

# Mateusz Janik

portfolio

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2026

**Mateusz Janik** (he/him, b. 1997, Cracow) is a visual artist whose practice navigates the increasingly porous boundary between digital and physical realities. He graduated with a degree in Photography from the Magdalena Abakanowicz University of the Arts in Poznan in 2023, where he currently holds an assistant position in the Faculty of Art Education and Curatorial Studies. Since 2024, he has been a member of the international research team at the Art & Science Node foundation in Berlin.

Janik's work engages with the fluid dynamics of identity in an age shaped by algorithmic logic, hybridized presence, and the aesthetics of the interface. Operating within a phygital framework – where tactile and screen-based worlds coalesce – his interdisciplinary approach mobilizes photographic strategies, appropriation, and acts of recontextualization to interrogate notions of authenticity, embodiment, and persona. Through still and moving image, sculptural objects, and augmented reality environments, he constructs critical interventions into the performative architectures of selfhood, shaped by meme culture, pop imagery, and platform-native semiotics.

Blending internet-native visuality with post-digital poetics, Janik constructs speculative narratives that oscillate between sincerity and irony, intimacy and cringe. His work functions as an accessible yet incisive lens on contemporary conditions, exposing the infrastructures that choreograph subjectivity across social, cultural, and technological vectors.

Janik has exhibited his work in Poznań, Warsaw, Bratislava, and Berlin. In 2021, he was awarded Third Prize in the inaugural New Situations National Art Competition. In 2022, he received the Audience Award at the second edition of the Digital Ars competition. He was also nominated for the 43rd Maria Dokowicz Prize for best diploma at UAP, as well as the international Blurring the Lines award for outstanding photographic graduation projects. Since 2025, he has been the principal investigator of the project “The Death of the Avatar: The Condition of Digital Identity After Losing Access to a Social Media Profile,” funded by the Polish National Science Centre. His works are held in private collections.



## Solo exhibitions

- 2026 *The Death of the Avatar*, Rodríguez Foundation, Poznan
- 2023 *Poles. Dialogues of Young People: OTHER – 7th edition*, Municipal Gallery Arsenal, Poznan (duo with Klara Woźniak)
- 2023 *Contents in the Mirror Are Closer than They Appear*, Rodríguez Gallery, Poznan
- 2022 *Social Distancing*, Rotunda Gallery, Poznan
- 2021 *Sensitive Points*, Scena Robocza, Poznan

## Selected group exhibitions

- 2026 *La Villa*, Villa Farsetti, Venice
- 2026 *Fragility in the Eye of the Beholder*, The Wrong Biennale, Scottish Embassy, \_void Gallery, Aberdeen
- 2025 *BOOKiE. Studying Photobooks*, Pf Gallery, Poznan
- 2025 *LOOSTRO 2025*, BWA Ostrowiec Świętokrzyski
- 2025 *Fragility in the Eye of the Beholder*, The Wrong Biennale, Scottish Embassy, \_void Gallery, Glasgow
- 2025 *AI ID*, The Wrong Biennale, Polish Pavillion, online
- 2025 *Digital Sculpture Biennale*, Pryzmat Gallery, Cracow
- 2025 *Feed Your Page*, 48 Stunden Neukölln, Berlin
- 2025 *TRUCHŁO*, Dług Gallery, Poznan
- 2025 *Turnus Butik vol. 2*, Turnus Gallery, Warsaw
- 2025 *Change*, Aula Gallery, Poznan
- 2025 *IMPORT/EXPORT*, 14th Graphic Art Biennale, Municipal Gallery Arsenal, Poznan
- 2024 *PERSONA INCOGNITA*, 15 OFF Bratislava, Bratislava
- 2024 *Young Art Biennale Fisheye 11*, Small Gallery, Slupsk
- 2024 *Everyday it wakes me*, Złącze Gallery, Poznan
- 2024 *Wateriness*, Centrala Gallery, Poznan
- 2024 *Pipistrelli in fiamme*, Nowa Scena Gallery, Poznan
- 2023 *Bouquet of Hope...Hopelessness*, Turnus, Warsaw
- 2022 *Art, Human, AI*, ART WALK, Warsaw
- 2022 *Visit*, ZAMEK Culture Centre, Poznan
- 2022 *Sometimes Making Nothing Leads to Something*, Galeria AT, Poznan
- 2022 *NEW TALENTS 2021*, Photographic Exploration Project, Kommunale Galerie, Berlin
- 2021 *Revival*, Galeria Apteka Sztuki, Warsaw
- 2021 *Artificial Patho-intelligence*, TRAF0 Center for Contemporary Art, Szczecin
- 2020 Publications Section exhibition *How I Learned to Stop Worrying and Love the Virus* during TIFF Festival, Recepcja, Wroclaw
- 2020 *A Celebration of All Occasions*, Turnus & Sandra w Trawie, Zachęta - National Gallery of Art, Warsaw

## Publications

- 2023 Mateusz Janik, *The Textile Turn Towards Phygital Matter*, "Zeszyty Artystyczne", 2(44)/2023

## Screenings

- 2021 *Artificial Patho-intelligence*, MOS Cinema, Cracow

## Awards/Stipends

- 2025 Polish Culture Around the World, Adam Mickiewicz Institute
- 2025 Preludium 23, Polish National Science Centre
- 2024 Polish Culture Around the World, Adam Mickiewicz Institute
- 2023 Nomination for the 43rd Maria Dokowicz Competition for the Best UAP Master's Diploma
- 2023 Nomination for the international Blurring The Lines competition
- 2023 Nomination for the national ArtNoble competition
- 2022 Audience Award in the 2nd edition of the Digital Ars competition
- 2021 3rd Prize in the 1st National Art Competition Nowe Sytuacje - *Revival*

## Practice

- 2023- Assistant in the Studio for Transdisciplinary Projects and Research, Magdalena Abakanowicz University of the Arts Poznan

## ***The Death of the Avatar***

objects, installations and VR video game,  
2026

Project explores the experience of loss that has no clear endpoint – a form of ‘death’ that unfolds during one’s lifetime and often goes unnoticed. Over the past two decades, the internet has undergone a radical transformation: from a space of free expression and everyday archiving to an infrastructure governed by platforms, where access to one’s own data is no longer guaranteed. Although it is often assumed that nothing ever disappears online, we are increasingly losing control over what we leave behind. Forgotten passwords, blocked accounts, expired servers, and shifting platform policies place our content in a state of suspension – it continues to exist, yet remains beyond our reach. In this context, digital identity becomes fragmented, its fate entangled in the circulation of data, where automated systems of processing and content generation play an ever greater role.

Together, the works form an ecosystem of digital remnants: relics of profiles, memories, emotions, and gestures suspended between material presence and algorithmic disappearance. Rather than treating the internet as immaterial, they are revealed as something deeply physical – dependent on infrastructures, interfaces, storage systems, and bodies that continuously absorb its pressures.

