

# PORTFOLIO

## DOMINIKA AURELIA KORYCKA

### LINKS

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### BIO

(A.o.) MFA Media Art, Academy of Fine Arts, Warsaw, 2019

(A.o.) solo exhibition, photography, JAPAN CONNECTION, Asia and Pacific Museum, Warsaw, 2019,  
accompanied by the book, sponsored by CEWE and Academy of Fine Arts, Warsaw  
Participant of the ACT! Programme workshops, sponsored by the SU Collection, Unspoken Rules of the  
Artworld, 2022/23

Dominika acquired her master degrees from University of Warsaw and University of Łódź, earlier graduated from VI LO and Art School in Radom. She was a stipendist of National Fund for the gifted in the scope of art. She took part in exhibitions organized by the Fund (a.o. Galeria Studio, Warsaw, 1995, 1996; Tykocin 1997), also in exhibition in CSW Toruń, 2018 and Galeria Spokojna, 2018.

Currently Dominika is interested in painting (her medium from the very beginning of her path) and photography exchanged sometimes by video productions. As painting is the basis, infused by watercoloring the abstraction (or not so abstract gaze in the selected works on paper), she also builds series of works along her journeys across Asia (Japan/SouthKorea) and Europe (lately in Lithuania and Latvia). She's interested in showing them via collections, galleries and though the printing media (books).





PAINTING







Take the pear and cut it into pieces. Taste it. This action gives a different texture to eating pears. It results in more geometric impression in your mouth. In painting I analyze the reality by experience. This leads to uncovering ways of drilling into what it means feeling the reality truly, abundantly, fully.

I come across a structure that I expand for the aim of image's comprehensive manifestation. There's an interplay between me and the happenings on the paper. It's not the fight anyway – there's observing, highlighting, wise choice - I take it with care and caress.

But another basic element is my gesture – that exerting of my will through my hand, again, ends ambivalent at its core – look at the trajectory of a tennis ball, once erroneous, the other time precise to the highest excellence. Nonetheless, there is also my contemplation of the work. See, I conclude and then I try to finish it by the brush stroke. Magical is the moment of a success in these negotiations with the work. If the gesture has failed then the search begins anew but from a fresh standpoint on the whole image.

Work is always a problem to be resolved, the path to be uncovered – no matter that this involves a flux of my experience and, at the same time, the discoveries or pure observations of the shape of the things on a way.

Being watchful is crucial, something leads you towards the aim. Is the aim outside of me? I am interested in the realm of causality.

Let's reflect now on the audience. I am also the one - especially in connection to what follows. I feel attracted to my works. They provide me with joy and the feeling of encapsulation of the reality within a single finite painting. So comes the feeling of it as the self-sufficient, self-contained being.

It's halfway between an enclosure and a disclosure, between the attention focused on the “magical fossil” and the act of activating audience's senses, the unleashing the emotions.

In a perspective I would incline you put your eye on the “Pictures from Paradise” by Thomas Struth who treats them as membranes for meditation. Having my pictures at hand sets you here, a step away from those kinds of pleasures, please be ready to enjoy.





## Mój projekt dla Zamku Ujazdowskiego.

*Prompt dla mojej sztucznej inteligencji.*

Moje bieżące doświadczanie sztuki obraca się wokół stycznych między technologią a naturą. W tej stycznej przestrzeni zjawiska naturalne i wytworzone siłą ludzkiej woli i myśli zlewają się. W jakimś innym wymiarze, w tej kontrze, zwarte, odnajdują nawet wspólne brzmienie. Stechnicyzowanie może mieć swój wyraz w wyobrażonym gridzie zanurzonym w to, co naturalne/ zastane. Natura z kolei nie tkwi w beczynności/impasie: rozsadza wytwory ludzkie, przerasta je albo też daje się zatruć. Ślad węglowy takiej na przykład AI wyżylna się w tkance poddanej jej oddziaływaniu zielonej naturalności. To wszystko może być postrzegane jak walka albo obustronne uleganie/poddanie wpływom, trudno jednoznacznie rozsądzić.

