

# PORTFOLIO

## miguel marañas

- Fungiculture Gestures - 1 page + 1 video
- Abyssal Movement - 1 page + 1 video
- Anverso - 1 page + 1 video
- La marañanga - Dome visuals for Pinche Pincha Discos - 1 page + 1 video
- Bauplan - 1 page + 1 video
- Out of air - 1 page
- (♀) Cómo ver con los ojos cerrados - 2 pages  
(How to see with eyes closed)
- Aprendiendo a ver desde los reflejos de marea negra - 1 page + 1 video  
(Learning to see from the black tide's reflections)
- Experiments on Morphogenesis - 1 page + 1 video
- Paisaje Ocluso - 1 page + 1 video  
(Occluded landscape)

# FUNGICULTURE GESTURES

2022

- 2-channel video installation (Generative video recorded live, GAN navigation video)
- Performance
  - Shared credits:
    - Gestural movements: Pájaros en la boca residency colleagues

## Associated video file:

[https://drive.google.com/file/d/1FXc05D8a8EZ-JlW4mndre4EYZJfkC0-C/view?usp=drive\\_link](https://drive.google.com/file/d/1FXc05D8a8EZ-JlW4mndre4EYZJfkC0-C/view?usp=drive_link)

The associated file briefly compiles recordings from the performance as well as clips from the final video installation.

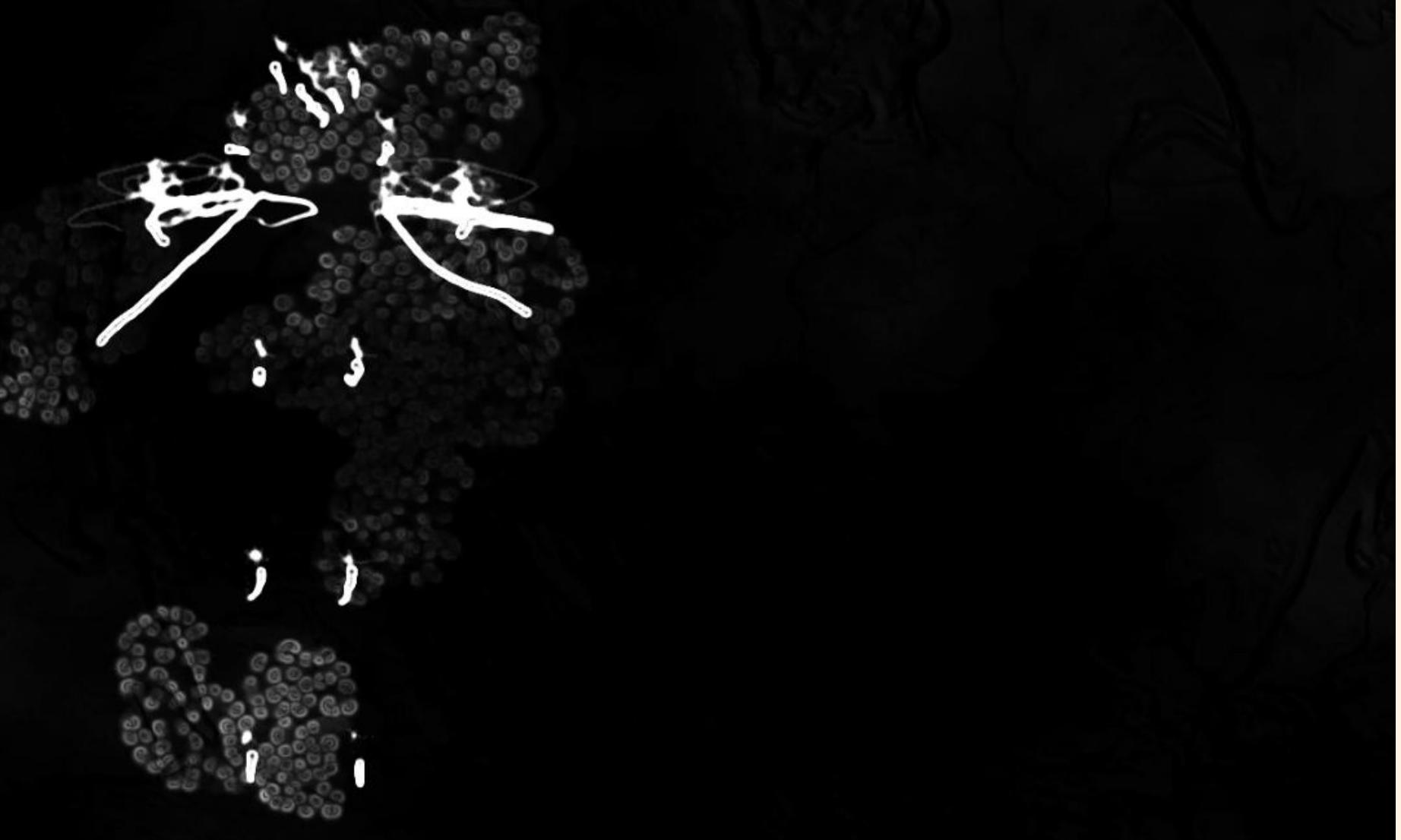
This project combines different approaches to develop a set of performative gestures oriented towards an inter-media fungicultural practice. It explores themes of decomposition, fossilization, decentralized cognition, chaotic systems, generative pseudo-fungi, differential growth and embodiment through dance improvisation exercises and live video synthesis.

Collaborators inside the art residency program "Pájaros en la boca" developed a set of gestures that evoked memories of different fungi species and the lived experience of their cultivation, as well as our shared learnings inside the residency program. These improvised gestures were transmitted in detail to me and were used to compose a live video performance where traces left by the gestures were fed as initial seeds to a video-synthesis system that grew and recorded different structures resembling underground mycorrhizal growth.

The pose estimation data obtained from the gestural movements was also translated to latent space coordinates of a GAN (Generative Adversarial Network) trained on open source macro-fungi images.

This navigation process produced continuous images of pseudo-fungi tied to the postural features of each cultivation gesture recorded. The background is a digital painting that also functioned as a map that located each of the gestures in an abstract 2d space.

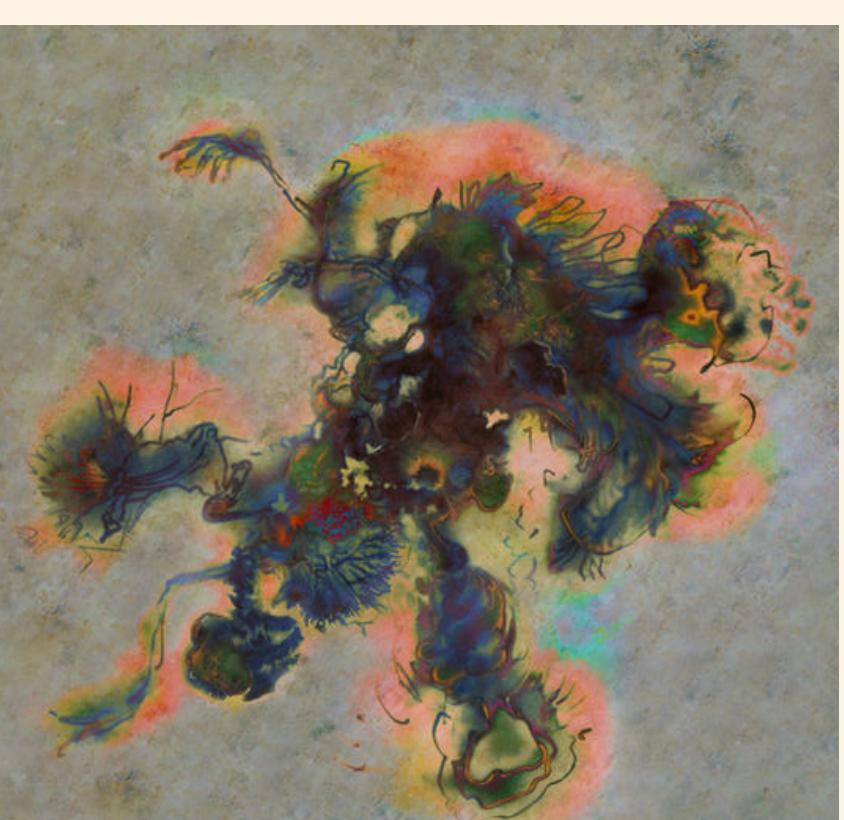
At the end of the residency, the 2-channel video installation was presented in a group exhibition and a publication was made with a short poem linked to the project.



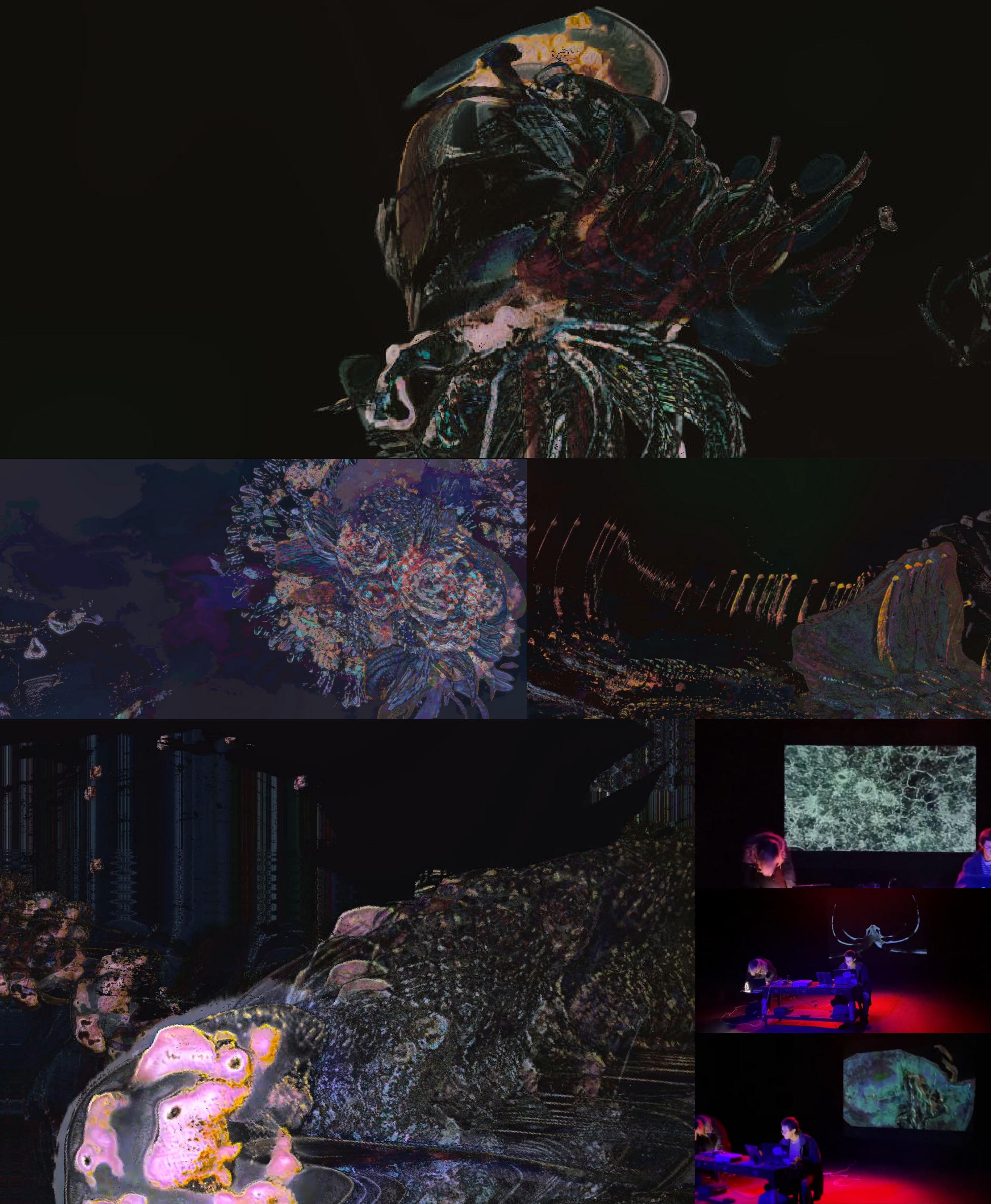
Hydrated, voluminous cells, threaded in entangled matter ~ Destiny  
In the middle of unforeseen pacts, access a new substrate ~ Destiny  
Spot fortunes entangled and submerged in the estuary ~ Destiny  
Spectral probes bury themselves in the organic continuum ~ Body  
Open their pores and occupy capillary space ~ Permanence  
Until they lose their skin and start to migrate ~ Motility  
Thanks to a vault celestial and vascular ~ Bellwether