The exhibition raises questions about a future we are already nostalgic for.



exhibition view, Rodríguez Foundation





## **Anemoia**

a virtual reality video game  
for the Oculus Meta Quest 3 headset,  
2026

“Anemoia” means a profound sense of nostalgia for a time, place, or era that you have never actually experienced or known

We take on the role of a digital entity that, after being blocked on social media, ends up in a digital purgatory. Within a limited timeframe, it must confront the content it shared during its lifetime before disappearing completely. The boundary between fiction and reality becomes increasingly blurred as it collides with a flood of AI-generated content, data from private accounts and stock photos. You cannot win. The work draws on the artist’s research into archival interfaces of social media profiles from 2004 onwards, examining changing modes of self-presentation – from MySpace to TikTok. Combined with the voices of Generation Z – the first generation to grow up fully within online environments – and with research in digital death studies, Janik reflects on the loss of data that, in a sense, was never fully ours to begin with.

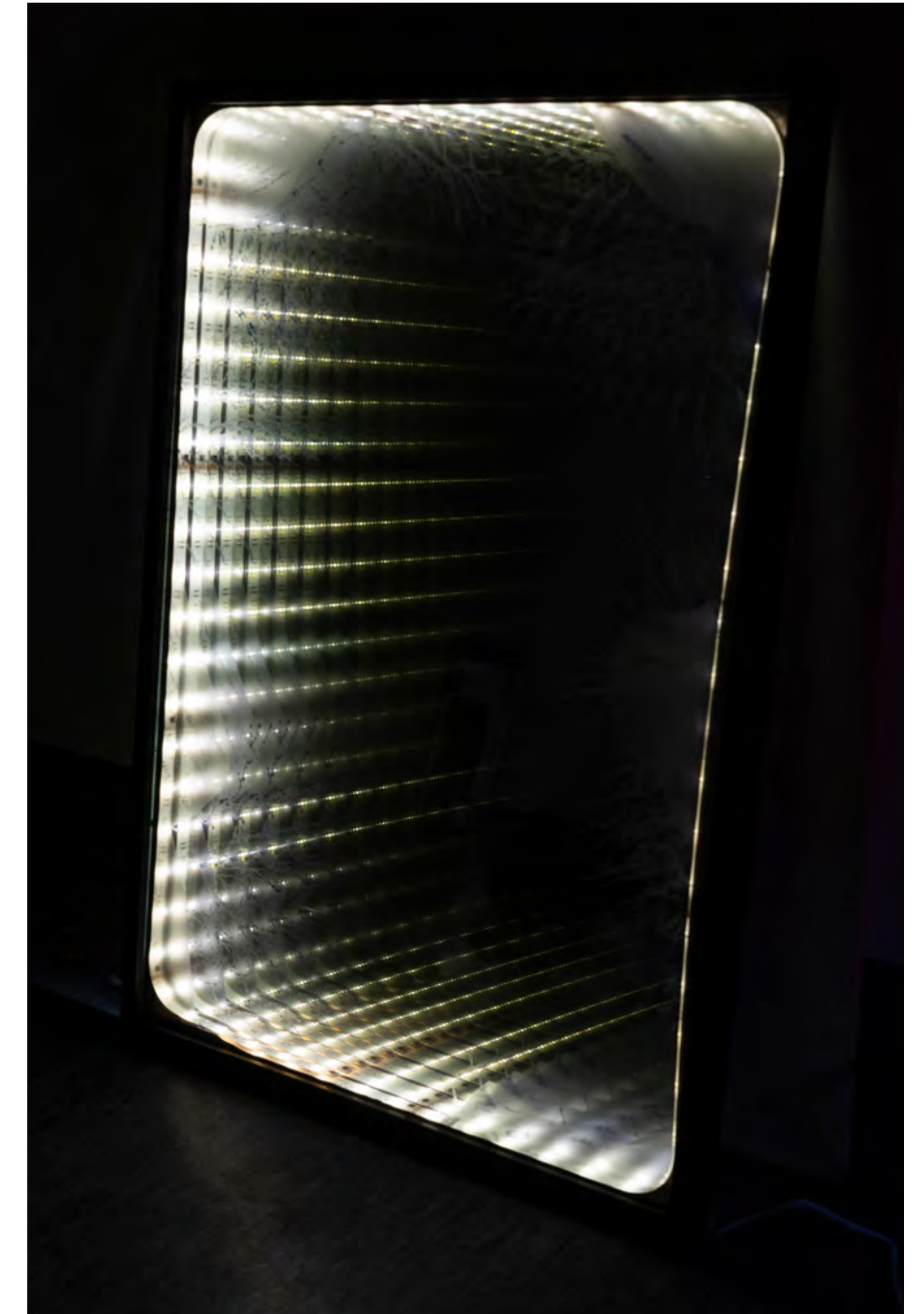




## ***Principle of Assignifying Rupture***

two-sided mirror, LED strips, UV printing;  
50x70 cm,  
2026

A two-way mirror illuminated with LED strips bears a UV-printed pattern derived from Gilles Deleuze's notion of the rhizome. Within the reflective surface, multiplied social media profiles endlessly replicate, merging into a seemingly infinite tunnel whose destination remains indeterminate. The profiles were reduced to favicon scale and used to construct a custom digital brush, with which a mycelium-like structure was drawn across the mirror's surface. Reflected within the mirror, the LED strip evokes the interior circuitry of a computer, framing hardware as the underlying infrastructure through which the experiences of networked reality are mediated.



