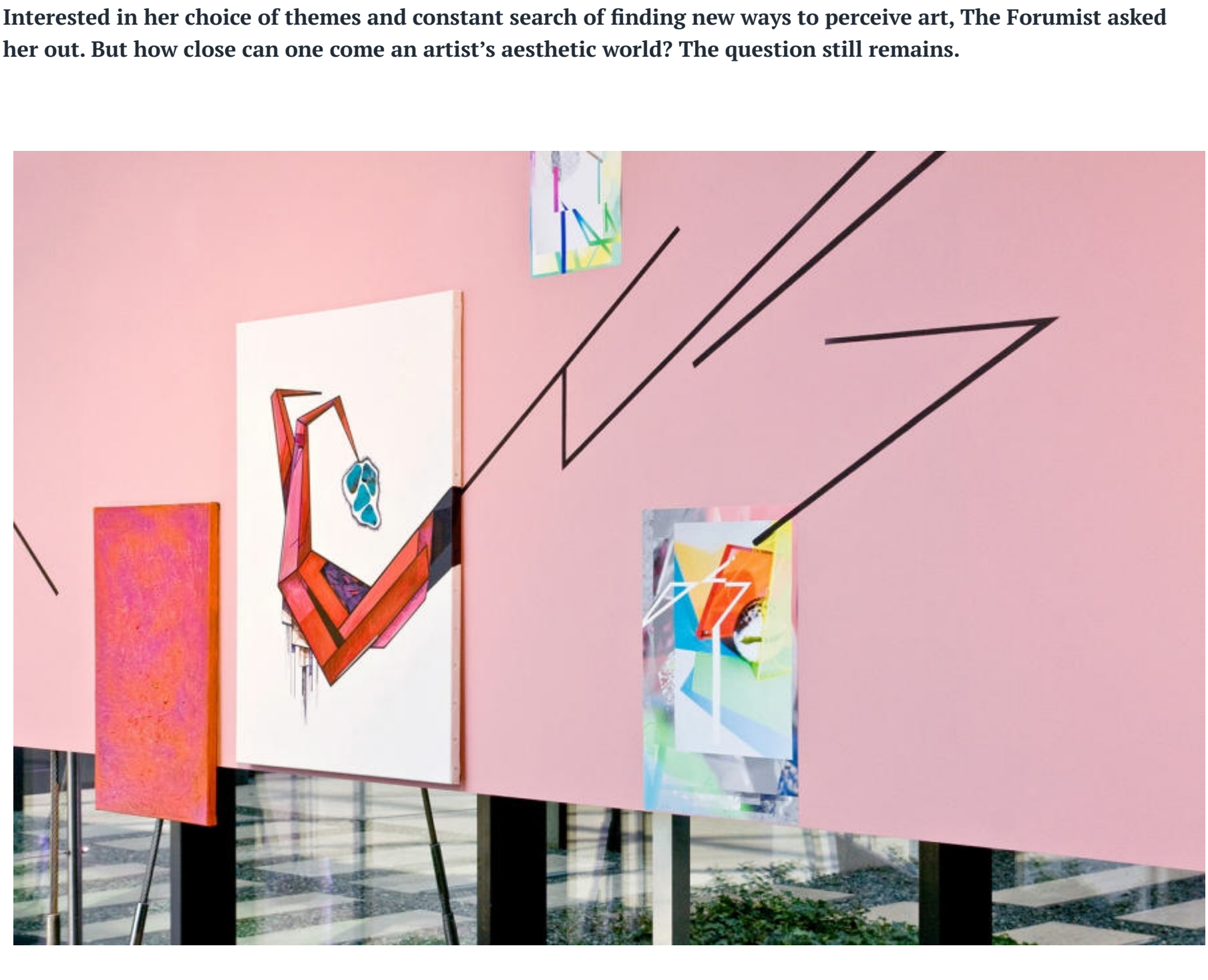
No Frame

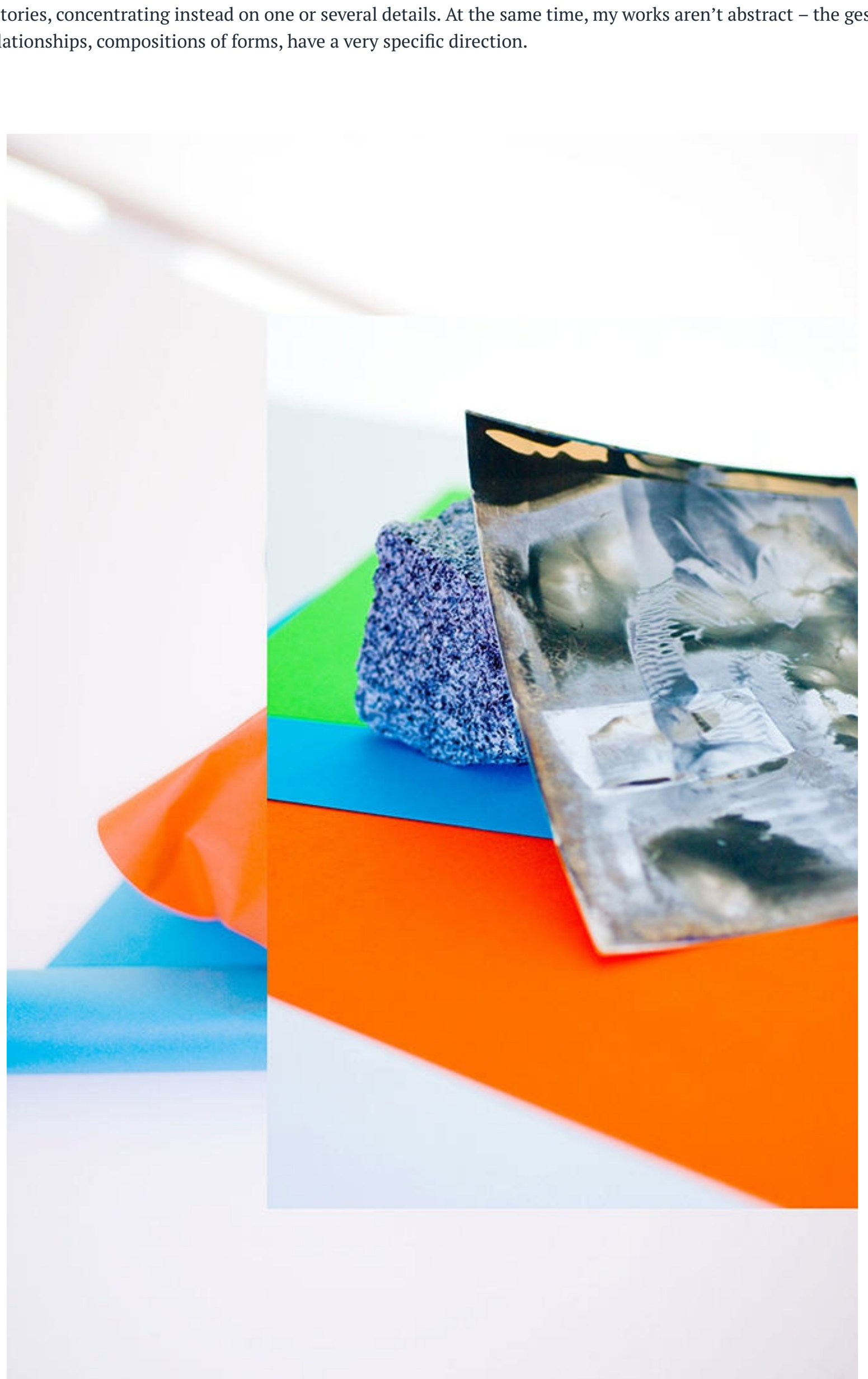
Art, *Stories*

Meet artist Ewa Doroszenko**, whose transboundary art constantly pushes the viewer to new yet familiar places. Interested in her choice of themes and constant search of finding new ways to perceive art, The Forumist asked her out. But how close can one come an artist's aesthetic world? The question still remains.**



How would you describe your practice to someone who has not seen your artwork?

