

Sweetening

4 channel sound instalation as part of "Crack Up | Crack Down" exhibition at Ujazdowski Castle/
Warsaw 2020

I set up 4 speakers in trees outside the caste – they where not visible. I used sound effects created by Hanna-Barbera studios and the legacy of cartoon expression, like the "Gerald McBoing-Boing" (UPA-Robert Cannon, 1950). I was interested in notion of repetition and tragedy of those sounds that where used to graphically express the downfall of characters – in the sound effects there is alwas the moment of fulfillimen after a long wait, so I mutated the samples into never ending anticipation and unfulfilment. A person that was looking though the trees could watch a person running and hear „wah wah”. This work, that referd to the in/visibility of sound design and graphic language of sound enables to frame the reality thought the sound. The compostion wasn't based on using motion sensors because I'm interested in exploring the functionality of compositional framing and also want to leave the listener a round to understand, that the perception is part of the piece, so what is a coincidence is part of performativity of listening and connecting.

[documentation](#)



VORTEX with Anka Herbut, Paweł Sakowicz / Instytut Teatralny Warszawa/

A choreographic 4-channel sound installation about history of dance and how to perceive dance through sound /2021

excerpt



sound design for project '**Greenhouse Silent Disco**' installation at Triennale Milano 2022

Curated by Małgorzata Devosges-Cuber and Michał Duda, the **Greenhouse Silent Disco** exhibition ties in with the Triennale's theme by referencing the Romantic concept of experiencing nature both sensually and bodily, and empathising with it. The project was inspired by the research of renowned plant physiologist Professor Hazem Kalaji of the Agriculture and Biology Department at Warsaw University of Life Sciences, who has devised a method of monitoring the condition of individual plants and entire ecosystems.

The installation, designed by Barbara Nawrocka and Dominika Wilczyńska (Miastopracownia), takes the form of a plant-filled greenhouse that enables direct contact between people and plants. It is equipped with digital sensors hooked up to computer systems that monitor and record everything the plants 'say', i.e. how they react to specific needs and variables, such as somebody's presence, or changes in external atmospheric conditions. The 'language' of plants will be expressed via LEDs of changing colours, as well as sounds, into which they are transformed by the computer.



Martwa natura z polami / Still Life with the Fields 2023

4-channel composition for a sound art program of BWA WROCLAW

Description of project:

Launched in 2020 by Katarzyna Roj and Canti Spazializzati, the project of listening to the Wrocław Old Sewage Treatment Farm, focusing on the study of biodiversity and the level of anthropogenic noise pollution, is presently being extended to incorporate the issue of time. The latest methods used in acoustic ecology (long time recorders, algorithms for large archive analysis) offer the possibility to work with extensive collections of recordings that may comprise up to months of material. Exploring them to search for events and sounds, tracing their temporal repetitions across months and years, and analysing the relationship between bio-, geo- and anthropophony not only constitutes a powerful tool in the field of sound studies but is also slowly becoming a method of field recording practice. This year's edition of the series raises the question of how these technologies affect the perception of time and space from the perspective of the artist and the listener.

Description of my 4 channel composition

I consider the drain fields as artificial nature, developed as water treatment technology that has formed a distinct environment. In creating the composition, I will mirror this process and use the field recordings as a basis to produce artificial sounds imitating the drain fields' acoustic landscape. This process of recreating nature is found in acoustic research, in which the sounds of a specific element, such as a bird's voice, is filtered out of the entire sound recording. It is then presented to the audience, like a stuffed and suspended specimen. I am interested in how forms of environmental conservation through the medium of sound preserve a given acoustic environment, at the same time turning it into a spectrum that we shall never experience in reality again.

[Link to composition](#)

Grotto

2 channel sound installation as part of **Kissing Doesn't Kill**: Ania Nowak and Guests' Muzeum Sztuki Nowoczesnej Warsaw 2023

Individual sounds are stretched out or appear suddenly like a cold bead on the skin. It is a curtain that introduces the exhibition, an unobtrusive contemplation, a banter that relaxes and accustoms the eyes to the darkness. Stasiowska refers to it as a 'sound lube' because it eases the transition, protects, compensates.

The artist creates the Grotto from compromised melodies of rest - the artificial murmur of a stream, a waterfall and rain. To these she adds the sound of a drop of tired flesh - a cough, a swallow of saliva or a sneeze. The circulation of water between the rooms is designed according to the principle of the illusion of memory, *déjà entendre*. The composition does not colonise the space, it is rather a kind of echo - a repetition of body sound in the acoustic space of the museum.

Note on spacing:

The aim of the piece is to blend into the museum infrastructure and be an invisible entity in the foyer and space of exhibition