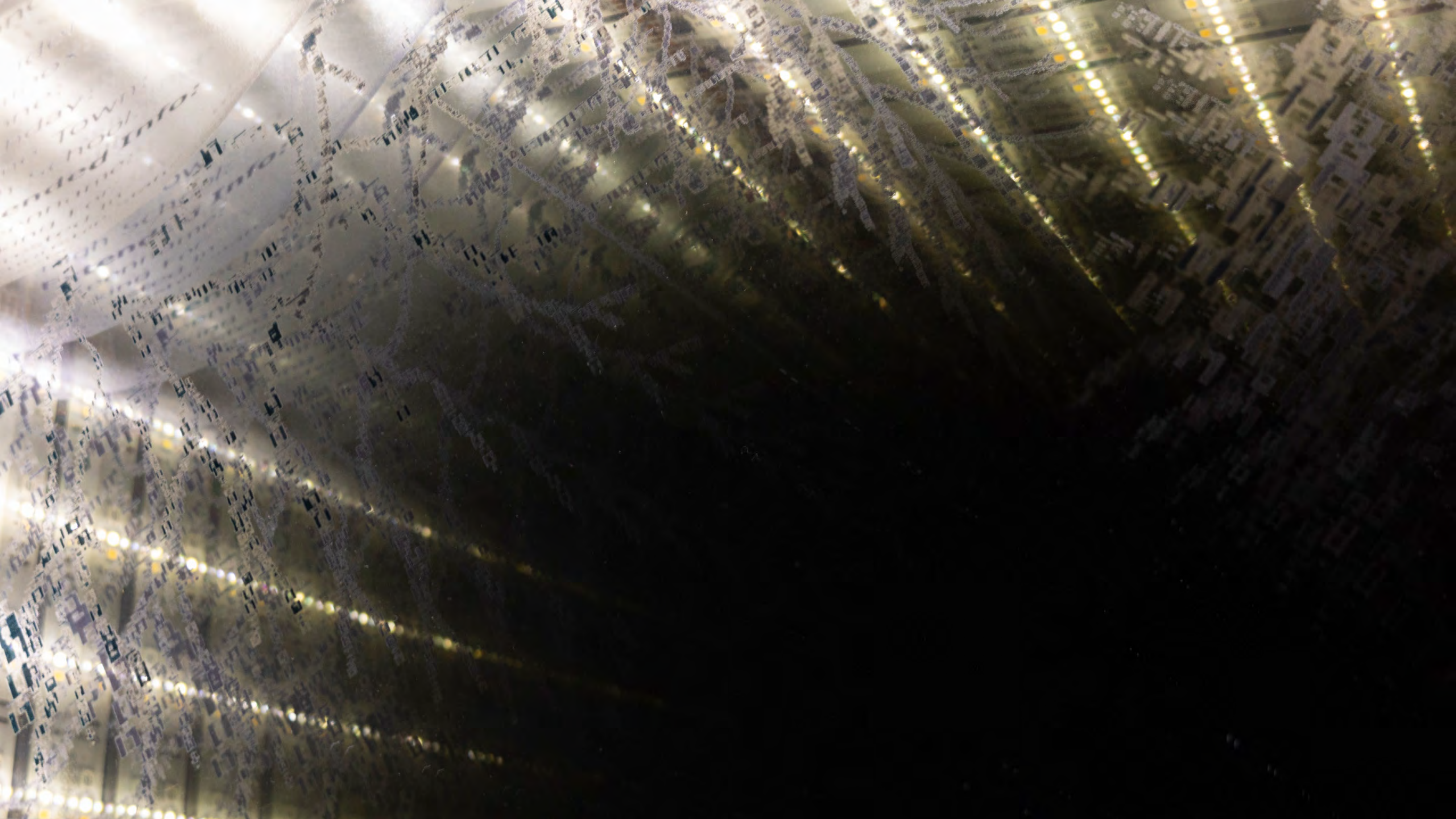
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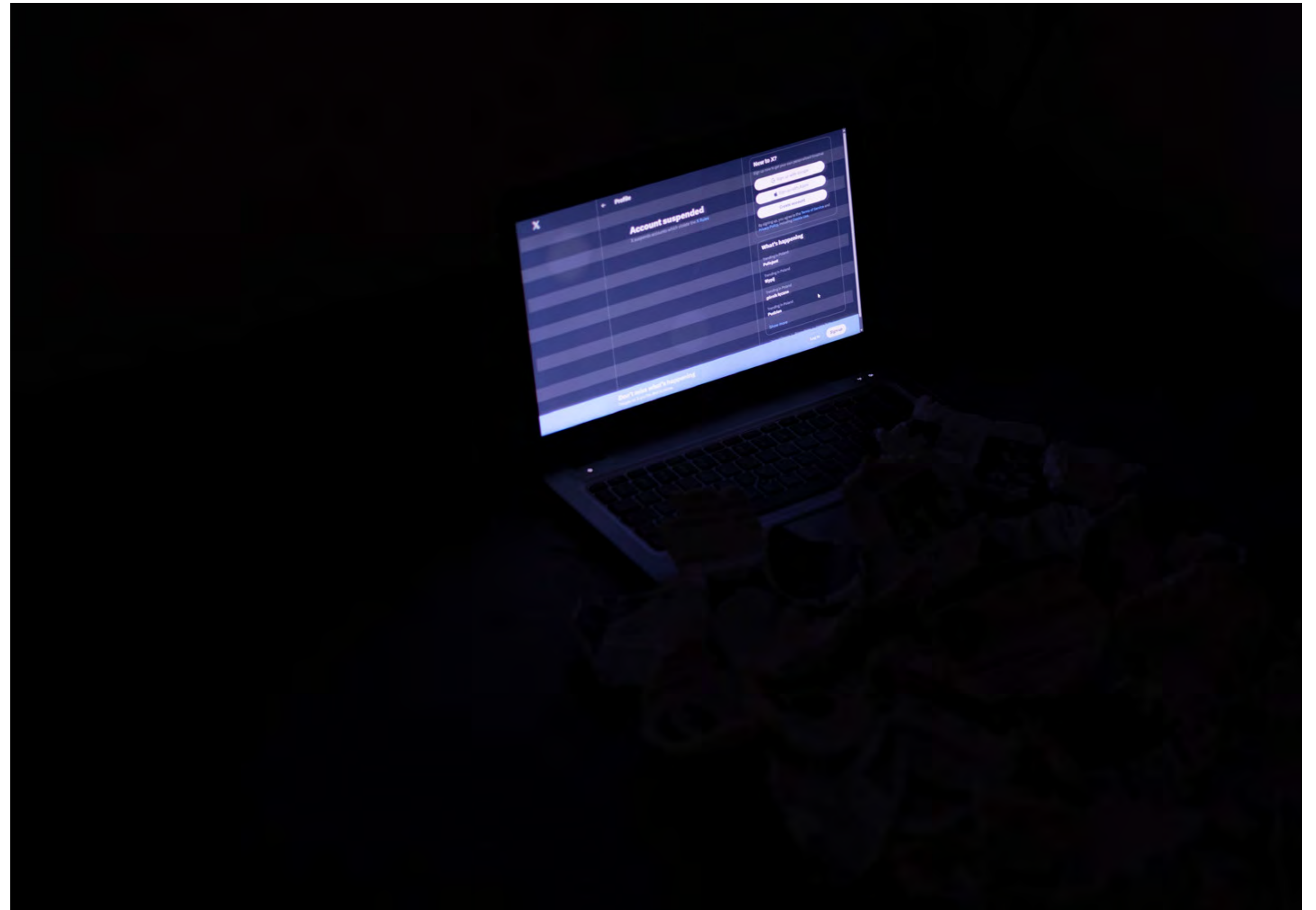
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## **Coping Mechanism**

installation: Google Chrome plug-in, laptop,  
nitro transfer on newsprint, plaster, 30 x 100 x 21 cm,  
2026

*Coping Mechanism* takes the form of a custom Google Chrome extension that continuously refreshes the same suspended Twitter/X account over extended periods of time, gradually subjecting it to visual and structural degradation. As the cycle repeats, interface elements begin to shift, duplicate, collapse, and lose functionality, transforming familiar online environments into unstable spaces suspended between glitch, decay, and hallucination. Rather than functioning as a conventional software tool, the extension performs a self-destructive ritual enacted upon the browser itself. The work reflects on coping mechanisms shaped by networked life, where repetition becomes a strategy for managing uncertainty, loneliness, and overstimulation. By corrupting the visual logic of the interface through accumulation and automated repetition, Janik exposes the fragile architecture underlying the illusion of permanence in digital space.





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Cray

MARYMARTIN  
1728 2017  
Edit Profile  
MARIE Abbott  
OF USE

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## **Supercut**

object: lenticular print, glue,  
6×15x20 cm,  
2026

*Supercut* takes the form of a fragile house of cards constructed from lenticular prints displaying some of the most viral memes circulating online in each year of the twenty-first century. Drawing on theories from Death Studies – particularly the recurring notion that one’s life “flashes before their eyes” at the moment of death – the work asks what such a final sequence of images might look like for a non-human digital entity. Rather than memories shaped by emotion or personal attachment, the bot’s retrospective becomes governed by statistical visibility: engagement metrics, repost frequency, algorithmic circulation, and the cold hierarchy of virality.