Entangled matter flies and slips at the same time  
Tender, expandable, fibrous, reservoir, in-transition  
A parasitic curl of unmeasurable length  
Settling wiry dealings under the surface  
It organizes/distinguishes itself without unraveling/abstraction  
Twisted, voracious, it briskly turns earth around  
To engender other soils - bonds - kinships  
Subterranean galleries draw earthworm dreams

Tonight I will rest on overlapping imprints  
Ichnites dizzingly fall until the crossing of  
The vibrating membranes of our breed



# ABYSSAL MOVEMENT



2022

- Live audiovisual performance
  - Shared credits:
    - Visual performance - Miguel Rodriguez (Miguel Paramuno)
    - Sound performance - The Glitch Cat (@theglitchcat)

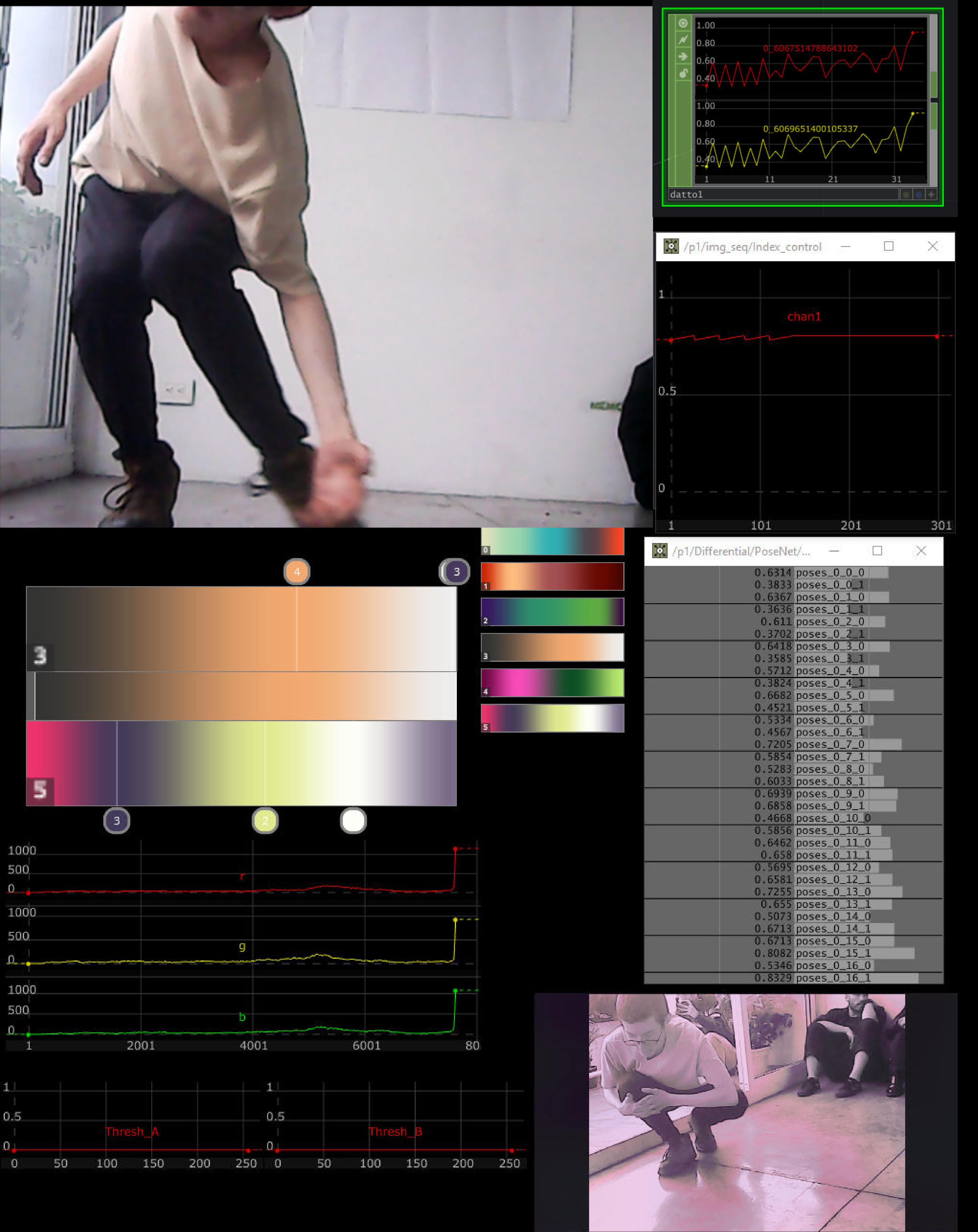
## Associated video file:

[https://drive.google.com/file/d/1Fa2ccENYN71zxgX8jHPOb8gue8KHtYLe/view?usp=drive\\_link](https://drive.google.com/file/d/1Fa2ccENYN71zxgX8jHPOb8gue8KHtYLe/view?usp=drive_link)

*The associated file shows screen recordings from the performance, as well as a video clip from the live stage*

This project was conceived as a live audiovisual performance centered on the idea of speculative life-forms from the bottom of the ocean. It was produced as a dynamic system that would produce synthetized images of possible creatures and mix them with an automated feedback system, resulting in a live painting tool that would react both to the sound generated by my collaborator (@TheGlitchCat) and to my own input.

It is an exploration on video synthesis possibilities, as well as in live audiovisual improvisation. The generated images stacked up in order to expand the visual language of possible landscapes to consider when we think about the beauty of the natural world. The deep-sea is one of the most mysterious and vulnerable environments on Earth, making almost any access to it possible only by indirect means. In a similar way, this project tried to approach the process of image-making by yielding away most of the control to the imaging system. This was done by constructing a minimal instrument for visuals that receives gestural commands from which it could keep composing the image by itself.



# ANVERSO

2022

- Live video performance (A screen was in front of me showing the webcam feed)

## Associated video file:

[https://drive.google.com/file/d/1Fp5rmwEBThmNul1QMFwMdP07p8a8BM6W/view?usp=drive\\_link](https://drive.google.com/file/d/1Fp5rmwEBThmNul1QMFwMdP07p8a8BM6W/view?usp=drive_link)

The associated file visualizes the internal interface and some of the recorded webcam clips from the performance

Anverso was a project that explores a live recording and playback system that aimed to create a sense temporal dislocation and expanded embodiment through improvisation with live images. This was deployed at a solo performace show

The technical build allowed me to control a manual video playhead, which meant that I could play back video clips in many non-linear ways. Some of the possibilities were: navigating the video frames with a sine-wave (or any kind of curve, even one that is manually drawn), to recall any random frame at given intervals, to freeze and speed up the playback and change its temporal direction, to mix frames or frame movements from different clips, and more.

This system, which crucially could perform the previous operations on the input from a live webcam, provided me with a temporally augmented scenario to play between the feeling of my own movement and the images it created in the near past. The improvisation unfolded in the interaction between my body and the manipulated live feed, this was done by tying the playhead controls to velocity differentials calculated between feature points of my pose skeleton.

It was developed inside the context of "Reverdecer" - Movimiento BOG IV: Critical dance studies, a brief residency centered around movement seen through ecological and somatic perspectives.