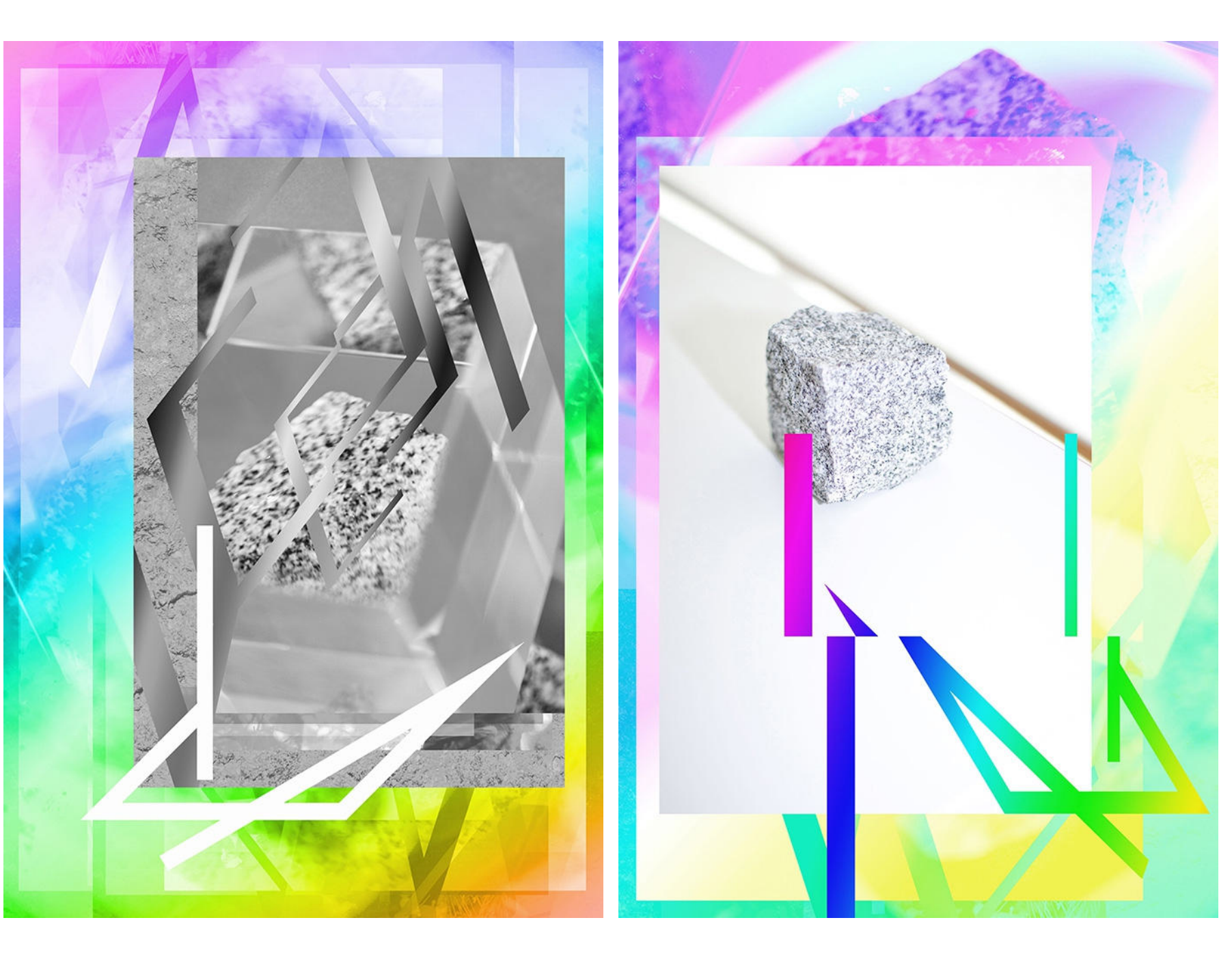
My artistic research addresses questions of future technology in tune with digital aesthetics and the traditional fine arts. The main motive of my paintings is the concept of an expanding, complex mechanism. My works do not show an existent device, but rather an abstract representation of a convoluted machine. By choosing mainly formal solutions, I try to develop forms that do not follow logical criteria, but are mainly based on subjective associations and structural parallels. I avoid telling stories, concentrating instead on one or several details. At the same time, my works aren't abstract – the gestures, color relationships, compositions of forms, have a very specific direction.