By translating these culturally dominant images into lenticular surfaces, Janik transforms internet memory into an unstable optical experience. The shifting image produced by the lenticular print activates the viewer physically, requiring movement in front of the work and allowing multiple visual states to emerge simultaneously.

The structure itself remains precarious. Built as a literal house of cards, the installation suggests a model of collective digital memory dependent on the survival of each individual fragment. The removal or disappearance of even a single “memory” threatens the stability of the entire construction. In this sense, *Supercut* reflects on the internet not as a permanent archive, but as a volatile ecosystem of circulating images whose apparent immortality conceals an underlying fragility.





## ***The Death of Sincerity***

nitro transfer, cyanotype and engravings  
on 4 metal plates, 50x50 each,  
2025

The work draws on a now-deleted Tumblr post by artist Ethel Cain, who described an epidemic of irony. In today's platforms, she noted, every comment must function as a meme – sarcastic, indirect, performative. There is no space for sincerity. Vulnerability becomes unreadable.

To explore this tension, I used This Meme Doesn't Exist, an AI tool trained on nearly a million human-made memes. It produces meaningless, absurd outputs – dumb but funny, as the creators say. I then subjected the generated images to deep-frying – compressing, distorting, and degrading them until they barely function as images.

Transferred onto metal plates using nitro solvent and chemically stained with cyanotype, the memes are no longer digital. They are now physical residues. Toxic relics. Their garish surfaces evoke the triangle backgrounds of early 2000s meme culture – forming a full circle from memetic birth to visual decay. Each plate includes engraved text referencing “edgelord” internet culture – the aesthetics of provocation, detachment, and irony. As scholars Chloë Arkenbout and Idil Galip suggest, such memes are not only absurd. They also expose the failures of AI, challenge authority, and destabilize narratives of technological supremacy – one joke at a time.





Playing  
fortnite

Playing  
oh lol

When you  
don't have  
try making

ly mor...

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in low arc SA



*The Death of Sincerity (proof),*  
nitro transfer, cyanotype on metal sheet,  
21 × 17 cm,  
2025





metal urn, chrome paint, engraving, glitter, nano tape,  
foam, QR code with online content; 32x28 cm,  
2025

The work engages with the notion of digital identity and its memorialization within the context of late capitalism. Drawing on Jill Walker Rettberg's concept of quantified self-representation, it interrogates the processes through which human life is transmuted into quantifiable data: step counts, sleep hours, GPS coordinates. These metrics collectively constitute a quotidian logbook generated by our devices and applications.

At the center of the installation is an urn reminiscent of both a trophy and a consumer artifact – an object oscillating between monumentality and product design. Contained within is a QR code leading to a fictional corporate interface offering “digital remembrance” services for the deceased, refracted through the numerical lens of their online activity.

The urn is filled with glittering “dust” – a metaphorical stand-in for data. Utilizing a conceptual conversion rate of 1 byte = 1 nanogram, the work renders tangible the weight of the average individual's digital footprint: approximately 300 grams, or 300 gigabytes.



link to online content: <https://19216874203.cargo.site>



## ***Farewell***

installation: UV print on artificial linen, plexiglass,  
fabrics, metal, 84x270x80 cm,  
2025

During archival research conducted via the Internet Archive, I encountered a MySpace profile from 2007 in which several user-uploaded assets had vanished, replaced by the message “403 Forbidden.” The already fragmented screenshot was then subjected to an additional process of reduction: parts of the remaining content were deliberately removed in order to construct a kind of anti-portrait – a profile stripped of identifiable characteristics, one that could ultimately belong to any of us.

A large piece of synthetic linen has been UV-printed with this degraded image. Inspired by the mystery of the Shroud of Turin, the work functions simultaneously as relic, interface residue, and speculative imprint of a digital presence. Through its disturbed proportions and elongated form, the installation suggests an incomplete presence suspended between disappearance and persistence – not necessarily human, but still hauntingly familiar. The absent images and missing fragments become ghostly traces of a body whose structure remains partially visible despite the erosion of its content, pointing toward forms of identity that continue to circulate online long after access, ownership, or recognition have been lost.





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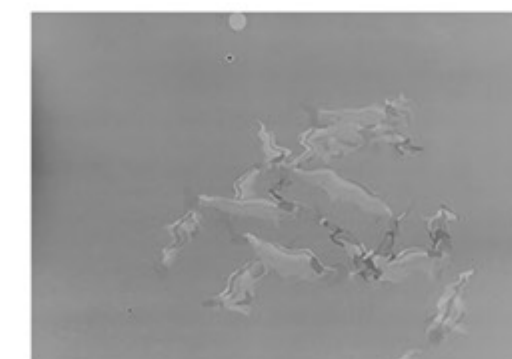
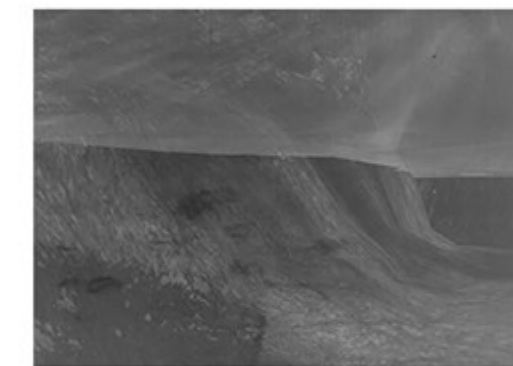
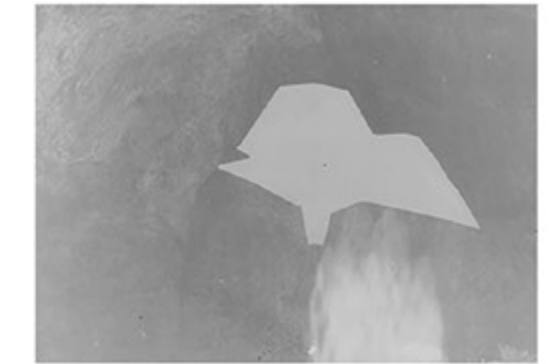
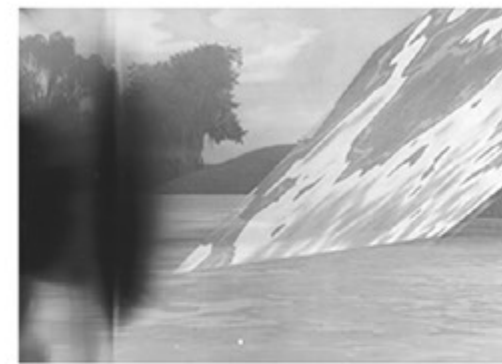
## ***Flashes from the Submersion***