# LA MARAÑANGA

## DOME VISUALS FOR PINCHE PINCHA DISCOS

2022

- Live audiovisual performance
  - Shared credits:
    - Director & musical artist: Ruben Albarran (@ru.albarran)
    - Dome visualist: Miguel Rodriguez (La marañanga/Paramuno)
    - Dome visualist: Juan Restrepo (@juanrestrepo\_27)
    - Installation artist: Carlos Rocha (@moi.rouhs)
    - Production: IDArtes and Bogota Planetarium

**Associated video file:**

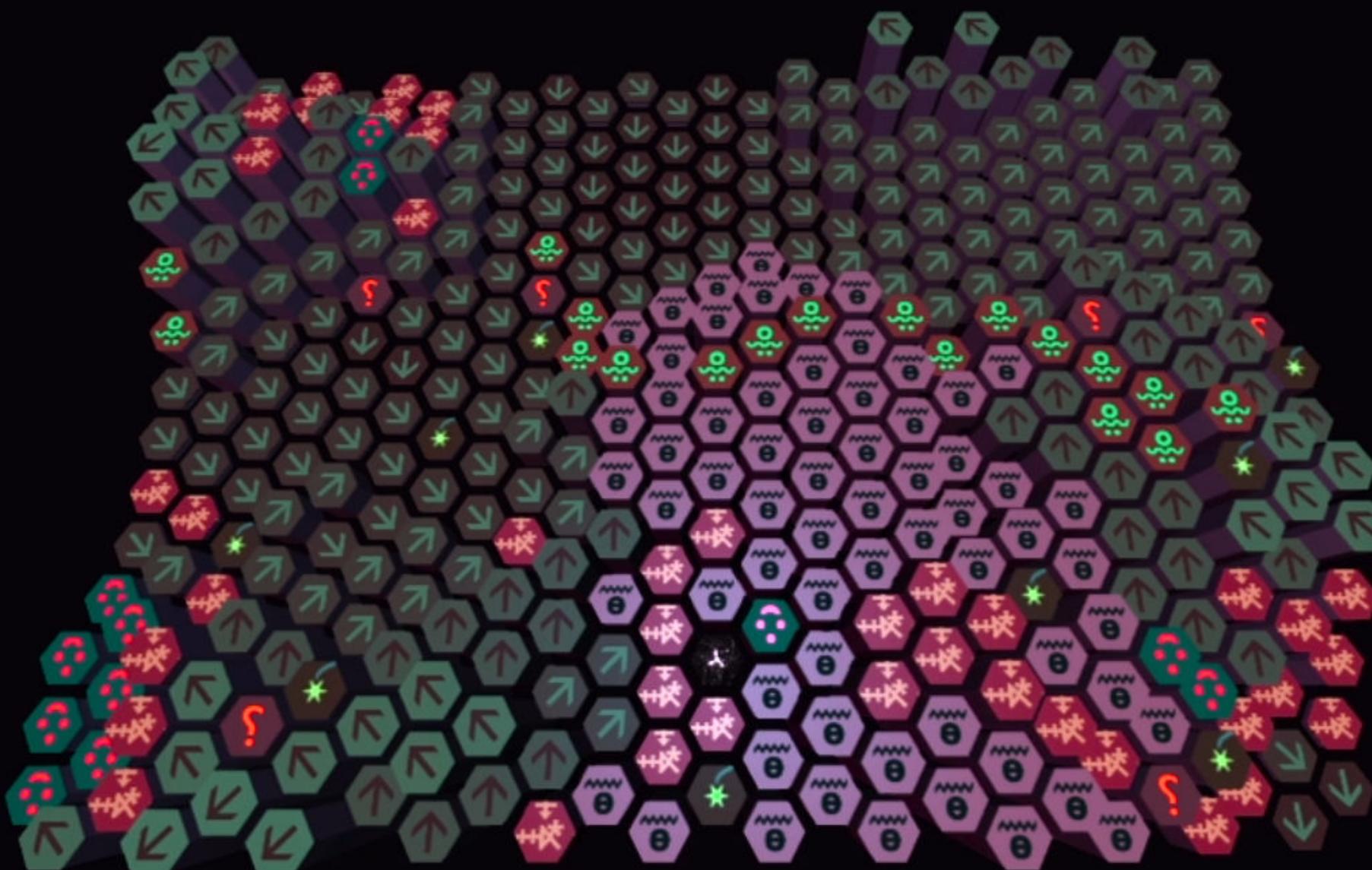
[https://drive.google.com/file/d/1G61Gjwu2QWPPhcGicesgsuCR4t-qXJDOT/view?usp=drive\\_link](https://drive.google.com/file/d/1G61Gjwu2QWPPhcGicesgsuCR4t-qXJDOT/view?usp=drive_link)

The associated file compiles both screen recordings of my video output and different documentation angles from the event

Pinche pincha discos is a recent musical project from Rubén Albarrán (@ru.albarran), musical artist best known as the lead singer of Mexican rock band Café Tacvba. For his presentation in Bogota, the project was organized inside the context of a sustainable events forum. The concept was adapted to the Full Dome of the Bogota Planetarium, and it consisted of a carefully crafted DJ set that also supported local visual artists controlling the live visuals for the Dome.

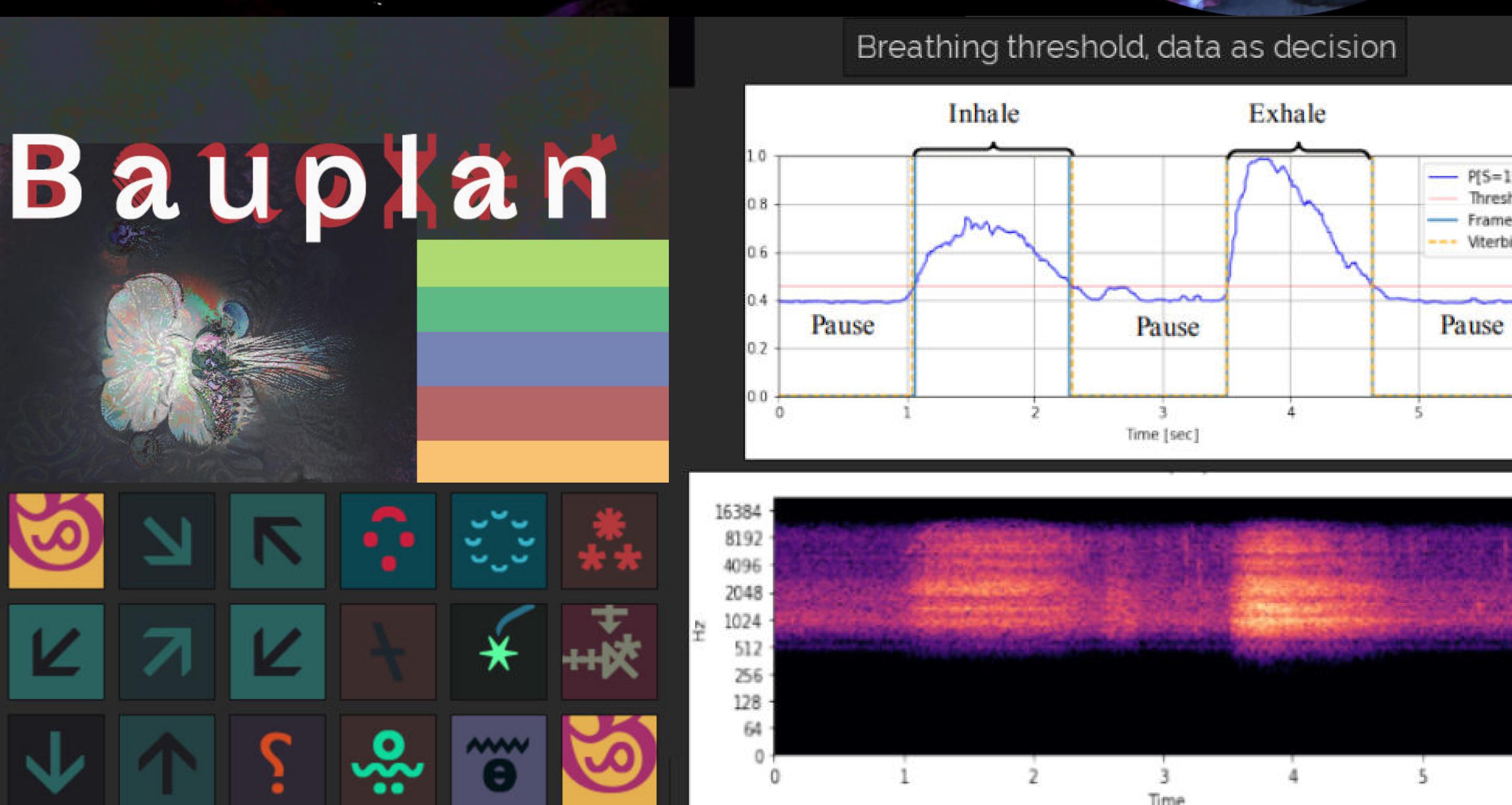
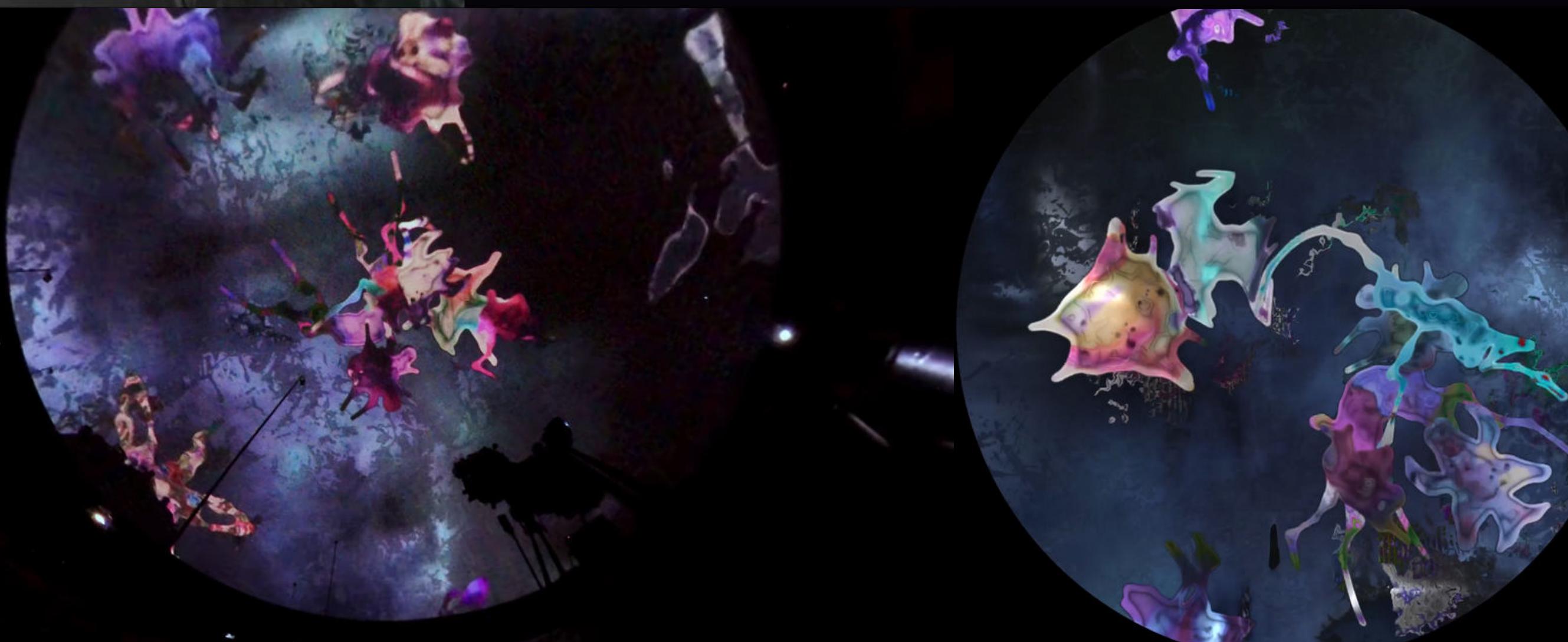
On the stage I used a VJ persona called "La marañanga", and generated organic visuals that accompanied the atmosphere that Rubén was aiming to convoke. It was scripted as a musical journey through the story of a small riverside community caught in the middle of an ecological conflict. We were two visualists on the stage taking turns for different parts of the set. At the end of the show we had a mix of both of our visual performances displaying on the Dome projection.

env://navlogo despite bend



polymorphic zooid

2°C



# BAUPLAN

2021-2022

- Role-play performance, virtual interface for TTRPG

**Associated video file:**

[https://drive.google.com/file/d/1G4PEBclqumqRK3VbZ3ehR3ZlmhjLroP6/view?usp=drive\\_link](https://drive.google.com/file/d/1G4PEBclqumqRK3VbZ3ehR3ZlmhjLroP6/view?usp=drive_link)

The associated file is the timelapse of a playthrough showcase

Bauplan is an ongoing project that combines multiple interests of mine, such as speculative biology, biofeedback systems, visual interpretation in humans and machines, table-top role playing games (TTRPGs) as platforms for performative gestures, generative game design and deep-sea ecology.

