EWA DOROSZENKO

CROSSROADS BETWEEN DIGITAL AND TRADITIONAL ART

Name: Ewa Doroszenko. *Occupation: Visual artist.* Where: Based in Warsaw, Poland. Degree: Doctorate of Fine Arts. These are the most banal, primary facts, the very first fragments that reasonable together while I am trying to get a full picture of this young but already very experienced artist. Before getting immersed in her colourful creative world, full of symbols and signs that are not easy to decrypt from the very first glance, there are many questions that are just as equally interesting as her art; in the current world, where art is currently gaining new momentum and artists have access to completely new digital techniques, how to navigate through all these different mediums? Does it mean rejecting traditional art forms or rather combining them with new ones? Does Ewa believe that art can save the world?

How would you like to introduce yourself and describe your art the way you see it in few sentences, especially for those not familiar with your works?

I am a visual artist based in Warsaw, Poland. My main interests focus on painting, installation and photography – in particular, the intersection area between these practices. I create what I call 'visual situations' through both physical objects and digital pieces. My artistic research addresses questions of future technology in tune with digital aesthetics and traditional fine arts. The main motive of my paintings is the concept of an expanding, complex mechanism. My works do not show existent devices but rather an abstract representation of a complicated set of hero machines. This complex hero structure is analysed and built from scratch in form of expanding installations that connect male and female elements; they are not always antagonist or opposing each other, but I like to play with ambiguities, finding how to define both my female identity as well as my identity as a woman in the fields of art and technology.

Why did you choose to be a visual artist?

I never doubted that I wanted to be an artist, my life was inevitably drawn to this direction. Even as a little kid I often heard that I was very talented in painting and drawing. The urge to paint was so strong I couldn't imagine myself doing anything else. I studied painting, which soon became the basic medium in my projects. For this, I received a Doctorate in Fine Arts from the Nicolaus Copernicus University in Torun, Poland (2012), where I also obtained my Masters of Fine Arts (2008). Now I am more engaged in different mediums, from photography to sound, for the most interesting one for me is still creating visual situations. I am endlessly fascinated by art and its use as a visual language. It satisfies my constant desire to deconstruct and to better understand the things around me.

What is the current art landscape in Poland?

This issue is too complex for an immediate answer. Unfortunately, there are limited possibilities in the creative field in Poland. The art scene is very small, and we don't really have a well-functioning market. There are very few non-profit exhibition spaces, no support for artists, no spaces to rent. Therefore, a lot of Polish artists reach a point where they cannot develop their practice in Poland. That's why I, like many other artists, have moved abroad for artist-in-residence programs to have more opportunities, to immerse myself in various projects. Many art centres offer time and space in a cosmopolitan environment to think, create, and, the most important, to connect. Artist residencies provide very unique situations. Each one that I have participated in has provided me with something very specific that had direct relation to the work I was making at the time. For me the residence periods in Spain, Austria, Italy, Norway and Greece were very inspiring and influential and they generated enough energy for months.

What does it mean to be an artist in a post-internet world?

I was both online forums and physical elements to engage with digital culture. I think of everything I do as one big visual situation. Even though I am a painter, sometimes I am inspired by the culture of the web, but I cannot call myself a new media artist or a 'post-internet artist'. Of course, I use many digital technologies and strategies to create installations in the real world, but I guess I could call myself a conceptual or contemporary artist as well. My practice is concerned with making a way to connect with the world in a digital age. I am struck by the idea of representation in the Internet world. I think about the reconstruction of memory in virtual worlds and the rebuilding of ideas from the virtual world into physical painting. I would like my work to move smoothly between the screen and real space. In the aesthetics of my work, I am interested in the idea of imperfection and the allowance of error, which makes me think about the fact that modern technologies have built-in flaws and imperfections in them. I try to examine ways of deconstructing the digital process; I like the aesthetic of glitches, textures, damaged photographs and defects in the visual world.

Each one of your works explores very specific themes and is characterized by conceptual titles, such as ***Soundscaming: The Promise of Sublime Words, Future sex, etc.*** **Do you start working already in possession of a certain concept in your mind or do the crystallization of the main idea and the title come only in the end?**

I have never had a really organized practice. I am kind of always doing everything, at once. When I am thinking about a title, I am also thinking about a concept and vice versa. I am not sure if I have a specific method of doing it in the research. My works are not solely about the medium; the material choices are calculated and meant to bring the idea to life. By using a wide variety of art languages, I wish to develop unique art forms, combining different forms of expression, which will bring attention to ideas and formal solutions. Art making is a wonderful way to learn new things and then to digest, analyse, and interpret them.

***Future Sex Based on Pseudo Amorousness* is directly inspired by French Dadaist Francis Picabia. What are other artists that feel your creativity?**

It has to be Kurt Schwitters, who invented the concept of Merz – the combination for artistic purposes of all conceivable materials. He is my constant source of inspiration. Schwitters was obsessed with the idea of creating a type of art that embraced all forms of expression, and this idea is very close to me. There are many other artists that have influenced me in some way, including Katarzyna Kobro, Wanda Gu Fargus, or Edward Kosabski. Currently, my influences vary widely and a lot of them fall outside the visual arts. I tend to do researches in psychology and that has become important in my works. Alma I receive a lot of influences from the world of literature. My top list of authors might include Stanisław Lem, Michel Houellebecq, Margaret Atwood and even Henry David Thoreau.

