



# The FOREST





Arboreal Collective  
In collaboration with the  
Lab for Animation Research  
present

# The FOREST

## Funding



## Support



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### Participating artists:

Alexia Achilleos  
Negin Ehtesabian  
Helen Kirwan  
Patrick Lichty  
Charalambos Margaritis  
Xristos Panagiotou  
Nina Sumarac Jablonsky  
Nicos Synnos

### Workshop:

Elena Gavriel  
Nina Sumarac

### Seminar:

Dr Milto Miltiadou  
Natasia Ioannou

### Moderator:

Dr Eliza Patouris





The **Arboreal Collective**, in collaboration with **Lab for Animation Research**, Department of Fine Arts, Cyprus University of Technology are presenting their first project entitled *The Forest* at the NeMe Arts Centre.



The **Arboreal Collective** is a collaborative team of artists, Nina Sumarac, Nicos Synnos, and Xristos Panagiotou. It was formed in 2021 with a focus on developing contemporary art projects that take a critical approach to social and environmental issues. (<https://www.ninasumarac.com/arborealcollective>, <https://www.facebook.com/arborealcollectiveteam>)



The **Lab for Animation Research (LAR)** operates as a research centre for studying art animation. Specifically, LAR operates as a lab within the Department of Fine Arts of the Cyprus University of Technology that aims to study the artistic possibilities of animation. LAR uses a wide range of digital and “traditional” technologies and artistic practices to experiment, research and develop innovative modes of creating animation artworks.

This exhibition hosts four collaborative pieces created by LAR that explore and extend these research practices. (<https://animationresearch.art/>)





## THE FOREST

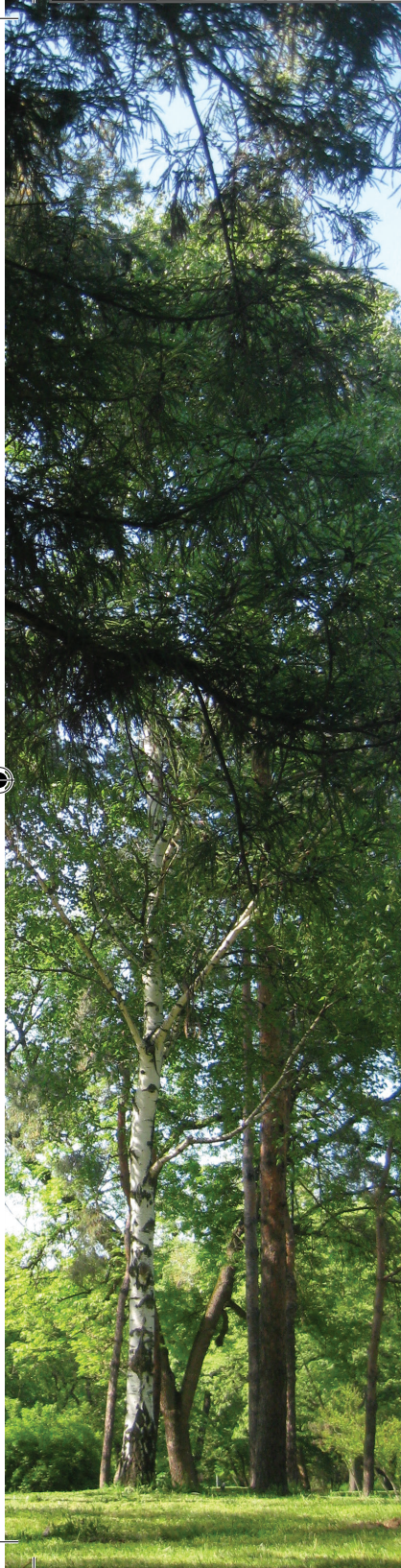
Exploring the anatomy of selfhood through nature and technology may, at first glance, seem contradictory due to a long-standing narrative within contemporary culture that often focalises a regressive relationship between science, the natural world, and people. Taking this as a point of departure, *The Forest* proposes a collaborative space that reimagines this relationship via an altered, modern, more hospitable lens that invites intimate expansion through healing.

Redressing imbalances on a cellular level is in some respects akin to the slow art movement philosophy, which calls for audiences to develop a more mindful relationship with art (<https://www.artdex.com/slow-art-movement-how-the-art-world-relearns-art-appreciation/>). In this vein, the project invited contributions by Cypriot and international artists that suggest gradual changes in these perspectives via an exhibition, educational talks, and interactive workshops.