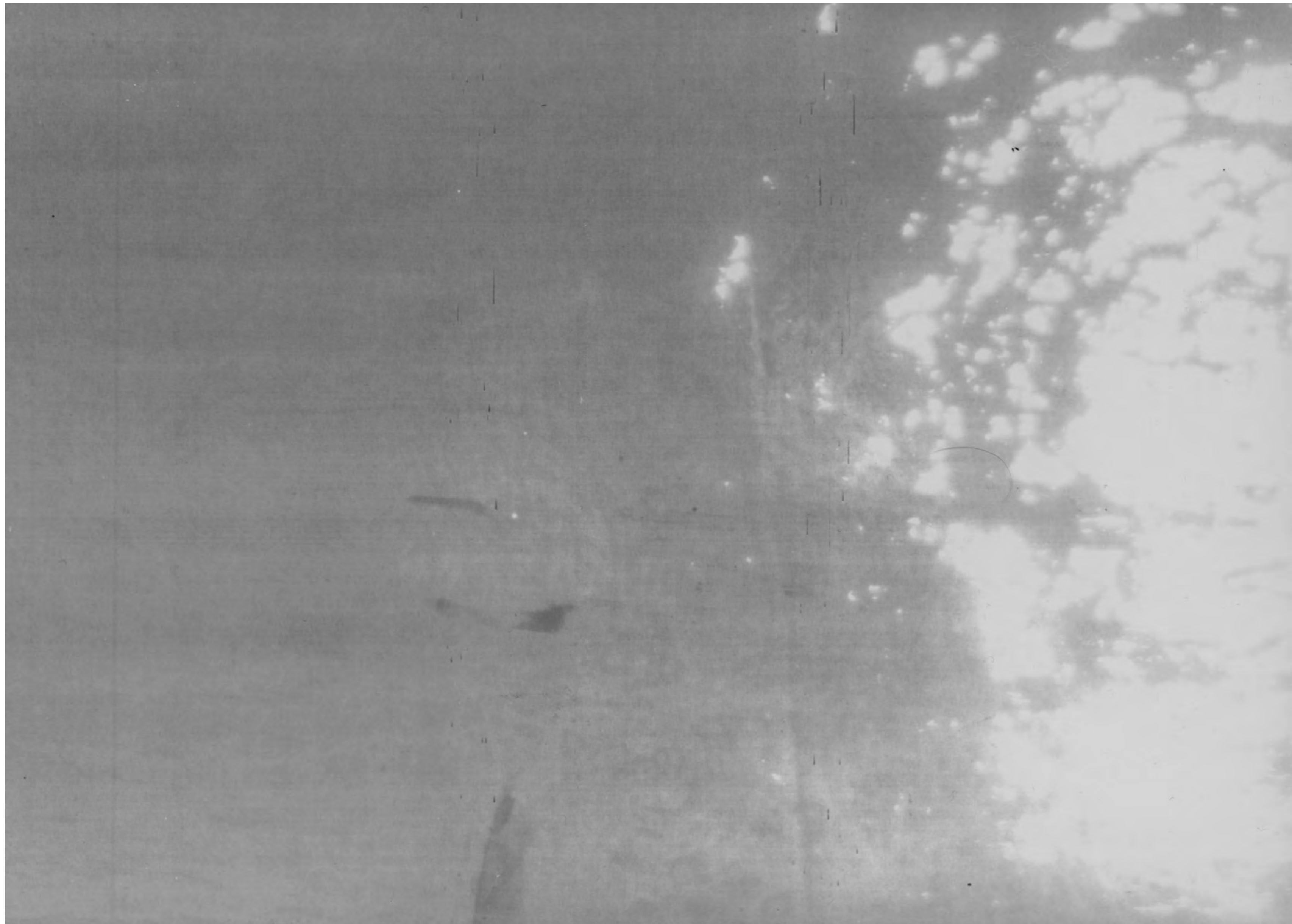
photographs from video games transferred onto  
photosensitive paper, 20x30 cm each,  
2025

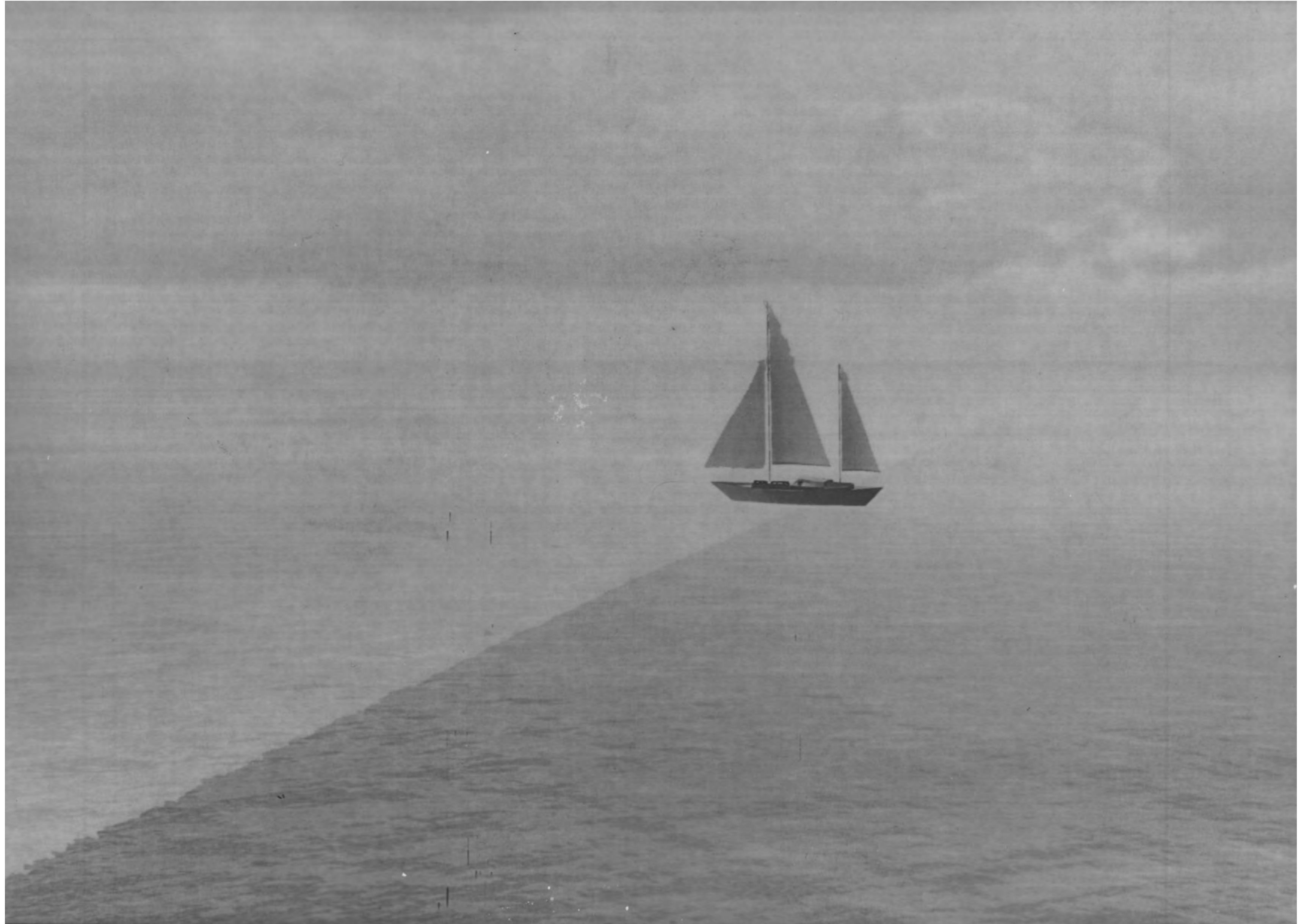
This series of photographic works engages with the aesthetics of liminality, rendering surreal, placeless architectures that exist in a state of ontological suspension. Drawing from digital 3D engines as source material, the artist employs a process evocative of the photogram – an indexical technique traditionally tied to analog photography – recasting it within a post-digital framework.

