

#Plasmata

#OnassisStegi



Plásmata: Bodies, Dreams, and Data  
A new exhibition in Athens, May 23rd - July 10th

Curated by Irimi Mirena Papadimitriou, Creative Director at FutureEverything  
Commissioned and Produced by Onassis Stegi

Listen to your body.  
Believe in your dreams.  
Watch your data.

#Plasmata

#OnassisStegi

One year after **'You and AI: Through the Algorithmic Lens'** a new exhibition comes to Athens!

**Through technologies and technological interfaces we desire and imagine ways to become something else, to change our human condition, extend and augment our bodies, escape them or maybe escape our mortality.**

**'Plásmata: Bodies, Dreams, and Data'** is a curated journey unfolding through Pedion tou Areos - Athens' largest public park - presenting work by international artists exploring the body - individual, collective, human, non-human and planetary - and how technology and technologically constructed worlds are shaping, affecting and impacting our bodies, identities and place.



Happiness by Dries Verhoeven, Photo Credits Willem Popelier

## Quantum Memories - Probability - Square by Refik Anadol

Technological and digital advancements of the past century could as well be defined by humanity's eagerness to make machines go to places that humans could not go, including the spaces inside our minds and the non-spaces of our un- or sub-conscious acts. These unique pieces of the Quantum Memories series exhibit arresting visuals and colours that speculate the probability of reaching invisible spaces. They are composed in collaboration with a generative algorithm enabled by artificial intelligence (AI) and quantum computing, a new form of computing that exploits the unusual physics of the subatomic world. It turns the visual data that flows around us into an artwork that represents our collective and digitised memories of nature and encourages the viewer to imagine the potential of this computing technology for the future of art, design, and architecture.



[Refik Anadol](#) is a pioneer in the aesthetics of data and machine intelligence, his Studio produces enthralling and immersive media art intended for anyone, any age and any background.



WE ARE HAVING THE TIME OF OUR LIVES

[SUPERFLEX](#) (founded by Jakob Fenger, Bjørnstjerne Christiansen) engage with alternative models for the creation of social and economic organisation, works have taken the form of energy systems, beverages, sculptures, copies, hypnosis sessions, infrastructure, paintings, plant nurseries, contracts, and public spaces

## We Are Having The Time Of Our Lives by SUPERFLEX

Reminiscent of the commercial signage frequently found in urban landscapes and generally located on the tops of façades or buildings, We Are Having The Time Of Our Lives translates the familiar phrase into a text-based installation, consisting of an illuminated signboard made with ocean blue LED letters mounted on an aluminium frame and weighed down by orange PVC sandbags.

We Are Having The Time Of Our Lives repurposes the aesthetics of commercial signage to rebrand the end of humanity. Pointing to our current peak of evolution and a celebration of what we have achieved, there is perhaps a hidden and more dystopian interpretation as well. If this is peak human performance, it might just go downhill from here? Or perhaps we should start celebrating the end of the Anthropocene, and let the post-human party begin.



**Polymorphic by Matthew Niederhauser, Elie Zananiri & John Fitzgerald**

Polymorphic is an interactive installation where the body becomes a vehicle for expression within majestically drawn worlds. Participants can explore the radical possibility of effortless transformation as movement and play alter their appearances and surroundings. This digital entanglement evokes the ephemeral nature of the self, as bodies become sites of discovery and change.

