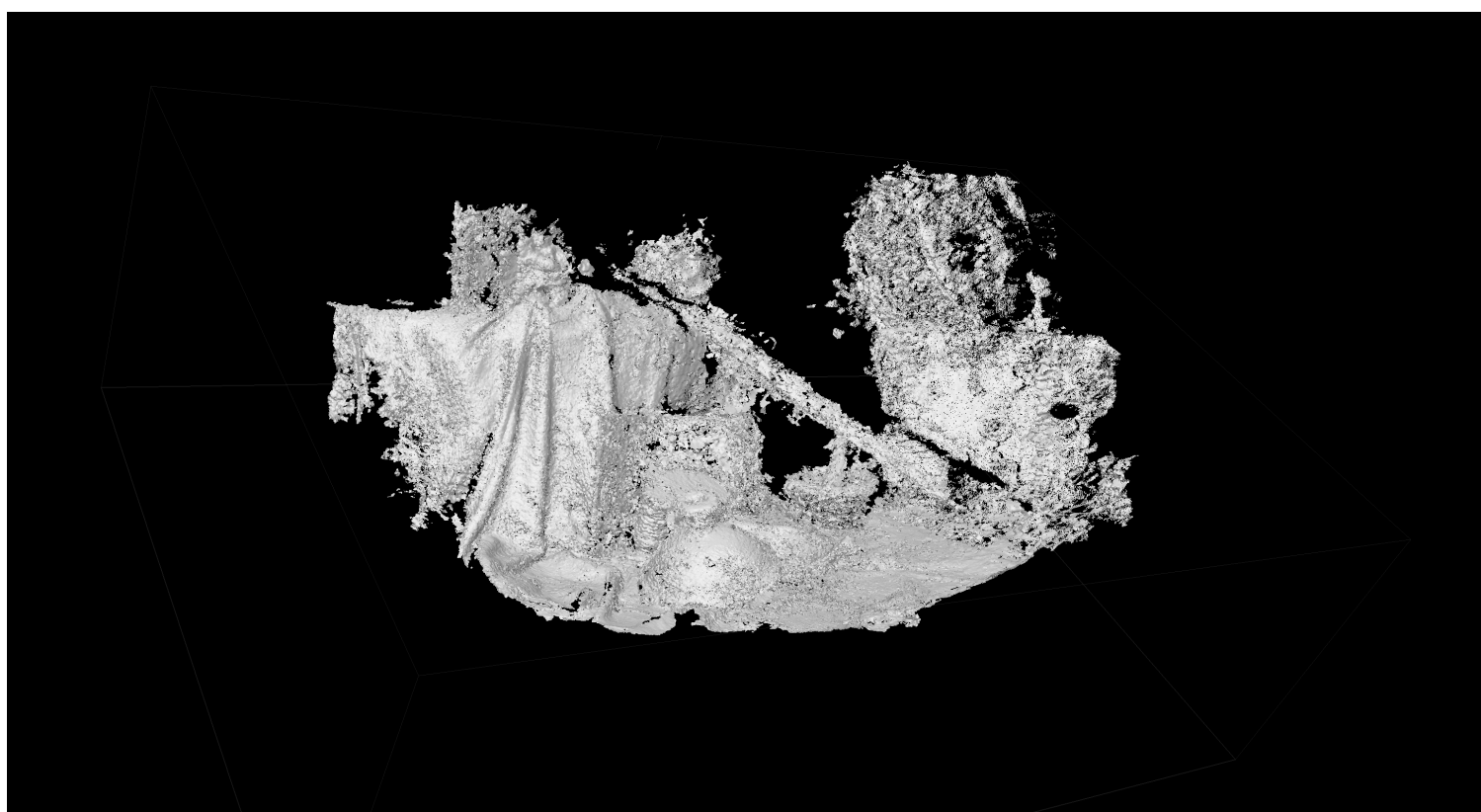
