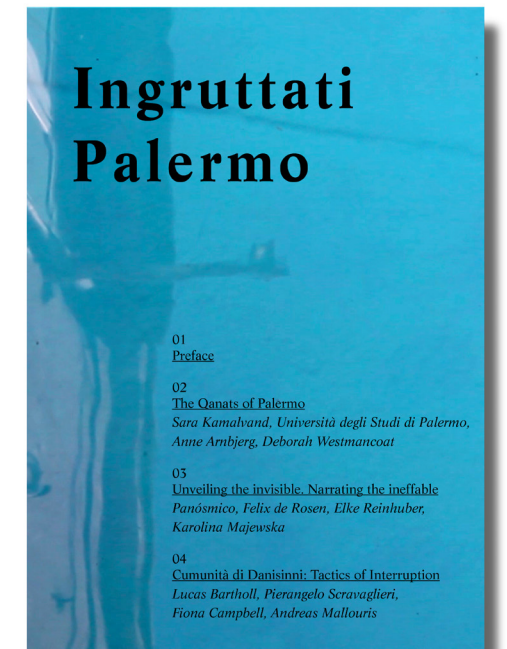KAROLINA MAJEWSKA WORK

Liquid Danisinni- video - 10:12 - (2018)

In summer 2018 I visited Palermo. Working with a group of artists and architects, I joined a project in a district o Palermo, Danisinni. Our starting point was an ancient Arabic water system of qanats. Final results of work were presented as one of the many exhibitions prepared for biennale Manifesta 12. For an exhibition in a crypt inside a church in Palermo, I did a video. My film was projected on the floor so the water 'virtually' apeared inside a church.


a. Projection on floor inside a crypt
b. Frame from video. c. Publication about a workshop and exhibition.

Ingruttati Palermo

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Mirror ball (2018)

performance in real and virtual space (VR)

In September 2018 I took part in the conference "Global Control " in Riga,
where I presented my essay:" VR is an empathy switch."
https://www.ma-jews-ka.com/empathy
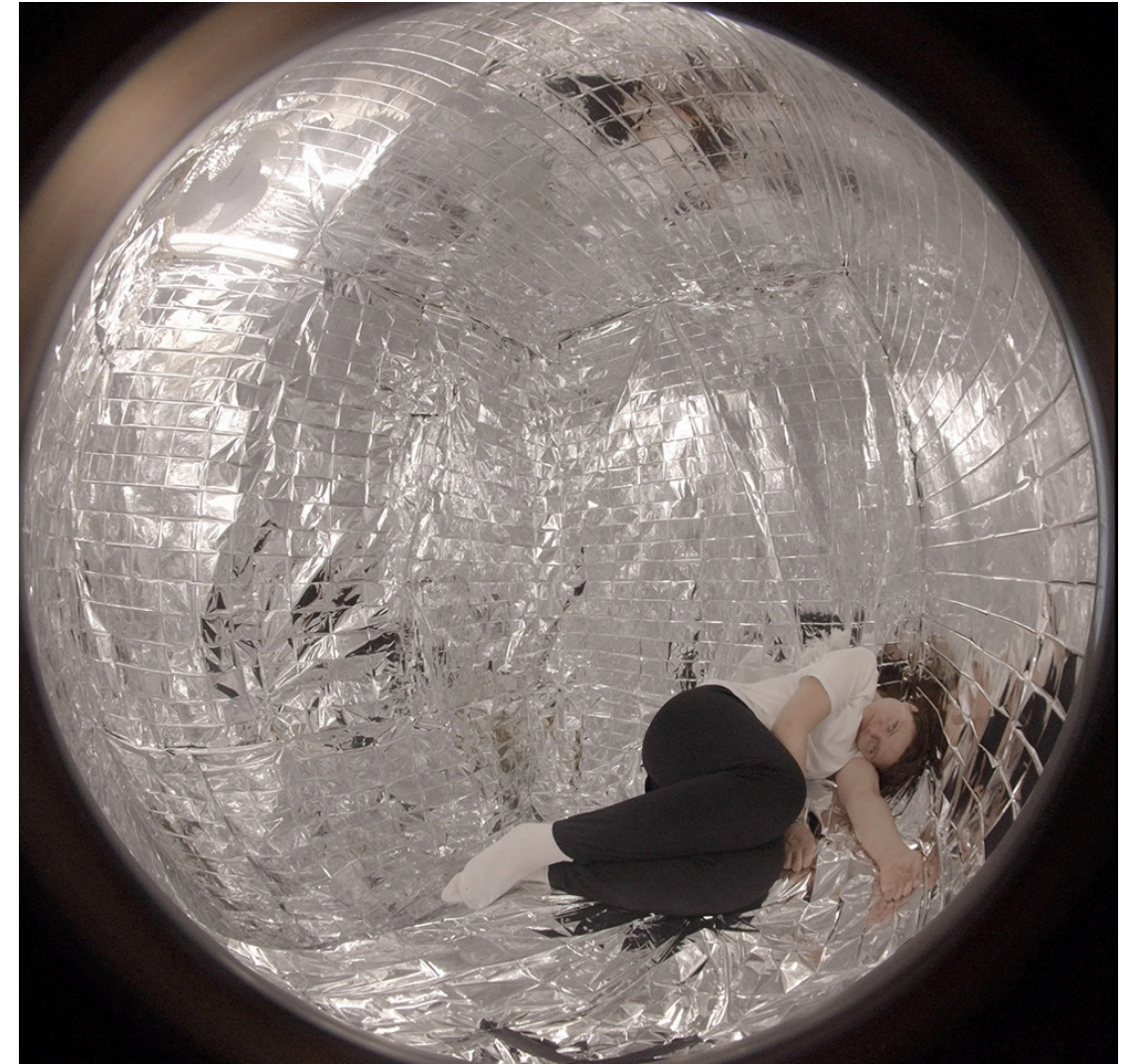
Frame from the video.

