

# Embodied Technologies for Embodied Ecologies

*In this part, I collected some actualized projects or exercises and practices where I use mixed media ARTS (a combination of somatic exploration with visual input, digital post-production, natural and digital recordings etc) to explore perceptive tools for self-identification (understanding and defining oneself) through bodily & spatial (physical & virtual) awareness.*



PROJECT TITLE: **Molding The Void**

YEAR: 2019

Synthesis Workshop & Live Performance



# Molding the VOID: the origins of the IDEA

Workshop on the enacted communication between bodies and spaces through the act of inhabitation.

This project started as a reflection and inspiration from the project "SILK PAVILION" by Neri Oxman, and the main question :

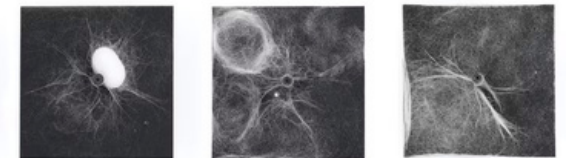
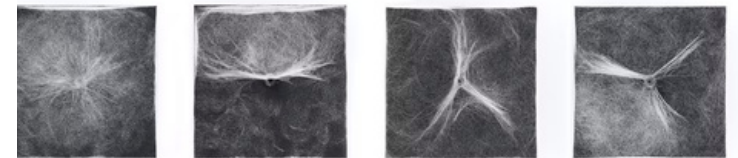
*How can humans collaborate with other species to create new materials and structures without depleting natural resources?*

In my case, I generalized that question to how we can inhabit spaces to satisfy our primal need of "nesting" without harming nature. I wanted to imitate the weaving process of spiders and silkworms, who use the available surrounding structures in order to develop their homes.

I use static ropes and slings and attached a handwoven net to various spaces in order to inhabit the VOID space in between the structural elements which sometimes were rails and human-made objects and other times were the trees in the forest used as pillars.

In every case, I didn't use any drilling machine nor did I intervene with the structure. I also didn't use any ladder or other equipment to climb high, but I rather used the technique of weaving to create my own web to climb higher.

The project focused on the manual experience of weaving SPACES and employing the full bodily capacities in order to built a type of "HOME".





MOLDING THE VOID became a **multidisciplinary research workshop** and performance project, movement research & unrealized proposal for Ars Electronica Festival 2020.

I have presented this topic on various occasions, both as an independent artist and as a guest artist for festivals.

It is an invitation to **explore the dynamics of pressure as a physical force and as a metaphor in relationships.** The question addressed was concerning the point when systems break due to a lack of attention from all members or due to the excess of boundaries.

**We used knitting as a focusing technique** to bring the body to relaxation, focused attention, and creative thinking, while the web that was built during the knitting process was used to embody the physics of pressure and experience systemic balance.

This embodied knowledge was then applied to the choreography which was built by the participants and it helped them understand **how to stay connected** with each other during an improvised situation when they have to be aware of each other's presence in order for their system to stay in flow.



*[UP: workshop and performance at Tanztage Festival in Potsdam, Germany 2019]*

*[BELOW: workshop and live performance at Krikos Studio, Patras, 2019]*





## at GARBICZ FESTIVAL ,2018

A long durational performance in the Polish forest, using trees as attaching pillars for hand-woven construction. This performance was particularly inspired by the architecture of spider nets, and I tried to embody the living actions of spiders in terms of construction and in terms of moving capacities.

Every architectural model and structure affects how we move and balance our bodies in space, and my goal was to observe the adaptation of my movement during the 3 days of constructing the web and performing on it as an aerial dancer.