As a comparative study of people and trees, this exhibition continues to explore humanity and its complexities within the context of nature. Utilising new technologies such as artificial intelligence alongside a long-standing love of trees to create these conceptual transplantations, the project holds space for vital experiments to be made between the oldest and newest living beings.

Recent scientific inquiry is aligning itself with a long-established belief in the sophisticated communication network, with which trees engage to sustain and nurture each other. As social beings, they behave collectively and protectively. Trees have a language, family, sensory capacities, live in symbiosis with other species and climatic influences, and can count and remember. This vital discovery of plant intelligence could provide some answers to many of today's environmental challenges. As a means of exploring the nurturing potential between humanity, nature and technology, this exhibition gives equal weight to all three by interweaving the narratives they convey through a primitive/scientific discourse that comes at a crucial time in which we all need saving.

Dr Frosoulla Kofterou





### Nina Sumarac

*I'll See You in the Trees*

4 channel video.

2019 – ongoing.

Animation and video editing / Motion research: Marinos Savva / Nicos Synnos - Lab for Animation Research (LAR), Department of Fine Arts Cyprus University of Technology.

Sound recording and composition: Dimitris Savva. Recorded in Troodos Forest, Cyprus.

Patron of the project: Eugenia Francesca Soncini, Italy.

Inspired by Angelo Badalamenti and David K. Lynch's lyrics from "Sycamore Trees," *I'll See You in the Trees* is a comparative study of people and trees, which explores humanity and its complexities within the context of nature, thus forging a path to self-realisation. In a bid to convey dynamic connectivity, which neutralises bias while initiating empathy and compassion, participants were asked to illustrate their innermost self while considering the anatomical attributes of trees. It is these deep personal insights, which the artist has forested into a collective plantation of 110 curated selves/people that offers viewers a truly polyphonus experience. Re-establishing this symbiotic connection is an attempt at saving trees and people simultaneously since both are under threat. (Text: Dr Frosoulla Kofterou)

#### Drawing contributors:

Albina Davliatshina, Aleksandra Constantinides, Alex Welch, Andriana Nicolaou, Anna Kucherova, Antoniadou Christothea, Artemis Evlogimenou, Atos Hgeorgiou, Bee Brigitte Davies, Bonnie Chui, Bryan Clarkson, Camille Legeleux, Christine Keeble Watson, Constandinos & Tania Stavrinides, Constanitina Charalambous, Constantinos Panayides, Diana Miljuš, Eliza Patouris, Elli Papaloucas, Emilija Šumarac, Eugenia Francesca Soncini, Evis Michaelides, Farzanah Kirkup, Frosoulla Kofterou, Gabriella Norman Savva, George Nikolaou, Giovannie Presutti, Helen Savva, Heli Mangel, Ivana Nikoić, Irina Buharova, Irene Pavlou, Janette Charalambous, Jelena Vasić, Jen Brewster, Jesper Skov, Jessica C Vayianou, Joanna Hemingway, Julie Bond, June Doyle, Karolina Domaracka, Katie Sabry, Kiara Timm, Lavan Jeyarupalingam, Lia Petrodou, Liliana Jakovljevic Stavri, Liliy Zachariou, Lubka Mlčúchová, Maria Marcou, Maria Pavlou, Maria Schwarz Demetriou, Marija Reljić, Marinos Savva, Miki Fujiwara Pentecost, Minja Šumarac, Mirjana Mišćević, Nailya Tavkaeva, Natalia Volshendorf, Natasa Katsiari, Navid Gholipour, Nearchos Ioannou, Negin Ehtesabian, Nikolas Constantinides, Nina Sumarac Jablonsky, Ola Hikari, Olga Alexeeva, Olivera Vulović Nikolou, Pamela Calver, Patricia Hitchen, Penny Zenonos, Peter Lammiman, Polydora Pericleous-Kakoulli, Rania Iakovou, Rozali Dobra, Salima Toumi, Sasha Morozova, Suzana Phialas, Silvia Brierley, Stephanie Petrou, Tania Piriidou, Tatiana Ferahian, Tatjana Vidović, Tess Turner, Toulla Christou, Viktorija Vika, Vladimir Jablonsky, Zorica Popović, Zoritsa Mladenović and fifteen unknown contributors.

