


# Talks LAN: how to resist direct translation

12-14 November 2026
Location: HUB UTCN (Str. George Barițiu nr. 4, Cluj, groundfloor)

Talks: Cristina Cochior (RO/NL), Bogdan Lungu & Alex Ștefănescu (ApTI), Juli Laczkó (HU/NL), Anetta Mona Chișa (RO/CZ), Mark Cinkevich (BY /PL), András Cséfalvay (SK)
workshops: Geo Barcan (RO/NL), Lucian Barbu (RO)
Moderated by: Ana-Maria Deliu
Streaming: THE VOID (Tommaso Campagna, Jordi Viader Guerrero, Giulia Timiș)
Workshop forms:
https://docs.google.com/forms/d/e/1FAIpQLSebHnAATr7JrU7C4Gilqb3H9AgNyOiFGaOKKC3nLjP-QJ1gAg/viewform

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*How to resist direct translation* is a series of talks and workshops on the politics surrounding net spaces today and how we might imagine or use them differently. We treat the notion of locality both in terms of the internet as a space we got to inhabit, but most importantly, as something that can still shape how and where we speak from. On a net dominated by a few platforms globally, the terms and conditions seem decided elsewhere. So instead of importing yet another terminology or hot-concept, we want to see where we arrive while shaping something that is closer to us. Any 'translation', both in the sense of moving from one place to another and a switch between different languages or codes, always needs adjustment and re-situating.

What could an Eastern European perspective over the networks look like? After all there is some shared cultural knowledge of how to navigate, bend, and read between the lines,

finding ways through situations that seem impossible - whether constrictive or extractive regimes, power hierarchies, different forms of surveillance, lack of access.

In imagining what the internet is, and what it could be - what do we keep, what do we take? And can it make a how-to kit? We invited artists, researchers, and digital rights activists from Eastern Europe and Romania to share part of their practice, research, and cultural knowledge and find out *how-to*.

Collaborating with Institute of Network Cultures, the talks will be livestreamed on The VOID TV, in a format that makes the media infrastructure visible and participatory during the transmission across the internets (interneți).

Located just across the street from the Telephone Palace, a landmark of local telecom histories, the talks are free entry and hosted by Technical University of Cluj through our partnership with the Faculty of Electronics, Telecommunications and Information Technology.

Program overview:

**Thursday 12 of November:**

3pm – Geo Barcan – Workshop: Planetary Cinema (day 1)

6pm – Cristina Cochior – Side to side and site to site. A thousand infrastructural promises

7pm – Bogdan Lungu & Alex Ştefănescu (ApTI) – The Politics of Technology at the End (of the World)

**Friday 13th of November:**

3pm – Geo Barcan – Workshop: Planetary Cinema (day 2)

6pm – Juli Laczkó – All Computers Are Broken; Rethinking the Technosphere along the Lines of Repair and Maintenance Work (online)
7pm – Anetta Mona Chișa – A Material Almanac for Another Net

**Saturday 14th of November**
2pm – Lucian Barbu – Workshop: ASCII drawing club

5pm – Mark Cinkevich – On State Practices of Seeing (online)
6pm – András Cséfalvay – Weapons of massincompetence and cosplaycompetence. Or why we need good dragon theory
7pm – Collective discussion - Peer-2-Peer (moderated by: Ana Deliu)

**Thursday 12 of November**

**3pm Geo Barcan - Workshop: Planetary Cinema (day 1)**
PLANETARY CINEMA: the (re)production of meaning & realities
Geo Barcan invites you to think with and through planetary cinema, that, by nature, is in perpetual development. Planetary cinema is a phenomenon that never stops - it is collective and we are also part of it, both as creators and viewers.

In this 2-days workshop we are looking, analysing and reconfiguring new associations or meanings by practicing (video) editing, on paper and digitally, as ways to rehearse possible futures and reclaim the responsibility of creating, sharing and viewing images in a time where the imaginary seems to be anything but ours.
Day 1 - Discussion with Geo on her research & practice, framing of the workshop - selecting clips - paper edits - presentations.
Day 2 - Exercises - editing - watching.
Participants: 8-10 /Necessary: laptop

**Geo Barcan** is an artist, filmmaker and writer interested in the relationship between politics, technology, identity and history. Geo thinks of her moving-image practice as a cinema of invisibility, through which she trace forces that are both unseen and hyper-present, such as the internet, memory, migration, ideology, and long-term socio-political transformations. Drawn to changes that unfold gradually over time, becoming so embedded in everyday life that their after-effects are difficult to locate or question, she is interested in what gets to be seen and what stays hidden in the urgent, present moment and in recent histories that continue to shape it.

