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PARAGRAFF

ASTRA FILM
Festival

15-21 OCTOBER 2012



editorial

ASTRA FILM FESTIVAL 2012

Official opening

Astra will be an annual festival



The Transylvania Band from Cugir played downtown Sibiu, announcing the opening of one of the most important cultural events of the city, and also of one of the most important events of the whole Romanian cultural scene. We are talking, of course, about the oldest Romanian film festival: Astra Film Festival in Sibiu.

The festival opened on Monday evening with the screening of the most recent documentary of the director and founder of the event, Dumitru Budrala. "The Old-Time Village" is a film about how people used to live in the village in the past and about the treasures hiding in

Astra Museum in Sibiu. It is a film that the director of Astra Museum Complex, Valeriu Olaru, described at the official opening as impressive, no matter how many times you would see it, and as making him proud to live in Sibiu, where one can find such an extraordinary hidden treasure.

The pride for the festival that started on Monday was also expressed by the newly appointed president of The County Council of Sibiu, Ioan Cindrea. "We will support Astra Film as an annual festival", Cindrea said at the official opening of the 12th edition. Started in 1993, the festival took place, most of the times, once in two years. Since its

debut, there are three things that would never miss from this festival, which has become a brand in the whole world: "The soul of the festival", incarnated by the director Dumitru Budrala, the presence of the professionals and the French support, constantly given since 1994.

Accordingly, the second day of the festival was dedicated to France and to Francophony, a day when no less than four films from this country were screened. And while between the French Embassy, the French Institute and the Astra Film Festival there is a privileged relationship, the France ambassador in Bucharest, Philippe Gustin, was also present at the opening. Saluting the organizers of this festival that "keeps promoting the creative documentary, a cinema product both exigent and accessible", Gustin said that the country he represents will keep supporting the festival in Sibiu, promising that special French programs would also run the following year.

Debuting in the tones of the brass band, the first day of the festival closed on the chords of the same band from Cugir, which resounded on the hallway of Casa de Cultură, after the concert of the Czech band Floex, in their last episode of a mini-tour in Romania.

The activity of Astra Film Festival can be followed both in the daily editions of Paragraff, the official newspaper of AFF, and online, on the astrafilm.ro website or on the dedicated Facebook page, facebook.com/AstraFilmFestival.

ROBERT BALAN



"When I work for the festival, I consider myself on holiday"

interview

DUMITRU BUDRALA

Director of

Astra Film Festival

How demanding was the initial film selection for AFF, in 2012? were there many productions turned down?

Sometimes, we turn down as many as 1000 films. Some years, over 1000 films are entered, or 1100, or even 1200. For the selection process there's a whole team of specialized people who do the hard work, and the final selection also takes into account the themes of the festival.

After the festival is over, in October, what does the Astra Film team do? How fast do you start preparing the next year festival?

As soon as one edition is over, we brainstorm and find a new approach for the next year, and we immediately announce the following one. We don't have time to take any brakes. We have to prepare the projects, for financing. There are some projects with very tight dead-lines, and we have to get to work right away.

Therefore, you are working all year round, non-stop?

If you are passionate, if you like what you do, you won't even count it as work. It's like we are all year round on a holiday. If I work on a film that I like, I consider myself on holiday.

In the competition, this year - as well as on the former editions - we will see films of documentarians from all around the world, from the United States to Holland, Russia, Romania and Israel. Is the notoriety of Astra Film Sibiu that draws documentarians in Sibiu? Is Astra Film going after some films, as well?

Most of the films come on the basis of the announcement we put on the website. In 1993 it was far more complicated, when there was no Internet, when one couldn't travel abroad, because of the visas. It was a problem, back then - you would write an invitation or you would put up an announcement, and then you had to wait for an answer for a month. Now, at the last editions, it suffices to publish the announcement of the festival, and the films start coming in. There are also some special films - let's say that, for a certain reason, you will invite one special movie, or maybe we will move to other festivals, because we also travel to festivals. When you meet a really good movie, it is natural to invite it.