**Nina Sumarac Jablonsky** is a Serbian-Cypriot artist. Her work questions the very nature of daily global and bio-political narratives, forming the fabric of our consciousness, which sees as a revisitation of past experiences. By articulating them through a poetic and often metaphorical lens, Sumarac uses a visual vocabulary that pieces together a variety of social and philosophical issues, questioning how we embody socially constructed stereotypes on a personal and collective plane in an endeavour to develop new ways of thinking.

Nina was born in Belgrade, Serbia, Yugoslavia. Lives in Cyprus. She studied Mechanical engineering and Computer Numerical Control Systems at The Polytechnic University for New Technologies, New Belgrade. She received a BFA diploma from Buckinghamshire New University UK and a Postgraduate Diploma in Fine Art at Cyprus College of Art, Larnaca. Since 2001, Sumarac has had ten solo exhibitions. She is awarded artist, participated in numerous exhibitions and competitions in Cyprus and Globally. She is one of three founders of the contemporary art group Arboreal Collective. ([www.ninasumarac.com](http://www.ninasumarac.com))





### Helen Kirwan

*GRIEF-WORK: The Cypress tree* (2021)

performance: Friday 25 February 2021; 7:30-8:30pm

Video of online performance, March 2021; (60' loop)

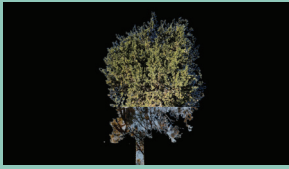
Kirwan is known for her quiet, meditative performances and moving image installations on the themes of memory and loss; and journeying as a metaphor for loss. *Grief-Work* began as a series of seven live broadcasted performances in early 2021 in response to the global pandemic during a period of much grief and death. They reached audiences around the globe aimed to allow space and time for moments of contemplation.

For *The Forest*, Kirwan re-enacts one of these performances, “The Cypress tree” during which she picks stems off fallen branches from a *Cupressus sempervirens*. Viewers become immersed in a compelling, absorbing experience as they watch seemingly endless repetitions of an absurd task. Kirwan regards these pointless processes as metaphors for mourning and as a medium for the metaphorical construction of memory.

Cypress trees have symbolic connotations with death, immortality and mourning in many cultures. In Greek mythology, Cyarissus, a young boy accidentally killed his beloved tame deer in a forest and was so grief stricken that he asked to weep forever. Instead, he was transformed into a Cypress tree with the tree's sap as his tears. Cypress trees are associated also with the underworld because they do not regenerate when cut back severely. They often stand as grave markers and traditionally, branches were brought into the homes of deceased persons.

In Western cultures especially as the poet Emily Dickinson says, “Grief is a Mouse,” hidden and quiet. In *The Tragedy of Hamlet*, Shakespeare powerfully expresses how difficult it is for Hamlet to explain the depths of his personal, singular experience of grief and for others to understand it. And yet, as Derrida points out, death takes not only a particular life within the world but each death, each time, will have opened up a world of other deaths in a both finite and infinite way. *Grief Work* is a development of Kirwan's trilogy of videos, *Memory Theatre* each unveiled at the European Cultural Centre during the 56th, 57th and 58th Venice Biennales. It will be exhibited as a three-screen video installation at the European Cultural Centre during the forthcoming 59th Venice Biennale, 2022.

Born and partly raised in Ireland, **Helen Kirwan** now lives in Cyprus. Her conceptual and interdisciplinary work involves the performances of absurd, repetitive tasks such as measuring the sea which are videoed and developed into multi-channel video installations. She regards these futile tasks as expressions of the poetic and metaphorical construction of mourning and memory. She received her MFA from Middlesex University, and MA in Aesthetics and Art Theory from the Centre for Research in Modern European Philosophy, London. Her work has been shown internationally in numerous galleries, festivals and cinemas including Rapid Pulse Festival Chicago, Experiments in Cinema USA, Festival Internacional De Videoarte Cuba and European Cultural Centre's exhibitions during the last three editions of the Venice Biennale. She has lectured and taught contemporary art theory at various UK universities including the University for the Creative Arts, UK. (<http://helenkirwan.com/>)