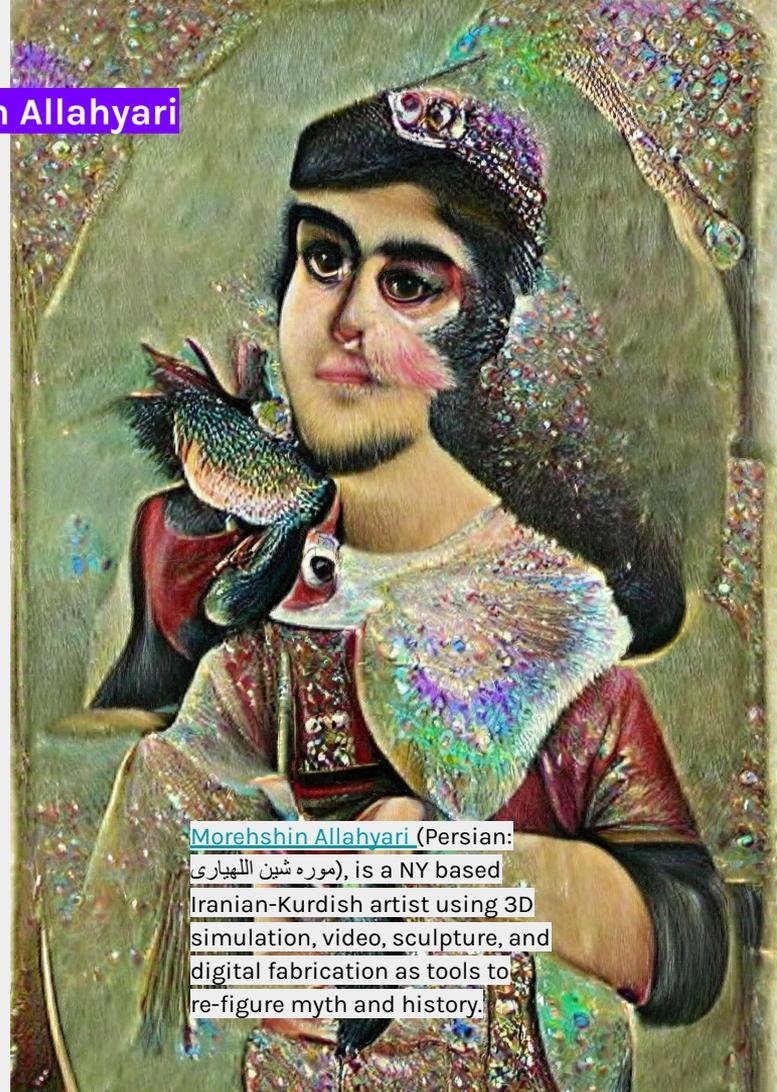
Matthew Niederhauser is an artist, photojournalist, educator, and co-founder of [Sensorium](#), an experiential studio working at the forefront of immersive storytelling.

[Elie Zananiri](#) is an Emmy Award-winning creative developer, specializing in large-scale installations and virtual reality.

John Fitzgerald is an artist and cofounder of the experiential studio, [Sensorium](#).

## ماه طلعت، Moon-faced by Morehshin Allahyari

In ancient Persian literature, ماه طلعت (Moon-faced) was a genderless adjective used to define beauty in both men and women. In contemporary Iran, it refers to the beauty of women only. Something similar happened, in the world of images, to the Qajar dynasty portrait paintings: the modernization of Iran, the influence of the European tradition of realistic painting, and the use of camera technology and therefore photography as a model, overshadowed and ended the queer representation of genders that historically characterized these paintings, largely known for their gender-undifferentiation. For her project, [ماه طلعت](#) [Moon-faced](#), Allahyari uses a carefully researched and chosen series of keywords with a multimodal AI (artificial intelligence) model to generate a series of videos from the Qajar Dynasty painting archive (1786-1925). Through this collaboration, the machine program learns to paint new genderless portraits, in the effort to undo and repair a history of Westernization that ended the course of nonbinary gender representation in the Persian visual culture. The music in this video was composed by Mani Nilchiani.



[Morehshin Allahyari](#) (Persian: [موره شین اللهیاری](#)), is a NY based Iranian-Kurdish artist using 3D simulation, video, sculpture, and digital fabrication as tools to re-figure myth and history.