**6pm Cristina Cochior - Side to side and site to site. A thousand infrastructural promises**

Starting from the phenomenon of the microISPs in Romania in the late 1990s and beginning 2000s, where vernacular structures emerged that laid the groundwork of maintaining multi-infrastructural sites in the face of social and technical everyday challenges, this presentation will share some notes about the politics of scalar imaginaries. Scalability in contemporary computation is understood as a form of modelling that can be expanded across contexts without significant transformation. Drawing on Tsing's critique, scalability functions as a political and epistemic frame determining which infrastructures are legitimate or desirable. What would be a type of scale that attunes to its environment through its relations, that expands from local priorities, constraints, and knowledges? Defined through networks of care, reuse, repair, and maintenance, rather than reach or volume?

**Cristina Cochior** is a researcher and designer, whose work focuses on knowledge organisation systems, situated software, experimental publishing, community-run digital spaces, trans*feminist approaches to technology, and digital infrastructure in relation to alternative modes of organisation. Cristina is a member of the Rotterdam-based everyday technology collective Varia and is currently a PhD candidate at the Basel Academy of Art and Design FHNW and part of the project Infrastructural Rehearsals: creative responses to the green and digital transition.

**7pm Bogdan Lungu & Alex Ştefănescu (ApTI) - The Politics of Technology at the End (of the World)**

Digital Media puts us closer than we have ever been to the so-called End of the World. Whose world(s)? Technology, however, accelerates the threat. Using technology, we can prevent the worst, we are often told. Which is the truth? Do we even have time to find out before it's too late? Is the end already here? Doing banal gestures like folding clothes, washing dishes seems almost obscene when you're on the precipice of collapse. We invite you to embrace the obscenity and join us in stripping technology of all its shine so that we can take a good look at its politics.

Bogdan-Andrei Lungu is a Ph.D. student in social sciences at UBB, Cluj-Napoca. His critical research centers the effects of technology on society, with a particular focus on the relations between human rights and generative AI technologies.

Sabina-Alexandra Ștefănescu is a programmer, security trainer and an activist. Her work has been focused on putting technology in service of journalists and activists by building free and open-source software and helping folx communicate and work securely.

Bogdan and Alex are both members of ApTI (Association for Technology and Internet).

**Friday 13th of November**

**3pm Geo Barcan - Workshop: Planetary Cinema (day 2)**

**6pm Juli Laczkó - All Computers Are Broken; Rethinking the Technosphere along the Lines of Repair and Maintenance Work (online)**

According to Steven J. Jackson's *Rethinking Repair,* breakdown, maintenance, and repair constitute crucial but vastly understudied sites or moments within the worlds of new media and technology today. Repair is a side or moment of technological life that goes, for the most part, unrecognised. Thinking through the life of technological objects in terms of repair labour informs us about new media in uncharted ways. What are the social determinations enacted through the life of technological objects, and how can we unravel them? The understanding of the work rendered invisible under our normal modes of picturing and theorising technology cannot be described by the usual methodologies of those same theories. Better methods help us reflect on the similarities and differences between the global e-waste crisis and a specific local scavenging tradition of precarious survival in Eastern Europe. Informal and temporal scavenging is specialist, skilled labour that sustains not only those who perform it, but also the power structures that they are subjected to.

Juli Laczkó is an independent intermedia artist and researcher. Her artistic and research practice, which focuses on, among other topics, hacker culture, critical making, infrastructural critique and post-anthropocentric thought, has been featured in solo and collective exhibitions in installations and venues across Europe and beyond. Her book, The

Art of Hacking: Strategic Intersections Between Hacker Culture and Visual Arts, was published in 2021 based on her doctoral monograph from the Hungarian University of Fine Arts. She is based in Amsterdam and teaches at the Hogeschool voor de Kunsten Utrecht.

**7pm  Anetta Mona Chișa - A Material Almanac for Another Net**

Traditional almanacs carried calendars, weather, remedies and forecasts into households. In socialist Romania, Almanah Anticipaţia repurposed the annual form, placing popular science, speculative hypotheses and science fiction in the same volume. This lecture-performance borrows that structure to read Romanian histories of the internet within a broader Eastern European context through six materials: iron oxide on magnetic tape, copper, salt transformed into the chlorine in PVC, reinforced concrete, optical glass and tin solder. Each entry starts from documented mechanisms and regional histories, then asks: what must this material connect, what must it keep apart, and which bodies bear the consequences? The almanac follows the network through mines, factories, apartment blocks, hands, ears, lungs and eyes. Its final forecasts depart explicitly from documentation, extrapolating from material behaviours toward possible afterlives. Fact and speculation occupy the same structure, but their boundary remains visible.