(continued in page 2)



28 Days on the Moon

Eda Elif Tibet, Turkey

Competition, Student, 30'

- ▶ Wednesday, October 17th, 12:00, Săucan hall
- ▶ Friday, October 19th, 17:00, Săucan hall



Once upon a time, in Cappadocia, there was a village full of white doves and honeycombs. After making it onto the UNESCO World Heritage Site list, in 1985, the area was violently urbanized, keeping up with tourists' demand, and the simple, traditional houses, still inhabited by serene people, cut from the "real world", got turned into mini-museums, open to the intrusive public.

Eda Elf Tibet's documentary encloses within a single story seven people's memories on the old Cappadocia lifestyle, about making tomato preserves, polishing onyx or raising grape vine saplings in the stony wilderness of a throbbing, yet little known Turkey. The mixed formula of story telling blends ad-hoc folklore with past invocation and the rejecting of tradition compromising innovation. A miniature ethnologic study in itself, "28 Days on the Moon" constitutes the convergence of Balkan-village integrated charm and spoilt humanism, melted into the ballads uttered by old women, alongside their lazy cats.

LAURA DUMITRESCU



The Chess Players

Stephan Hilpert, Germany

Competition, Student, 56'

- ▶ Wednesday, October 17th, 12:30, Săucan hall
- ▶ Friday, October 19th, 18:00, Săucan hall

"The younger you are, the more aggressive you play". Three-way themed film about trial and error, "The Chess Players" is the chronicle of the 2008 Chess Olympiad in Germany and the failure to reach the set goal, perpetuated through the generation clash. Paradigm on pride and moderation, Stephan Hilpert's documentary is a mosaic of incompatible characters and psychologies. The focus stays on the team captain as a national emblem in Elisabeth Pätz, the precocious fighting figure, trained by her own father - the youngest national chess champion.

Chess, as a mental combat against one's own confining adamancy, is shown, past the competition context, as a stage of personal growth and a moral example of passing fame, of precarity and insufficiency, about youth's thriving talent, of self-regeneration lacking weariness and the unbalanced pride power games.

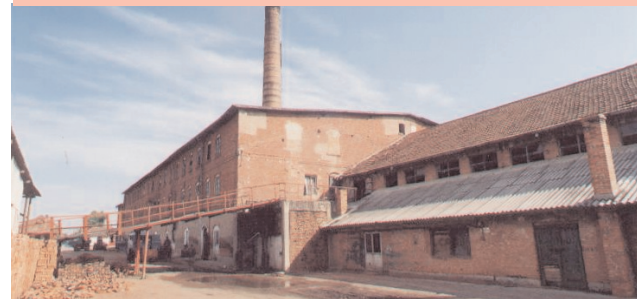
LAURA DUMITRESCU

Crosses of the Secular Plants

Gabriela Baiardi, Romania

Made in Romania, 37'

- ▶ Wednesday, October 17th, 12:00, Marshall hall



"I still think we had it better under Ceaușescu's rule!" is a statement that will raise heated debates and draw looks that could kill. Seeing Gabriela Baiardi's documentary, though, might temper this kind of reactions. This conclusion is drawn, this time around, when faced with the dramatic depreciation of Romanian industrial segment from '89 to day, a stretch of time that saw profitable enterprises, some dating from the days of Romanian monarchy, slowly losing money, materials and contracts, under the faulty leadership that failed to adapt to the new market economy. The Nicolina mechanical factory, Ciurea brick factory and the Cigarette Factory - all from Iași - expired slowly and painfully during the past few years, after the privatization. On the places where once stood successful factories, one can now see ruins, robbed even of the recyclable steel bars protruding from stripped structures, waiting to be demolished and the terrains sold. Around 100.000 families from Iași have been left without their main source of income after the shutting down of these factories, which are just an insignificant percentage of the 1200 enterprises that saw their last days during the past 20 years of clumsy Romanian capitalism.

