

NATALIA RODKINA

Born 1982, USSR. Lives and works in Limassol, Cyprus.

Natalia Rodkina — media engineer, artist, and curator, member of the Association of Mediterranean Artists (AMA Cyprus).

She holds an engineering degree from the Moscow Power Engineering Institute (MPEI) and co-owns an IT company specializing in low-level video processing. Alongside, she directs ARTVISIONLAB — a studio devoted to generative art, artificial intelligence, robotic systems, digital video, and augmented reality.

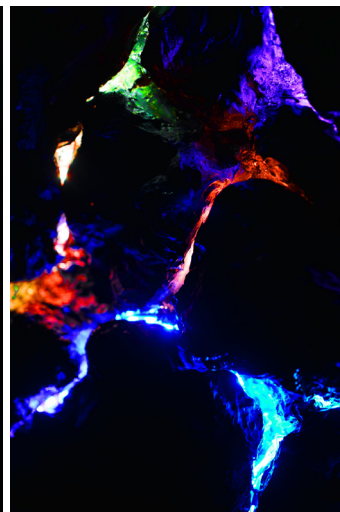
Her work inhabits the space between code and architecture, shaping environments through responsive light systems, kinetic mechanisms, and curated frameworks in which technology acquires the qualities of a living organism.

ARTIST STATEMENT

Natalia's practice explores time and memory through light, movement, and spatial dramaturgy. At the intersection of engineering and art, she designs systems with microcontrollers, sensors, and projection technologies to compose environments that sense and respond—pulsing, fading, unfolding—in dialogue with human presence.

She investigates how technological form shapes perception and intimacy, extending beyond screen-based imagery into immersive, three-dimensional situations. Her attention gravitates not to events themselves, but to their resonance—the traces, patterns, and architectures left behind by memory.

As a curator and organizer, she builds exhibition narratives and technical infrastructures that allow artworks to unfold in time as much as in space. Through projects such as CHRONOTEXTURE, she treats technology as an emotional instrument—one that renders the present visible by revealing its subtle imprints.



EXHIBITIONS & CURATORIAL

Solo Exhibition

2023 "Embracing the Flavors of Cyprus", Cultural Center of Germasogeia, Limassol, Cyprus

Curator

2025 CHRONOTEXTURE", Aphrodite Amathusia Cultural Center, Limassol, Cyprus

2024 "Between Sea and Sky", Gallery Morfi, Limassol, Cyprus

2023 "Limits of Sensual", Aphrodite Amathusia Cultural Center, Limassol, Cyprus

2021 Solo exhibition of Tatiana Stepanova — "Magic and Beauty of Everyday Life", MihoArt Gallery, Limassol, Cyprus

2021 Solo exhibition of Yury Peshkov — "Bringing Cyprus To You...", MihoArt Gallery, Limassol, Cyprus

2021 "The soul striving upward", The Jewish Museum of Cyprus, Larnaca, Cyprus

2020 "Contemporary Watercolor", MihoArt Gallery, Limassol, Cyprus

2020 "My Friends" 14th Edition, MihoArt Gallery, Limassol, Cyprus

Group Exhibitions

2025 CHRONOTEXTURE", Aphrodite Amathusia Cultural Center, Limassol, Cyprus

2024 "Between Sea and Sky", Gallery Morfi, Limassol, Cyprus

2024 "RE:SOURCE 2.0 • Environmental Art Exhibition", 17–21 May 2024, Limassol, Cyprus