Anetta Mona Chișa is a Romanian-born visual artist based in Prague. She works across sculpture, installation, moving image, performance and text, following what substances do across bodily, geological, industrial and technological scales. Her solo and collaborative projects have been presented at Cukrarna Ljubljana, Kunsthalle Bratislava, n.b.k. Berlin, GAK Bremen, Kunstraum Niederoesterreich Vienna, Galeria Anca Poteraşu Bucharest and the Romanian Pavilion at the 54th Venice Biennale, and in group exhibitions at MUMOK Vienna, Schirn Kunsthalle Frankfurt, The Power Plant Toronto and the Taipei and Moscow Biennials. Since 2022 she has served as Vice-Rector of the Academy of Fine Arts in Prague.

**Saturday 14th of November**

**2pm. Lucian Barbu Workshop: ASCII drawing club**

During the workshop we'll explore the origins and many purposes of ASCII art, learn about different programs and tools for making it and put together a collective zine, using a thermic printer.  Number of participants: 8-10 persoane (max) 15 Necessary: laptop

Lucian Barbu lives in Timișoara, where he focuses on comics, independent publishing and drawing. Lucian is 1/5 of Balamuc, 1/4 of afterhoursworkclub and 1/2 of LuciAna.

**5pm Mark Cinkevich - On State Practices of Seeing  (online)**

Facial recognition operates through digital infrastructures that extend far beyond surveillance cameras. Images captured in public space become part of interconnected systems through which individuals can be identified and monitored. These processes depend on the organisation of digital networks and the institutions that control access to information. In this lecture, artist and researcher Mark Cinkevich examines the role of the

digital pipeline in transforming visual information into an instrument of surveillance and state control.

Beginning on city streets, the lecture follows how visual information moves beyond surveillance cameras and becomes available for institutional use. Through examples from post-Soviet states and the European Union, Cinkevich examines how these systems are integrated into existing security infrastructures under different political conditions. The lecture connects their everyday presence in urban space to broader structures of state authority, considering how digital infrastructures shape the possibilities for surveillance and intervention in public life.

Mark Cinkevich is an alias of an interdisciplinary artist and researcher from Lahoysk, Belarus. By exploring how infrastructural and social landscapes intersect, he looks into the topics of nuclear colonialism, extractivism, and monstrosity. His practice combines research, investigation, and speculative approaches, with particular attention to the post-Soviet context. His works have been presented internationally, including at transmediale, the London Film Festival, Ars Electronica, Lithuanian National Gallery of Art, Medialab Matadero, and Aksioma Institute for Contemporary Art among others.

**6pm András Cséfalvay - Weapons of massincompetence and cosplaycompetence. Or why we need good dragon theory**

This talk proposes a poetic framing for the shifting balance of agency in our world. It argues that symbolic representation, once overvalued, can accelerate local collapses. Plato warned us about the sophists, whose honeyed words conjure worlds that don't exist and always carry an agenda: persuasion as a power move. What happens when a language machine can twist any argument to its end, and everyone believes it, with no substrate underneath? Meanwhile there is a faux angelic language in the air. Since knowing the future is capital, power still pools somewhere. Human agency is quietly traded: drivers lose the wheel, the rationalists their persuasion, mathematicians whisper of self-driving mathematics? Perhaps, once its spider legs curl up and reveal it was a prop of power gathering power. An exocapitalist superbug? A dragon most probably.

András Cséfalvay is a visual artist, mythopoet, and Associate Professor at the Academy of Fine Arts in Bratislava. After studying painting and mathematics, he focused his research on the reality and usefulness of fiction. Through digital animation, installations and world-building he investigates "non-human" perspectives—from extinct species to subatomic particles and AI. His work interrogates the relationship between culture and technology, and the political and ethical aspects of listening to non-dominant voices in world interpretation. He is the recipient of the Oscar Cepan Prize and Tatra Banka Grand Prize for visual artists. His recent exhibitions include KW Berlin, Trafo Budapest, Muzeum Sztuki Lodz, Art-in-General New York, Karlin Studios Prague and National Gallery Budapest. He is co-founder of the Digital Arts Platform.

**7pm Collective discussion - Peer-2-Peer (moderated by: Ana Deliu)**

Partners: INC / THE VOID, ApTI, Aluvial, Varia collective, PUNCH, ArtCrawl Cluj, Universitatea „Lucian Blaga" din Sibiu, Universitatea Tehnică din Cluj-Napoca, Facultatea ETTI , Facultatea de Teatru și Film / UBB, Spam-Index, Revista ARTA.