### Nicos Synnos

*Seeing the Forest for the Trees: Seeing the Tree for the Forest,*  
(2022)

Video loop, 2'40"

Animation, Photography, research: Nicos Synnos

Digital compositing: Christos Georgiou

Stop frame sound capturing: Charalambos Margaritis

Sound design/mixing: Yiannis Christidis

In view of the popular aphorism that warns us not to miss “seeing the forest for the trees,” this work is engaged with inverting the polarity conveyed, by considering the relationship between the one and the many. As a whole, the forest, in its universal sense, stands for the many trees it represents, while each one sustains both this and its own singular form. Entirety is in this sense traced out through increments and divisibilities, rendering the forest as an ephemeral space that invites this irresolution to play out.

The video projection presents a tree composed of various photographic shots accompanied by fragments of sounds from the surrounding forest recorded at the time of shooting. Both the photographs and sounds are animated in an experimental way that creates recognizable behaviours and narratives yet, at times, abandons certainty and embraces ambiguity.

Through a cinematic animation approach of multiple viewing angles, recorded movements, and animated fictional behaviours, the tree reflects the whole by performing its wider all-inclusive self-image, a forest of the one.

**Nicos Synnos** is an Assistant Professor at the Department of Fine Arts at the Faculty of Fine and Applied Arts of the Cyprus University of Technology. He has worked for several years on animation, TV and Internet animation productions in the U.S, London and Cyprus. In addition, he founded the experimental animation studio “Toonachunks” in Limassol (Cyprus), where he produced animation, short films and videos. His films and videos won awards at international animation and film festivals and art exhibitions.

Synnos has been teaching animation, photography and design in higher education in Cyprus since 2001. His research interests focus on experimental cinema, emphasising animation, filmic time and space, frame by frame motion, and the production of experimental moving images for film, video, virtual spaces, and new media. He is the coordinator of the Lab for Animation Research (LAR), which operates within the Department of Fine Arts of the Cyprus University of Technology and studies the artistic possibilities of animation. (<https://sumaracnina.wixsite.com/nicossynnos>, <https://www.facebook.com/TOONACHUNKS-Nicos-Synnos-200603840522>)



### Negin Ehtesabian

*Where the roots are*, (2019)

Mix media

Digital print on Plexiglas

Size: 70x70cm

People are like trees, they spread their roots into the ground; When they are younger, it's easier to relocate, but as older as they get, the roots go deeper into the ground, tie them with other trees, attach stronger to the place. They also adapt with the environment, grow their branches through the light and nest

birds and other small creatures in them, and become a part of the environment they are in. That space actually shapes them into what they become at first place, and then it all gets more difficult to move to other place.

They say "We are human, we are not trees, so we can go wherever we want." It's true, we can, but as older we get, in order to relocate, we would lose more roots, and have more difficulty to find a space that fits to our already shaped figure/life.

On the other hand, we can root into meanings, into ideas, then we will become less attached to the ground. The journey of life becomes our home, and our growth, and experiences become our ground. We settle into our ideas of life.

The birds in the image are the birds from the Mantiq al-tair of the Sufi Attar; about the journey of life towards the light and growth; in order to have a more meaningful life.

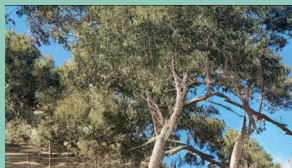
The story is about the journey which birds take in order to find Simurgh (God/ Ruler), They strive to traverse seven valleys: quest, love, gnosis, contentment, unity, wonder, and poverty. Finally, only thirty birds reach the abode of the Simurgh, and there, they see Simurgh as none other than themselves, who could get to the highest place.

We all might fly to the same direction, but each of us has their own limitation, understanding and strength; So as long as this journey is what gives meaning to your life, you would be never be lost.

**Negin Ehtesabian (Neginete)** is an Interdisciplinary artist, illustrator, and designer since 2003. Born and raised in Tehran/Iran; Lived in Iran, Great Britain, and the United Arab Emirates. She studied Visual Communication at University of Tehran+ Animation at the University of the West of England (UWE), Bristol, UK.