2024 "Springtime", Kyklos Art Gallery, Paphos, Cyprus

2024 "Now and Beyond", Cultural Center of Germasogeia, Limassol, Cyprus

2023 Limits of Sensual", Aphrodite Amathusia Cultural Center, Limassol, Cyprus

2023 "My Friends" 16th Edition, Cultural Center of Germasogeia, Limassol, Cyprus

2023 "SPIRITUALITY & MODERNITY", Link68, Limassol, Cyprus

2021 "The soul striving upward", The Jewish Museum of Cyprus, Larnaca, Cyprus

2021 "My Friends" 15th Edition, MihoArt Gallery, Limassol, Cyprus

2021 "Faces. Flowers. May", MihoArt Gallery, Limassol, Cyprus

2020 "Contemporary Watercolor", MihoArt Gallery, Limassol, Cyprus

2020 "My Friends" 14th Edition, MihoArt Gallery, Limassol, Cyprus

2019 "Nude 18+", MihoArt Gallery, Limassol, Cyprus

2019 "My Friends" 13th Edition, MihoArt Gallery, Limassol, Cyprus

PORTFOLIO

REBLOOM

Presented as part of the exhibition CHRONOTEXTURE (2025), Limassol, Cyprus

Kinetic installation

Medium: microcontrollers, servomechanisms, WS2812B LEDs, 3D-printed components, polyurethane, recycled metal, industrial waste materials, acrylic paint.

Technical notes: Each flower operates on an independent control loop, opening and closing according to a programmed sequence. Servo mechanisms drive the petal movement, while WS2812B LEDs create shifting, multi-colour light patterns. The motion and light transitions are synchronized to produce smooth openings, iridescent color changes, and controlled closings in continuous cycles.

Dimensions: 120x80x70

Year: 2025

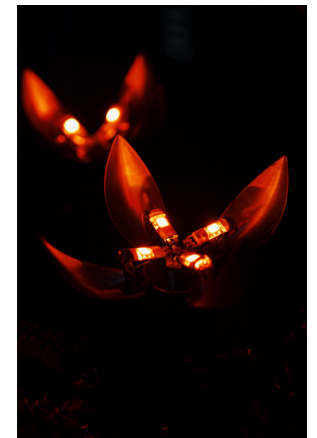
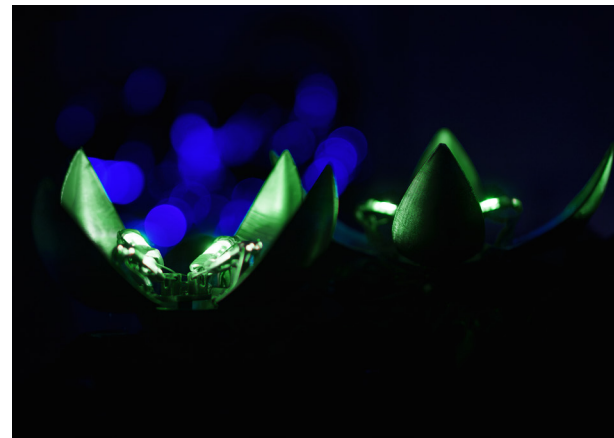
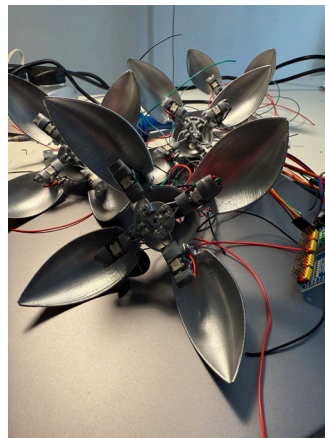
Sometimes, everything familiar burns.

A scene once full of movement turns to ashes — to skeletal structures, to charred fragments of what only recently felt unshakable.

In the silence, among the debris, movement begins to emerge. From the remnants of the past, mechanic flowers grow. They were never meant to appear — and yet, they do. Fragile, precise, cold — yet somehow alive. They open only in solitude. They dance their own dance, indifferent to presence, untouched by attention.

Rebloom is a chronicle of vulnerability.

A study of rhythms that arise after destruction: slow, cautious, resilient. A meditation on restoration — mechanical, natural, human. On a new sensitivity that emerges after the fire.