The main concept is developed through a browser-based interface for a TTRPG, in which the player uses their breathing to navigate through a set of environmental and conditions determined by generative processes. The underlying system tries to appropriate game mechanics in order to guide performative encounters that are visualized as morphological progression inside of the Bauplan (Bodyplan) simulation, which represents an evolving playing character. The ongoing story-making process is guided by me, who takes the TTRPG traditional role of Game Master, but instead of using random weighted chance as the coherence driver of the story, I use the player's recorded biofeedback markings to accompany them through the different possible encounters on the map.

Depending on the play session, the performance could be described as guided meditation, a performative conference/pedagogical session on deep-sea ecology, a survival TTRPG, a world-making trip through a speculative natural history of an alien abyss, a divination session that takes environmental motifs as interpretation cues, a story generator, where we follow the migration process of a mutable creature through the bottom of the sea, and more.

Bauplan is the precursor to my current Master's proposal project, which plans to take this idea into a new direction where live-coding and image-synthesis constitute the basis of a new performance/game system full of augmented story-telling and world-building devices.

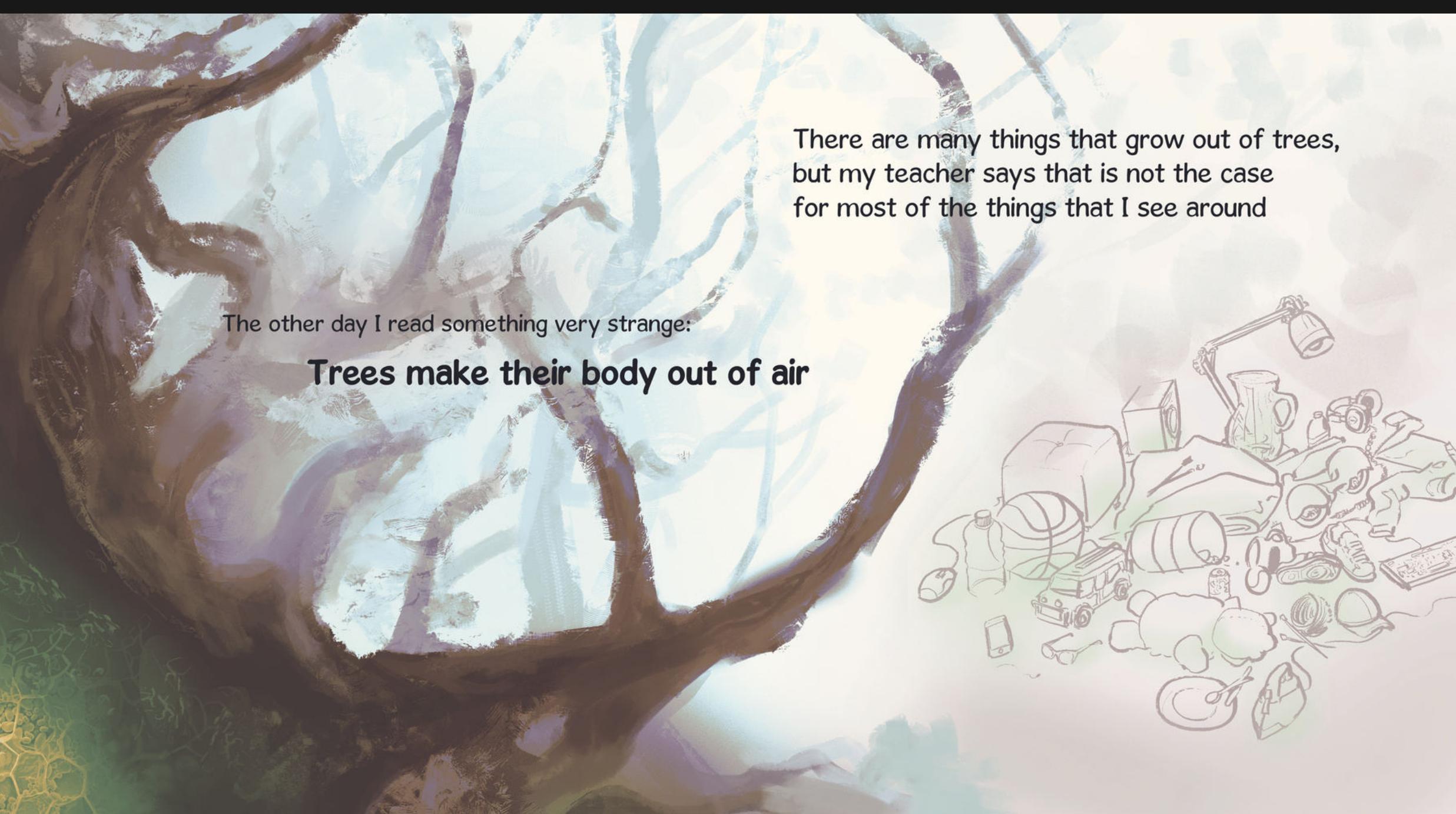
# OUT OF AIR

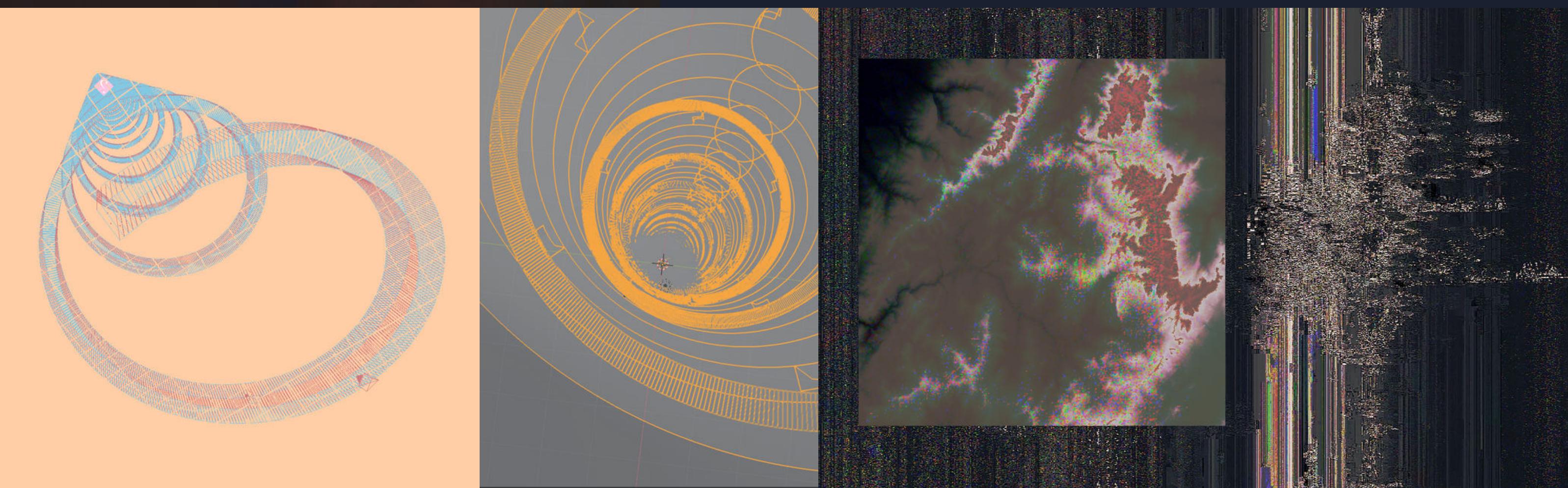
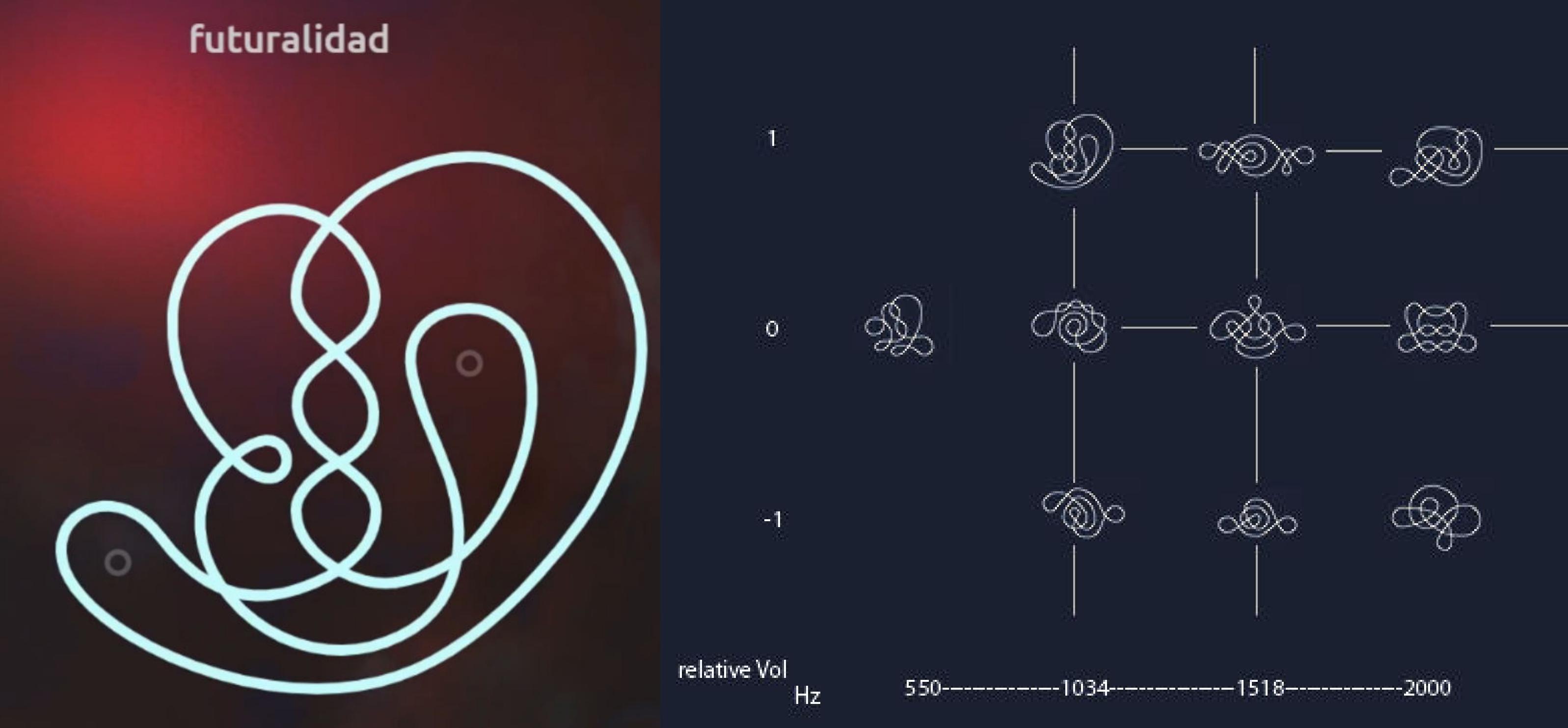
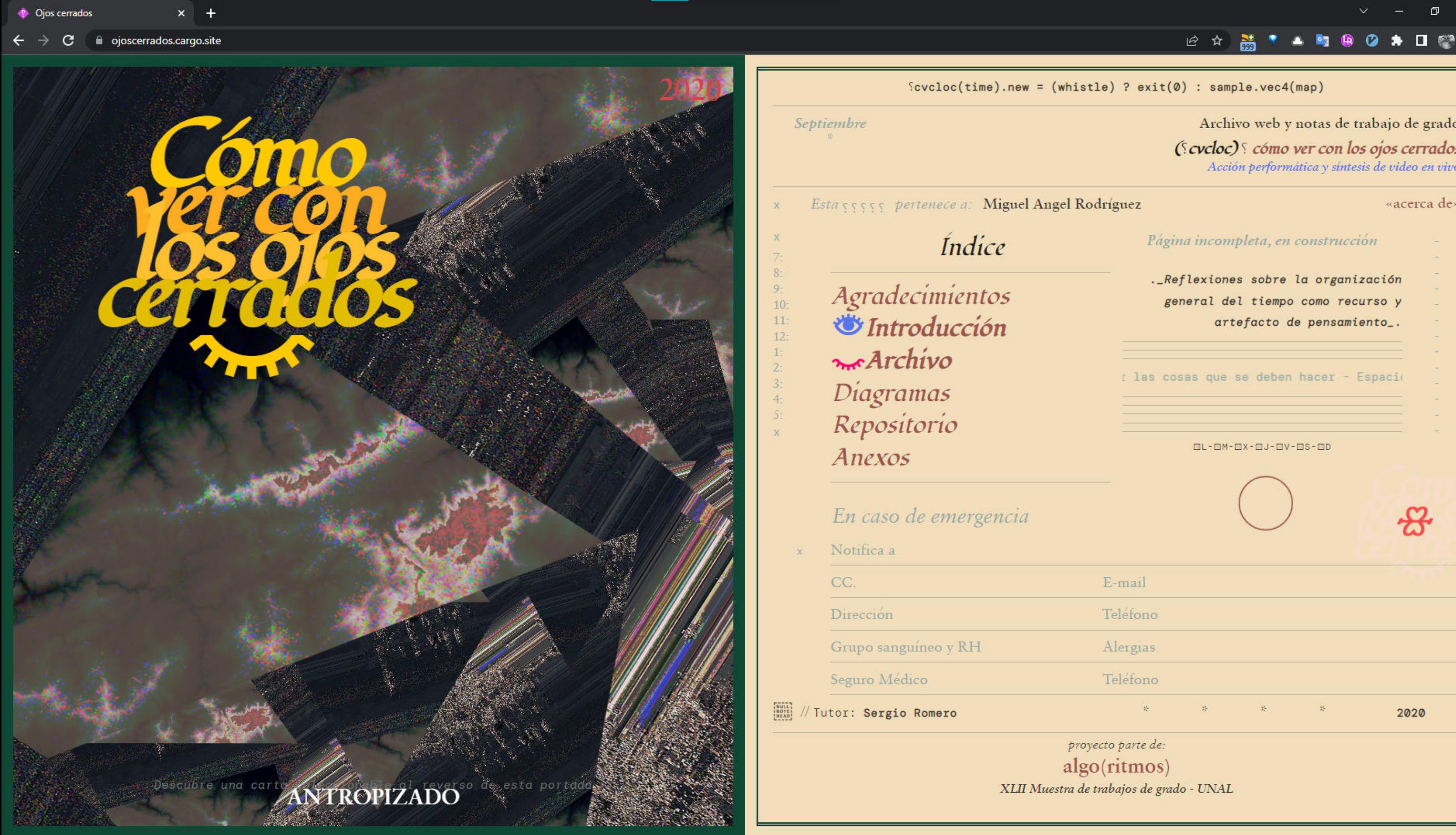
2020

- Digital picture book for children

Out of air, originally "Los árboles hacen del aire su cuerpo" was a digital picture book for children with themes surrounding ecology and futurology. By following the inner meditations of a child, it claims that humanity's dreams and ideas need to take into account the deep interrelations of the living world in order to make humanity's survival possible.

Children's books remain an important interest of mine, and in the future I want to explore works of art that circulate through more accessible platforms, outside of the usual contexts where new media art circulates.





# (?) COMO VER CON LOS OJOS CERRADOS

2020

- Webarchive of texts, whistling interface

<https://paramuno.github.io/ojos-cerrados/>

Web-based graduation project developed through the conditions of the pandemic. It consists of an archive of texts and images that can only be navigated through an experimental whistling interface, the sound characteristics map into an abstract space where word clusters point to different parts of the archive.