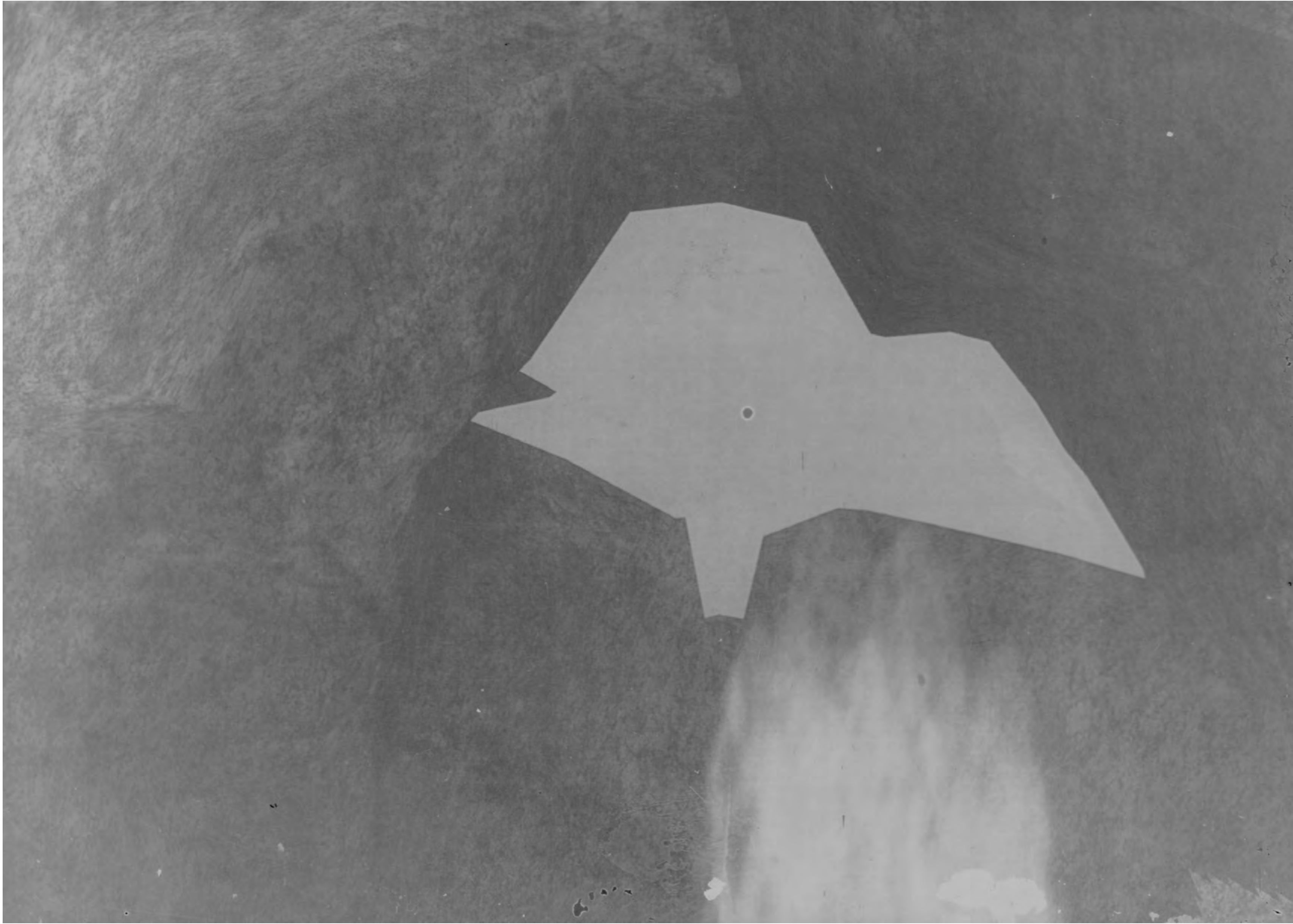
These images resist spatial anchoring, functioning as visual residues extracted from non-places: speculative architectures, procedural voids, and algorithmically generated terrains. Hovering between simulation and presence, each image becomes an artifact of in-betweenness – a surface where the virtual and the material coalesce in a fragile equilibrium.

By foregrounding the ambiguity of origin and authorship, the works destabilize the hierarchies of image production and challenge the ontology of the photographic medium itself. Neither fully digital render nor traditional photograph, they occupy a space of unresolved potential – echoing the affective dissonance of contemporary subjectivity shaped by immersive technologies and fractured temporalities.









## ***Contents in the Mirror Are Closer than They Appear***

objects, video and interactive installation,  
2023

In contemporary times, the face as our representation begins to fade. This is not the first time in the history of culture, and according to Belting, this time the responsibility lies with the media era, which massively fits the face into a certain template, flattening it. A good example of this is the phenomenon of the selfie, which over the past decade has become one of the transparent means of communication, much like a text message. In seeking a new, digital representation for ourselves in the phygital era, I come to the conclusion that it is widely understood content that we receive, modify, and share: we influence it, and it influences us.

In my work, I use memes and internet interfaces as mirrored self-portraits, where everyone can find themselves. Each material in my series pretends to be another material, as if they were trying to present themselves. Thus, a seemingly chromed object, upon closer inspection, turns out to be a painted 3D print, a video mimics a photograph, and tempered glass imitates the dimensions of the iPhone 13, revealing traces of device usage that we overlook in daily life.



exhibition view, Rodríguez Gallery

In this way, I weave a narrative about a fluid reality where there is no longer room for binary thinking: what matters is what lies between the two poles, and the digital and material worlds are one. At the same time, I shed the label of Narcissus from individuals expressing themselves on the internet because they mark their presence in the same way the body does for us every day. Hence, the finale of the exhibition is an interactive installation in the form of a Venetian mirror, which, with the help of a face-detection app, throws a flare onto the person standing in front of the mirror—a quote from amateur photos in the mirror using a flash. In this seemingly senseless action, I observe a poetic perspective on our online activity: showcasing oneself is not always about egocentrism or narcissistic tendencies, but about marking our presence here and now, even when only we see the photo.



## **Pepe.obj**

object: 3D print, chrome paint,  
35x24x28 cm,  
2023

The 3D print object is a deformed meme figure inspired by Pepe the Frog. It is covered with a mirror finish where you can see your reflection. Set as a counterpoint to the other objects inspired by the Swollen Dog, it presents the reversed state of affairs: the frog from memes, often quoted in stories about being a loser, is much more massive than the „plumpy” dogs, which, in opposition to it, are hung on the wall like scaled flies. Nothing is zero-one.