THRESHOLD

Presented as part of the exhibition CHRONOTEXTURE (2025), Limassol, Cyprus

Interactive light installation

Medium: microcontrollers, motion sensors, WS2812B LEDs, polyurethane, wood, acrylic plaster, acrylic paint.

Technical notes: A responsive light installation driven by proximity sensors connected to a microcontroller. As a viewer approaches or moves within the space, the system modulates light intensity, color, and rhythm, creating an immersive field that shifts according to the participant's presence and movement.

Dimensions: 195x110x45

Year: 2025

Sometimes, light hides.

It doesn't vanish — it slips beneath the surface, into cracks, into the narrow gaps between stones. In the places no one looks, it waits.

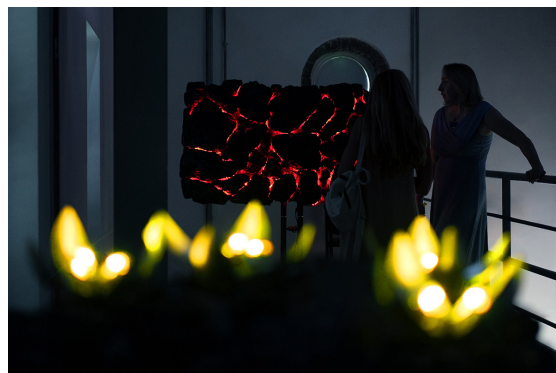
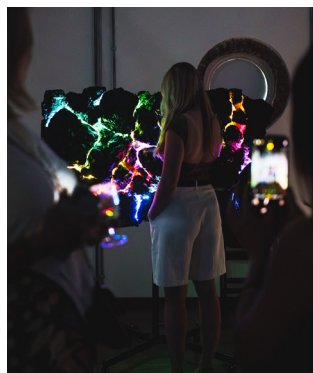
Not as a signal, not as a path — but as the possibility of being noticed.

It shimmers faintly, as if breathing deep below, and begins to respond to presence. First — with caution, glowing red, like an inner reflex to something foreign. But if one truly approaches — not to intrude, but to remain — the light unfolds. Rainbow-like. Fluid. Without reserve.

Threshold is an installation about the borders between sensation and response, between distance and trust.

Here, light is not decoration, but organism. It answers — but does not obey.

The work explores that precise moment when space becomes aware of the body — and chooses: to resist, or to open.



UNBURIED

Presented as part of the exhibition CHRONOTEXTURE (2025), Limassol, Cyprus

Interactive projection installation

Medium: projector with computer, real-time animation (TouchDesigner / MadMapper), microcontroller, gyroscope–accelerometer sensor, physical object (hourglass).

Technical notes: An hourglass contains an embedded microcontroller with a gyroscope–accelerometer sensor. When the object is inverted, the sensor detects the motion and transmits a signal to a computer. This input triggers real-time changes in projection and animation, created and mapped through TouchDesigner and MadMapper.

Dimensions: 250x300x100

Year: 2025

Time doesn't disappear — it settles. It becomes a layer, a deposit, an invisible body beneath the surface.

The glass is flooded with rain. Streams of water blur all contours, dissolving the present into a murky, shifting veil.