The Cell (2018)

VR experience and performace

Many people seem to lose themselves in the synthetic digital realms they choose to inhabit. Perhaps, with the development of VR headsets and 360° cameras, we could build a perfect, undistinguishable, illusion of the physical world in digital space. The Cell - a multidisciplinary work - is a studio which resembles a large box or cube. Each wall is painted in bright fluorescent colors. I am inside the room, with a 360° camera streaming my actions and movement live to YouTube. The 360° camera allows anyone anywhere in the world with a VR headset to enter the room. You can 'teleport' from your space into my space. I aim to open The Cell to as many people as possible.
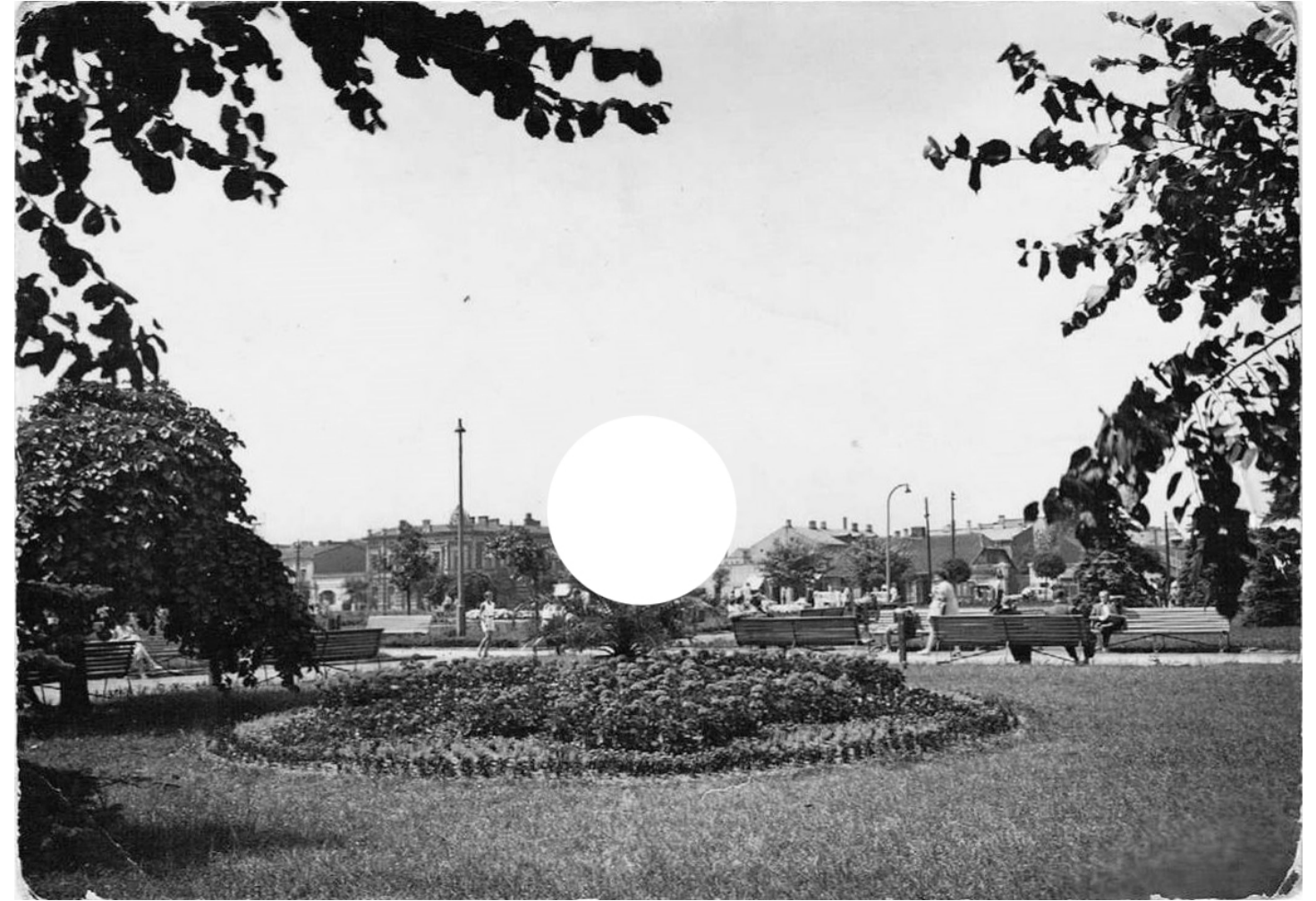