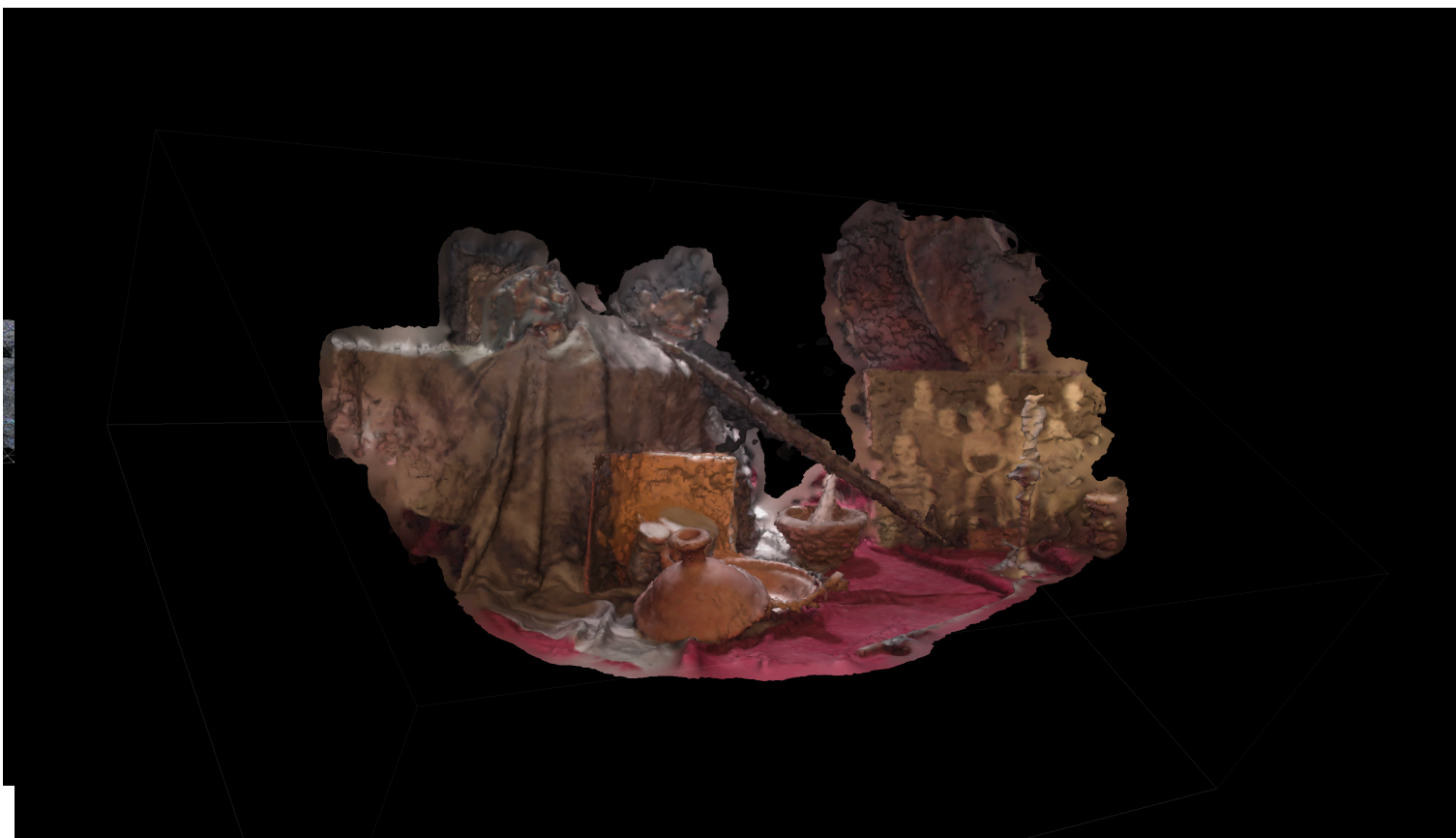
6) 30 images:

[illegible]

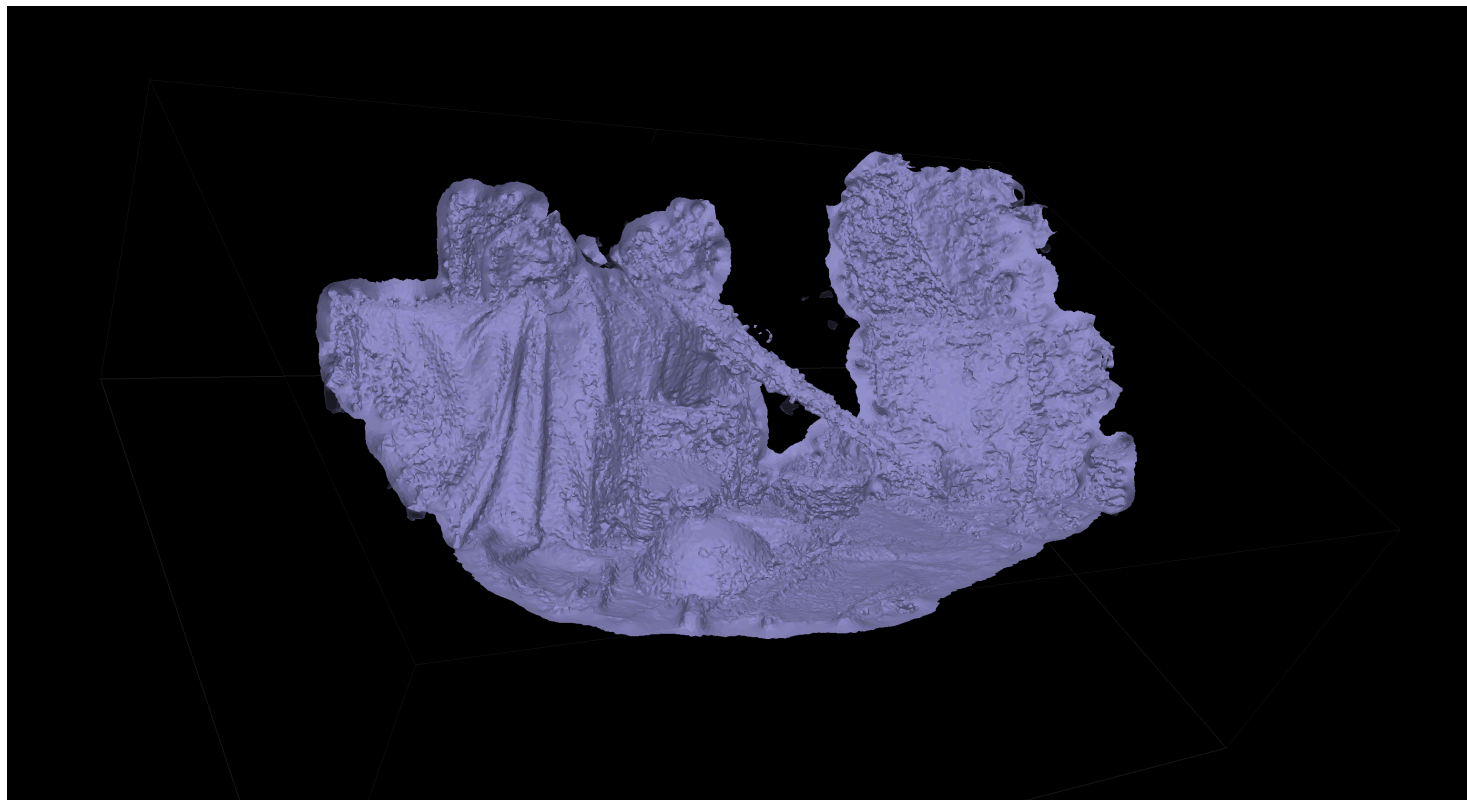


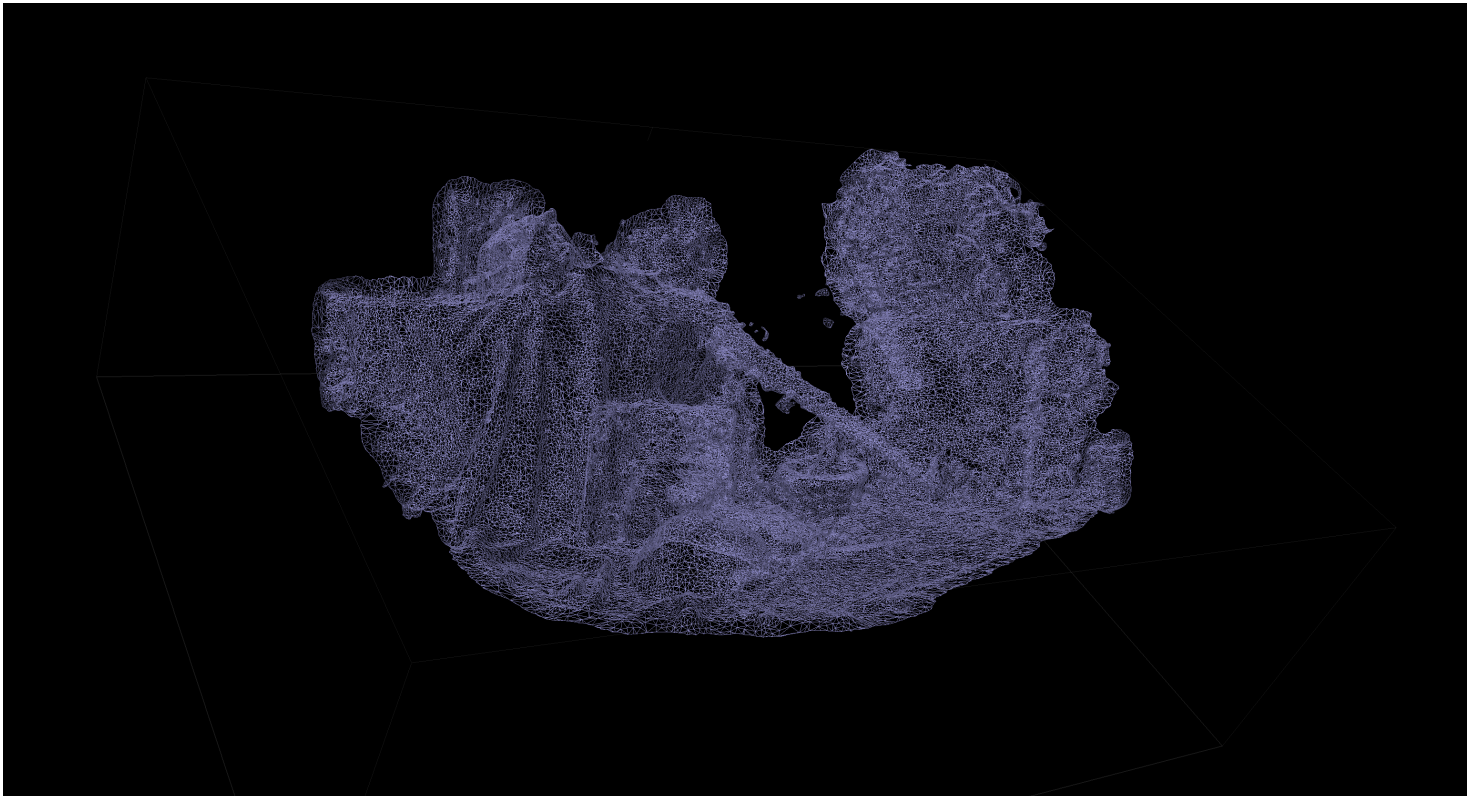












VIOLENT ANALOGATIONS

June 2022



Small objects in the Cornelia region. Computational ROCKS are projected over spatial images appearing with the every library of a world existing in its response. Modeling on digital and each image, previous images and one reproduction just extraction.