Erozja i akumulacja, a znów pomiędzy tym wszystkim nasza przestrzeń. Gdzie z całą pewnością jest nasza przestrzeń? Czy, gdy sprzeniewierzamy naturę jej samej? Czy tak się da? Czy jesteśmy w tym wszystkim przypadkiem? Skoro nie nawigujemy całością, dlaczego mamy aspiracje i czelność? A może dlatego, że pozostajemy ograniczeni w swoim wpływie, to dlatego jesteśmy butni?

Akceptacja i zlanie się ma dla nas znaczenie, o ile odsunięta w nieskończoność, w nasz nieunikniony/wyimaginowany również na naszą modłę koniec. Zaś władza życia nastraja jednak przede wszystkim do wszelkiej uzurpacji. Z drugiej strony nasz wpływ bywa obecnie coraz częściej symboliczny, w przypadku AI jedynie nadajemy bieg impulsom biegnącym sztucznymi neuronami. Nie przenikamy natury i technologii. Znów, gdy wgramy nasz program, wracamy, by czerpać z owoców nie naszej pracy. Poruszamy się w świecie jak małe dzieci. Bo nimi jesteśmy.

AI, czy zachowujemy świeżość myślenia?

Integralną częścią proponowanego projektu jest *Prompt dla mojej sztucznej inteligencji*, będący manifestem wątpliwości wypowiedzianym do maszyny. Jest to też przewodnik do myśli wokół mojego malarstwa, które chcę zaprezentować w formie klasycznej wystawy. Powyższy prompt wczytano do czata, nie wczytano do niego obrazów akwarelowych stanowiących *serce/grid* projektu. Obrazy mają zostać zaprezentowane na wystawie w ZUJ, podobnie jak *completion* (odpowiedź) z czata. Zamek pełnić ma tu funkcję kapsuły czasu, ośrodka (ograniczonej czasowo) separacji moich wytworów od maszynowego przetwarzania w ciele sztucznej inteligencji. Projekt ma mieć kontynuację - w formie rozmowy z czatem, poddania na późniejszym etapie obrazów ingerencji maszynowej i dyskusowania, poprzez zaprojektowaną wymianę z maszyną, obrazów właśnie: moje obrazy kontra maszynowe wypowiedzi i halucynacje. Halucynacje, jako element „przeszkadzający”, tutaj zostaną zaaranżowane jako „wyobrażenia” maszyny.

Motywacją do wzięcia udziału w projekcie jest zainteresowanie rolą galerii obecnej w fizycznym miejscu w dobie rozpowszechnienia wirtualnej przestrzeni dyskursu o sztuce, zwrócenie uwagi na materialność dzieła sztuki, ponad to, także możliwość dialogu z kuratorami i implikacje takiej konstrukcji przedstawiania dla widzów: chodzi o zaproszenie do nowej-starej kontemplacji w oparciu o miejsce , przedmiot i formę udziału. Jednocześnie przyszłość projektu nie zamyka się na konfrontację z tym, co nowe , ani na trenowanie sztucznej inteligencji.





## IMPACTFUL, SLIGHT OFFSET-BASED PHOTOGRAPHY.

Photography in-the-making is essentially understood as done as an experiment by me, a photomaker. Herein, world is divided by a focal plane in the two realms. One is a photomaker's zone in which she casts her spells, doing almost nothing but looking through a viewfinder. I say „casts *spells*” by design. I want to ascertain you that her work has roots in the influence that she makes through the lens, like in quantum mechanics' experiments (take the double-slit experiment or the diffraction of photon on a slit exp.).

Magically, there's a space or even a necessity for physical impact on the final photograph which reads as a change in the object of it. Design of the experiment defines the object. This is as simple as a box with film, but this is also such a difficult to imagine moment because the other side of the focal plane is truly „*moved*” by the photomaker.

