

(01)

“Practice Rooms”
video, audio

Project about music schooling system in Poland focusing on the stress that the students are being exposed to from a very young age. It is based on my personal experience and a research run across the students from a similar background. Project consists of VHS tapes recorded by the parents of the performing children, people who often are not aware of the emotional and mental damage that the system is doing to their children. Watching their children from a very limited point of view of the audience, often missing what might be happening behind the stage. The audio track is based on the last piece that I have ever performed publicly which was documented during my diploma exam at one of the music schools. Developed into a soundscape, it musically interprets the disturbing reality of growing up in this environment. Together with the videos it creates an experience that is reflecting on the overwhelming pressure of what it is considered to make a perfect performance and satisfy the expectations at all costs.

Presentation:

The videos are displayed on couple screens (preferably 5 CRT cubes) formed in a halt circle, (amphitheater-ish) + set of headphones. view the full video and audio here:
** <https://vimeo.com/912050912> **

The project „Practice Rooms” was recognised by the Dior Award for Young Photographers and Visual Artists and is going to be exhibited at the LUMA museum in Arles (France) during 2024 edition of the Les Rencontres d'Arles.

profil artystyczny /

Krystyna Gorayska to artystka pracująca z fotografią, wideo i dźwiękiem. Pobierała nauki na Royal Academy of Art w Hadze. Swoje badania koncentruje na reperkusjach, jakie historia wywiera na współczesny krajobraz społeczno-polityczny. Interesuje się tym, jak uwarunkowany sposób myślenia wpływa na społeczeństwo, szczególnie w kontekście różnic pokoleniowych i światopoglądowych. W swojej pracy koncentruje się na zobrazowaniu napięcia, wywołanego przez dane różnice.

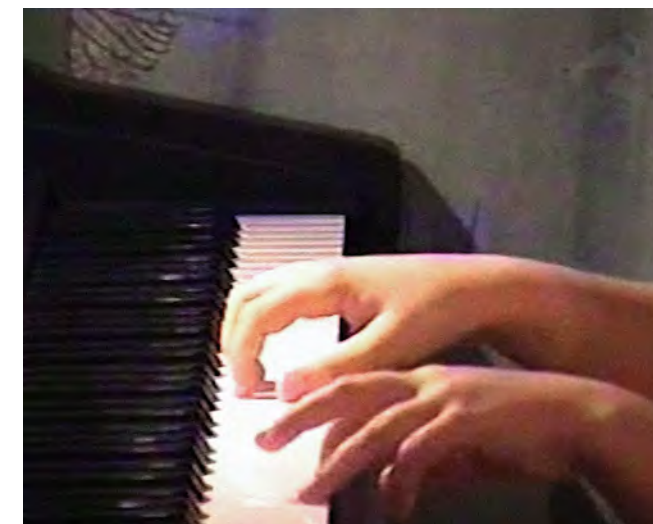
(02)

work in development

in “Regarding The Suffering of Others” Sontag wrote

- Flooded with images of the sort that once used to shock and arouse indignation, we are losing our capacity to react. Compassion, stretched to its limits, is going numb. So runs the familiar diagnosis. But what is really being asked for here? That images of carnage be cut back to, say, once a week? There isn't going to be an ecology of images.

That statement was made in 2003. What changed since then? The scale. The scale of information and images that we are being exposed to on daily bases. The information is of course not only regarding the suffering, but all sorts of information. Often low-quality information that we are devoting our attention to. Wasting our valid energy and perception until it becomes weary. What Sontag writes nowadays reaches another level - “compassion, stretched to its limits is going numb” she says. What happens to numbness in this context when it's stretched to its limits? It backfires on our mental health causing the fear of missing out, loosing interest in participating in daily life, depression and the feeling of helplessness. Helpless against the global catastrophes, environmental crisis, wars to daily problems of young people like facing the crazy job market. The perception starts to malfunction because of the cognitive contamination. Causing our generation statistics of happiness to drop by 7 percent compared to the older generations who were growing up without the unlimited access to information from all around the world. Feeling of exhaustion and being overwhelmed without even leaving your bed.



(01)