CRISTINA PETRESCU

interview

DUMITRU BUDRALA

**Director of
Astra Film Festival**

(follow from page 1)

Where do you innovate? Where do you find that thing that distinguishes the 2012 edition from the 2011, for example?

The first and most important element that makes the difference is the subject of the movies. All the films have fresh themes, the reality is always shifting, and the new movies bring, each year, different visions, and different approaches on the Romanian reality and on the international reality.

An element that I think is new is the so-called fashionable side of the festival. This year, I believe that this side will be emphasized more than in the former years - from a film by Florin Cioabă, as a documentarian, to doctor Mencinopschi, as the protagonist of a film on the food we eat in Romania, to three films about the Dacians. Is this a fancy touch of the 2012 edition - this fashionable side, not so familiar at Astra Film Sibiu?

Yes, it is. This is a side that also manifested itself in past years. For example, at the 2011 edition we had the movie "Părintele Arsenie Boca: Omul lui Dumnezeu", about a holy man of Orthodox Christianity. The theatre was too small to crowd everybody in. We had to immediately prepare another theatre, and the hallway.

We had three screenings, simultaneously, even if there had been planned only one projection. And the viewers - those were a different kind of viewers, there weren't the usual viewers of the festival. But there are interesting documentaries also for them.

The usual viewers of Astra Film Fest are the students. Now, there were people wearing frocks.

There were priests as well, but there were also monks, and all sorts of people - religious people. They had one image of Arsenie Boca, and wanted to see him, the way they have imagined him.

Didn't they just naturally separate, like water and oil, the students and the believers?

That was a different public. In those theatres those viewers weren't the usual public of the festival. Probably at some films, this year, such as "Toxic", with dr. Mencinopschi, there will be a different kind of public. I shouldn't express an opinion about such things, it isn't ethically correct. I'm the director of the festival and I should keep a certain neutrality. But the films in this category are also very good. The jury decides. And, anyway, the debates at the masterclasses and the workshops built around those films follow, largely, the distinctive style of the festival.

To the films selected in the competition add up the special projections and the masterclasses. In 2012, Astra Film Sibiu hosts a section titled "Docstories Black Sea", with stories from all around the Black Sea. Where did this idea come from - a dedicated section on the Black Sea, in Sibiu?

This is another evidence for the fact that Astra Film is taken into account, on an international level. It is the second episode of this masterclass series - the first one was the module in Tbilisi, in Georgia. There is also a third module following, in Amsterdam, at IDFA. The trainers are very good, and the participants will learn to turn their stories from the countries around the Black Sea into documentaries.

There are already two festivals, Astra Film and Astra Film Junior. This year, Astra Film Junior received the Civil Society Award for Education, Learning and Research. How do the children react?

At the first edition it was a bit more difficult. The kids didn't know how to react, because they did not have the experience of viewing movies in the cinema. It was probably the first time in their lives they would enter a theatre. They were used with the films on TV, on the Internet, with that commercial kind of movies. They would just start screaming when the intro started, they would clasp their hands. Now we no longer have such problems, it isn't necessary any more to carry a complicated campaign of basic education, as they are looking forward to come to Astra Film Junior - the children and the professors, as well. And the numbers are very eloquent. The first edition had,

maybe, 1000 attendees, now there are 7000. On Tuesday, for example, there were four projections - we had to double the number of theatres.

Which is the most simple and most profound motivation that you have, personally, in order to keep the festival going - for the last 20 years?

I haven't thought of this question, and I don't think I am able to define this motivation. But, anyway, I always talk to my wife, Csilla, the artistic director of AFF, and we always say that too much of our time is spent organising this festival. Last years, there were some reactions of David Dumitru, our youngest boy, who would always hear us talking about the administrative problems. Some problems were connected to finding financial support - there weren't problems about the movies, this part was all natural. And David would say: "Hey, Dad, let us build a large house, and at the first floor we make a festival, at the second another festival, and at the third floor another."