A non-existent whistling and video-synthesis performance was set up as the main driver of an inner fiction archive that explored themes of hypnagogic hallucinations, critiques against multiple variants of transhumanism, the history timekeeping and computation, different mystic practices associated with whistling, whistled languages, the development of unlearning methods, poetry and song lyrics that reflect on time and the grammar of a constructed language based on entangled bezier curves. This language, represented through trivial knots serves as a notation system to perform breathing movements that may or may not produce whistle sounds.

How to manage time as the fundamental medium of coexistence and reciprocity? What does it mean to trace, remember, register or project with eyes closed? How to present an account of a body and a thought that doesn't need to anticipate to encounter or protract its capture?

# (?) COMO VER CON LOS OJOS CERRADOS - SCREENCAPS

## Cerrando los ojos

Secciónar, organizar, distribuir — manejar el tiempo: Todas las instituciones de formación de las que he hecho parte se han esforzado en dejarme claro que ésta es una operación esencial, y que por lo tanto existen conceptos y herramientas para aproparme "adecuadamente" del manejo de mi propio tiempo. Relacionarme con aquellas instituciones ha sido también solicitar asistencia en esta importante tarea y buscar la compañía de otros con propósitos similares.

Si es posible afirmar que participar en el proceso de construirnos como sujetos, orientarnos hacia algún futuro o influenciar las condiciones que nos rodean son iniciativas que dependen primordialmente de un manejo adecuado del tiempo. Entonces las condiciones de colapso ecológico y crisis sociopolítica que atravesamos expresan la urgencia de (re)encontrar otros recursos para valorar la suficiencia de nuestras intenciones organizativas, así como la pertinencia de las premisas que las impulsaron en primer lugar.

¿ Cómo manejar el tiempo como medio fundamental de coexistencia y reciprocidad?  
¿ Que significa rastrear, recordar, registrar o proyectar con los ojos cerrados? ¿ Cómo dar cuenta de un cuerpo y un pensamiento que no necesita anticiparse al encuentro ni perpetuar su captura?

1	2	3	4	5	1	2	3	1	2	3	4	5
6	7	8	9	10	11	12	3	4	5	6	7	8
10	11	12	13	14	15	16	9	10	11	12	13	14
18	19	20	21	22	23	24	17	18	19	20	21	22
26	27	28	29	30	31	1	2	3	4	5	6	7
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25	26	27	28	29	30	27	28	29	30	31	1	2
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21	22	23	24	25	26	27	19	20	21	22	23	24
28	29	30	31	1	2	3	28	29	30	31	1	2

Septiembre

cvcloc(time).new = (whistle) ? exit(0) : sample.vec4(map)