You're not afraid to experiment with painting and other visual mediums, subvert the usual depictions of antique sculptures (*The Promise of Sublime Words*) or machinery (*Web of Lives*), play with sound and images, etc. If you had to look at your work from someone else's eyes, take a certain distance, how would you characterize your creative repertoire?

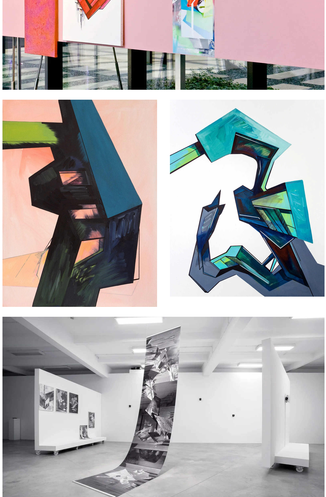
My explorations are not limited by medium, and in fact I experiment with various methods in an attempt to portray my thoughts. My techniques involve a live manipulation of images. Through engaging a different range of surfaces – including canvases and walls – and using geometric designs, my installations deal with the idea of creating a type of art that embraced all forms of expression, and this idea is very close to me. There are many other artists that have influenced me in some way, including Katarzyna Kobro, Wanda Gu Fargus, or Edward Kosabski. Currently, my influences vary widely and a lot of them fall outside the visual arts. I tend to do researches in psychology and that has become important in my works. Alma I receive a lot of influences from the world of literature. My top list of authors might include Stanisław Lem, Michel Houellebecq, Margaret Atwood and even Henry David Thoreau.

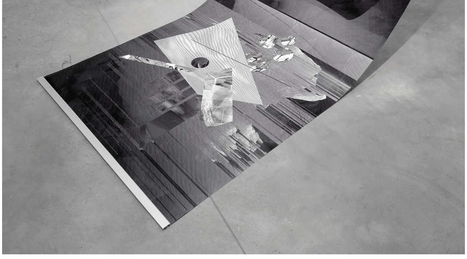
The current political and economic context proves to be a very fertile background for discussions about the role of art in the society and the values it conveys. What is your stance on this? Do you believe art can change the world?

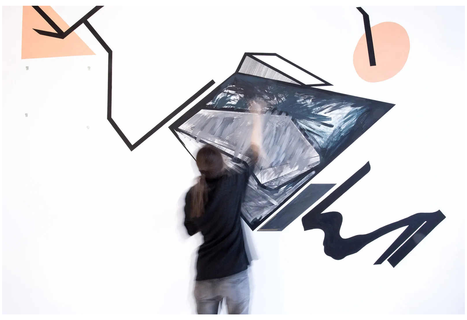
I am not quite sure if art is capable of changing something or not. In my opinion, if artists want to change world, it is good when they try, even on a small scale. But currently, artists do not take part in high-level discussions of social, political, and ecological issues. Unfortunately, art does not affect a lot of people.

Could you reveal some details from your future projects?

I am collaborating with my husband Jacek Doroszenko on the Soundscaming project. The project started during our artist in residence visit in Barcelona in 2014. Soundscaming features audio, video, design and photography. It is a kind of research into the idea of the soundscape environment as the subject. We would like to prepare a show in which audible and visible spheres are connected with each other. And there is more… I am also working on a new painting installation, which will be a combination of geometry, feminism and the Internet. Moreover, I am happy to inform that soon I am going to Lithuania and then to Portugal in a framework of more artist-in-residence programs!







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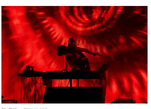

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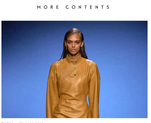

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Colour and Craft Take Centre Stage
Jack McCollough and Lazaro Hernandez deliver a colourful, playful, craft-driven collection that proves Loewe doesn't need saving, just space to keep playing.

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A Comical Paranoia
We talk with the Danish filmmaker to reflect on societal issues and uncover the hidden layers behind his absurd yet profound dark comedy, "The Last Viking".

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Institution
A System of Freedom
Winner of the Zalando Visionary Award and semifinalist of the LVMH Prize, Gaëlle Gassenoff is building a new type of institution: slow, human, and rooted in craft.

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Seduction in Vulnerability
The radically disruptive Swedish icon and pop-star veers her world-building into a more romantic, fragile and emotionally open expression on her long-awaited debut album "Tears".

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Blackpink – "Deadline"
Jump or Fall?
The K-pop powerhouse reunites for a five-track record that leans on high-budget production but struggles to capture the artists' individual growth and signature charisma.

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An Emotional Sonic Odyssey
Eight tracks, moving between shadow and intensity, define "The Sonnambulist", a debut album that follows the earlier release of "Your Monsters".

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Dream Pop After Dark
New York artist Mairi Elizabeth returns with a melancholic anthem exploring disillusionment and projection, marking an atmospheric new chapter for her musical project.

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ANNA
Creating from Intention
Out today, "Astralis" brings ANNA together with Antdot in a track that fuses their signature sounds. Remembered B2B, when the crowd had no idea it was their own.

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Abraham Ortuño ficha por Camper
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Harry Lighton debuta en la gran pantalla con Pillion, un indecoso retrato de sumisión y dominación y la sumisión entre Alexander Skarsgård y Harry Melling.

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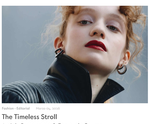
The Berlin gabber punk duo details their explosive live shows, tender rebellion, and the experimental, melodic direction shaping their highly anticipated upcoming sixteen-track record.



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