

• english

guide to the screenings in stage ocw on friday 26 and saturday 27 october 2018

titles in order of screening, duration of the program approximately 90 minutes, intermission included

1 | THE PREDICTION MACHINE | marleine van der werf
| 2017 | 15' 11

this short documentary focuses on the research of acclaimed dutch neuroscientist **floris de lange**. _in his 'prediction lab' he explores what expectations do with our perception. _inspired by the film 'robocop' in his teens, de lange became interested in the human brain and the question of whether you could reproduce it. _but when he realized that no one has ever succeeded to create artificial intelligence that can perceive as well as humans do, this became his first step in his research to understand our brain

web • <https://www.marleinevdwerf.com/>

2 | FOREST PATHS (forget heidegger) | michiel van bakel | 2018 | 3'39"

a warped stroll through a forest. _animated still photographs reveal movement and light on the forest paths that are otherwise invisible to the human eye. _van bakel made a 'scanner-camera' that extends human vision to near-infrared light in an other-worldly way. _what's this thing called vision? _what's the fundamental difference between what a robot discerns, what a flying insect detects or man's observation?

inspiration: 'wood' is an old name for 'forest'. _in the wood there are paths, mostly overgrown, that come to an abrupt stop where the wood is untrodden. _they are called *holzwege*. _each goes its separate way, though within the same forest. _it often appears as if one is identical to another. _but it only appears so. _woodcutters and forest keepers know these paths. _they know what it means to be on a *holzweg*. (from the preface to martin heideggers *holzwege* (off the beaten track), 1950)

human beings have absorbed technology at an unconscious level, such that they have come to operate through technology, as though by way of some tele-kinesis. _it is time, it would seem, to adopt a more flexible and tolerant attitude towards technology. _it is time to break free from the shackles of the past. _it is time, perhaps, to forget heidegger. (neil leach in *forget heidegger*, 2006)

heidegger once stated that unless we question technology, 'we remain unfree and chained to technology'. _a vision not shared by everyone these days. _in *forest paths*, especially by the way it unveils otherwise unseen aspects of 'nature' and the way the camera helps us interpret the forest, our interconnectedness to both technology and our natural habitat is disclosed. _through *forest paths*, van bakel hopes to raise wonderment and a greater critical awareness.

forest paths was supported by the netherlands film fund and mondriaan fund

web • <http://www.michielvanbakel.nl/>

3 | GRID CORRECTIONS | gerco de ruijter | 2018 | 2'40"

this film was made mining the *thomas jefferson's grid* in google earth. _after the civil war in 1785 thomas jefferson established a grid-system in order to allocate the american west. _by superimposing a rectangular grid on the earth surface, a grid built from exact square miles, the spherical deviations have to be fixed. _after all, the grid has only two dimensions. _the north-south boundaries in the grid are on the lines of longitude, which converge to the north. _the roads that follow these boundaries must dogleg every twenty-four miles to counter the diminishing distances: *grid corrections*

web • <http://www.gercoderuijter.com/gerco2/>

4 | STATUS-PRESENCE-CONCEIVABLE | michał osowski & polly wilson | 2018 | 15 - 20'

interactive performance of movement and image

light graffiti is a custom made video technique developed by **michał osowski**, to convert specific patterns of physical movement through 3-dimensional space into a 2-dimensional projection. _light traces are used to visualize the manifestation of the moving body. _the moving performer carries small led-lights attached to her hands, legs, head or other parts of the body. _a computer program tracks her movements with a camera and converts the trajectory of her body parts into a light pattern which a beamer projects on the virtual 'canvas' of a flat surface. _as the performers' movements are turned into real-time projected light images, she can view the effect of her actions as if reflected in a mirror. _the leading idea of the project is oriented to reaching a state of perceptual feedback: the lasting loop between the locomotor system and senses that occur when the sensory system is triggered by a movement, and the perception of that movement evokes a new movement which, once perceived, induces a next movement etc., in an everlasting loop. _the process can be continued without interruption for any period of time. _the traces of light gradually disappear to be replaced by new ones. _subsequent images gradually interpenetrate each other creating a dynamic and unpredictable narrative. _when the movement of the performer is interrupted, the image gradually blacks out

michał osowski is an interdisciplinary artist based in the netherlands and in poland. _he studied at the institute of sonology, *royal conservatory* in the hague and composition at *codarts* in rotterdam, as well as interactive techniques at *ircam* in paris. _he specializes in interactive art projects integrating physical action with sound and video projection, in which the aspects of public participation/involvement and