Archivo web y notas de trabajo de grado

CVCLOC: como ver con los ojos cerrados

Acción performática y síntesis de video en vivo

Esta es una página incompleta, en construcción

Índice

Agradecimientos

Introducción

Archivo

Diagramas

Repositorio

Anexos

En caso de emergencia

Notifica a

CC: E-mail

Dirección: Teléfono

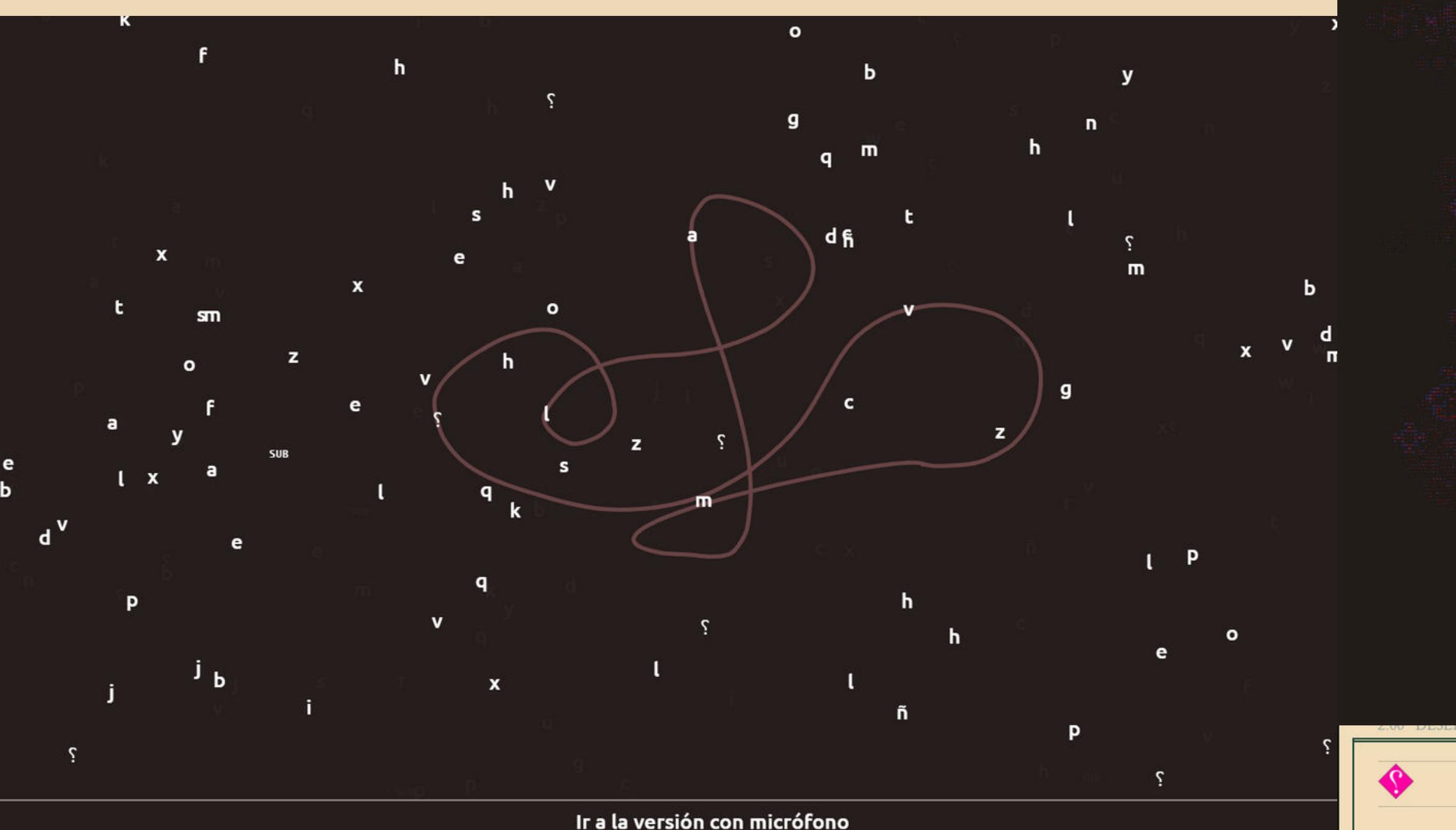
Grupo sanguíneo y RH: Alergias

Seguro Médico: Teléfono

// Tutor: Sergio Romero

proyecto parte de: algo(rítmos)

XLIIf Muestra de trabajos de grado - UNAL



The other night, as I laid my restless and tired body, I felt seeing

In the noisy limit of my visual field, around that limit without measure, I felt light hitting me like ocean waves were carrying my body up and down

I was no longer extended into the outside, no longer sliding through surfaces, skimming textures or chasing reflections, no longer defining space boundaries, vanishing points or origin locations

There were no left geometries to cast upon this eery pool, no estimations to resolve. My liquid inner ears were all I ever needed to stay grounded

No vision had a definite shape, it seemed like an imperceptible but blinding light had burned shadows in my eyes, I felt how they were now attached to the surface of my eye

It seemed clear that it was never located outside, I felt it as close as anything I could feel

I thought this to be unprecedented, no visual input was supposed to feel this close, this raw. This was not a visual language that my eyes were supposed to conjure

I did no longer encounter a viewfinder, without access to the reflection, all I had was the topography of a reflective surface, an agitated puddle of pure sensation

A spicy coat in the front of my head. I had blatantly forgotten its original shape

Somehow, its noise was sharper than any shape I could remember, the quality no longer depended on the accuracy of optical alignments or on the dampening of my body's vibrations and movements in relation to it

Before that night, I claimed having the ability to know the dimension of every cell in my retina, all I needed to do was to align it with the light of any distant star, I argued that because no ray is thinner than that of such far-traveling light I could safely assume that it could only affect one cell at a time, and whatever I saw as the shape and size of a star was actually that of a single cell being excited

I knew that such a stable alignment was not very likely at all, and that my perception of starlight was closer to an average of light over a set of cells that spanned the amplitude of my body's vibration in relation to the star.

So I dreamed with a brief stillness, in which my body, the planet it laid on and the distant star would wait for a single moment, and allow me to directly experience the true thinness of stars in the shape of my cells.

That night I no longer felt the need of having such a dream, the shapeless noise was never going to wait for me, it was unruly, it did not have time to play with imposed patterns or idealized abstractions

It was not for me to subdue it, no longer an incidental grained layering, the stir was here, closer than anything else, it was nothing but vision

Faced with this flaring upheaval, It became impossible to remember the sense of depth, it was now too late, and its aspect too foreign

I was not becoming blind, not in the sense I ever imagined it to be, vision was no longer recognition, it was meaningless, but intensely present

I could only be there, at the mercy of light touching my eyes

In the end silence was not in stillness, it was in continuous, undirected motion

The damned floaters were right all along: that night was not about phosphenes



Click para activar micrófono, silba para navegar

No tengo  
micrófono

cvcloc(time).new = (whistle) ? exit(0) : sample.vec4(map)

[Interrogación prófuga + desertora]

cvcloc(time).new = (whistle) ? exit(0) : sample.vec4(map)

Al localizar el tiempo al interior del sujeto, Kent altera radicalmente la noción de interioridad al subordinarla a la exterioridad del tiempo. Esta exterioridad del tiempo revoca la trascendencia de las Ideas y de Dios resumiéndolas en el mundo inmanente de producción que no es más que la producción trascendental del tiempo (...).

Ambos el tiempo del reloj y el tiempo como pure intuición revolucionan la concepción clásica del tiempo liberando la temporalidad de los eventos que ocurren dentro de ella. Al crear un tiempo puramente cuantitativo, los relojes desarrollaron un modo de temporalidad que cesó de ser determinado por los objetos del mundo exterior.

Anna Greenbaum. Capitalismo e transcendental time machine [Máquina de tiempo trascendental del capitalismo]. p. 81

El tiempo capitalista no reemplaza el tiempo calendárico por uno de reloj, sino que más bien representa la triunfal sinuosidad entre la estandarización global de los calendarios junto a la evolución técnica del reloj. Su centro, localizado en Greenwich y se extiende hasta el espacio donde mantiene su operatividad y únicamente cambia de designación, de manera que GMT se convierte en UT, o Tiempo Universal

Verso 1

Para transcribir, pude imaginar, pude recordar, lo que hiciste ahora

Verso 2

Para transcribir, tuve que pensar, hasta renunciar lo que quiero ahora

Cómo ver con los ojos cerrados

23 - 29 ene 2023

Semana Mes Agenda

Jun 1/23 mar 1/24 miér 1/25 jue 1/26 vie 1/27 sáb 1/28 dom 1/29

11:00

Deuterotipos planetarios

"Que tendencias geopolíticas son endorrasadas por nuestra imaginación de la Tierra?"

Página en construcción

The cosmogrammatical battle unfolding with the question of infrastructural space is technical

- the cosmograms of the Planetary and the Globe highlight how technologies that produce

visions of Earth are complicit in the production of geopolitical realities

Recognition of non-human agency in planetary infrastructures brings a situation in which we cannot be sure anymore whether we are the operators of technologies, or whether the technologies operate us. These reverse prostheticizations bring ontological redistributions leading to a new cosmogram of infrastructural space, since platforms function as massive diagrams of existence(...).

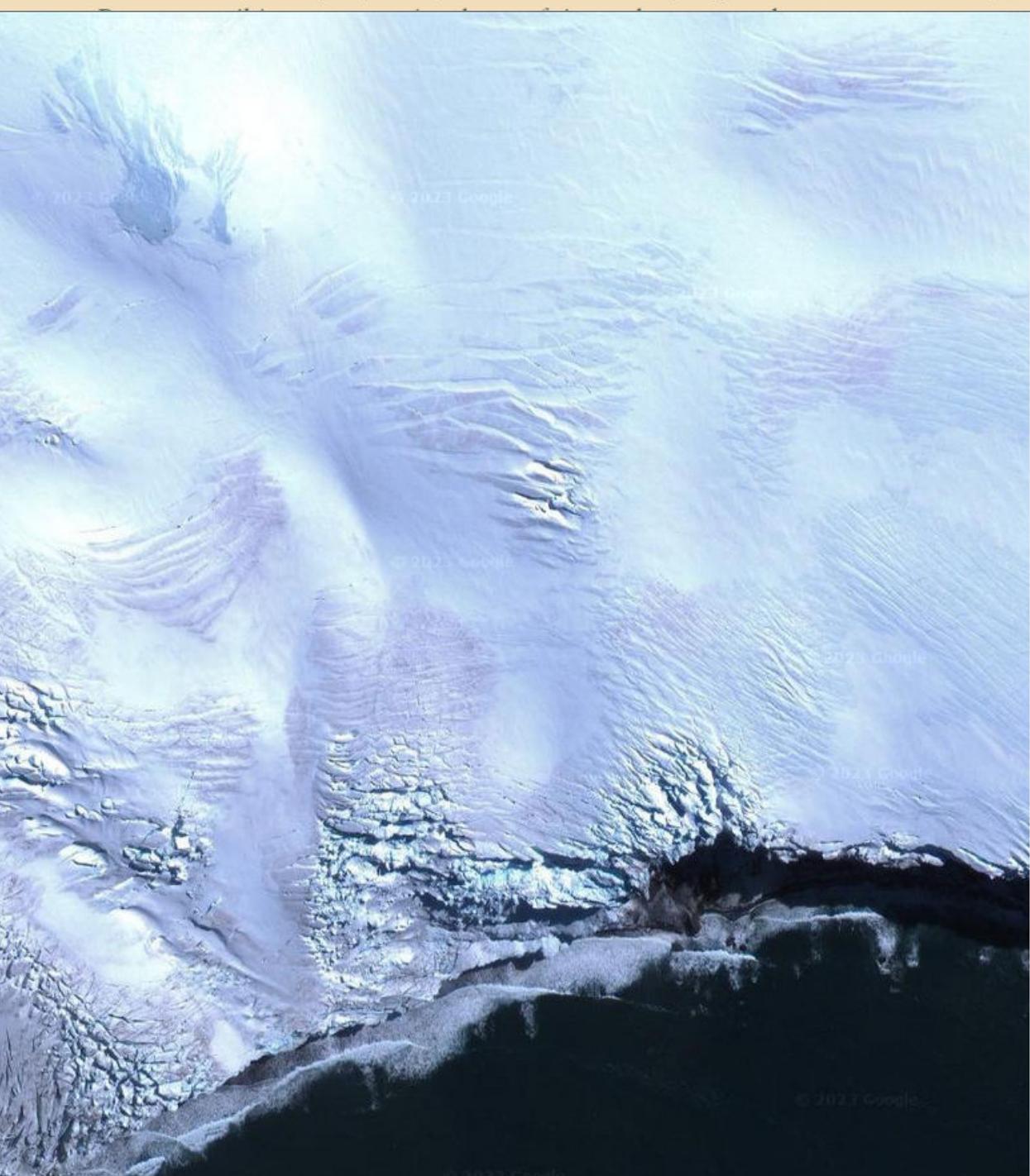
For this reason, the uneasy promise of inhuman planetary polity also brings careful reconsideration of questions of individual autonomy. In the infrastructural space, irrespective of Earth-without-us, autonomy is a matter of point of view, and the point of view is a matter of political negotiation (or struggle). The question of where we can see ourselves as autonomous agents, and when we need to approach ourselves as peripheral parts of larger planetary force-fields, stands at the foreground of future geopolitical discussions.