REALTIME/RUNTIME

February 2023



ATTRACTIONS

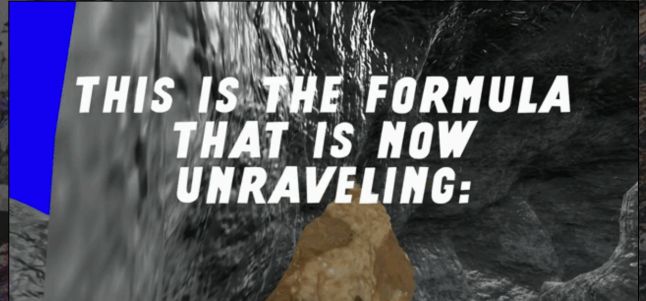
February 2022



On walls inside a world of rock in public libraries and last computer background with colored lines on frequent basis, in the planes.

LITHOLOGIES

February 2023



/'terə ,fain/

Speaker 2 : Yeah, yeah.

00:26:15

Speaker 1 : Now, that we've mentioned it... That's it, we're already in its thrall.

00:26:22

Speaker 2 : Yeah. Also the backlash that the guy suffered, right?

00:26:26

Speaker 2 : Because he was kind of sabotaging people into kind of, yeah...

00:26:33

Speaker 1 : Yeah. By letting them know about it.

00:26:35

Speaker 2 : Absolutely. As soon as you know about the work of Vasilescu that you're like impelled to bring about its existence, otherwise your you're at risk of being punished by it.

00:26:45

Speaker 1 : It's kind of like, yeah, being made an accomplice in this kind of like way is just. Yeah. I think you got banned for doing that.

00:26:58

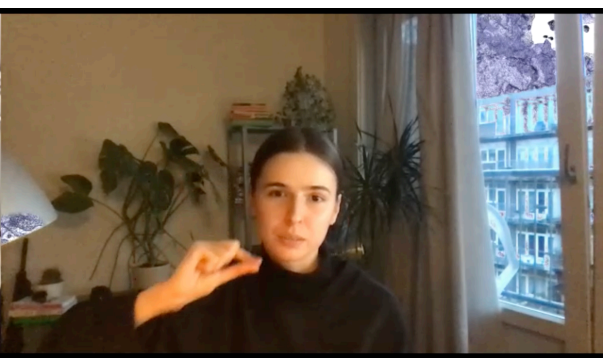
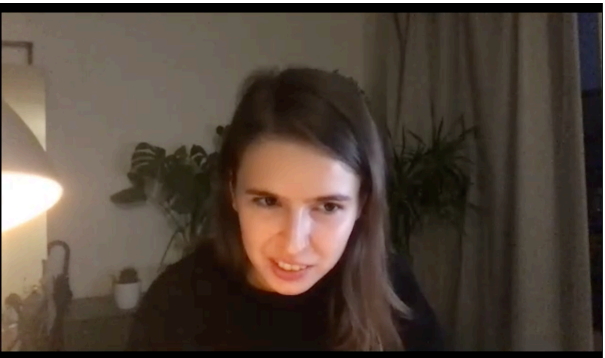
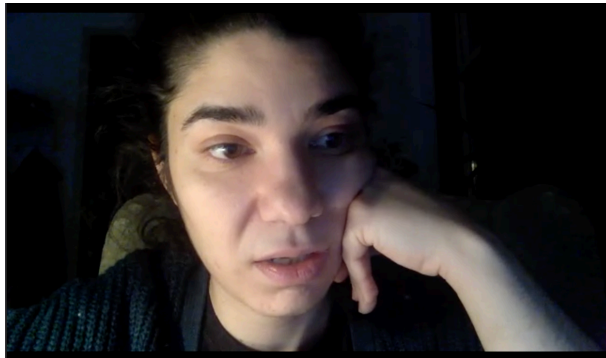
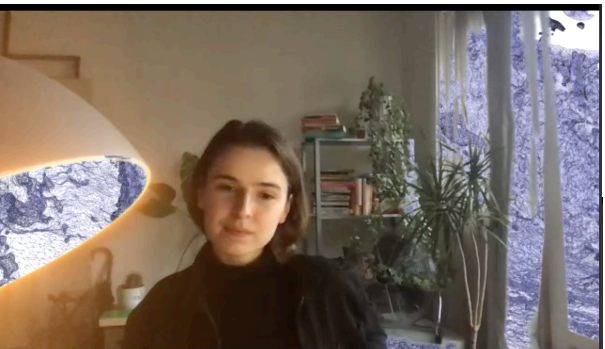
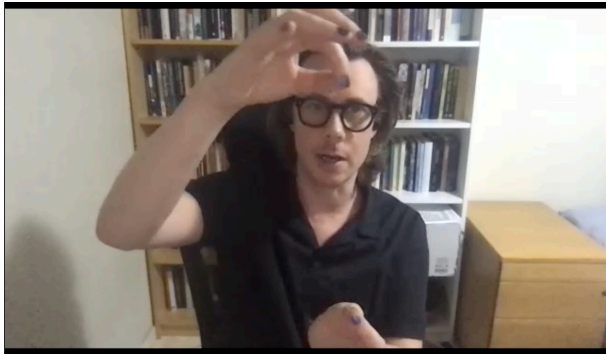
0:27 / 39:54