## ***There Are Two Doges Inside of You***

objects: 3D prints, chrome paint,  
10x13x4 cm each,  
2023

Next objects that simulate heavy and cold matter. Swollen Doge from memes, based on juxtaposing strong and weak features, is downscaled relative to the frog and duplicated, creating a flawed replica. The memetic template transferred onto the wall is simultaneously a quote from memes about the inner struggle of two wolves within us. Does either ever win, and do they truly differ so greatly?





***rererererere...rere.ico***

object: thermoplastic, chrome paint,  
40x13x1 cm,  
2023

Crafted from thermoplastic, the chain resembles a growth protruding from the wall. Its links consist of deconstructed arrows reminiscent of icons from online interfaces used for sharing, reposting, and remixing. Each is unique, together forming a chaotic and uneven network.



## ***nutildet.txt***

objects: thermoplastic,  
various dimensions,  
2023

The thermoplastic objects relate to textual content and artificial intelligence. When I once asked the DALL·E generator to create an image for a nihilistic meme, I received a black image with white text in the classic meme format: at the top and bottom. However, the text only simulated letters without conveying any coherent meaning, as AI thinks in images, not text, while generating graphics. Inspired by this, I created a series of words devoid of specific meanings (or perhaps containing all meanings), which again appear to dissolve and emerge from the walls, evoking associations with divination as well.



***untitled***

object: tempered glass, thread, mounting tape,  
14.6x7.5x0.76 cm,  
2023



I treat the object suspended in the air as a ready-made. It consists of tempered glass that I removed from my smartphone after a year of use. All the cracks, smudges, dust, and fingerprints were “embedded” in twenty-four other tempered glass pieces, achieving the proper thickness of an iPhone 13 through multiplication.

***frogshopping.jpg***  
full HD 9:16 video, loop,  
2023

The video is an animated photograph inspired by the still movies genre. In the video, I pose with a frog object, and our faces dissolve, establishing a connection and intertwining with each other.



<https://www.instagram.com/p/Cv992JelfOp/>

## ***untitled***

installation: TV, Venetian mirror, smartphone,  
augmented reality filter app,  
115x59x3 cm,  
2023

In contrast to the narcissistic label often attached to individuals expressing themselves online, I've created an interactive Venetian mirror installation, incorporating an augmented reality app. When a person stands in front of the mirror, the app overlays a luminous reflection onto their face, quoting the lighting effect of amateur selfies taken in front of mirrors with flash. This seemingly senseless gesture highlights a reflection of our online behavior. It's not about constant self-promotion, but about marking our presence here and now.



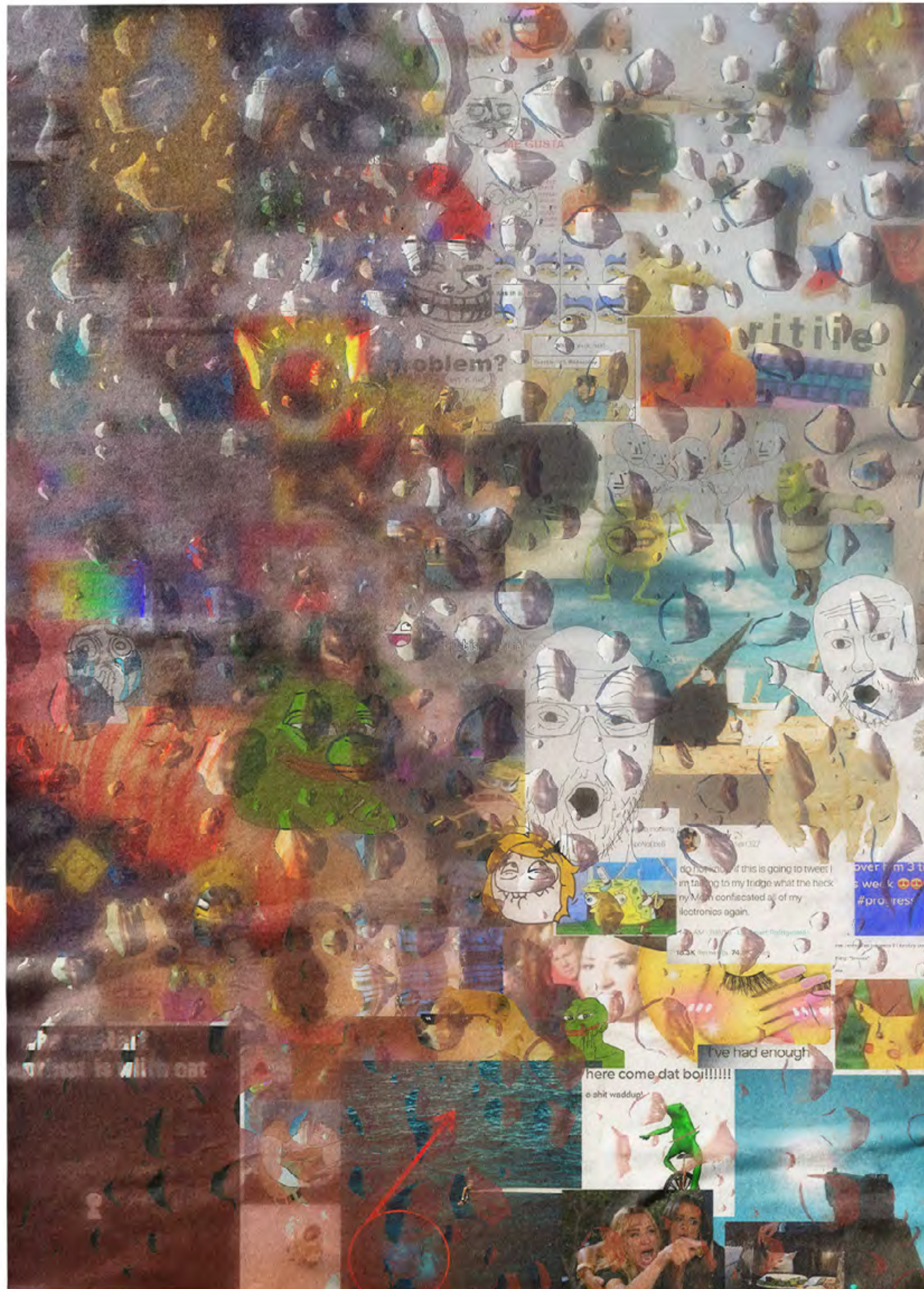
## **META-**

four-track EP, 16 minutes, damaged CD in packaging,  
approximately 12x12 cm,  
booklet-poster, 30x40 cm,  
video installation, 4 screens, full HD 9:16, 16 minutes,  
5 NFC sensors with online accessible content,  
DIY hologram: animation, loop, plastic, approximately  
12x12x15 cm,  
2023

Remix culture is built on reproduction and transformation. The nostalgic spiral rotates like a whirligig composed of an immense array of cultural texts. It spins and consolidates, and at its core, we can't distinguish the new from the old. theM., a digital entity created for the project, behaves similarly. Through it, I recorded an album mostly consisting of content appropriated from the internet. I use these materials to construct an audiovisual landscape seamlessly blending new content with that which contemporary culture is based on. Accompanying the EP is a poster with texts co-written in collaboration with artificial intelligence. By sampling stereotypical associations with selected cultural figures, the AI generated song lyrics in their style, ranging from Lana Del Rey to Derrida. I pose the question of how much of our identities are comprised of unique qualities and how much is based on others and what has been. We are mostly made of water, and what about our digital personas?