This is how he would understand, when he was six years old, this story about the festival. I don't know what the deepest motivation is. I just feel like myself when I see a festival is going well, that people would meet here, coming from all the corners of the world. For example, when John Marshall came in 2004, I saw three students - one from Berlin, one from Poland and one from England - who have come to see Marshall at Astra Film, in Sibiu. John Marshall had come, for the first time, at a film festival in Europe. This naturally gives you a feeling of satisfaction. When people come from different places, or when the Polish students would come, by train or hitchhiking, especially for

this festival. There were years when we would have over 150 Polish students here. And the atmosphere - there are people who got married here, people who became friends, who built up solid relationships. There are people who have very pleasant memories from Astra Film Sibiu.

The ecological theme is, this year, as a red thread of the festival. How did the idea of an exhibition such as ReciclART come into shape - an exhibition of objects made of recycled waste?

The problem of the environment is already a global one. The production of movies on environmental themes has increased substantially. You can make a whole section of the festival only with movies on this theme. Last year, we have had four movies with ecological themes. This year, we already have an environmental competition. ReciclART comes as a completion, as an extension, to understand the problems of the environment.

"The Old-Time Village", screened in the opening of the festival, follows traditions and collects images from several regions of the country. How do you stick this mosaic in a single, coherent, documentary?

I didn't film the movie in a single day, I didn't have a budget for such an approach. I just filmed different episodes, in time, and, when I started to edit, I used them.

Do you have a favourite tradition, a favourite custom that you like telling stories about, when you're with your friends?

I have many such stories, but I would start telling them only when we go to a mountain cabin, next to a chimney fire, and we turn off the recorder.

Interview by CĂTĂLIN STURZA

interview FLORIN CIOABĂ director, "The Truth About The Holocaust"

I cannot and will not forget my father's and grandfather's stories

The masterclass "Roma Stories" which has several meeting sessions on Wednesday and Thursday at Casa de Cultură in Sibiu investigates the presence of the Roma community in documentary films, analysing several productions, signed by Romanian and foreign filmmakers. The projections will be followed by discussions debating the social impact of the different but concurrent images of the Roma people, their social problems and culture.

On this occasion the documentary "The Truth About The Holocaust" will premiere at Astra Film Festival; the man behind it, Florin Cioabă, the proclaimed king of gypsies, also makes his director's debut on this occasion. About this film and the avoided truths of recent history, in the interview below.

How did the idea of making this documentary come to you?

I believe it was my duty to make this film, because the issue of the Holocaust has long been on my mind - both my father and grandfather were deported in Transnistria between 1942 and 1945. I cannot and will not forget their stories about the traumas they suffered. They arrived there without food or medication, and nobody cared about them at all. Every day dozens of people died; they became ill - lots of them had typhus, and at some point, the food was so scarce they even started to feed on corpses.

All these convinced me that it was necessary to bring to the attention of all young people these aspects from the gypsies' life, so that such things never happen again, and the young generation should fight against xenophobia, discrimination and anti-Semitism.

In 1997 in Sibiu a jury of gypsy judges assessed and they condemned during a trial both Hitler and Antonescu and this deplorable tragedy. Of course they were already beyond

punishment, but we denounced this event so that, hopefully, it would never happen again.

Why do you believe that the subject of the gypsy deportation in particular and of the gypsies' Holocaust (aka poraimos) has been more often than not overlooked by history during the past half century?

I think this happened because the Roma people did not have a leader until the 1990s and there were not enough organizations to talk about this history. Only after 1990 did we have the chance to tell the whole world about what happened then. The Jewish population has thousands of films and books about the Holocaust, but there is not so much about the gypsies' drama. And this is why I took to this endeavour.

The first Romanian documentary (belonging to Dimitrie Gusti, made in the 30s) only briefly mentions the gypsy community. 80 years later there still aren't any documentaries made about the gypsy life, and they still are a collectivity kept off and even ignored. Why do you think we cannot change this paradigm?