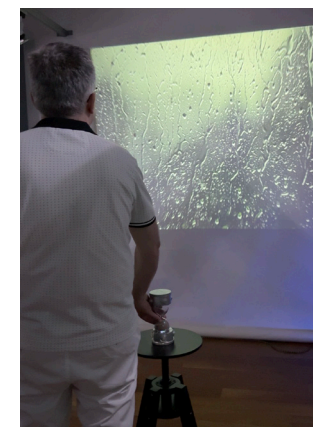
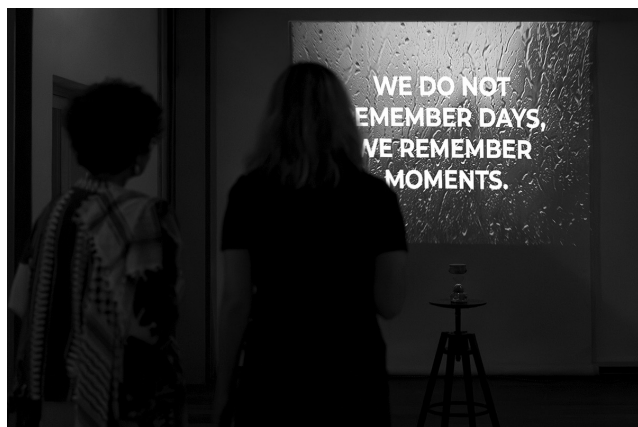
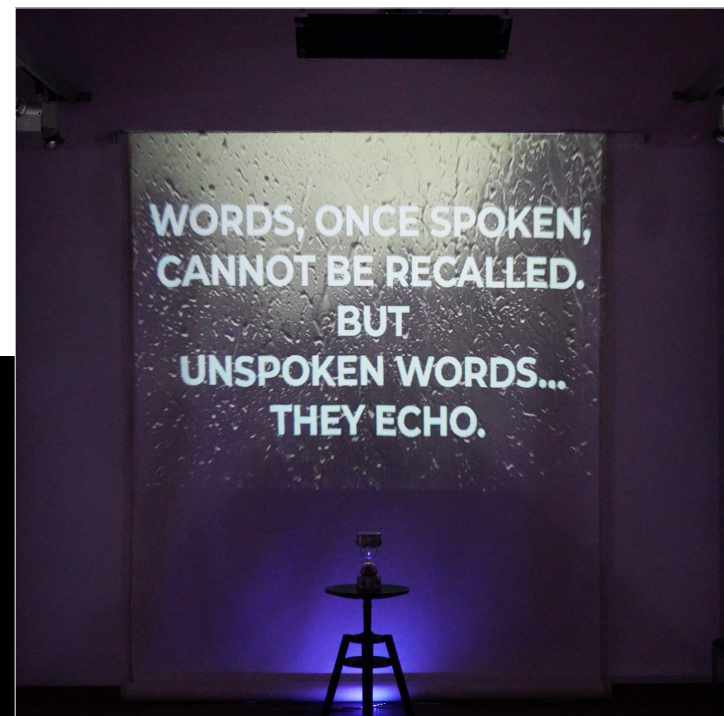
Until the moment the hourglass is turned.

That familiar gesture sets the hidden in motion. As if time itself reverses — and from the depths, a form begins to emerge. Not a memory, not an image — but a trace. Soft, fragile, like the fading glow of something long gone.

This trace doesn't last. Only while the sand falls. Only for the length of a moment.

Unburied is a chronicle of return. Not of events — but of states. Not of the past — but its shadow. This work is about how memory doesn't arrive — it surfaces.

From within. From the depths. From time itself.



SYNTHETIC GARDEN

Presented at the RE:SOURCE 2.0 • Environmental Art Exhibition (2024), Limassol, Cyprus

Interactive installation

Medium: QLED Screen 55', carts stand, computer with motion detection sensor Leap Motion, plastic waste, polystyrene, construction plastic, glue.

Technical notes: Real-time graphics created in TouchDesigner and mapped through MadMapper, with visual assets generated using DALL-E, Midjourney, and RunwayML. Interaction is driven by Leap Motion hand-tracking, while augmented reality insects, developed with 8th Wall, expand the installation into an AR layer accessible via mobile devices.