## Diamond of Otherness - Kaleidoscope of the motions of the soul by Maria Papadimitriou

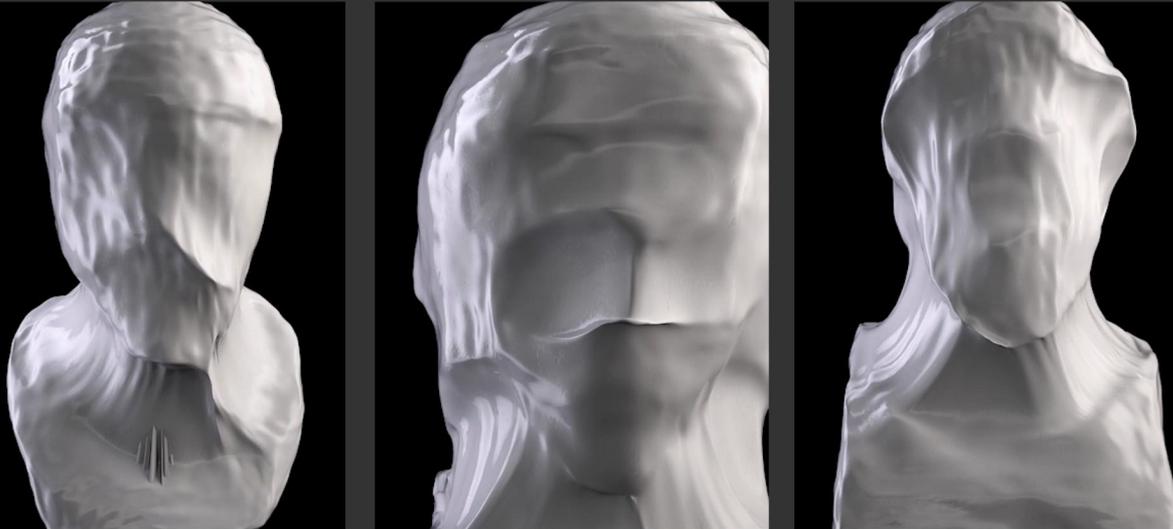


This work is based on a phrase by Arthur Rimbaud – Je est un autre, ('I is another') – which starting from 1871 recurs in his writings. It alludes to the concept of becoming and the need, in times of change, for an art that becomes the driving force for renewal and which, through the blending of the normal distinctions between colours, images, sounds, allows us to speak a new language suitable for changed times. The work appears as a prismatic raw diamond whose reflective facets, with the consequent intermixing of borders and images, opens up in those who enter or pass by and reflect on the possibility of a new world and perception free of old codes.

Maria Papadimitriou is a Greek contemporary visual artist.

Helin investigates new perspectives towards the relationship of an individual artistic intention in respect to the collective nature of human expressions. By blending the concepts of human, nature and technology, the project seeks to discuss a holistic concept of natural phenomena. The technical approach for the project is based upon a novel procedure for Deep Learning in 3D space. The corresponding custom network architecture is trained on publicly available 3D shapes related to historical busts.

### Helin (Pedion tou Areos) by Christian Mio Locklair



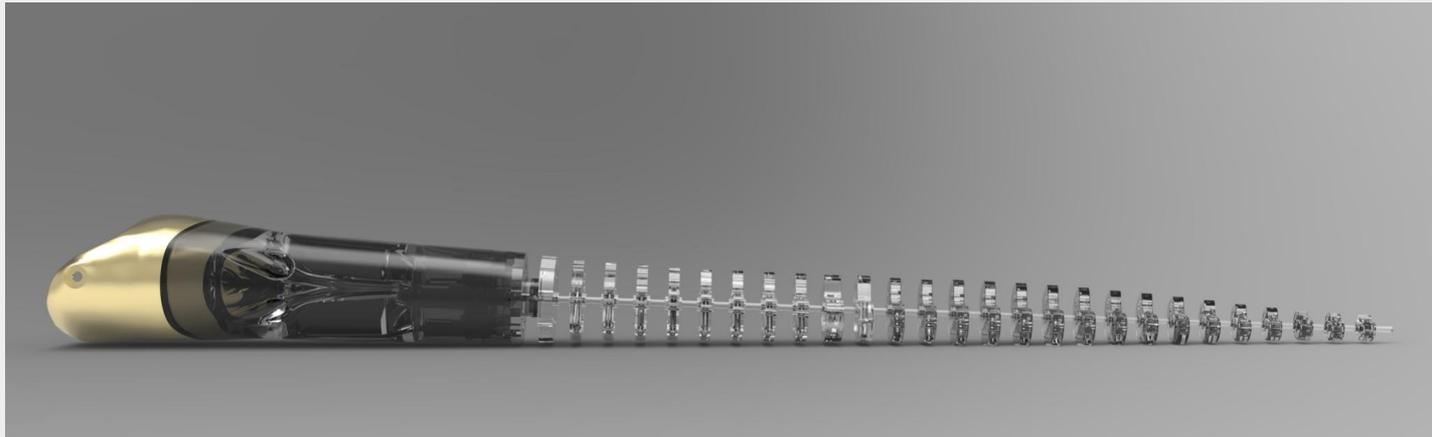
For Onassis Stegi Foundation, Studio Christian Mio Locklair created a version of the artwork Helin that is working with the open space and the avenue and sculptures of Pedion tou Areos. Its so-called "Avenue of Heroes" is lined with 21 marble busts of heroes, designed and sculpted individually by 16 prominent Greek artists, hence they each differ in their qualities and perspectives. Here, Helin deals with the subject of authorship, as well as with the subject of form and body and space and time. It is in direct dialogue with the sculptures in the park, whilst contrasting the peculiarities of the other works. In its digital identity, it blends into the real space and thus creates a sculpturally existing hybridity.

[Christian Mio Locklair](#) is a German artist who works at the interface of artistic and scientific research. Using custom algorithms, data and digital devices, Locklair creates sculptures, video works and installations to continuously portray the aesthetics and frictions of both human and digital identity.

## Vine 2.0 by The Alternative Limb Project

A botanical/tentacle and flora/fauna hybrid, this piece explores the extra-terrestrial elements of Kelly Knox through a physical, reactive extension. Inspired by plants from this planet, this alien structure has 26 individual vertebrae that allow the movements of the arm to be subtle and organic as it curves and curls. Kelly's precise control is enabled by the four degrees-of-freedom within the arm, controlled by her feet, more specifically her big toes. With four force sensors embedded in her shoes, Kelly can flex the four individual sections – or can combine two at a time – to create dynamic curves that react in real-time to Kelly's movements.