This how the photomaker pulls herself together to observe the other side is on her own terms, with her own choices presumed to the object. That's why I see myself in the final pictures. In outcomes of the pressed shutter you can discern and find that scraps of data from the photomaker are seeded in the picture - and pixels reassigned on the surface of it.

And now about small things but still sophistications. They are bathed in the soup of general photographic subject - people, things, plants and architecture. I care about small offsets, the things you consider invisible until you suddenly dive deeper into the picture meditating. That's my real subject.

To give you an example of how to find those small things I bring back the recent Yórgos Lánthimos' movie „*Poor things*”. You can recognize here multiple (not one) moments in which camera takes a longer shot than usual but still not too lengthy for the eye to reconsider it as an overly long. Then, the camera itself, while moving through this kind of a take, takes direction usually on a bent, curved line, while simultaneously, as if slightly stopping and again heading forward, all the way long goes further and further... whatever happens in front of it. So what's astonishing in it? The effect of tearing us out of immersion in which we sink in while watching. A very slight, subliminal effect, provoked intentionally by the director (and cinematographer in one person): we are deprived of the filmic immersion but it almost doesn't happen, it's almost not there waiting. And quite naturally almost no-one sees that (none of mine interlocutors did). That's something I want to bring forward.

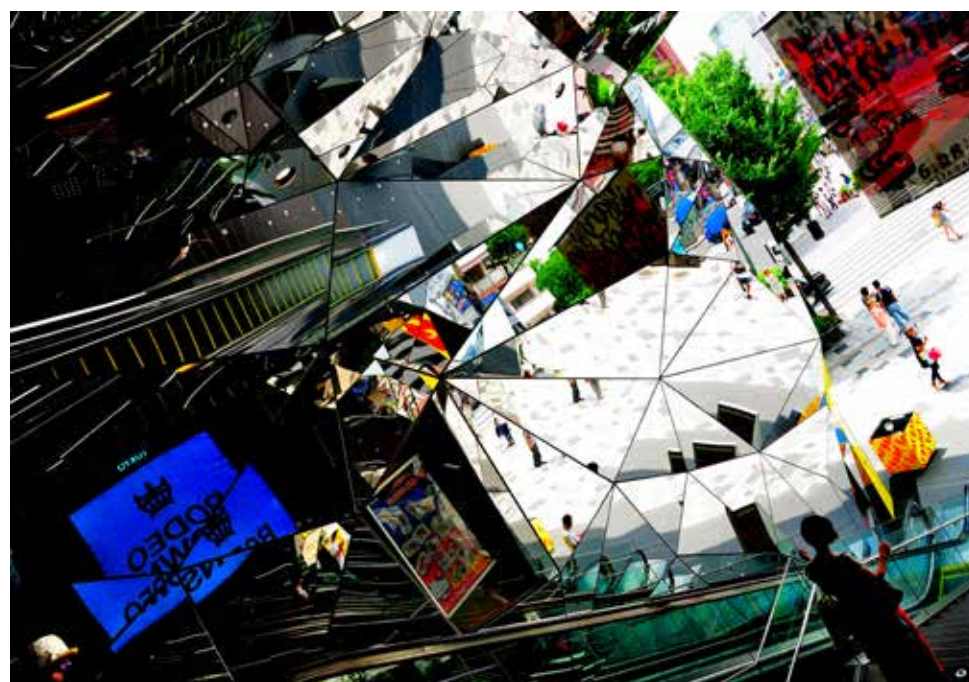
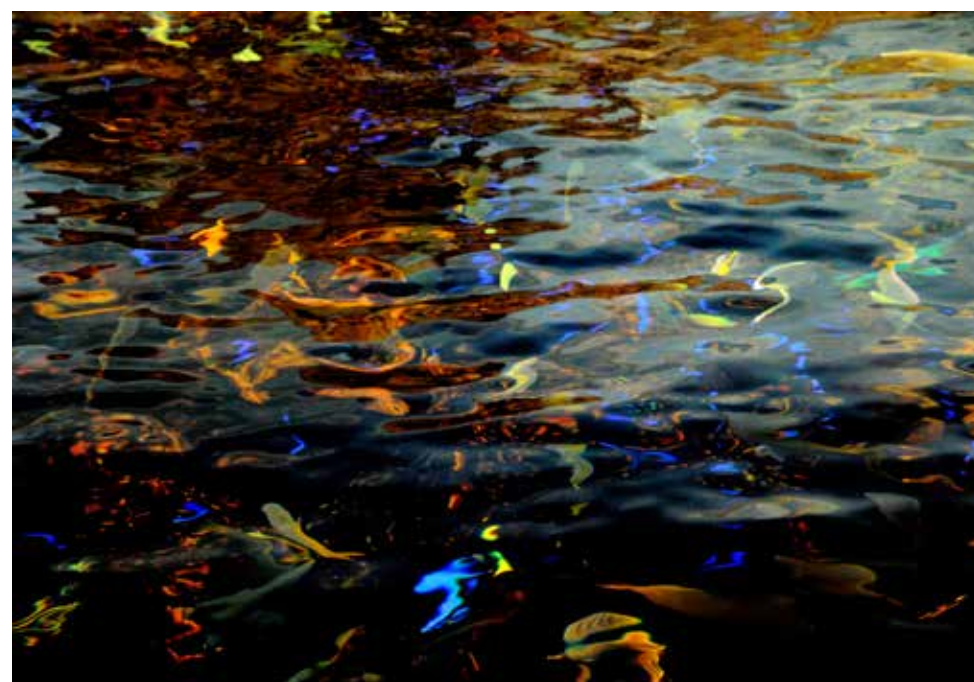
If you want to find another example, go and see Arthur Jafa Fielder's *APEX, 2013* and talk about it with me, there's another technique engaged but also opening you to the small within the overwhelming.