From where do the interests and influences that are present in your work stem?

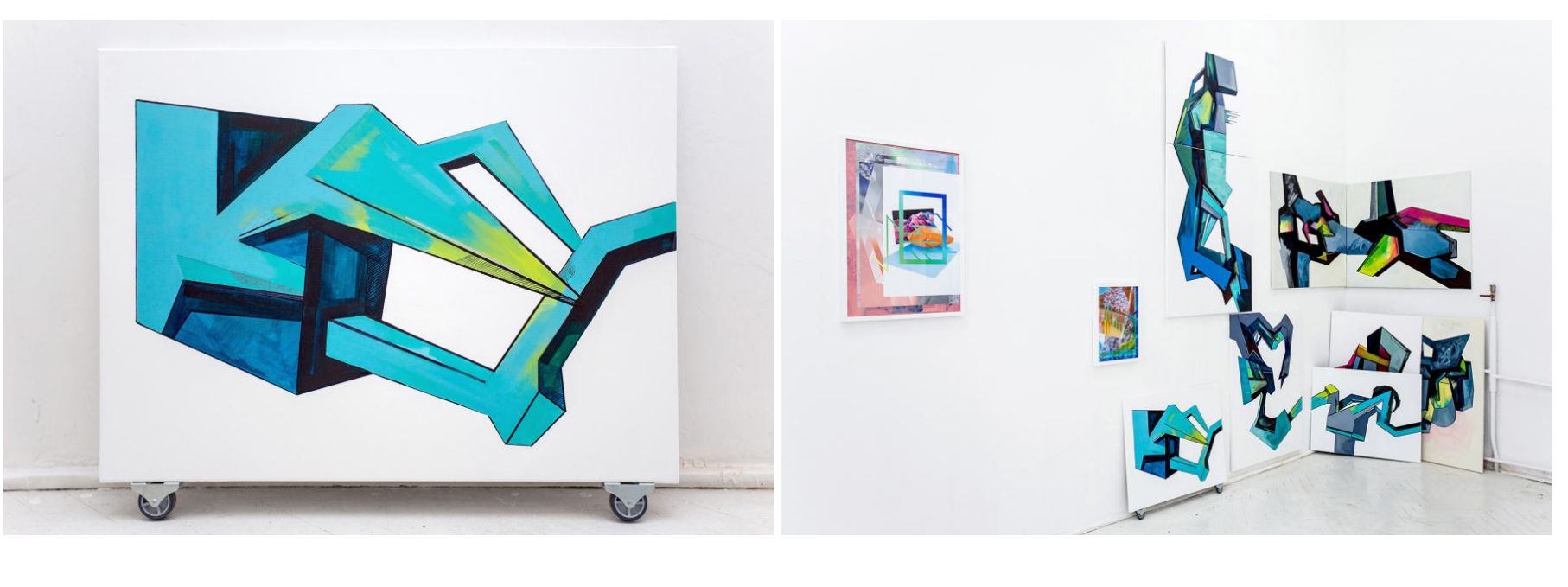
The biggest and constant influence has to be Kurt Schwitters, German Dada artist, who invented the concept of Merz – 'the combination, for artistic purposes of all conceivable materials'. Schwitters was obsessed by the idea of creating a type of an art that embraced all forms of expression, and this idea is very close to me. Another big one is Francis Picabia, a French Dadaist. His image "Parad Amoureuse" became a guide to understand my own aesthetics.