The Romanian state never acknowledged the deportation of the Roma people, claiming that it was not ordered by Antonescu, but by the Germans, which wasn't true, because Hitler never sent the gypsies away from the country. Antonescu did that, on his own accord, because Romania belonged to the Axis alliance.

You end your films saying that "the Romanian state is guilty of sending the gypsies in the death camps". What kind of responsibility do you believe our contemporaries should assume for the reprehensible acts of the country's leaders 70 years ago?

It is true that I ended the film saying that Romania is guilty of sending the Roma people in deportation



camps, and for that it must offer material compensations, because the Roma people have been deprived of gold, carriages and horses. Not to mention that two years ago president Basescu publicly acknowledged the gypsy Holocaust.

This first filmmaking effort seems to be a success, considering its premiere at Astra festival. Did you consider making a come back the following years with more documentaries about the Roma people's life?

I will definitely not stop here. We are already working on another film about integrating Roma people through Christianisation and we are thinking about a sequel to "The Truth About The Holocaust", where we want to present the drama of the Roma peoples all over Europe, where more than a million people have been killed. Also, our deputy, Ms. Livia Jaroka, has asked the acknowledgement of the gypsies' Holocaust in the European Parliament.

An interview by CRISTINA PETRESCU



The Truth About The Holocaust

Florin Cioabă, Romania

Made in Romania, 45'

- Wednesday October 17th, 17:30, Marshall hall
- Thursday October 18th, 11:15, Studio hall

During WWII not only the Jews in Europe have been the target of the ethnic cleansing policies, but also the Roma people. With the pretext of having to populate Transnistria, the recently - but briefly - acquired territory (it came under the administration of Romania in 1941 and stayed there until 1944), Marshal Antonescu deported there over 25 000 gypsies, following, according to the official declarations, the Nazi instructions, but, according to the unofficial ones, just taking the opportunity to "wipe the country clean of gypsies".

History tends to keep mum on this subject, but Cioabă's documentary sheds some light, 70 years later, upon the fact that half the gypsies deported in the empty fields in the winter of 1942 died of hunger, cold or typhus, while the rest survived in subhuman conditions. During the gypsies' Holocaust 36 000 people died in Romania and almost 2 million all over Europe, adding up to the 6 million Jews and tens of thousands Slavs, Poles, Russian prisoners, Freemasons and homosexuals executed during the Holocaust.

CRISTINA PETRESCU

Helping Mihaela

Hanna Maylett, Finland

Competition: Romania, 96'

- Wednesday October 17th, 19:00, Marshall hall
- Thursday October 18th, 12:00, Studio hall



A Romanian gypsy woman gives birth to a baby in a train station in Finland, country which has not seen beggars since the end of the Second World War. This is the beginning of a story which happens between Romania and Finland, with a short stop in Greece. It's a story with charity organizations and organized crime, with adobe huts and gypsy palaces. It's the clash between two parallel worlds, in which the word "help" has totally different meanings for each of the parties involved. One of the scenes in the movies explains very well the differences between the two worlds: for fear they should not be allowed in the hotel on account of the gypsy person she is about to meet, the Finnish woman is patiently waiting outside. In front of the hotel stops a Jaguar and from it emerges precisely the person she was expecting, the uncle of one of the gypsies begging in the streets of Helsinki.

ROBERT BĂLAN

The Gypsy Ball

Alfred Bulai, Romania

Made in Romania, 38'

- Wednesday October 17th, 16:30, Marshall hall
- Thursday October 18th, 10:30, Studio hall



Alfred Bulai's film is more than an ethnic and sociologic study; it is a trip in time and a homage to the man who made one of the first Romanian documentary films, Dimitrie Gusti. In 1939 he made a monographic study and a documentary film in the village of Drăguș, in Făgăraș, about Romanian crafts and traditions, film in which the members of the Roma community were only vaguely acknowledged. 83 years later, following Gusti's footsteps, Alfred Bulai visits again the same village of Drăguș in order to document this time a local event, the tradition which had died in the mid 80s: the opulent ball of the local Roma people.