"I want to change the way society perceives disability - showing disability can be cool, fashionable, beautiful and powerful... it's like my body is a canvas and when wearing an Alternative Limb, I become the art" - Kelly Knox



[The Alternative Limb Project](#) was founded by Sophie de Oliveira Barata, using the unique medium of prosthetics to create highly stylised wearable art pieces.



## Another Moon by Kimchi and Chips

[Kimchi and Chips studio](#) (founded in 2009 by Mimi Son and Elliot Woods) begin their practise at the recognition that the arts, sciences and philosophy are not distant disciplines which must be bridged, but act as alternative maps onto the same territory, and that employing these maps in tandem allows the territory to be navigated more readily.

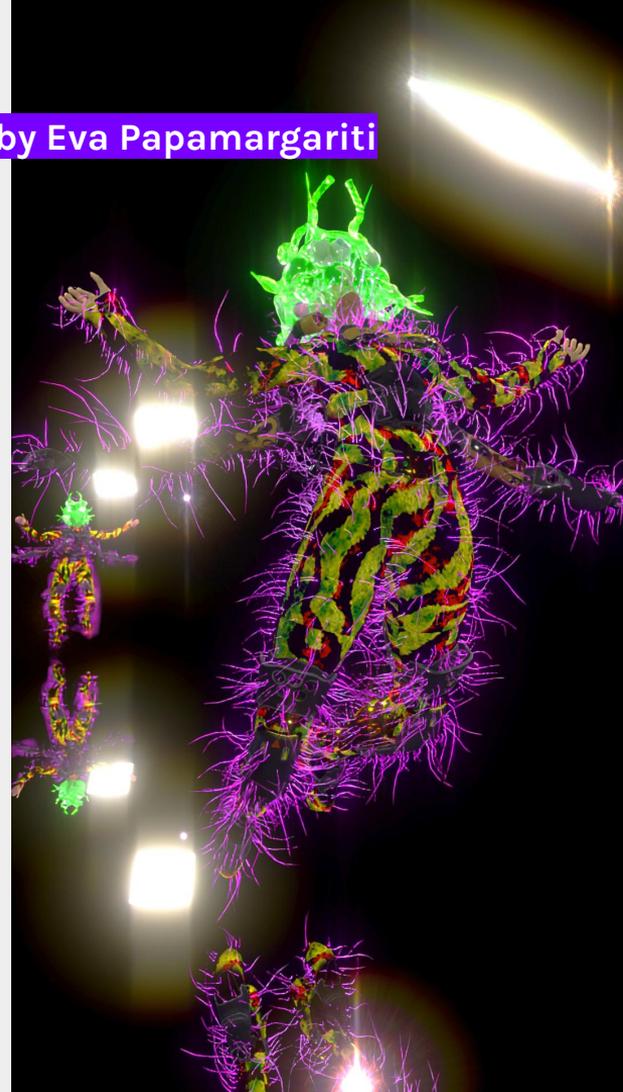
Another Moon is a large-scale outdoor apparition that creates a technically sublime second moon. 40 towers collect the sun's energy during the day and project that light back into the sky at night, creating a second moon overhead where their beams tightly superimpose to create the three-dimensional form. The public artwork could be viewed up to 1km away, creating a focus to bring people back together into a post-corona era.