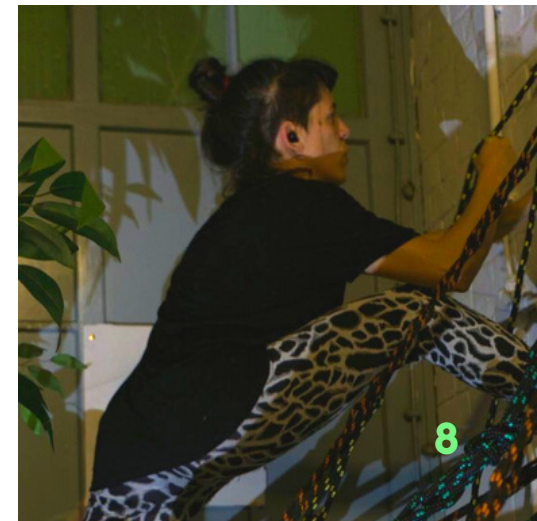
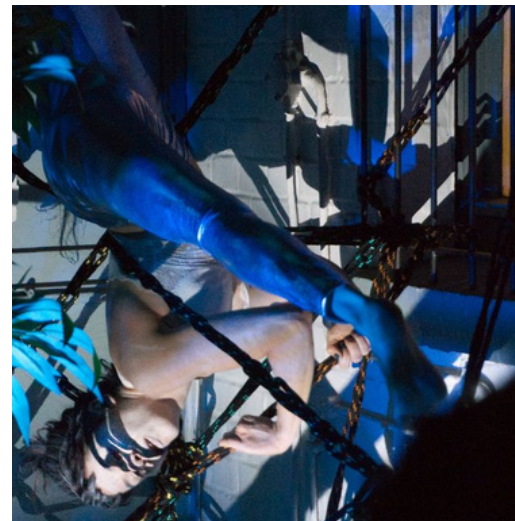


## at WISP KILLEKTIV,2019

In 2019, I participated in the WISP Kollektiv 1-week residency and the curation of the 2-day exhibition on virtual arts and 3D sound installation in Leipzig, Germany.

My concept was to activate liminal spaces of the building, such as a staircase going to the basement, and turn them into a point of attraction and interaction. Using static ropes I hand-wove a web on which I would later perform while visitors would be able to sit on the construction and experience the vibrations produced by my movement, transferred to their bodies through the ropes. My movement was a vibrant response to the 3D sound installation in the room.

My intention was to generate an immersive experience of space-sound and movement, using vibrations to enhance the sensory journey of the audience.







# PROJECT TITLE: **The Tent of Consciousness**

YEAR: 2022

Participatory Installation on Embodied Democracies

Presente at Urban Nation Open Studio Weekend, Berlin 2022

& at The Martian Chronicles Residency Exhibition, Leonidio, 2023

The Tent of Consciousness is a participatory installation:

- a virtual space within a physical space.
- a body within a body or bodies

What are the limits and boundaries between spaces or bodies and how do we understand the physically and construct them mentally or virtually?

I explore how 'designed' consciousness can be a political act while the active practice of Radical Imagination can be a tool for generating inter-DEMOCRACIES(= the DEMOCRACIES that rise in the interstitial space between two or more entities as a result of mutual support and empathic interrelationships).

How successful these relationships turn out to depend highly on the level of self and collective awareness, a process of reflection on the accumulation of consciousness within our bodies.