There are many other artists that have influenced me in some way, including Katarzyna Kobro, Wojciech Fangor, Edward Krasiński, Kazimir Malevich.



You make what you call "visual situations", tell me more about this concept of yours.

My main interest 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 technique involves a free manipulation of images. Engaging a range of surfaces, including canvases, walls and using geometric designs, my installations explore how painting functions in a three-dimensional field. Using many art languages, I wish to develop unique art forms, combining different features of each medium with strong attention to details and workshop as well.



A distinguishing element in your work is challenging the principles of art and finding alternate ways to perceive art. Why is that?

I try to depart from the traditional perception of paintings and arrange them into systems comprising a number of pieces. In this way individual elements cease to exist as self-contained objects and the interrelationships between them come to the fore. I want to 'draw' the observer into the game of following another and another part of the expanding structure created by joining and removing elements, by seeking new possible connections. A great number of my works are tailored to suit particular exhibition locations, although I also often prepare a project not knowing the spot ahead. Therefore, I try to make my creations universal. I create reality for aesthetic and conceptual contemplation of images and spaces, and the manners in which these elements relate to each other are at constant interplay.

What's next for you?

I am working on photographic project, which I started during the course of my doctoral studies. The cycle draws on my private fascination with ancient sculptures and is a reflection on the usage of photographic material in post-internet times. I intend to continue work on the series. I may eventually come to a point where I feel as if the work has said enough, but I don't see that happening anytime soon. To see my work in progress, please go to my site.

Interview by Anna Thofte

Credits

Pictures from Future sex based on Parade Amoureuse by Francis Picabia (2013) and Web of love (ongoing).

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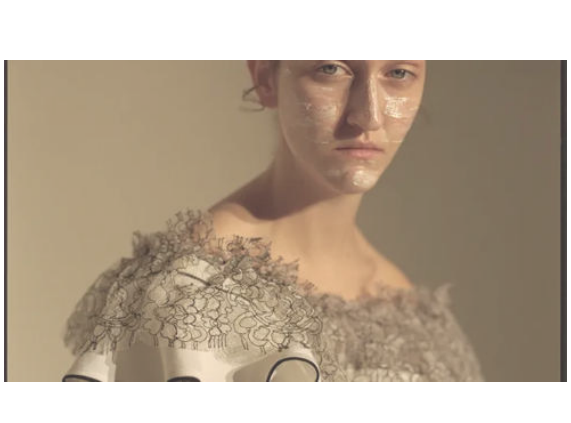

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Kawaki mood

A declaration of effortless ease, elevated with a twist that turns the ordinary into something playful and unexpected. A celebration of contrasts: innocence and boldness, architectural precision meeting punk spirit, and the beauty of creative collaboration across cultures. Pushing boundaries, these forces converge to reveal something unique and new.

Between the Lines

Form gives way to nuance. Intimacy surfaces in restraint: a shoulder held mid-turn, fabric resting where movement has just withdrawn. Garments meet the body without instruction, shaped by posture, time, and quiet tension. Nothing performs. Everything listens. Meaning gathers in what lingers: weight, balance, contact, allowing material and presence to exist in a shared stillness, precise and unresolved.

MONOCHROME GRACE

Working within a restrained monochrome palette, the story examines a considered approach to dress defined by control and clarity. Pearl and ash operate as material references rather than symbols, informing a tactile reading of surface and silhouette. The result is a composed vision of femininity: self-possessed, deliberate, and resolutely modern.

In the Mood for Love

As the new year begins, we pause to reflect on love, purpose, and what truly matters. It's a moment to release old patterns, embrace new chapters, and follow what feels honest and alive. Love becomes a compass, guiding us toward passion, presence, and meaningful change. Let's embrace this and start the new year filled with love and joy.

Catch The Train

With its composed silhouettes and tactile elegance, here structure was softened through texture, and intention mattered more than excess. Defined tailoring infused with ease and subtle sensuality, echoing the focus on modern femininity and control. Looking ahead, the story gently gestures, mirroring the runways' early shift toward fluidity and adaptability.