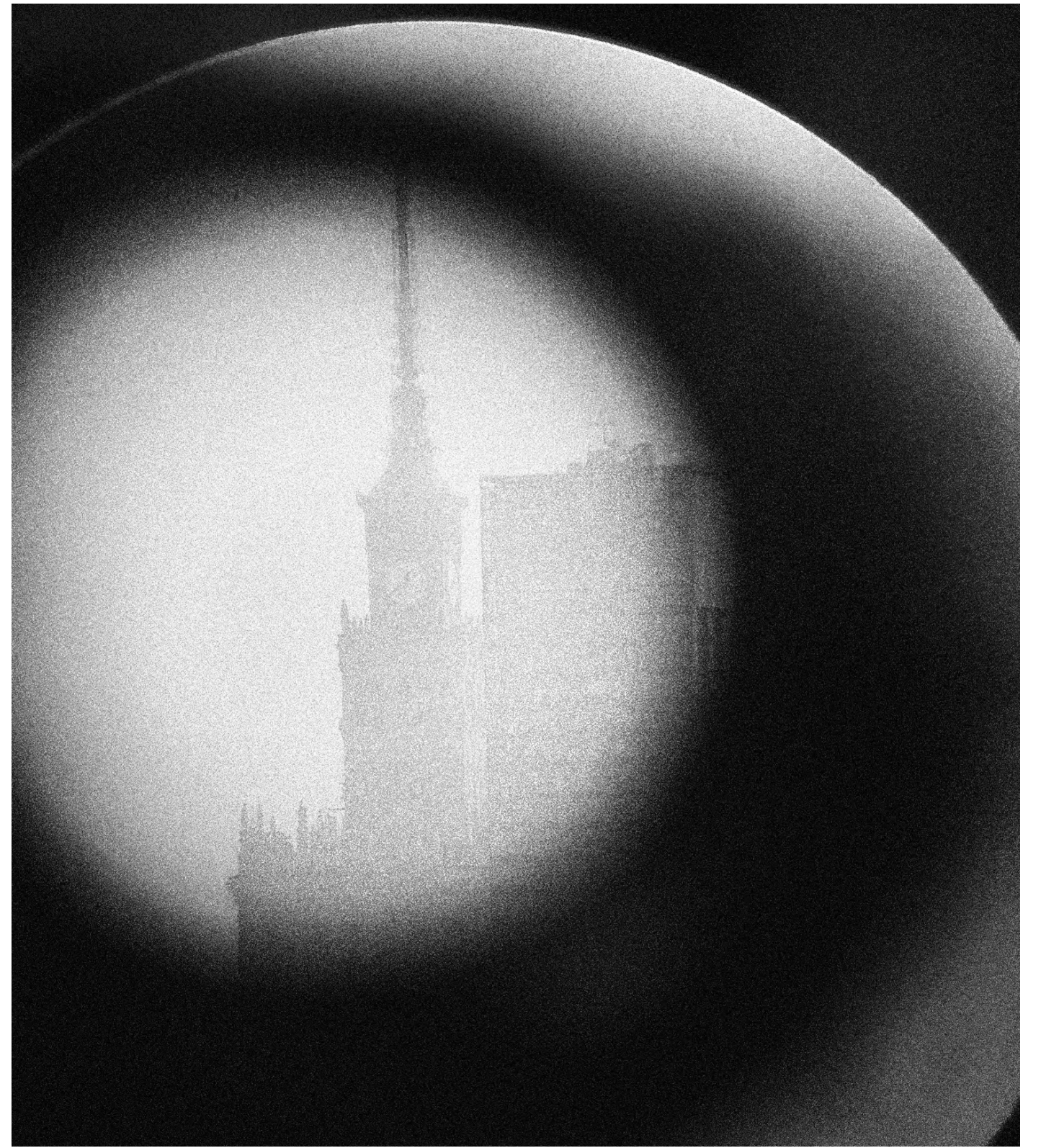


exhibition view,
LUMA museum - Dior Prix de la Photographie



(02)







projects segments from work in progress that is exploring the relation to generational trauma