Her art practice involves collaborative new media, illustration, design, and intercultural art and research projects. Recently she is more focused on interdisciplinary and collaborative art projects, and book art. She is a member of the Techspressionism community (US), the Iranian Illustrators society, AOI (UK Association of illustrators), and IGDS (Iranian graphic designers society). (<https://www.neginete.com/>).





### Alexia Achilleos

*Alien Forest*, 2021.  
Video loop, 11'31"

*Alien Forest* is part of an ongoing project, inspecting the impact of the Cypriot natural landscape by a variety of colonisers. This first stage focuses on the British colonisation of the island and its forest policies. The Forest Department was established by the British Colonial Government in Cyprus in 1879, a year after the annexation of the island to the British empire, to protect and restore the “destroyed” landscape of the island. However, colonial forestry, much like economic botany, saw the newly annexed colony’s natural resources with an aim to increase Britain’s prosperity.

The colonial administration surveyed and mapped the island in terms of its commercial value, demarcated state forest areas, attempted to control goat grazing, undertook afforestation and reforestations, but also planted non-native trees, such as eucalyptus trees and acacias, which were brought from Australia, another British colony. The purpose of these alien trees was to sanitise areas from diseases such as malaria, create agricultural land, provide firewood, but also for “aesthetic reasons.”

*Alien Forest* presents an alternative perspective on colonial forest policies, utilising deep neural networks. For this video, forestry reports and articles, written while Cyprus belonged to the British Empire (1878 -1960), have been used as training data for a GPT-2 natural language processing model, which in turn generated new (often surreal) text, based on the reports. In addition, the artist visited various sites, such as the Dasoudi area and the Akrotiri peninsula in Limassol, where colonial plantations of invasive non-endemic tree species still exist and continue to impact native ecosystems, to create a photographic dataset of the landscape. The dataset was fed to a GAN model, which in turn generated new, imaginary forest landscapes.

The project uses the GPT-2 and StyleGAN machine learning tools to explore historical and current links between the natural landscape and other types of colonisation, such as local nationalist cultural imperialism, and private for-profit enterprises.

**Alexia Achilleos** is a Finnish-Cypriot artist based in Cyprus, with a background in fine art, archaeology and cultural studies. Alexia is interested in the cultural, political, and social issues that impact narrative, with a focus on the Eastern Mediterranean region. By investigating data and utilising machine learning processes, often in a historical context, she aims to re-examine these issues from a different perspective. Her work re-interprets dominant narratives and questions biases found within them, but also within AI technology itself, particularly challenging the idea of technology as universal and objective. Alexia has worked as a Research Assistant at Cyprus University of Technology, undertaking artistic research on digital colonialism in text-to-image generation. Her work has been exhibited at institutions and conferences such as the NeMe Arts Centre, World Intellectual Property Organisation, Conference on Computer Vision and Pattern Recognition (CVPR) 2021, and NeurIPS 2020 Workshop on Machine Learning for Creativity and Design. She is a member of the Artists’ Association MUU, Finland.  
(<https://alexiaachilleos.com>)



### Charalambos Margaritis

*On the Seamlessness of Trees* (2022)

Non-linear video and sound

*On the Seamlessness of Trees* is a non linear experimental animated film. The non-linearity is achieved through the use of a software which presents the film's various narrative parts in random order, following a diagram of predetermined conditions of succession, resulting in these narrative parts being interwoven with each other in a nonlinear way.

Two characters follow (or chase) each other in a forest, without any explanation provided as far as it concerns who they are, where they are, why they find themselves in this situation and which of them is the good or the bad one.

The disarticulated order of appearance of each shot, combined with the sense of disorientation and confusion which arises by the undetermined character of the landscape are intended to create a world where everything is intrinsically linked although in constant clash at the same time.

The work examines the limits of each one of the characters, the impossibility of their relationship within the disarticulated narrative and, at the same time, their inseparability - for, as time moves on, one becomes indistinguishable from the other and the viewer is unable to say who is the one following and who is the one being followed. Their conflict is thus rendered absurd. The installation examines both the inherent violence within the natural environment, as well as the inseparability of the elements which form its parts.

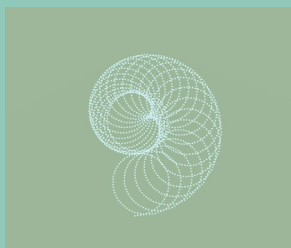
Charalambos Margaritis is a graduate of the National Superior Fine Arts School of Paris (ENSBA). In 2010 he studied the traditional icon painting techniques with the monk Paisios Agraphides in the Cell of Saint Archangels in Karyes of Mount Athos, where he resided for three months.