SH: I felt that it just... Because I was also thinking of prediction, predicting disasters... And what does that mean to put the disaster on some kind of a terrain, a chart, a map? What does it mean when the disaster happens and to the moment of it **absolutely** eludes you? Like, it passes and you're like, 'Oh, it's happened already? I didn't see that...'
AE B S AH L UW T L IY

IW: You know, the idea of disaster... Or like, etymologically, disaster is the negation of star, right? So it's based on this kind of ancient idea that the position of stars has reflections of fortune or luck or whatever. Then, you know, also the word flu comes from the same kind of idea, the influence of the stars.

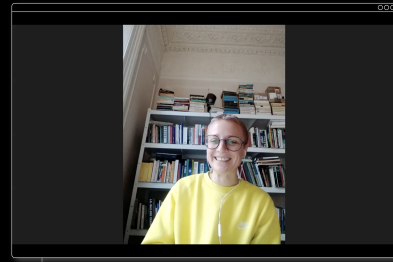
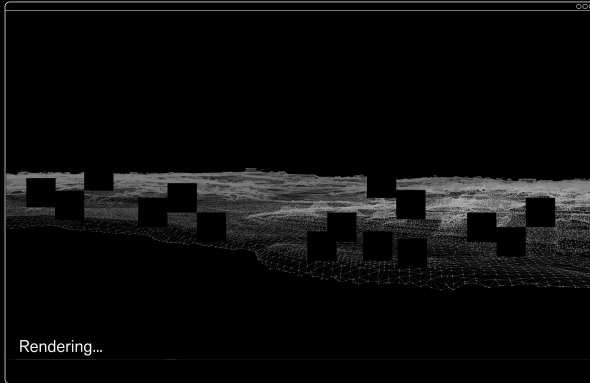
AI: It's two different ways of looking at it, though. Like, one is kind of pragmatic and social and infrastructural. And the other is kind of like more abstract and philosophical.



"Inasmuch as the disaster is thought, it is nondisastrous thought, thought of the outside. We have no access to the outside, but the outside has always already touched us in the head, for it is precipitous.

The disaster, that which disestablishes itself—disestablishment without destruction's penalty. The disaster comes back; it would always be the disaster after the disaster—a silent, harmless return whereby it dissimulates itself. Dissimulation, effect of disaster."

Blanchot, M. and Snook, A. (1995). The writing of the disaster = L'écriture du désastre. Lincoln: University Of Nebraska Press.



Well, I mean, this is exactly what the form of something that struck me when you were talking about machine sensing, and the aesthetics of the disaster, and even being able to go back and simulate the death of the dinosaurs. Like, once you have reached the point where you are sort of talking about a world where we can simulate past disasters and