Frame from the VR experience

Freeing the Landscape (2017)

I began by collecting vintage postcards, mostly from post-war decades and the People's Republic of Poland. The cards depicted various war related monuments, statues, and other memorials to military figures and events.

A monument functions to inflict a combination of martial ideology and morbid symbolism upon us - those who witness its grave testimony. It commemorates not merely a particular war, but a war in general. I find myself tormented by the question of why, if humankind has now progressed to such an advanced stage of technological and evolutionary superiority, are we still so hellbent on wars of mutual destruction?

A further question arises - should we dismantle and take down such monuments, to find release from wounding historical memories? Or, would this act of destruction itself resemble and replicate the acts of violence that constitute war?

The technique I used in this cycle involves altering each postcard by concealing a section of the image, leaving only the inscription on the monument. When looking at a postcard that is half-blank our sight becomes deflected. The blank space is reserved for our imagination to fill. How would we wish those voids to be occupied? 'Freedom Square, Włocławek', digital print, 2017.

Freedom Square, Wloclawek, digital print.

Monuments (2016)

     Monuments is a cycle of fake postcards depicting empty plinths and pedestals. It was inspired by the discovery of the remarkable collection of vintage postcards held by the New York Public Library. These postcards come from many places around the world, including North America, Germany, France, and Greece. The same motif connects them all. I worked mostly with postcards depicting monuments that glorified famous male heroes. When I looked at these original postcards, I had a thought... what happens if we could erase things utterly from our databases, such as archives, libraries, picture collections, the internet etc.? If we could erase them so utterly that no discernible trace would remain that the item had ever even existed.

We often think about censorship as something that is violent, visible, and disruptive. However, today it is possible to erase data 'invisibly'. In these new fake-postcards, every element appears to function logically. Only after a moment, we realize that something is not as it should be. This cycle is a visual reflection of the question... what is censorship in today's digital world? What is the function of monuments in constructing collective identity?

Gordon Statue at Khartoum, digital print.