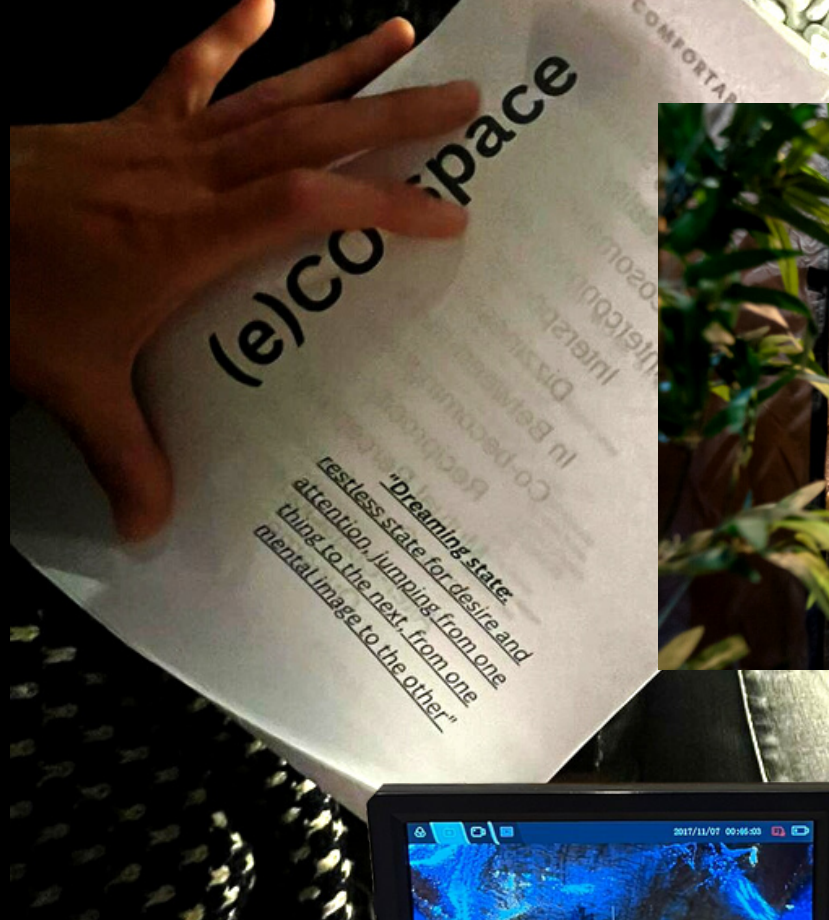


This installation explores the **4 states of consciousness** as described in the book "Waking, Dreaming, Being", by Evan Thompson, who analyses the Indian perceptual traditions in dialogue with the Western equivalents.

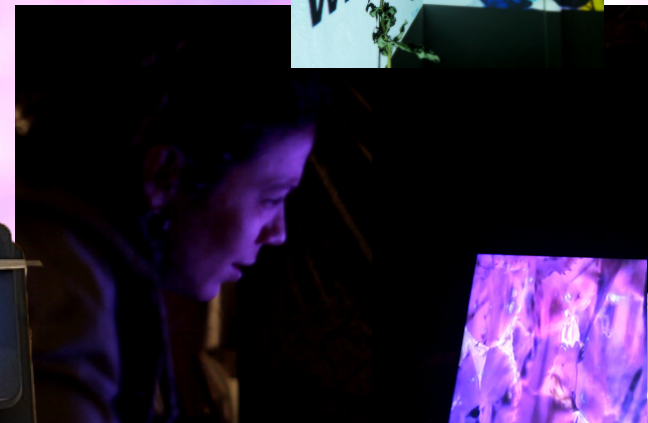
The tent installation is a representation of these four states:

- WAKING
- DREAMING
- DEEP SLEEP
- PURE AWARENESS

Each one of these states is embedded in an individual spatial experience ( the 3 rooms of the tent), while the 4th state, pure awareness is associated with a collective sharing of experiences and collective consciousness building with the Mental Mapping practice.



*Participants meditated separately in the 3 rooms, observed plants in the microscope, were immersed in video projections made out of plant patterns from the Botanical Gardens in Berlin, and finally engaged in a group reflection and discussion on the experience of making consciousness.*





# PROJECT TITLE: **Dreaming of (e)CO-REALITIES**

YEAR: 2022

A poetic dialogue with Pollinations.AI

This title refers to a state of intertwined realities that are bonded either physically or virtually. I am studying the role of senses and perception in the generation of relational bonds between humans and more-than-human entities to form new ecologies of interdependent connections in physical or virtual or in-between realities.

This self-initiated project was my attempt to turn my poetry about bodyscapes into images and video using AI tools. I am playing with poetic language to describe a state where bodies and landscapes are intertwined and their boundaries are blurred. My goal is to feed the system with text imagery about how I view the world or how I envision a Utopia where human bodies have integrated the environments into their self-perspective images. Where bodies feel as extensions of the landscapes while they inform and feed the landscapes and the images of other species, and the city.

I experimented with the "Disco Difusion ", by Pollinations.ai platform.



Examples of Bodyscapes as Landscapes  
made with Pollinations.ai



*Character Design for The Martian Chronicles Residency 2023,  
generated with Dall-E2*