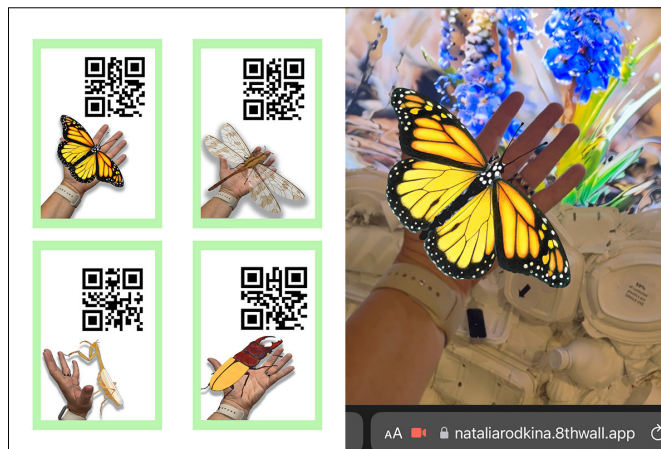
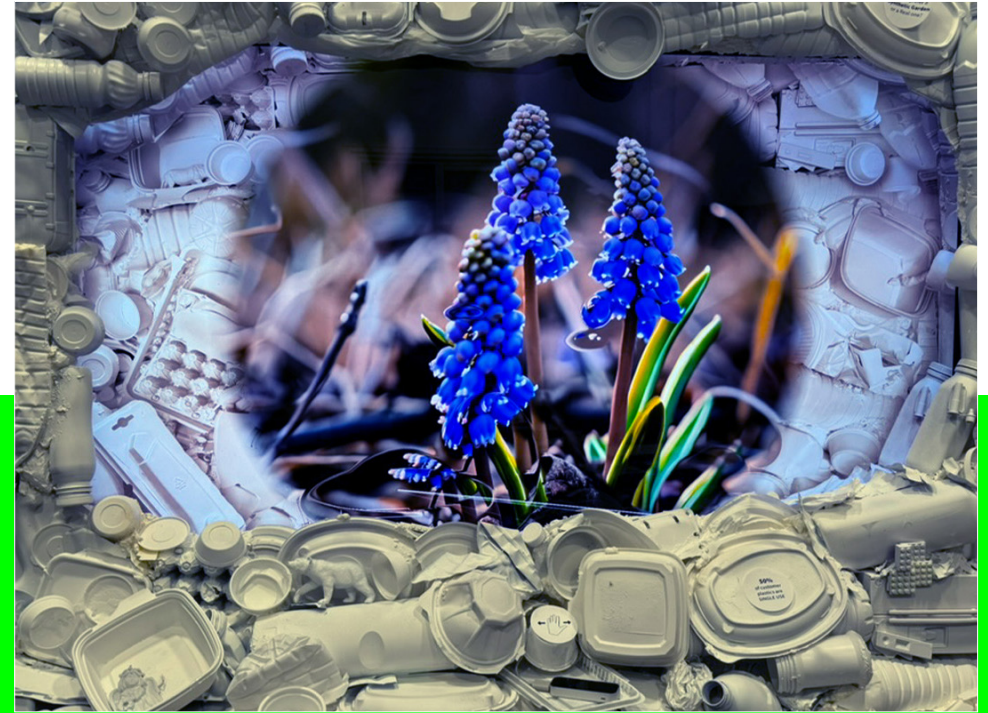
Dimensions: 250x200x100

Year: 2024

Technology has become our new environment, offering amazing chances for creativity. We can cultivate a stunning digital garden anywhere. On top of the plastic garbage, which is increasing day by day, let's grow a garden with Cypriot rare and endemic plants. It's simple with modern tech.

Imagine using three generative AI tools to quickly visualize lush greenery. To add excitement, let's blend in real-time graphics and audio reactivity. And for easy management, we'll incorporate motion detection, letting us control it with hand movements.

But can tech's beauty truly replace nature's authenticity?



DIGITAL SENSES

Presented at the exhibition LIMITS OF SENSUAL (2023), Limassol, Cyprus

Interactive installation

Medium: projector with computer, real-time animation (TouchDesigner / MadMapper), web-camera, microphone, speakers.