Lukáš Likečka - Introduction to Comparative Planetology

Lo que solía ser la imagen rudimentaria, una imagen ambulante de baja calidad tropezándose en su paso por los móviles, es ahora una imagen cuyo poder, impacto y alcance es reflejado por cortos eléctricos, emisiones de carbono y las guerras de recursos dentro de todo esto. Una imagen poder

Hito Steyerl, Entrevista en ocasión de exposición conjunta "LIFE STILL"

In the place where you lay, in the shimmer above  
In the rust and the oil with your mouth full of mud  
You run like a child through curtains of rain  
In a world where the sun is always the same  
There is nowhere to run to, you forget where we've been  
Your shadow is shrinking in the tightening lens  
How many more years? How much time is there left?  
All the rivers reversed while you counted each step





# APRENDIENDO A VER DESDE LOS REFLEJOS DE MAREA NEGRA

2019

- 2-channel interactive video installation

## Associated video file:

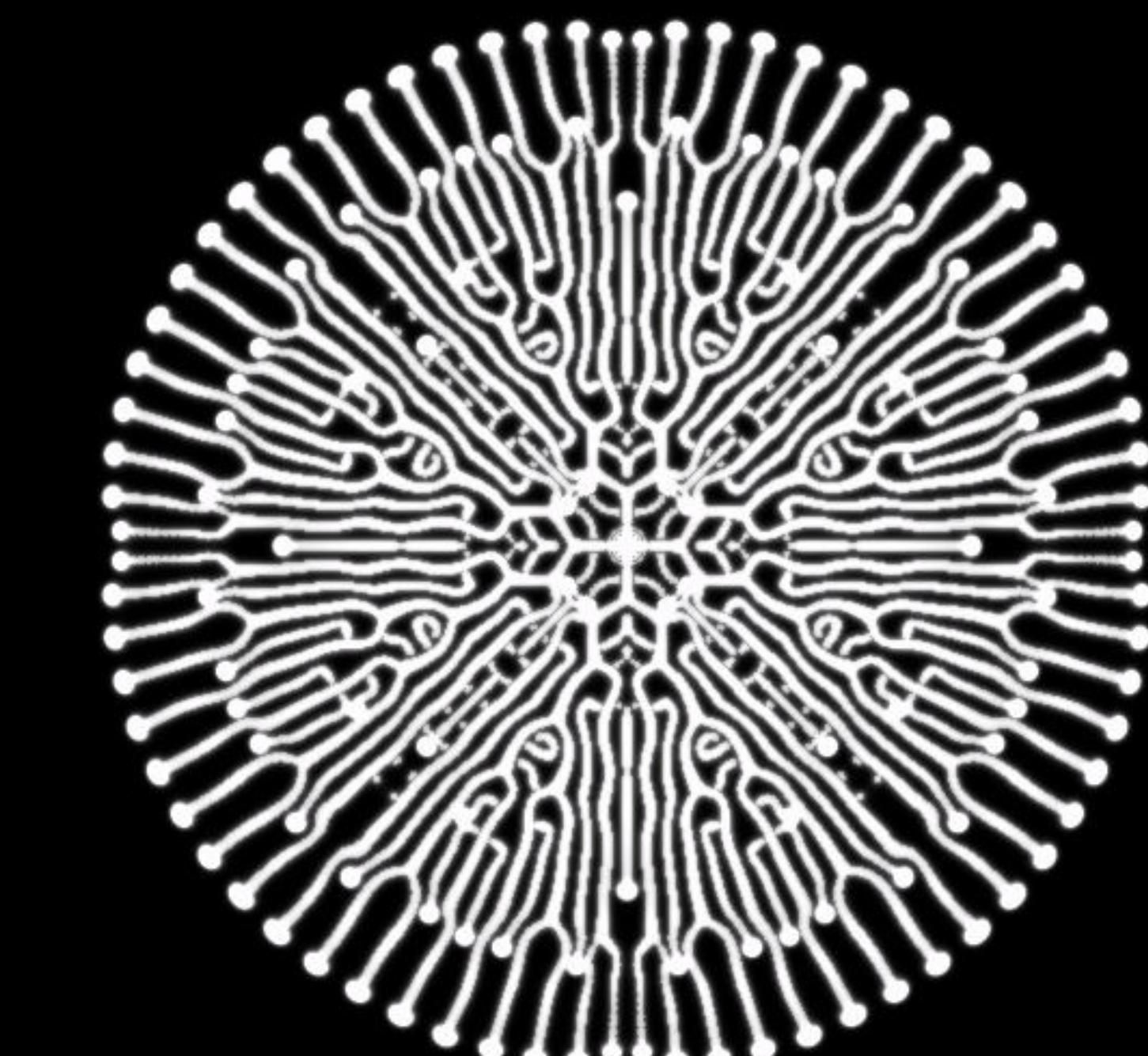
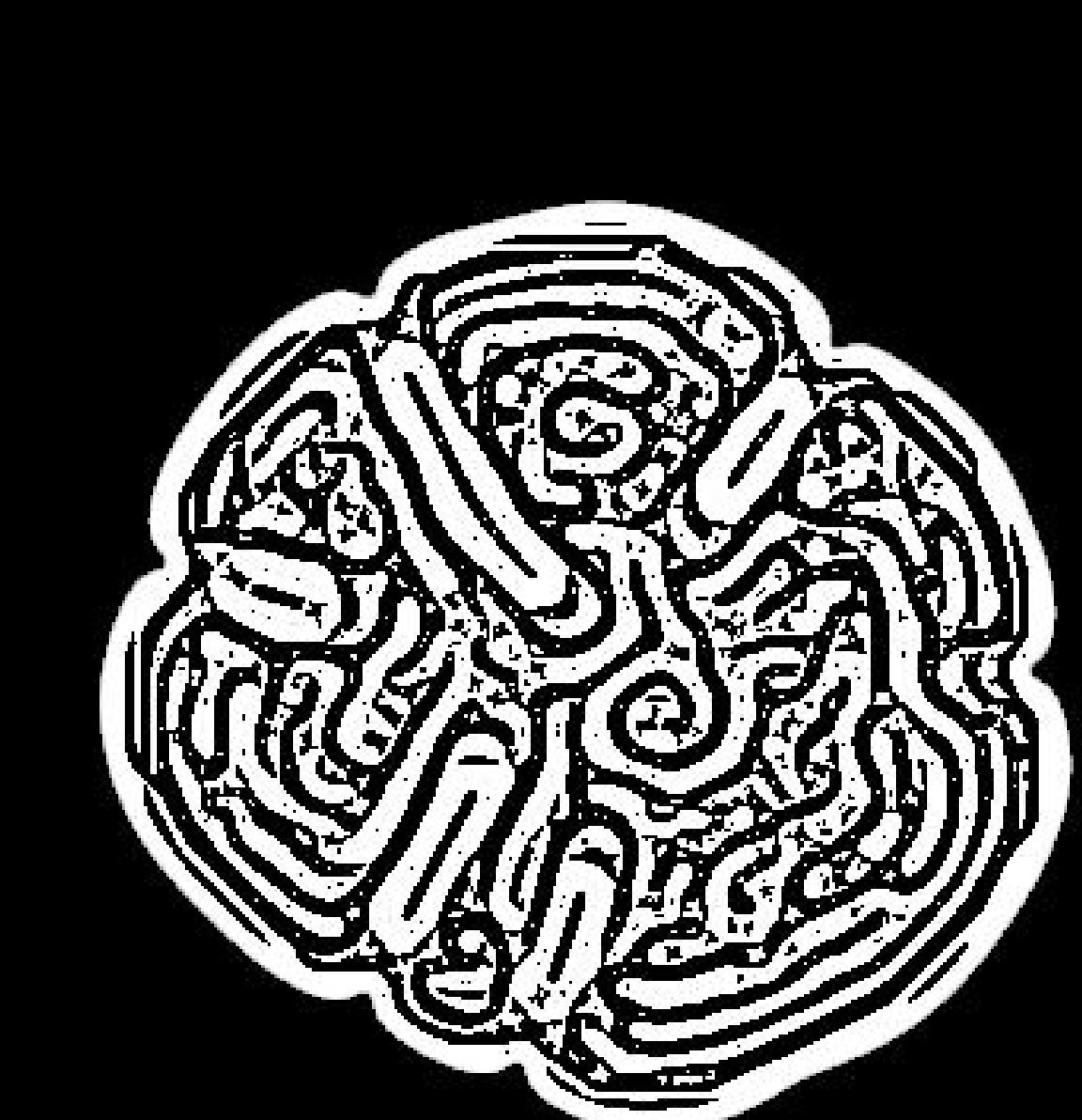
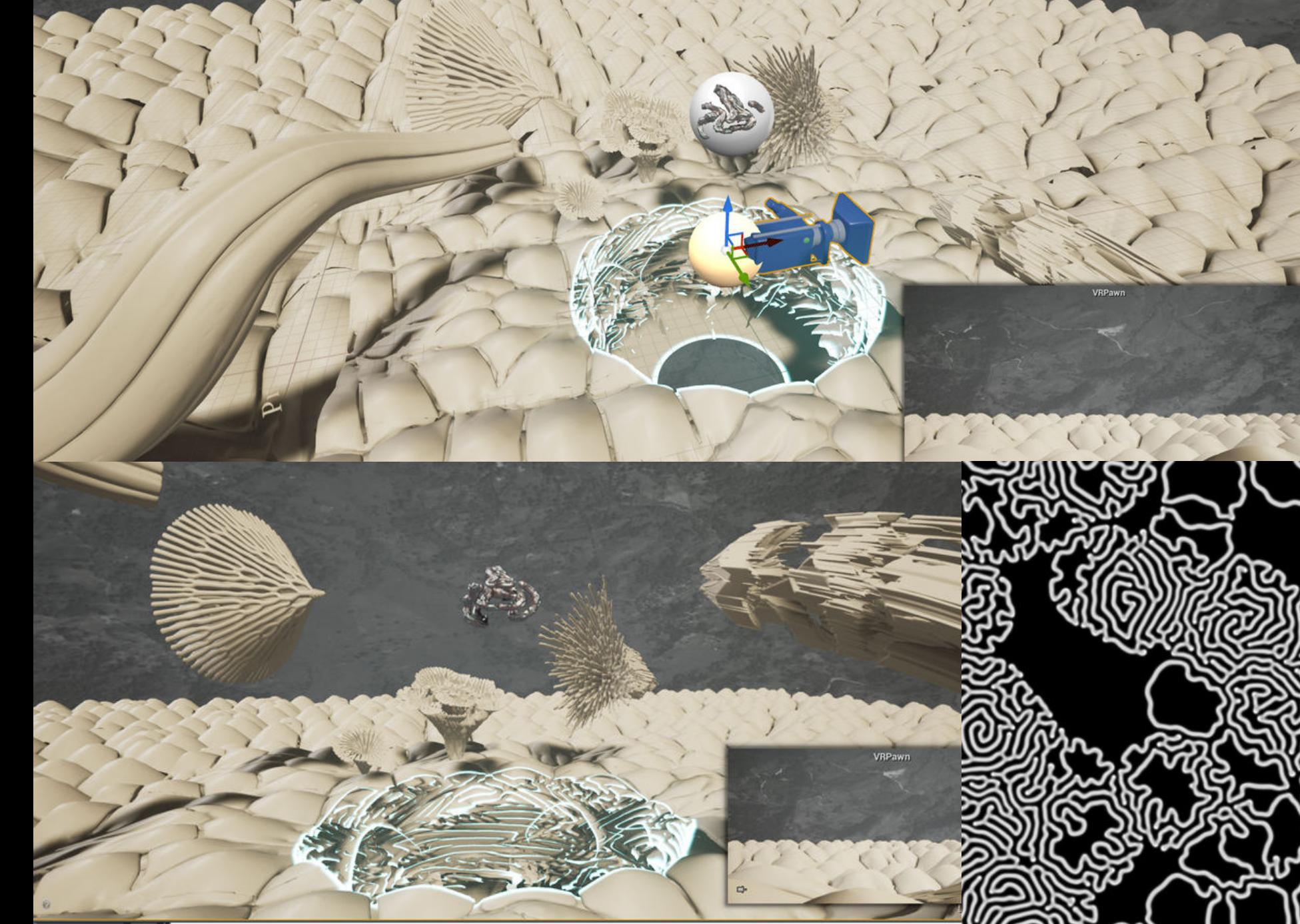
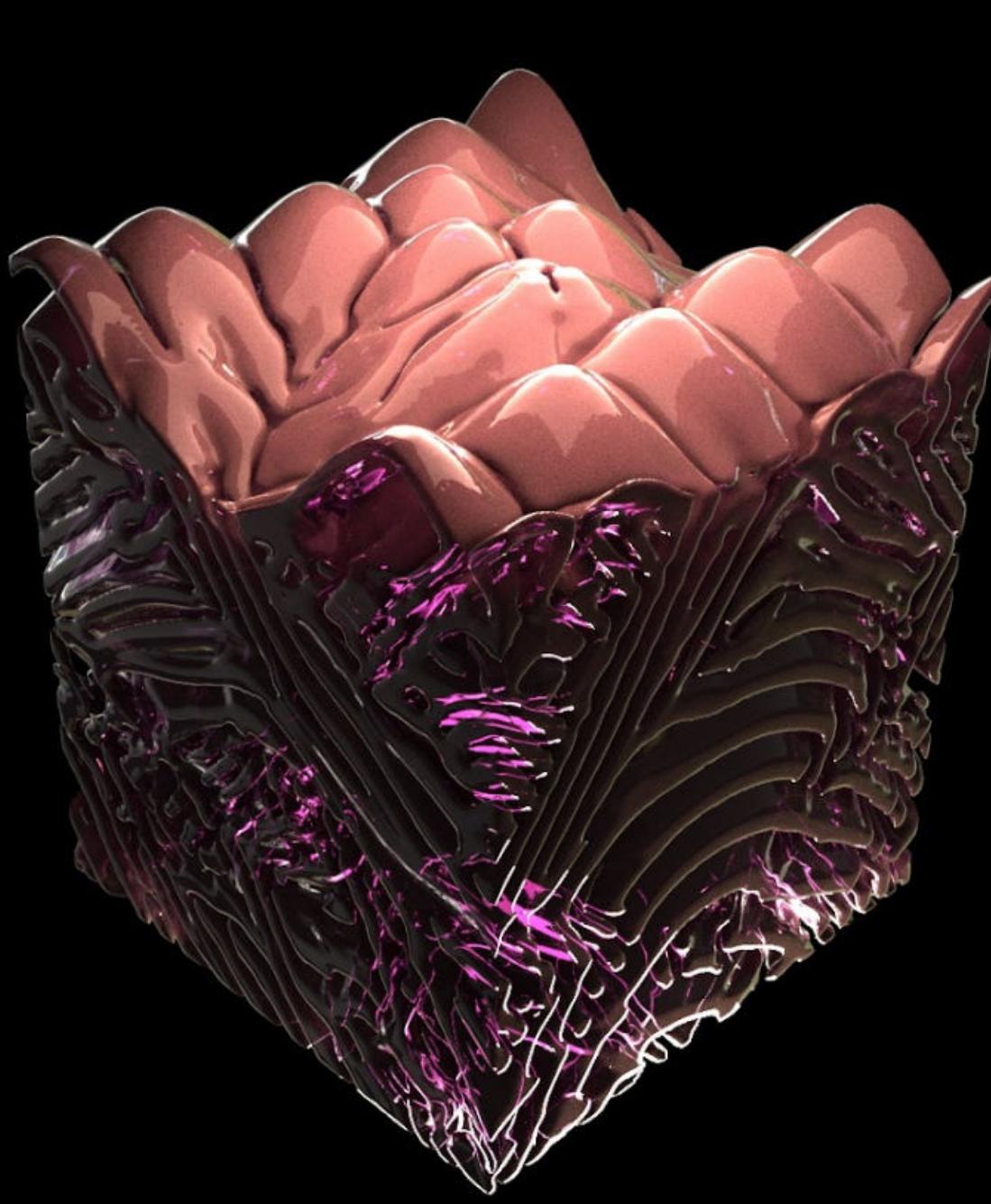
[https://drive.google.com/file/d/1G3pmM9pW7gQ8zsnBYN2VBaYp0bl15rzj/view?usp=drive\\_link](https://drive.google.com/file/d/1G3pmM9pW7gQ8zsnBYN2VBaYp0bl15rzj/view?usp=drive_link)