Subject: Hangman



b u t t e r f l y

not in the word:
w, a, i,



g l o b a l w a r m i n g

not in the word:
e, f, c, p,



i l l u p t a t i o n

not in the word:
b, d, e, h, g, m,
j, k, w,

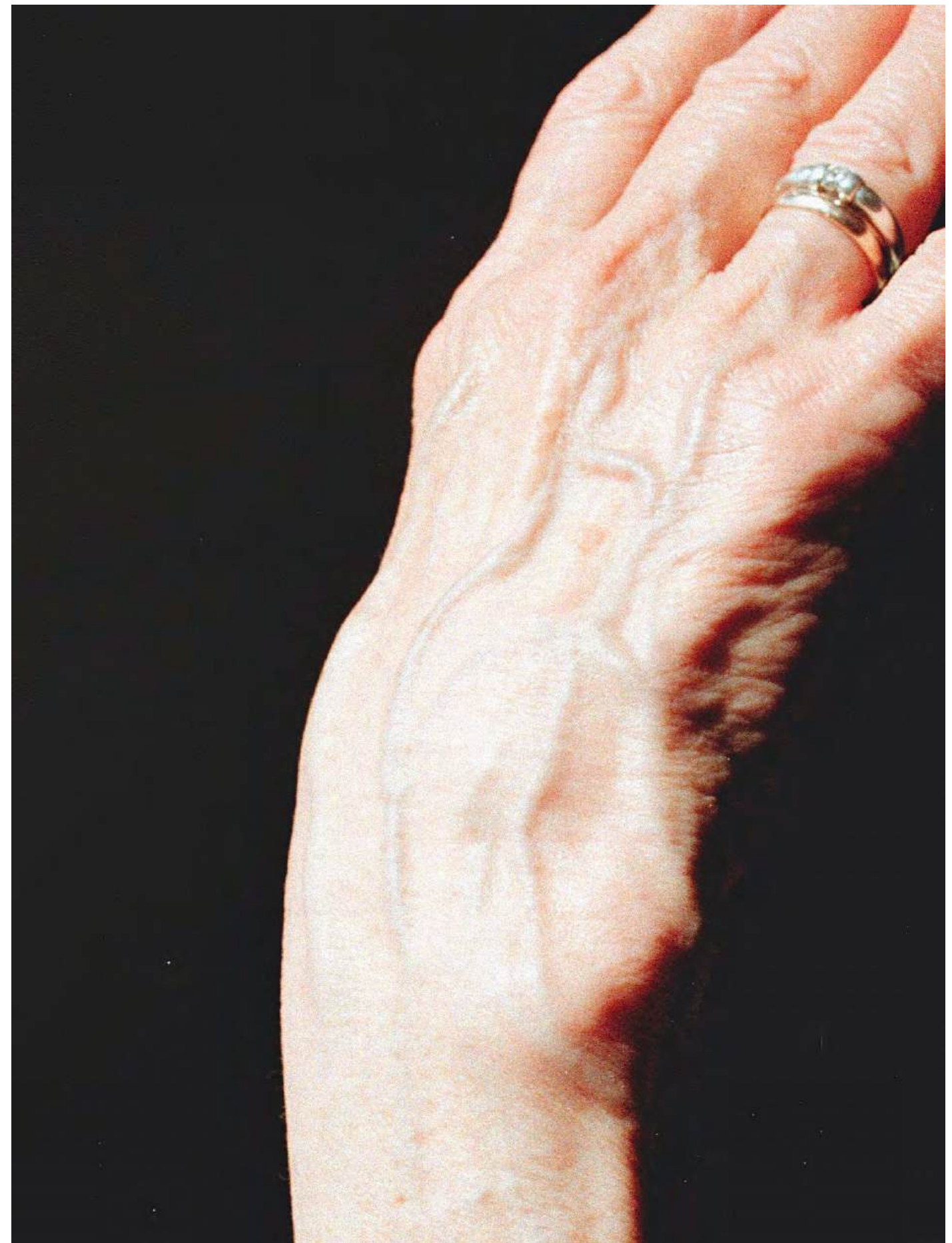


w i n d o w c l e a n e r

not in the word:
f, o

UWAGA!

SPRAWDZIAN UNIT 1-5 19.II.2010 PIĄTEK



This project will consist of a three channel audio-visual installation displayed on large (approx. 200cm/170cm) screens build from wooden frames and textile canvas. It will be displayed at the Royal Academy of Arts in The Hague during Graduation Show 2025 as a part of my graduation work.

The concept of the short film (around 20 minutes) and sound is based on my early childhood “core” memory from the time I was around 4 years old. It is a memory of an event that made me understand the concept of life, death, power, and moral dilemmas. The story based on that memory is about a little girl that accidentally steps on a large and beautiful butterfly while playing alone in a garden. When she takes a look at what she did the butterfly is still trembling, but she notices that its wings are broken and it will no longer fly. She then concludes that the damage cannot be reversed. She wants to take the responsibility for what she did, and she decides to kill the butterfly with a stick with an indentation that it is for the best. The butterfly will die either way. She will just make it quicker so it will suffer less. After she hit the butterfly again and again the ugly feeling starts getting to her. What she was doing became an intentional act of taking away a life. She begins to fear herself, what her mind made her do. Afterwards, she buried the butterfly and she never spoke about it either to her parents and nor to her friends.

Second part of the film will present a daily life of living a childhood in a conservative catholic house in central-eastern Europe church. This story contextualizes what was always talked about in the bible. Life, death, free will. Manipulation with fear and guilt. It talks about a phenomenon when the knowledge already gained begins to fully make sense only after experiencing something similar in real life.

The score of the film is based on the illustrative elements of the image such as fluttering of the wings, wind, sun, chaos, and deeper means of emotional expressions like sadness or fear. The music is kept in the minimalistic aesthetic with baroque quotes and connotations.

The ultimate meaning of the installation will be connected to the concept that Susan Sontag first mentioned in her 2001 publication “Regarding the Pain of Others”. She points out that human mind exposed to such a big amount of content about violence and carnage that is being displayed in media in modern times makes us immune to these kinds of topics. It translates to the experience of knowing but not fully understanding. Taking away the significance of the happening in question. What changed since Sontag’s publication is the scale. The scale of overstimulation.

PROJECT DESCRIPTION

stills from the short film