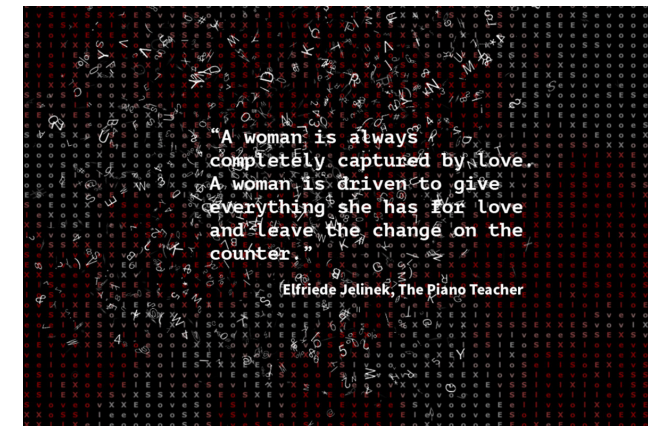
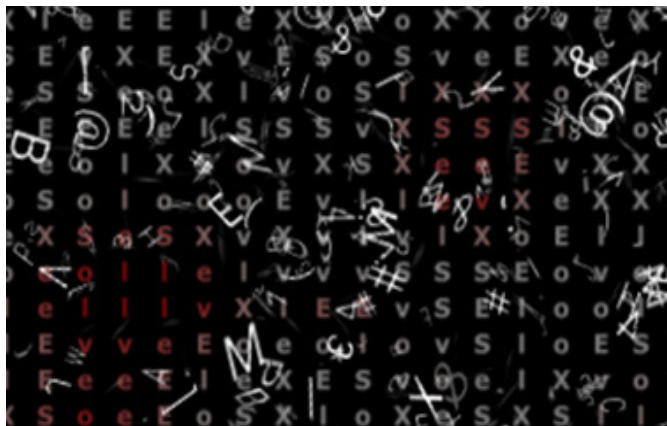
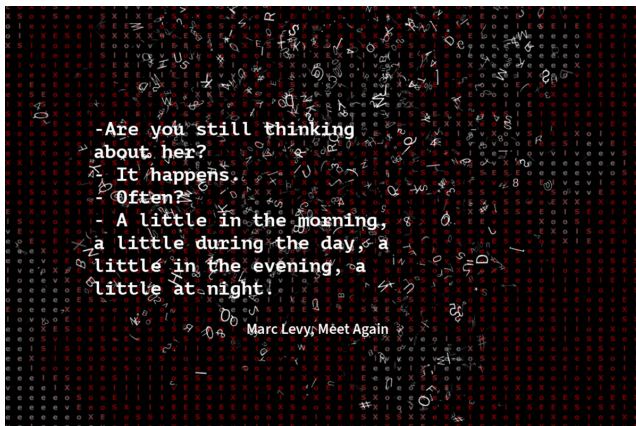
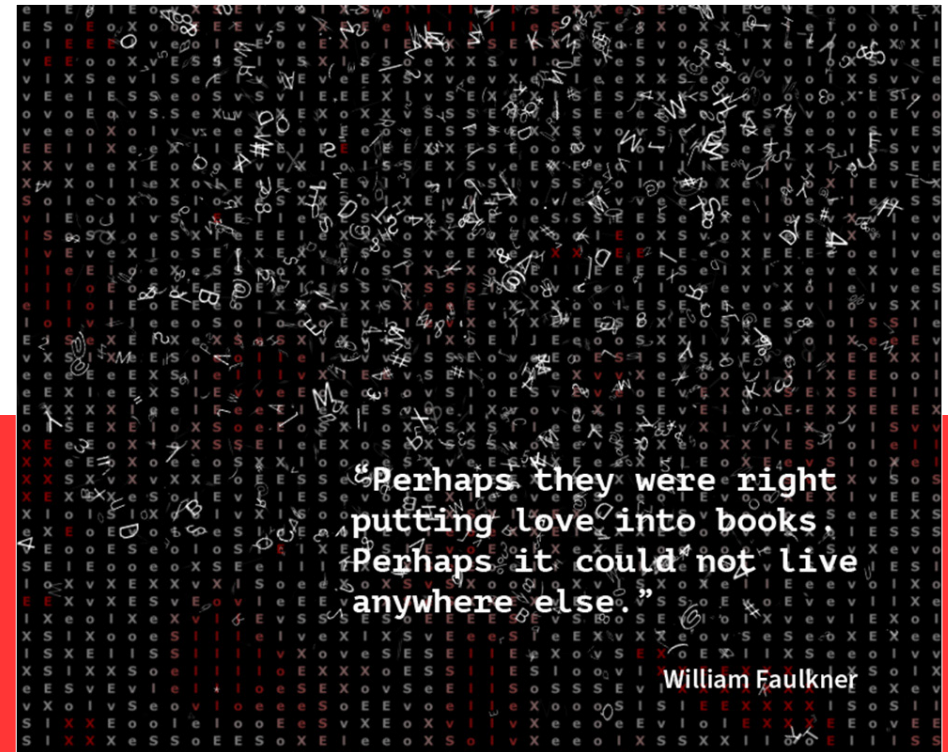
Technical notes: Projection driven by a computer running real-time animation in TouchDesigner and mapped through MadMapper. A web camera captures the scene for motion detection, while a microphone registers ambient sound. The system modulates visual output in response to both movement and audio input, creating an environment that reacts dynamically to its surroundings.

