

## Harpías / Άρπυιές | By Eleni Giannopoulou & Tania Reza



The mask is hanging, it cannot be moved. The wearer of it cannot move freely but neither can she be displaced. Holding the space of a moment in history that she was born in. The women around are protectors. The video of the mask being activated in an old rubber factory in Mexico city, is an attempt to a protection ritual.

The head is trapped inside the mask. The wings are heavy and hard to move but they flow.

A flying creature doesn't move in the way we conceive of movement.

The body is unencumbered, not having burden or impediment. A body in a mask loses it's burden. The mask has no eyes. The wearer of it is in darkness.

The face carries the burden of being seen. The faceless ness behind the mask births the collective experience of the body. It passes it through space and time.

An expression is natural.

The mask is full of Moths, they all are believed to be souls.

The idea of the soul of the piece is not limited to the ego. The balance in between the wings searches the symbiosis in between the collective and the individual, the soul is multitude.

The multitude of flying creatures can whisper.

The mask is full of "Receptors." It is attempting a continuation/exploration that was never meant to be anchored on a word or a movement. The artist is thinking of The Gutai, ideology meaning "embodiment", "bodily instrument", or "concreteness"

connecting the whole world within a sole "collective spirit of individuality" where the principles of a community consciousness were crucial, yet encouraged and gave way to individual paths.

The relationship between body and matter, where one's body was used as a medium and matter represented an artistic material.

The wearer is invited to connect with the organs they hold. Bare breasted, unapologetically. The body belongs to the wearer. The wearer to the collective.

"To escape programmed behavior by remaining erratic"

Thoughts of breathing and the 8 dimensions are desired while wearing the mask.

An invitation to an orgasm

An invitation to freedom.

The sculptor of the mask Giannopoulou, born in Crete where the traditional dances are always held in circles hides many of them all through the wearable sculpture.

Letting their receptors lead the mask wearer to visions of the collective humanity  
A moment when the mask holder can use to forgive, remember, feel anger, and balance  
The wings surround the body  
Between a pterodactyl and a dove  
A tension between tenderness and aggression  
A woman is holding The alchemy in her body  
The materials,  
Found natural objects in conversation with discarded societal matter  
Sculpted elegies,  
Meditatively hand painted molds of moths.  
Repetition is an ode to chaos.  
Ornamented molds of plastic cultural representations of female characters.  
Jesus turns into the ancient Greek goddess Athena. A warrior.  
The wings are thought by the artist as a Prehistoric kind of Relic. Found Animal bones. Carcasses, leather  
skins.  
A giant whale skull.  
The wing structures are supported by The Mexican weeping bamboo, *Otatea acuminata*. Looking at Da  
Vinci's flying machine drawings, they were created for an attempt to "the impossibility of a flight."