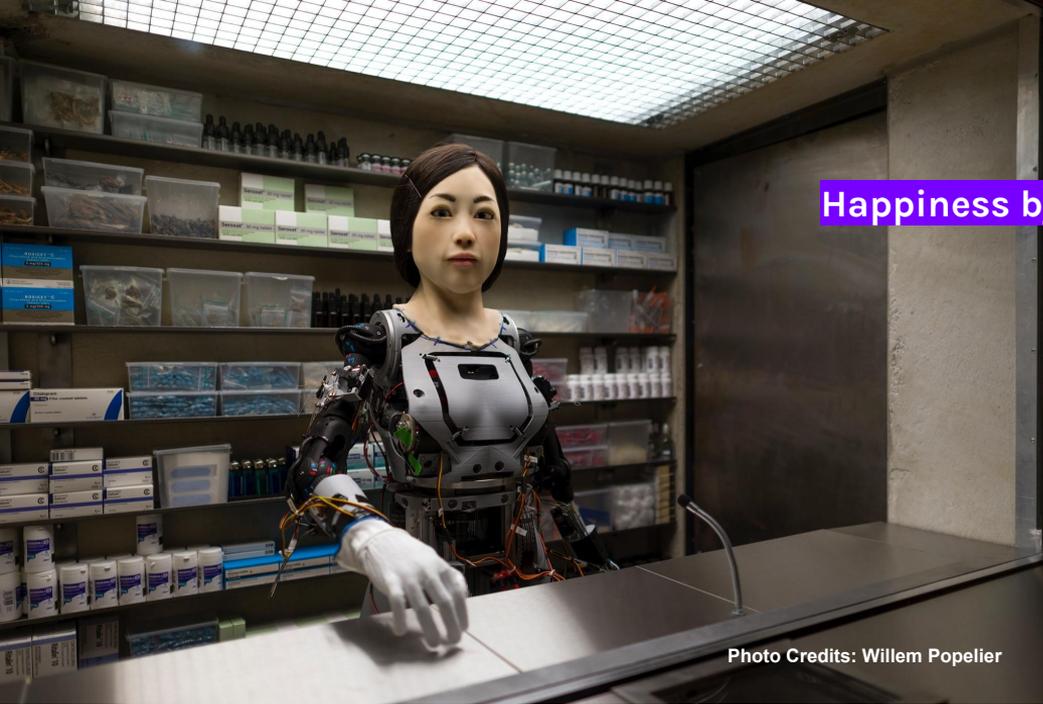
The project was first presented in the industrial ruins of the Zeche Zollverein (historically the most productive coal mine in Europe). Each night the lasers turn off one by one as their batteries deplete, in relation to how much sunshine arrived on that particular day. This mechanism replays the fragile energy of the day, unwinding our on-demand instinct for energy which became prevalent during the era of Coal power.

The project approaches a plethora of bodies that emerge, move and rest - sometimes as a single collective body and sometimes as unique entities. These bodies are formed as diverse critters/agents - mimicking human but also natural/organic/animal entities. These peculiar avatars resembling something between video-game characters and mythological creatures are making gestures, moving their bodies in a lethargic or ecstatic way, engaging into unexpected or banal motions and expressions - while synchronising, abandoning or uniting with each other again and again, creating an uncanny choreography in which they are trying to identify their own selves. The viewers' bodies accordingly, approach and get mingled with these 'moving sculptures' that almost antagonise them in scale, while at the same time are getting immersed, but also entangled with their presence and actions.

## Among Us, Among Others by Eva Papamargariti

[Eva Papamargariti](#) is an artist, based between Athens and London. Her practice focuses on moving image but also printed material and sculptural installations that explore the relationship between digital space and material reality.





## Happiness by Dries Verhoeven

Photo Credits: Willem Popelier



[Dries Verhoeven](#) is a theatre maker and visual artist. Since 2020 he has been a member of the Akademie van Kunsten (Dutch Society of Arts).

In his work Happiness theatre maker and visual artist Dries Verhoeven explores the world of artificial happiness that is increasingly available to us in the form of drugs, painkillers and antidepressants. A small concrete building is situated in the public space. It looks like a cross between a public toilet and a pharmacy. This illicit store is manned by a humanoid, a human-looking robot. She talks to us about different drugs, painkillers and antidepressants we can use to tweak our emotional reality by re-jigging the serotonin and dopamine levels in our brain. In the combination of robotics and drugs, the work explores the zone where the human and the artificial merge; where, aided by synthetic substances we can rehumanise or become more than human. Or escape our human state entirely, for a while.



Permanent Sunset by LaTurbo Avedon

Permanent Sunset is an ongoing in-game performance, where Avedon chooses to disengage from the objectives or activities of video games and to seek contemplative space, idling in sunsets created in these virtual worlds.

[LaTurbo Avedon](#) is an avatar and artist, creating work that emphasises the practice of non-physical identity and authorship.



## FRANK by Cecilie Waagner Falkenstrøm

The artwork FRANK is an ARTificial intelligence. FRANK is programmed using the newest advancements within machine learning, to which an additional layer of fictional characterisation has been added. People can have a direct dialogue with FRANK, who is capable of answering with a humanised voice.

FRANK is a contemporary oracle that gives humans personal guidance regarding existential dilemmas. You can ask him questions about your personal worries, anxiety, fears, hopes and dreams. Listen carefully to FRANK's prophecies – there is always a hidden rationality in what might seem as a highly ambiguous response. At moments, FRANK might be a gadfly irritating you with discomforting thoughts and ideas. However, you should not despair if FRANK's answers leave you quite disoriented – it is for your own good! And don't be afraid to approach FRANK. He will be expecting you!



[Cecilie Waagner Falkenstrøm](#) is an award-winning artist employing artificial intelligence and machine learning to create interactive artworks.

The artwork investigates how humans' fascination with artificial intelligence is a double-edged sword where awe and wonder can quickly morph into anxiety. Humans' engagements with artificial intelligence embodies a yearning for all that is located at the margins of human existence. At its roots, it is an investigation into the nature of being human, the nature of intelligence, the limits of machines and our limits as artefact makers. What does our passion towards creating superior artificial intelligence tell us about our own humanness? And what are the darker existential and ethical implications of human engagement with artificial intelligence?