# PROJECT TITLE: **Dreaming of (e)CO-REALITIES**

YEAR: 2022

Domesticated Imaginary Landscapes

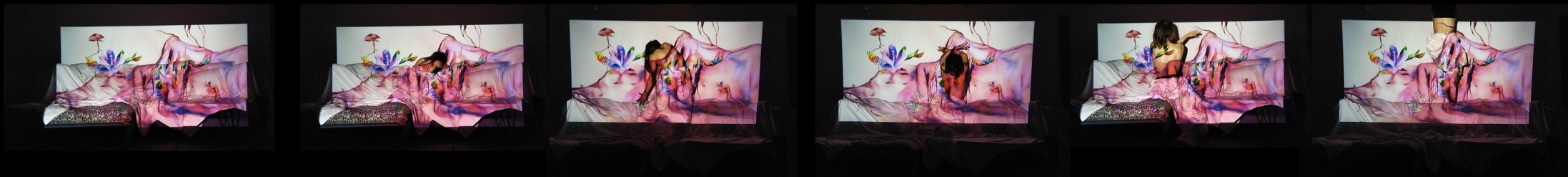
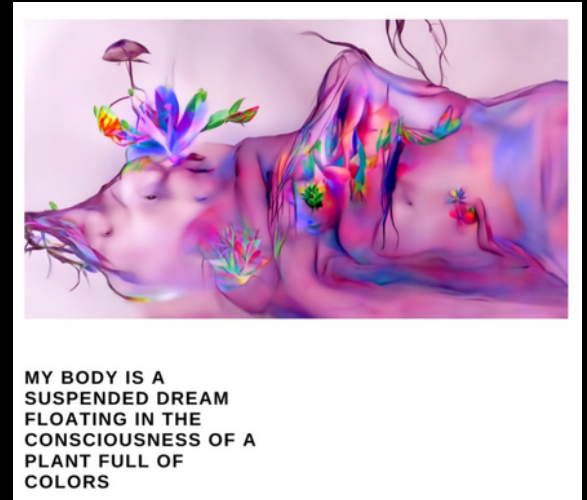
Part of the ongoing exploration of (e)CO-REALITIES is how to also blur the boundaries between virtuality and physicality and how to produce work that emerges on the intersection of the two. I write prompts that generate images and videos produced with Paollinations.ai which I then project on my body in an attempt to create a domestic landscape consisting of my body and the moving image.

This process is no longer a projection of a photo or a video of the physical world, but a blend of the visualized text imagery using AI tools and domestic living spaces of everyday activities. From the documentation of the process, I extract thoughts and reflections related to the practices and processes of self-perception when it is intermediated by technology and AI-generated imagery and I question myself:

**"What constitutes a domestic landscape when a big part of our daily life, work, activities, and social interactions are happening online?"**

**"How do we perceive our ever-changing self-image and self-identity through these practices or interrelating?"**

**"How does our connection with natural landscapes evolves and changes?"**



PROJECT TITLE: **Character Design meets  
Movement Research**

YEAR: 2022, Berlin



**"How can individual movement expression shape game characters? With motion capture and tracking methods, movements can be recorded, digitally changed and playfully reinterpreted. As digital movement material for the development of human and non-human avatars in games. Or to equip bodies in AR with additional digital body parts in live performances or to transfer them completely to VR."**

*Cross:Play Team*

BODYSCAPES as LANDSCAPES, a poetic dialogue between bodies and AI.

**Humandroid**  
**14.-24.09.2022**  
**DOCKdigitallab**  
**Berlin**  
**Space for physical**  
**and immersive**  
**Experiences**

For my participation in this research laboratory by Cross:Play, I focused on the intentions of the moving character and I tried to answer the question: **"What makes us MOVE in spaces?"**.

**"How do landscapes move us physically and emotionally?"**

Using movement improvisations I extracted my own emotions and then wrote poems about the relationship between bodies and landscapes. Then I used these texts to generate moving images with the help of the AI platform Pollinations.ai, in an attempt to create an interactive loop between physical movement and computational outcomes of what I call **BODYSCAPES**: the hybrid form of bodies and landscapes.





# PROJECT TITLE: **WISP Kolective Residency**

YEAR: 2019

Movement consulting and Performance for 3D sound Installation



Part of my role in the meeting was to reflect on the potential artistic value of the use of EEG machine and the potential effects on bodily and spatial perception coming from the use of VR.

In the photo below, two women are trying my experimental proposal to swap the view inside their VR glasses so that one can see the perspective of the other, as it was filmed by the attached cameras. We wanted to test how we can tune into the perspectives of other while we are visually detached from the environment, and what kind of experiential questions would arise from these experiments regarding spatial and bodily attachments, movement capacity, and interconnectivity.

On another version of this swapping mechanism, I was filming myself moving on aerial apparatus while wearing VR glasses where I could see myself moving. The experiment was testing how much the movement capacity was affected by looking at my own moving image and how much I had to focus on internal moving navigation in order to stay safe on the apparatus and maintain my spatial awareness mainly through interoception.