Since 2014 he has been collaborating with the classical music ensemble Trio Dell'Arte producing animated films that accompany live musical performances of classical chamber music. He currently lives and works in Paphos, Cyprus, where, in 2015, he co-founded the Kimonos Art Center, where he teaches animation techniques, drawing and printmaking.

In 2017 he was involved in several ways with the production of the European Capital of Culture PAFOS2017 and, among other projects, was the curator for the project The Big Mosaic, one of the bid book projects of the ECC.

Since 2017, he has been directing the annual international animation festival The Animattikon Project, founded in the framework of the European Capital of Culture, PAFOS2017 and produced by the Kimonos Art Center in Paphos.

He works as special teaching staff at the Department of Multimedia and Graphic Arts of the Cyprus University of Technology, teaching animation, art history and drawing.  
([www.ch-margaritis.com](http://www.ch-margaritis.com), [vimeo.com/margaritis](https://vimeo.com/margaritis), <https://www.imdb.com/name/nm10149731/>)



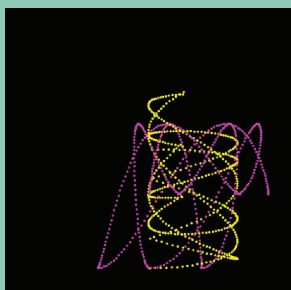
### **Xristos Panagiotou**

*Visual Microclimate* (2022)

Water pipes, thread, digital data, projection

The weather conditions (temperature, wind direction, and sunlight intensity) were sampled from different rural and forest areas in Cyprus (Eptagonia, Pentalia, Koilani, Prodromos, and Kyperounda) on various days and hours. The data were imported using Processing 3 software and converted into visual forms. The

intention of the work is to create a sense of space that abstractly resembles a forest. The cubic shape of the work alludes to the concept of “Oikos” (tr. House) from which the word ecology is derived, stressing that ecology is an intimate situation. The project aims to convey an indoor visual “microclimatic” impression of the forest expressed visually to show how subtle changes in the weather can significantly impact a forest.

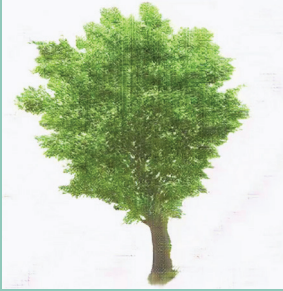


*Visual weather* (2022)

Screen, digital data

A screen is used to represent an image of abstract shapes and colours that are formed by visualising live data received from a weather station located in Kyperounda near the Troodos forest. The station stores data (temperature, wind speed and direction, atmospheric pressure, and dew point) in an internet-based cloud service. The computer downloads that data to generate visual forms.

**Xristos Panagiotou** is an artist and researcher at the Lab for Animation Research (LAR), Department of Fine Arts, Cyprus University of Technology. He holds a PhD from the Department of Communication and Internet Studies of C.U.T. His main artistic and academic interests revolve around the concept of space as a metaphorical entity that describes psychological and political structures; liminal spaces, loops in spaces, infinite spaces, and the Mobius strip, as manifestations of psychological and political structures and narratives. He has participated in exhibitions in Cyprus and abroad. (<https://xristospanagiotou.com>)



**Patrick Lichty**

*These 7000 Oaks Do Not Exist.* (Celebrating 100 years of Beuys)  
(2020-ongoing)  
Video loop,

In 2020, I discovered the website [www.thiscatdoesnotexist.com](http://www.thiscatdoesnotexist.com). It uses styleGAN to create new images, portraits of cats that actually are only interpolations from an existing database of cat images. Although my work since 2019 uses machine learning extensively, I also have concerns about the ecological impact that systems like machine learning and cryptocurrencies have on

the environment. In thinking about [thiscatdoesnotexist.com](http://thiscatdoesnotexist.com), I wondered about Joseph Beuys' seminal work *7000 oaks* and whether that can be used as a framework for commentary upon machine learning in cryptocurrency.