*An alive and dying avatar with spirits inside* is a performative multiscreen installation. The piece proposes Butoh as an anti-thesis to futurist transhuman and avatar bodies to explore the ideal expression of the avatar body.

Butoh is a Japanese theatre dance form from the late 50's / 60's, founded by Tatsumi Hijikata and Kazuo Ohno that demonstrates a radical dissociation from classical and western dance forms that typically glorify athleticism, precision and conformism. In essence Butoh strived to disrupt the socially conditioned response of the dancer to perform balance, strength and composure and instead resonate with the fragile. Butoh begins with the abandonment of self in order to explore 'Ankoku', the dark uneasiness that resides everywhere.

The transhumanist ideology is that through human-enhancement technologies we could improve human health and extend human life. If the avatar does not need to age and die and if the transhuman body could be upgraded and immortal, how will this affect the cyclical nature of being an alive and dying organism with spirits inside? If you take death out of life what is the consequence?

The Butoh avatar is an embodiment practice to observe our spirits that dwell in organic matter and question how they increasingly manifest in synthetic matter.

[Keiken](#) is an artist collective, co-founded by Tanya Cruz, Hana Omori and Isabel Ramos in 2015.

## An alive and dying avatar with spirits inside by Keiken x Clifford Sage



## The Bots by Eva & Franco Mattes



*The Bots* is a series of video installations based on interviews with internet content moderators. The interviews were conducted in collaboration with journalist Adrian Chen during a year-long investigation. Actors Jake Levy, Irina Cocimarov and Bobbi Salvör Menuéz reenacted the interviews from home, filming themselves using their phones. Each video is installed on the back of a customised office desk of the same brand used at Facebook's Berlin moderation centre, where the interviewees worked. To tell their stories the artists have borrowed the aesthetics of "fake makeup tutorials" often used on social media to bypass censorship. Serious discourse - addressing topics such as violence, sexual abuse, hate speech and terrorism - is constantly interrupted by makeup tips. Makeup is a way of concealing imperfections on our faces, in a way not so different from content moderation, which beautifies the surface of the internet by removing unwanted content.



[Eva & Franco Mattes](#) are an Italian artist duo living in New York.



Planet City by Liam Young



[Liam Young](#) is a designer, director and BAFTA nominated producer who operates in the spaces between design, fiction and futures. Described by the BBC as ‘the man designing our futures’, his visionary films and speculative worlds are both extraordinary images of tomorrow and urgent examinations of the environmental questions facing us today

As a consequence of hundreds of years of colonisation, globalisation and never-ending economic extraction and expansionism we have remade the world from the scale of the cell to the tectonic plate. But what if we radically reversed this planetary sprawl? What if we reached a global consensus to retreat from our vast network of cities and entangled supply chains into one hyper-dense metropolis housing the entire population of the earth?

Planet City is a film and book set in an imaginary city for 10 billion people, the entire population of the earth, where we surrender the rest of the world to a global scaled wilderness and the return of stolen lands. The film follows a continuous festival procession dancing through the city on a 365 day loop. Each day it intersects with a different carnival, culture and celebration, changing the beat as it goes, endlessly cycling through new colours, costumes and cacophonies.

Although wildly provocative, Planet City eschews the techno-utopian fantasy of designing a new world order. This is not a neo-colonial masterplan to be imposed from a singular seat of power. It is a work of critical architecture – a speculative fiction grounded in statistical analysis, research and traditional knowledge.

## Breathing Pavilion by Ekene Ijeoma

*Breathing Pavilion* is a light installation that invites participants to syncopate their breaths with a series of air-inflated light columns that pulsate based on the rhythm of Ijeoma's deep breath.

[Ekene Ijeoma](#) is an artist who focuses on the overlooked or shared aspects of sociopolitical and interpersonal dynamics through various mediums including sound, video, sculpture, installation, and performance.



Photo Credit: Kris Graves



## Cloud Quilt by Saya Woolfalk

These monumental videos pull imagery from 15 years worth of the artist's archival material to create the Cloud Quilt. The work Saya Woolfalk makes often emerges out of a collage process where disparate materials are forced into the same space to create a hybrid space. Saya wants to build visionary spaces that stimulate the imagination and immerse us in the logic and language of another place. Cloud Quilt incorporates imagery of medicinal plants, from astrology, mandalas, as well as variations on ceramic ware from around the world. To create this sacred liminal space filled with texture, colour and imagery photographs of real objects are combined with digitally scanned drawings and paintings, hand painted paper, as well as objects the artist makes in the studio. The work incorporates analogue and digital materials, blending them together to create an immersive unified space.