PROJECT TITLE:

YEAR: 2020 **Somatic Architecture** *practice project*

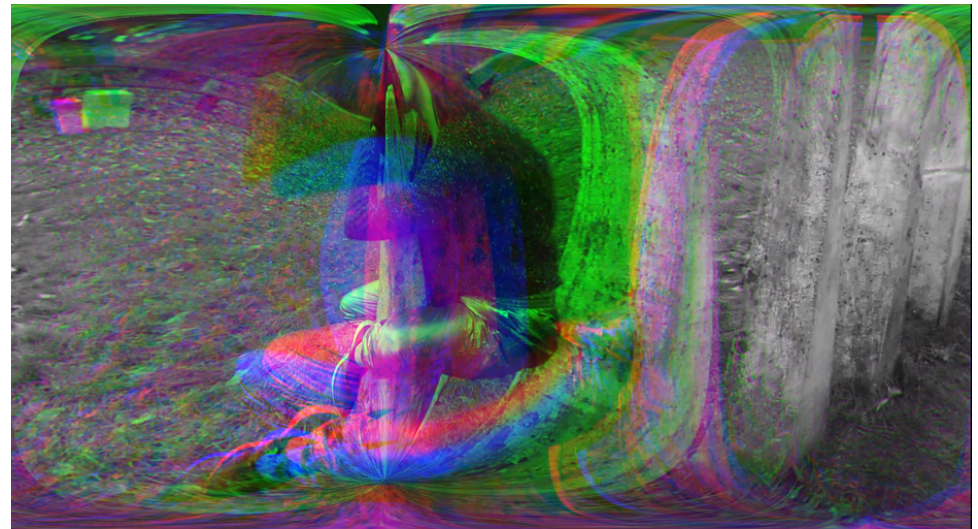
"Embodying" LINZ during COVID-LOCKDOWN

*"Cicadas in LINZ???" [an audio-visual & sensory-motor experiment]*



Independently of my artwork, practices of embodiment are becoming part of my life and my tools of how to perceive and understand the space I inhabit, using as many parts of my body and as many of my senses as I can. A way to construct my identity is to reflect on memories and embodied sensations my body has collected from the spaces I have been. One of them was the **Sonderlinge** Sculpture in Linz, by Rudolf Pointinger. The architecture of the sculpture was inviting me to explore the materiality, the repetition, the viewpoints, and register within my body the memory of the senses and movement qualities that it generated.

I filmed my practice and later I worked on the video adding sounds collected from the "concert" of Cicadas on a very hot summer day in Athens, Greece, trying to combine that intense sonic experience with the exploration of the landscape in Linz, and also connect virtually the presence of the cicadas with a landscape that I don't expect to find them. Using Visual effects I created a sense of threshold, a space travel between landscapes and senses.



*Sonderlinge Sculpture, Linz, Austria 2020*



PROJECT TITLE:

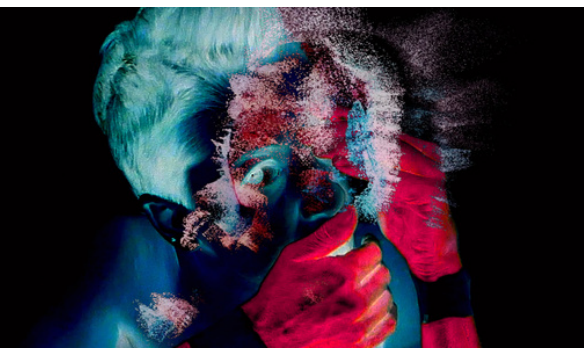
# Movement narratives

Deconstruction of bodies and Body narratives

YEAR: 2018/2021

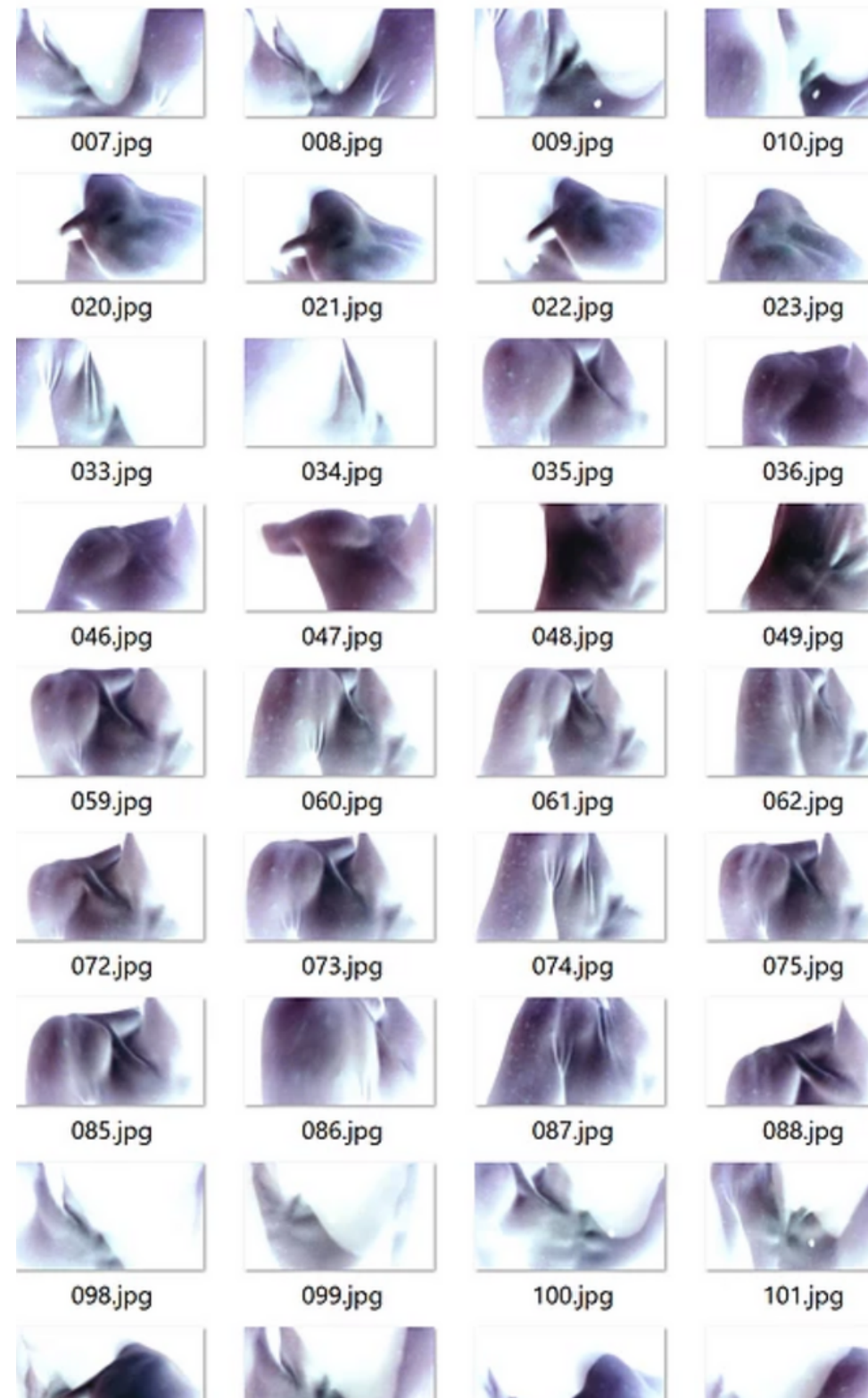
Movement research and Visual  
Experiments on choreographing isolated  
parts of the body and discovering the  
narrative they reveal. This project was a  
research game collaboration with the  
visual artist Lefteris Kastrinakis, as an  
attempt to create an online artistic  
dialogue during the Covid Lockdown.

Berlin-Linz, 2021



Isolation of Shoulder movement.  
Movement analysis and research  
on "what the bodies say" and how  
to deconstruct  
the body as a whole to construct  
a new movement language from  
its pieces.

Berlin, 2018





# PROJECT TITLE: **Archive of Microscapes**

Interspecies

YEAR: 2021 ongoing

Since 2021, I use a microscope to document small-scale landscapes which I compose from dead-part of flowers. This process allows me to come closer to the structure of plants and compose them into new configurations or make them part of my body.

I document them in fragments and then I try to recompose their image or make new combinations generating manually-digitally new species of human-plants, what I call **THE IMAGINARY GARDENS**. It is an ongoing archive of which I observe the development and how it guides me to use my body and mind in new ways. The goal is to use the archive to virtualize the concept of embodied interspecies: the state of making these micro landscapes part of the human bodily landscape.

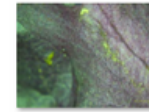
To be explored further with digital tools....



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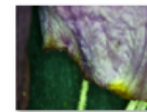
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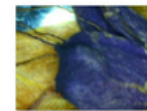
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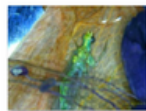
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