In the spirit of the coming "100 years of Beuys" celebration I envisioned *these 7000 oaks do not exist*, in which I took a database of over 250 oak trees on white backgrounds and generated the 7000 Oaks as the result of AI-based GAN image generation. Also in the spirit of Beuys' environmentalism, my "7000 Oaks" could be expanded also to "might not exist (because of this GAN or NFT)..."

Patrick Lichty is an artist, theorist, curator and educator, who lives in Winona, Minnesota (USA). He has been part of numerous activist and performance collectives, like RTMark, The Yes Men, and Second Front. As a curator he staged independent curatorial projects, like *Iconography* (art of the icon), *(Re) Distributions* (the first handheld device art exhibition), *Through the Looking Glass*, an international exhibition of over 50 New Media artists in 2000 and *Through the Mesh*, at the NeMe Arts Centre. Currently, he is part of the White Page Gallery network (where he directs Sudden Gallery), and is part of the Board of Directors for the Wrong Biennale, which earned an an honorary mention at the STARTS Prize, a competition launched by the European Commission to acknowledge "innovative projects at the interface of science, technology and art".



## Workshop

*We, Trees*

Saturday 26 February, 2022; 11am -1pm

A two-part guided workshop inside Nina Sumarac's digital forest installed in the gallery space. This begins with a meditation practice led by the performance artist Elena Gavriel, followed by a drawing session with Sumarac herself. This workshop is an extension of the exhibition's aim to encourage people to re-engage with nature through practices that inspire reflection, imagination and channelling, modelled on the life of trees. Pressing against the COVID-19 cacophony, this workshop transplants participants into the oldest community of beings, amplifying new pathways to thinking, being and communicating via the technological lens that has become our 'new normal.'

Part I: Using various meditation practices that focus on movement, breathwork and mindfulness, participants will play up the parallels between their own lives and how trees live in the context of natural elements. This synthesis aims to bridge our growing disconnect from nature, resulting most recently from the pandemic, the virtual world and urbanization by bringing the senses back into balance.



Elena Gavriel is a professional dance artist, teacher and yoga instructor who studied at the Cambridge Performing Arts by Bodywork Company. She constantly seeks out a sense of self-development through her work and interactions with people. As an environmentalist, she aims to raise awareness by treating the Earth with compassion and respect.

[https://neakinisi.com/members\\_team/elena-gavriel/](https://neakinisi.com/members_team/elena-gavriel/)

Part II: In the second part of the workshop, Nina will build on the perspectives developed in part one via a collaborative drawing practice. This guided session will provide deeper insights into how the exhibition was constructed, as participants engage in the creative process by embodying its continuity. No prior experience is required, and drawing materials will be provided.





## Seminar

### *Climate Change and Forests*

Saturday, 12 March 2022; 11am-1pm

Dr Milto Miltiadou from CUT and Natasa Ioannou from Friends of the Earth Cyprus will present the current research on the public focusing on “Climate Change and Forests” conducted as part of the ASTARTE (EXCELLENCE/0918/0341) project since 2021.

<https://www.cut.ac.cy/news/article/?contentId=263770>

<https://www.facebook.com/astarte.project/>



Dr Milto Miltiadou is a researcher interested in the advancement of algorithms for forest monitoring. She completed her EngD at the University of Bath UK and the Remote Sensing group, Plymouth Marine Laboratory, UK. She worked on the detection of dead standing Eucalypt trees for managing biodiversity in Australia, efficient data structures for managing LiDAR during 3D polygon model creation and time-series SAR data analysis for understanding phenological changes of Cypriot forests. She is proficient in C++, Python, R, computer graphics, image processing, machine learning, visualisations, co-registration and interpretation of multi-sensory data. Experience in both

academia and industrial innovation was achieved through her international placements that include two forestry companies: Carbomap (UK) and Interpine Group Ltd (NZ). She is a reviewer at high-impact well-established journals: Remote Sensing of the Environment, MDPI Remote Sensing, Sensors and Applied Sciences. Her manuscript was acknowledged as a distinguished contribution by Ladies of Landsat and also included in the Most Notable Articles of the MDPI Remote Sensing Journal for December 2020 - February 2021. She is an Artic code Vault Contributor of the 2020 Github Archive Program with her open-source software DASOS (<https://github.com/Art-n-MathS/DASOS>) being selected for inclusion in the program. (<https://www.linkedin.com/in/milto-miltiadou/>)