PHOTOGRAPHY







## JAPAN CONNECTION – Individual Exhibition in Asia and Pacific Museum in Warsaw, 2019 + A BOOK

My photographic oeuvre encompasses some series of photos as well as standalone pictures. I may say I treat them like I would treat any paintings. To strengthen this point I should say photographs are for me like gestures. They say everything about my intentions without words. Of course, a photograph signifies objective reality but it does this with my help. I suppose we could refer to this situation as a specific magical institution. Why magical? Because it is impossible to untie the knot which is here compounded. Inside the act of taking a picture, I put my thoughts, emotions and already mentioned intentions, even gestures. And my objects, no matter if alive or not, they present themselves ahead of everything else, I cannot underestimate their prevailing presence. There is a fight between my vision of theirs and their implacability. What I want to stress is that the photograph is in the end bathed in my sauce. I strive to leave my mark on this objective world, so feel free to look for my idioms or, if you like, signatures in pictures. And this fact exists along with the reality of taking pictures which, in case of my practice, is connected with all my main series being shot during journeys. The series JAPAN CONNECTION is devoted to the Japanese world but seen via optics of the European. My main concern accompanying each photo was the possibility of following the Japanese aesthetic sense. As a result, you get my understanding of Japanese concepts. Maybe some of them are difficult to name in words but are obvious when you track Japanese artists' practices. This activity was like looking at the world through the eyes of others.









Technique: multichannel video, 2019, here: reprophotographed installation space

## LEPSI GORSI (*The Better Worse*)

I produced the project LEPSI GORSI engaging a character who is mentally ill. I wanted to bring back the face to people who are deprived of it. The work stressed that they are the lost capital. I presented as a diploma project in the Academy of Fine Arts a multichannel projection and offered it as a site-specific proposition. I continue my mission of expanding its audience by adapting it to a single-channel video. The work focuses on aspects of communication with the mentally ill and gives you ways of understanding them, even if they have multiple reasons to be enigma. My film character lenses various disorders which multiply reasons why he could be misunderstood. It's a bit provoking but I think the video helps put all those disorders in their slots, away from a lucid vision of him as a person.