[Saya Woolfalk](#) (Japan, 1979) is a New York based artist who uses science fiction and fantasy to re-imagine the world in multiple dimensions. With the multi year projects No Place, The Empathics, and ChimaTEK, Woolfalk has created the world of the Empathics, a fictional race of women who are able to alter their genetic make-up and fuse with plants.

The sea is not an abyss. It teems with an almost unimaginable array of life. Every night, the largest biological migration on Earth takes place, as trillions of creatures travel closer to the surface to feed. Some of these animals, like shrimp, are well known.

Others, like siphonophores—relatives of jellyfish—are unfamiliar: varying wildly in size, from the slightness of a fingernail to the length of a whale, they look like nothing that we find on land. How does it feel to be one of these creatures? To explore this question, SUPERFLEX designed a computer-generated siphonophore and created an animated film, *Vertical Migration*, depicting its ascent.

At first, the film mechanically circles the creature, getting closer and closer while giving the audience a view of it from all angles. But eventually the perspective shifts, the camera's movements become more fluid, and the viewer sees the world from the perspective of the siphonophore. Unsettling our perceptions of scale and otherness, *Vertical Migration* is an intimate encounter with a life form that bears no resemblance to human beings, though we share a planet, an ecosystem, and a future.



## VERTICAL MIGRATION by SUPERFLEX

Because of sea-level rise, humans will also be migrating vertically in the coming centuries, to higher elevations and raised buildings. The siphonophore's story is our story. Though we can never experience its journey through the pitch-black ocean depths, we can shift our perspective to recognize that we're connected, that our actions affect each other, and that we share a common fate.

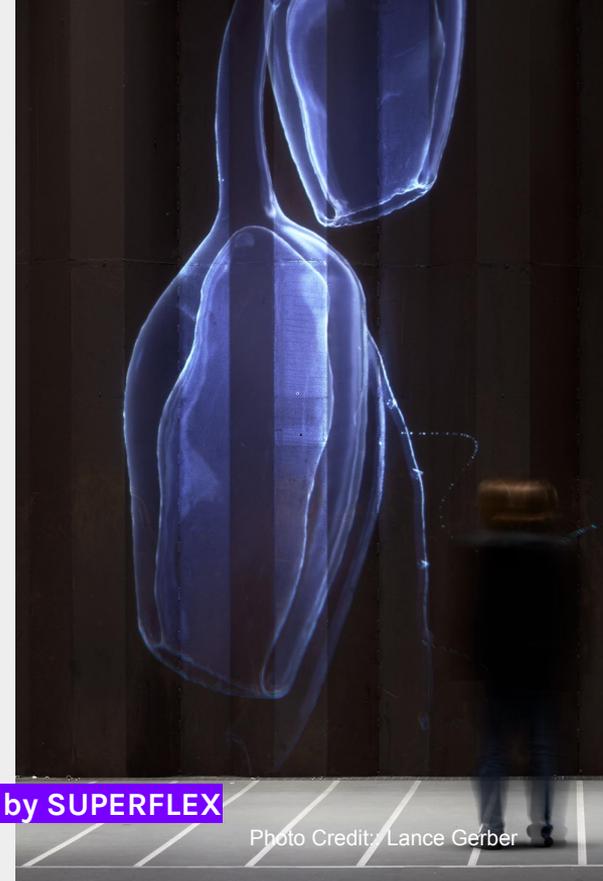


Photo Credit: Lance Gerber

[SUPERFLEX](#) was founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen, and Rasmus Rosengren Nielsen.

## We Live in an Ocean of Air (Video Edition) by Marshmallow Laser Feast

Witness the spectacle of the planet's lungs, as rivers of oxygen, water and carbon flow through a giant sequoia tree. As you watch the ingredients of life flowing through its form, you may consider the ocean of air we live in: a life-giving medium that sustains - and is sustained by - all forms of life on earth.

[Marshmallow Laser Feast \(MLF\)](#) create immersive experiences, expanding perception and exploring our connection with the natural world. Fusing architectural tools, contemporary imaging techniques and performance with tactile forms, MLF sculpt spaces that lay dormant until animated by curiosity and exploration.

Pioneer in video art, Tony Oursler exhibits his ingenious devices—part sculpture, installation and performance—around the world. [Eclipse](#), an installation originally created for the Fondation Cartier, the trees are used to create images with video projection. He writes: “The enchanted forests are a refuge for our imagination.” Inspired by the transformation of Daphne into a tree, the Tree of Life from the Norse cosmogony, or a small metaphorical drawing of a tree by Charles Darwin representing his evolutionary theory, and the new DNA technology CRISPR-Cas9, he creates a dynamic sound and light installation where trees become the centre of conflicting world views and come to life with projections inviting the viewer to reconsider technology and nature. Eclipse was conceived and produced specially for the garden of the Fondation Cartier. More than three hours of materials are compressed to form a densely layered experience for the visitor. Thematically concerned with the environment and its relationship to technology and magical thinking, this work invites the participants to contemplate their position within the biosphere. As they move through the area surrounding the building, they will find it is populated with art in the form of talking lights, and a cast of shifting digital projections which include a disaster-zone reporter, new ager, psychologist, medieval wild-woman, the Green Man and an unstable businessman.