Dimensions: 250x300x200

Year: 2023

Does the digital space around us affect our feelings and our sensuality?

“Digital Senses” beckons contemplation about the implications of omnipresent information noise in our digital age. The installation invites you to think about the persistent digital barrage that shapes our perception and emotional engagement. An interplay of light, movement, and sound delves into how the relentless digital technologies both shapes and distorts our sensory encounters.



MODERN TALES OF AN ANCIENT

Presented at the exhibition NOW AND BEYOND (2024), Limassol, Cyprus

Interactive installation

Medium: projector with computer, real-time animation (TouchDesigner / MadMapper), web-camera, speakers .

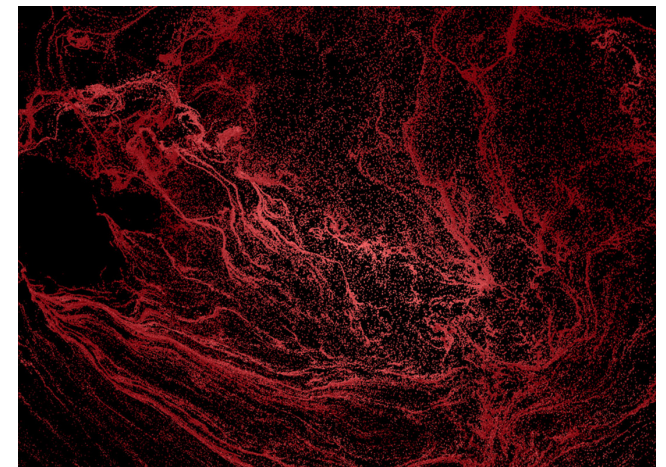
Technical notes: Projection mapped onto traditional Cypriot ceramics, with motion detection driven by a camera feed. The system analyzes viewer movement and adjusts the projected imagery in real time, creating a dialogue between ancient forms and contemporary digital interaction.

Dimensions: 150x90x50

Year: 2023

“Modern Tales of an Ancient Island” is an art project about Cyprus that blends tradition and technology. It involves the projection mapping on historical pottery, transforming these traditional artifacts into canvases for storytelling. Alongside, contemporary paintings capture the essence of Cyprus, weaving together its rich history and vibrant present.

This project offers a visual narrative, intertwining Cyprus’s storied past with its dynamic modern identity.



CONTACTS

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Open to collaborations, commissions, and exhibition opportunities.