*The associated file compiles screen captures from both channels of the video installation, as well as recordings from the inner system that drives generation/navigation of the videos*

A 2 channel interactive video installation that presents the spectator with the possibility of navigating two different scenarios of ecosystems impacted by human activity, their presence in front of the installation provides an information vector that is coupled to the inner systems driving both images.

The first channel mixes a trail of the spectator's movement with live data from value fluctuations of the BP token in the New York Stock Exchange. Using a Kinect sensor, the spectator's distance and body movement were used as a behavior input into a simulation system, where bacteria submerged in a pool of oil and sea water tried to adapt and metabolize the oil through the variability imposed by the BP token price data. The synthesized image can be seen both as a satellite or a petri-dish image. It runs at different frame speeds depending on the simulation's data, at low framerates only the depiction of satellite images of oil spills is visible, while at very high framerates the negative space aggregates into the growth of a coral-like shape.

On the second video channel the viewer navigates with their body through a field of overlapping satellite images crossed through a pattern of reaction-diffusion, the images show views from protected national park land mixed with views from the buffer zone that surrounds the park's borders. At the boundary between both, livestock farming and greenhouse crops put immense pressure on the ecosystem, either by exploiting and contaminating the buffer zone soil and water resources or by illegally incurring into the park to clear more land for human use.



# EXPERIMENTS ON MORPHOGENESIS

2019

Virtual reality installation

2-channel interactive video installation

**Associated video file:**

[https://drive.google.com/file/d/1G23PKfywQzAwEZYtksQbqyOApsUUCvwE/view?usp=drive\\_link](https://drive.google.com/file/d/1G23PKfywQzAwEZYtksQbqyOApsUUCvwE/view?usp=drive_link)

The associated file displays a short clip from the Virtual Reality installation test and pattern growth recordings

This project was conceived as a VR installation where the viewer is situated at the center of a mausoleum made out of virtual sculptures resembling corals. At the center of it there's an entangled mesh that grows dynamically according to the distance and angle of the virtual viewpoint, this meant that the user could navigate the temporal dimension of this mesh with his body position. For all the other sculptures, the viewer could also move his body to explore them, this time it would create a cut inside of them, revealing the simulated morphogenetic patterns that were used to create them.

An open source software for exploring cellular automata called Ready was used to these 2D patterns that would then be grown and converted to dynamic 3D meshes to be explored in real time.



# PAISAJE OCLUSO

2018-2019

- Digital painting, video installation

**Associated video file:**

[https://drive.google.com/file/d/1G3bX6tOvCmXoDmYGomulpC1vOL\\_tvyaZ/view?usp=drive\\_link](https://drive.google.com/file/d/1G3bX6tOvCmXoDmYGomulpC1vOL_tvyaZ/view?usp=drive_link)

*The associated file is a fragment from the video installation*

This project emerged from my personal questions surrounding digital representation, unconventional approaches in landscape painting, the embodied memory of traversing a given landscape and its renewal/aggregation by repeating different hiking routes. It follows a series of journeys that I made around the drainage basin of the Guavio river, one that previously fed the Orinoco river but now is constrained by the second biggest dam in the country. A constant play of partial viewpoints compose a particular landscape, one that is contorted by my perspective as well as by human intervention along the flow of its waters.

The physicality of bodies that cross the landscape, from human to animal, plants and inorganic matter, as well as the ideological forces of extraction, have shaped the landscape and its possible viewpoints and demand new approaches to representation.