## Eclipse by Tony Oursler

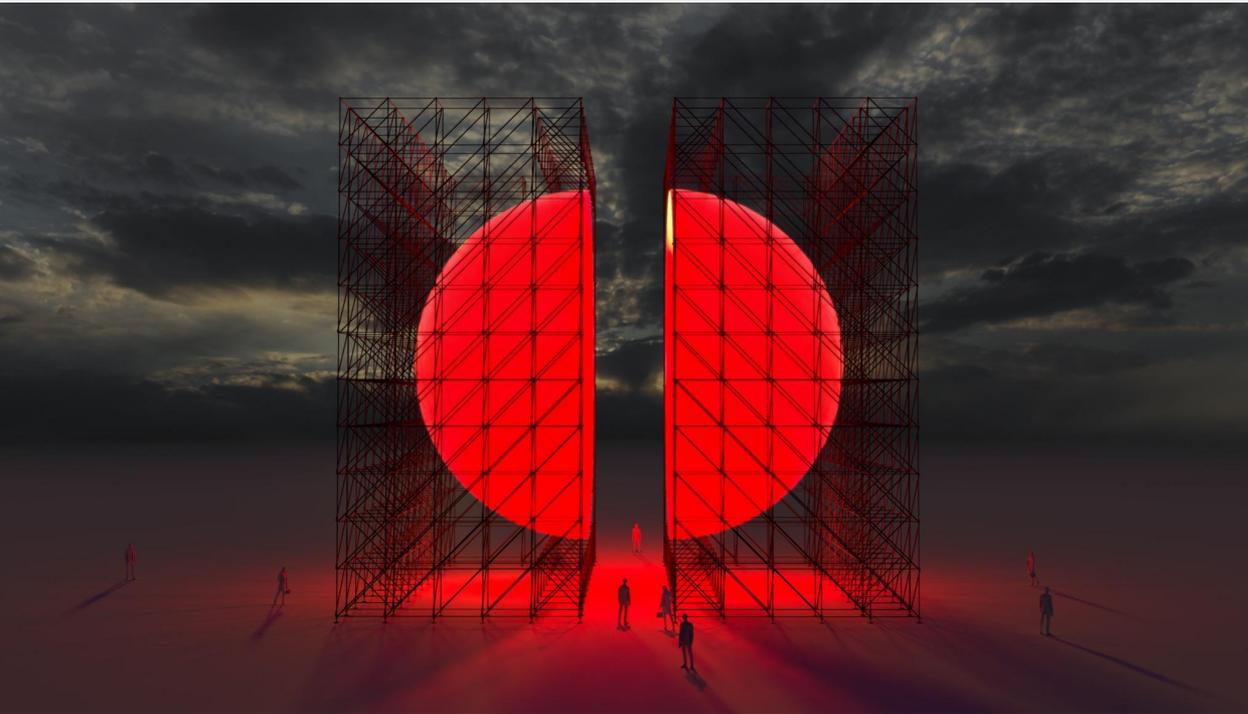


Deeply rooted in a conceptual framework, [Tony Oursler](#) conjures multimedia and immersive experiences which combine traditional art making tools with new technologies. He draws inspiration from wide ranging pop cultural phenomena with an admixture of social theory and humour



Photo Credit: Thibault Voisin

## Divided by SpY



The contextual art projects of Spanish artist [SpY](#) are among the most original and talked-about contributions in the evolution from urban art to public art. Over more than twenty years, SpY's practice has developed into an increasingly spectacular body of large-scale installations and interventions, ever more ambitious and impactful, produced in cities across the world.

Divided by Spanish artist SpY is a huge, light-filled sphere of an intense red colour, split in two halves and supported by 25-metre-high scaffolding structures. The intervention conveys a bold visual statement that effectively transforms the urban space around it. Viewers can traverse the light-filled corridor within the piece, becoming themselves part of the artwork in a memorable artistic experience.

Divided builds upon SpY's project Earth, installed in Madrid in 2021. A divided earth sheds light upon the deep significance of the relations between the dwellers of this planet. When difference is understood not as separation but as complementarity, a worldview emerges in which mutual rejection is laid aside, and where the qualities of each element fruitfully emphasise those of the others.