Folded (2016)

folded photographs

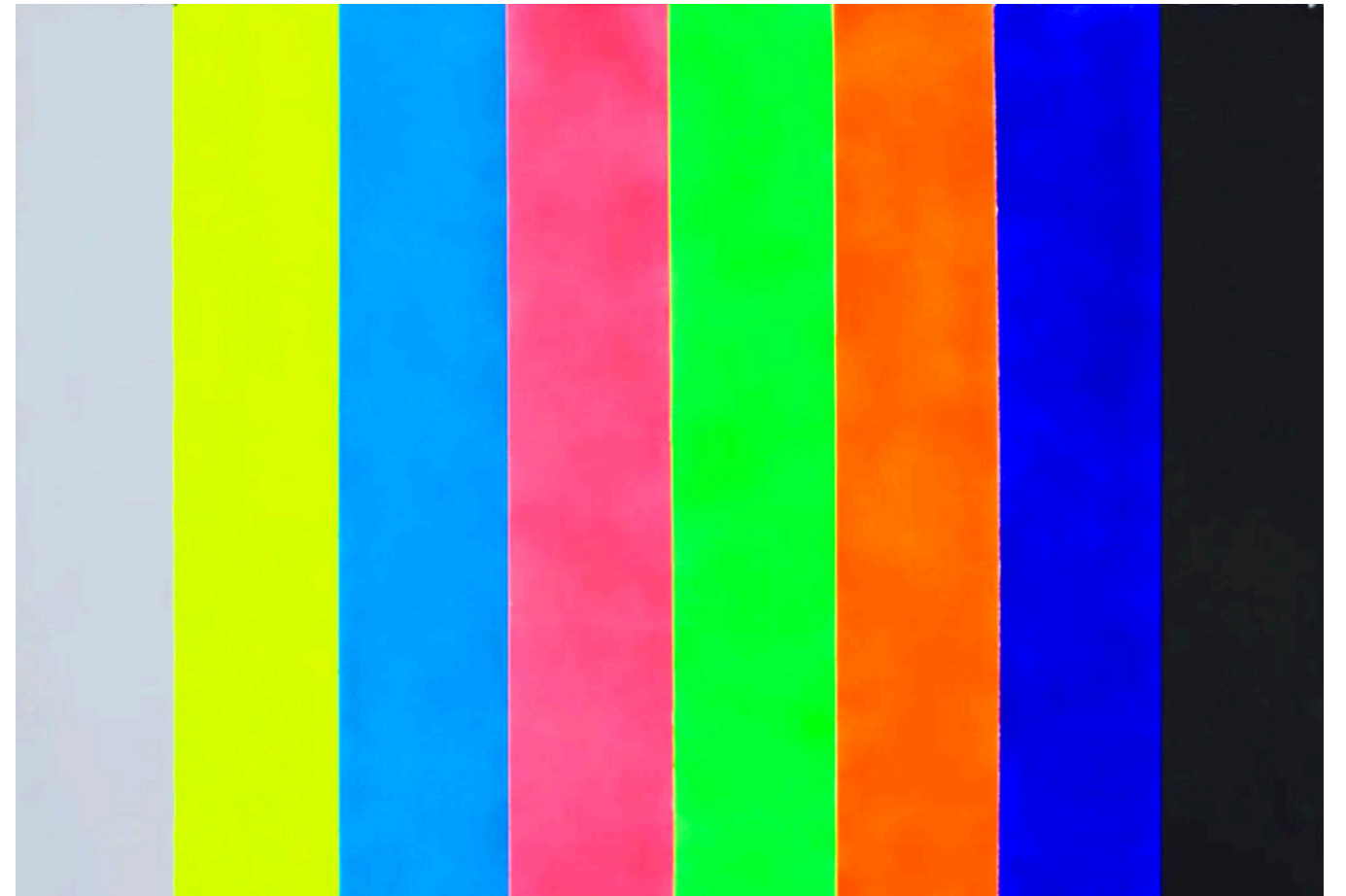Corridor, folded digital print.

Phantoms (2015, 2016)

digital collages

In the cycle 'Phantoms' (2015, 2016), I photograph the lobbies of big corporations in the heart of Manhattan. The lobby is a place of interest, anxiety, the excitement about the new or the gateway to the unknown. I am interested in corporate lobbies as a gate to the hidden world of money and power. My photos become material for a series of digital collages where the borders between the material realm and undefinable space become blurred. To achieve this, I assembled each photo out of fragments of pictures: photos of splendid interiors and architectural details were cut and meshed with rendered 3D shapes

Testcard (2014)

A cycle of images were inspired by popular control boards informing the viewers of the end of the television program. The paintings seem to be a pastiche of abstract painting XX century. You can find visual paraphrases of painting masters such as Bruce Newman, Mark Rothko or Malewicz. Do we still need a painting nowadays?

9 stipes, akryl na płótnie, 2014.