

BONES — GARDEN OF EDEN



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Holographic Animation by Beata Maria Rzepecka

Bones – Garden of Eden is a poetic meditation on fragility, transformation, and the hidden architecture of life. Emerging from Beata Maria Rzepecka's ongoing *BONES* series, the work merges medical imaging, AI, electronic graphics, moving image, and digital composition into a contemporary exploration of the human condition.

Inspired by bone architecture and osteoporosis, as well as the mythology of origins, the series reflects on the body as both archive and ecosystem — delicate yet resilient, scientific yet deeply spiritual. Bone structures become landscapes; cellular forms evolve into immersive worlds suspended between scientific reality and imagined futures.

Working for many years as a professional photographer and make-up artist, Beata Maria developed a strong understanding of image construction, visual perception, colour, light, and the human form. Her journey into animation began at Goldsmiths, University of London in 2010, where she created her first stop-motion animations while researching the intersection of art and medicine. Since then, stop-motion techniques and experimental moving image practices have remained an important element of her artistic language, evolving into immersive digital and holographic environments.

At the centre of the project is *Bones – Garden of Eden*, a holographic artwork spanning months of development and produced in collaboration with HYPERVSN — the award-winning technology company behind the pioneering 3D holographic display system known for creating immersive visual experiences. Through this collaboration, the work extends beyond traditional moving image into a spatial, light-based environment where digital forms appear to exist physically within space.

Presented through holographic technology, the animation transforms invisible biological structures into luminous floating forms suspended within space. Bones evolve into architectural landscapes, microscopic cells unfold into botanical ecosystems, and organic matter dissolves into shifting constellations of light. The work continuously moves between the microscopic and the cosmic, creating an immersive environment where anatomy, nature, memory, and technology merge into a new visual language.

At the centre of the work lies a question:

***What will we still consider natural when nature itself can be recreated
beyond the Earth?***

In *Bones – Garden of Eden*, light becomes both medium and metaphor — revealing structures otherwise invisible to the human eye. The work exists between scientific observation and symbolic mythology, where anatomy transforms into a contemporary digital cosmology.

The *BONES* series explores the invisible systems that sustain life, drawing connections between anatomy, nature, technology, and memory. Combining aesthetics inspired by medical imaging, organic structures, and digital environments, the works invite viewers into contemplative spaces where humanity and technology coexist.

The concept behind the series was also deeply inspired by the artist's friend Debra and her personal journey with osteoporosis — a reminder that beneath the visible surface of the body exists an entire hidden universe of delicate structures constantly shaping human life.

Beyond its technological complexity, the work ultimately reflects on vulnerability, care, mortality, and the preservation of human memory. Existing between presence and illusion, physicality and data, *Bones – Garden of Eden* invites viewers to contemplate the future of humanity in an increasingly synthetic world.

Following two exhibitions of the *BONES* series by Gabriel Fine Arts in collaboration with Hilton in 2026, the project continues to gain recognition for its interdisciplinary approach and its immersive visual language.

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