The thing is all the more fascinating if one thinks that during history - in ancient times, in Gusti's time and today as well - the gypsy community has kept itself separate from that of the Romanians (or the majority ethnic population). The moment of the inter-ethnic crossover happened during this recurrent cultural and social event, in which nobody was "the other" anymore, and the whole village danced and rejoiced - the gypsy ball.

CRISTINA PETRESCU



interview

CRISTI PUIU

membru al juriului AFF 2012

"The most important thing is to reach the other"

Member of the jury in the Astra Film Festival for the fifth time, this year for the International and the Romanian competitions, Cristi Puiu talks about what gives substance to a film, be it documentary or fiction, about the courage of really being present in the moment and about the mystery of discovering the other through film.

When do you know that a documentary is good? In the very first minute? Later, after you see it?

Everything is possible. And this doesn't apply only to documentaries. There is no such thing as a documentary film, that's just a way of labelling things.

Then, what is a documentary film? You feel it in a different way than you feel a fiction film?

Yes. A fiction film, to put things in a very pragmatic way, is a film whose substance is mostly extracted from the author's mind, while documentary is a film whose substance is mostly extracted from the outside of the author's mind. And there are no pure formulas, everything is impure. This is the best definition I've been able to come up with so far. I think the most important thing is to reach the other. If you can provoke that meeting to happen... and you can't provoke the meeting, the meeting happens independently of your own will, but if you have the opportunity to reach the other, then we have something there. This "reaching" of the other doesn't happen continuously, there are only fragments of meetings and this is what touches me in a film, no matter what kind of film it is - documentary or fiction. Then I know I have a film in front of my eyes. But there is a catch. The meeting can happen regardless of the author's will, and then you know that the author is arrogant and a stranger to the meeting that has just happened or is about to happen. It's possible that you get the feeling, in the first ten minutes of the film, that this meeting is going to happen and then, thirty minutes after, you realize the meeting is never going to happen because the director is elsewhere, and he is focusing solely on himself. And this happens most



of the times. And when we talk about what we formally call a documentary or a fiction - just like that, to avoid confusion, - things can happen or not in both cases. But things don't happen because the director wants them to happen. The author is not able to force this meeting, but he has to really want for it to occur. It's what I always tell actors. There is no such thing as a professional actor. There is only the courage to really be present in the moment. Because it's extremely touching to see a man drinking a glass of water. But he has to really drink it and be there while he does it. It just touches you and you don't know why. Regardless of the way we choose to put ourselves out there and meet the world, any plan is a good plan because the meeting will happen anyway, independent of the author's will. You have to be a moron to think that you can control something, you can't control anything. The only thing you can do is put yourself out there, just like that, full of marvel and astonishment, and try to do the best you can in order to just let things happen.

But still, what can you do when you have a character for a documentary film and you want to make him or her really open up in front of the camera?

I don't know, I don't have a solution for that. This is a mystery for me, whether we're talking about documentary or fiction.

Do you think directors are immoral when, claiming that they want to make a documentary film, they face reality with a pre-conceived intention to provoke something to happen so that they have a documentary?

I think there are two options. You can either face the fact that the world is extremely mysterious, that everything is covered in darkness, with pale sparks here and there, that give you the impression that you understand something. And then there's the scenario when you lose your earrings in the house and you go out looking for them. Then, the idea of the earrings takes shape in your mind and, when you find them, you're very happy. If you make a documentary and you start

by knowing exactly what you're looking for, then, that's what you will find and you will force the world outside your mind to take the shape of what you're looking for. This is what happens with all directors who intervene and manipulate, while the others feel awe in front of this darkness with little sparks here and there, and head forward into the big unknown. These are the directors I like most. But this is everything we can say on the matter, regardless if we're talking about documentary or fiction. All the rest is just acrobatics, so to speak. We're just playing games. And you never get anything coherent, as a result of your awe. Never is just a way of saying; it's very rarely that you happen to get something coherent. And when you get it, it's because when you were shooting, you let yourself be driven by your own curiosity and awe. And then, in the editing room, you start articulating, you start putting things together to form a coherent response, so that the world can watch something that looks good, something that has a beginning and an end. And it's only then that you should start asking yourself questions. When you see a film with beginning, middle and end and you say "look what a film I've just seen" - the next moment you should find yourself really scared of what you've just said.