Natasa Ioannou is a Project Officer for the environmental organisation Friends of the Earth Cyprus since 2014. She previously worked as Programmes Coordinator for the NGO Support Centre on sustainable development issues. Following her studies in Biology, Marine Environmental Management and Environmental Politics, she has worked mainly in civil society organisations both at the national and European level, including Friends of the Earth Europe, Coral Cay Conservation in London and the Environmental Commissioner in Cyprus. She is also the General Secretary of the environmental organisation Ecological Movement Cyprus. Her professional line of focus also includes

education and public awareness campaigns, as well as activism, community organising and mobilising on environmental justice issues. ([www.foecyprus.org](http://www.foecyprus.org), [www.facebook.com/foecyprus](https://www.facebook.com/foecyprus))





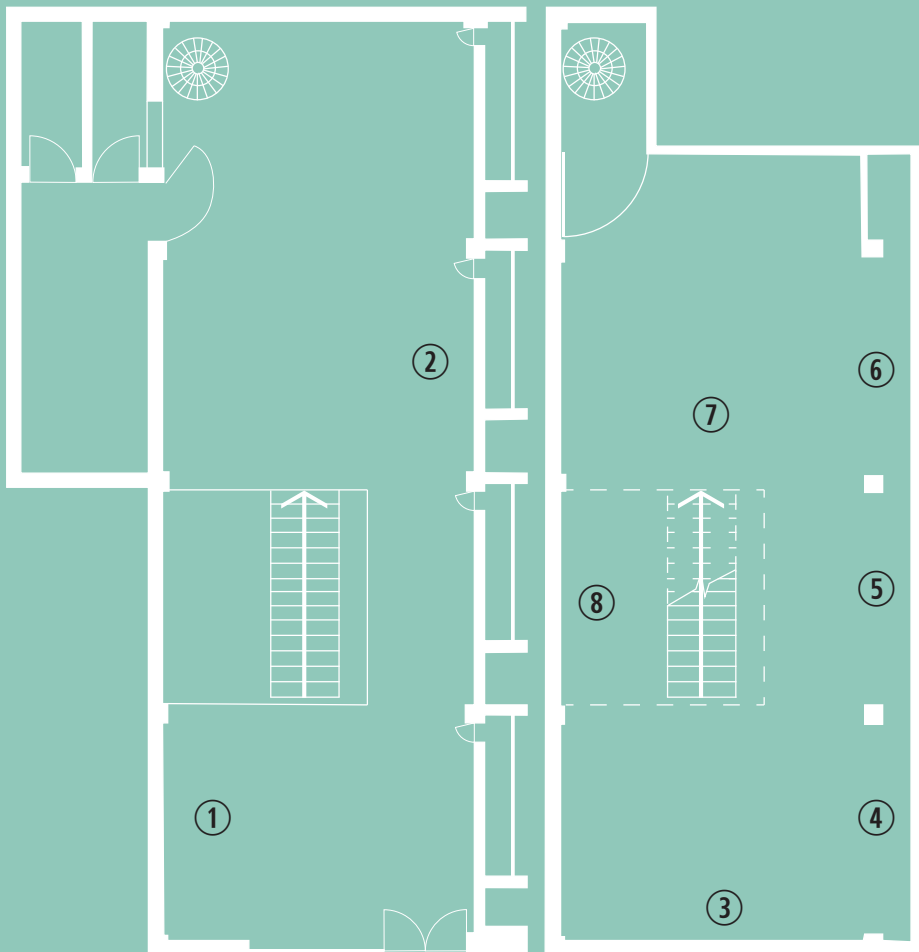


Moderator: Dr Eliza Patouris

Research and Education in Social Empowerment and Transformation (RESET), Limassol.

With over 20 years of combined experience in research and education, RESET develops constructive and education-centred solutions to the most demanding societal challenges of our time. RESET invests in the creation, evolution, and revolution of social-driven concepts, systems and practices which prioritize humanity. Our organization accelerates and amplifies positive local, national, regional and global change through the power of research and education. <https://resetcy.com/> <https://www.facebook.com/RESETCY/>





- ① Nina Sumarac
- ② Helen Kirwan

- ③ Nicos Synnos
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NeMe Arts Centre  
25 February - 11 March 2022