The story - in fact, the structure of the story - belongs to us, because there is no such thing as a story. Coherent films are the ones with introduction, plot and ending, and we like those films, because there is a meaning there, there's a conclusion. We like those movies very much because they offer us shelter. They protect us from the darkness around, that's all. And that's that, we can't really add more to that. People should really have doubts and take a step back when the story is well-articulated, only that's very difficult to do, exactly because the story gives us comfort. It's good when we have a coherent story, with beginning, middle and ending, that gives meaning to the world. Most American movies are like that.

Films that strive to have a beginning and an ending, films that are well-articulated give you a certain peace of mind, like fairy tales do. We all look for derived versions of fairy tales.

Yes, that's what I'm talking about. Only smart people, who face their limitations and who rely on the good functioning of their brain - these people can feel safe, regardless of the stories. When I read a story, see a film or experience an event that I then rearrange in my mind as a story, I go to bed, I sleep, then, when I wake up in the morning, I start questioning the story that I articulated the night before. Intelligent people usually do that. Stupid people frame the story and then never touch it again, saying: "This is how things are, this is what life is".

Interview by

LAURA DUMITRESCU and ELIZA ZDRU

PARAGRAFF

ASTRA FILM FESTIVAL
NEWSPAPER

Redactor-șef: Cristina Petrescu
Redactori: Cătălin Sturza, Robert Bălan, Laura Dumitrescu, Militon Stănescu, Eliza Zdru
Tehnoredactor: Nicu Ilie
Foto: Francisc Arrany, Eliza Zdru, Sebastian Marcovici

recommendation

ReciclART - art made from recycled waste

In tune with a special section of this year's edition of Astra Film Festival - Eco CinematogrAFF - which offers an overview on environmental issues through the works of documentary film makers from all over the world, Astra launched, at the beginning of the summer, a challenge to the Romanian artists to create a series of works that use recyclable materials in a creative way.

Following a selection process, the works of 14 Romanian artists were chosen. These are: Casandra Vidrighin, Omega cbu, Chris Balthes, Aurelia Calinescu, Coralie de Gonzaga, Raluca Ciobanu, Catalin Victor Gherman, Theodor Adrian

Niculae, Alina Ionescu, Ovidiu Stefan, Anamicyf, Lefteye.ro, Valentina Nicoleta Vasioiu, Florinela



Anca Vasilescu. Offering different perspectives on alternative ways of recontextualising different recyclable and most unexpected objects, the 14 artists are showing their works in the foyer of the Casa de Cultură until the 21st of October.

Here are some of the most interesting exhibits that you can see in the festival's hall: a bicycle made up of parts that were collected from different countries of Europe; a plate made up of plastic and glass beads, sea shell flakes and remnants from other accessories; a piece of urban furniture made up of tires, screws and a polycarbonate lid.

The opening of the exhibition took place on Monday, October

15th, at 8 p.m, immediately after the official opening of the 12th edition of the Astra Film Festival. The event was accompanied by DJ set CAMPsavage and a costume presentation signed by Aurelia Călinescu. The artist from Galați exhibited extravagant costumes tailored from recyclable materials. The exhibition was also accompanied by a performance given by "The Recyclable Countess". Those who happened to pass through the foyer of the Casa de Cultură on Monday evening had the chance to meet face to face an interesting apparition dressed in a dress made from wavy carton, plastic, shock proof foil, paper and raffia.

ELIZA ZDRU