EP: <https://on.soundcloud.com/xHa4j>



The internet, a mirror of desire  
 A reflection of our life's fire  
 We're up there, each word  
 A thought, a desire, a prayer  
 We post ourselves around  
 But in this game, reality is awry  
 An image right in a never-ending game  
 Of mirrored souls, trapped in the same  
 We're all here, in this space  
 The internet, a mirror of desire  
 A reflection of our life's fire  
 We're up there, each word  
 A thought, a desire, a prayer  
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 A reflection of our life's fire  
 We're up there, each word  
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 We post ourselves around  
 But in this game, reality is awry  
 An image right in a never-ending game  
 Of mirrored souls, trapped in the same  
 We're all here, in this space

In this endless sea of information  
 We search for validation  
 But the more we seek, the more we lose  
 For the internet, is a hall of mirrors we choose

Memes, a play on signs and meaning  
 A deconstruction of language and being  
 A viral sound, a laughter shared  
 But beneath the surface, a deeper love shared

In a world of endless replication  
 The meme, a transient cousin from generation  
 A commentary on the world we know  
 But the message, open to interpretation's flow

We strive to cope, to make sense of it all  
 But in its repetition, a new meaning may befall  
 A joke, a satire, a war of creative  
 But in its proliferation, a new meaning is forged

A digital culture, a culture of reuse  
 A world of signs, without their meaning, it loses  
 A digital movement that breaks free  
 A disruption of what is and what's to be

Beyond reality, a new dimension  
 Where the boundaries blur, and imagination  
 Is the only limit, welcome to the metaverse  
 Where anything can happen, it's a universe

In the metaverse, we're free to be  
 Our virtual selves, wild and carelessly  
 We can build and create, let our minds roam  
 In the metaverse, anything is possible, we're in our own zone

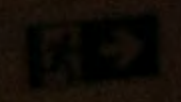
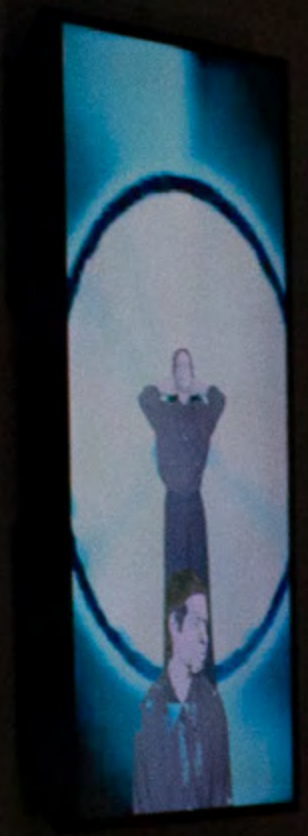
A digital world, that feels so real  
 A place where we can make our own deal  
 We can fly, we can teleport, we can be  
 Anything we want to be In the metaverse, wild and free

In the metaverse, we're free to be  
 Our virtual selves, wild and carelessly  
 We can build and create, let our minds roam  
 In the metaverse, anything is possible, we're in our own zone

In the metaverse, we'll leave behind  
 The limitations of our physical minds  
 We'll create a new reality, for us to unfold  
 In the metaverse, anything is possible, we'll break the mold

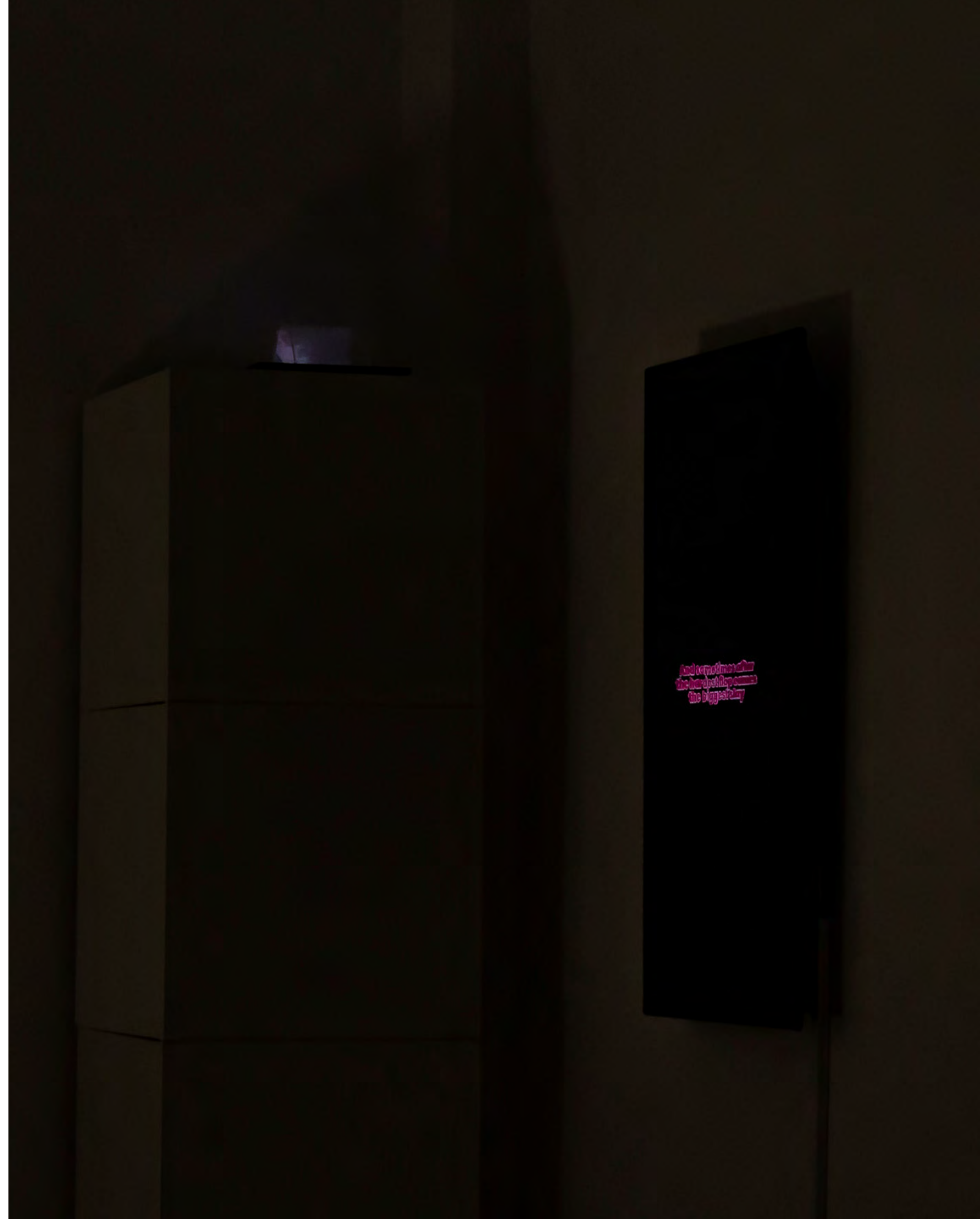
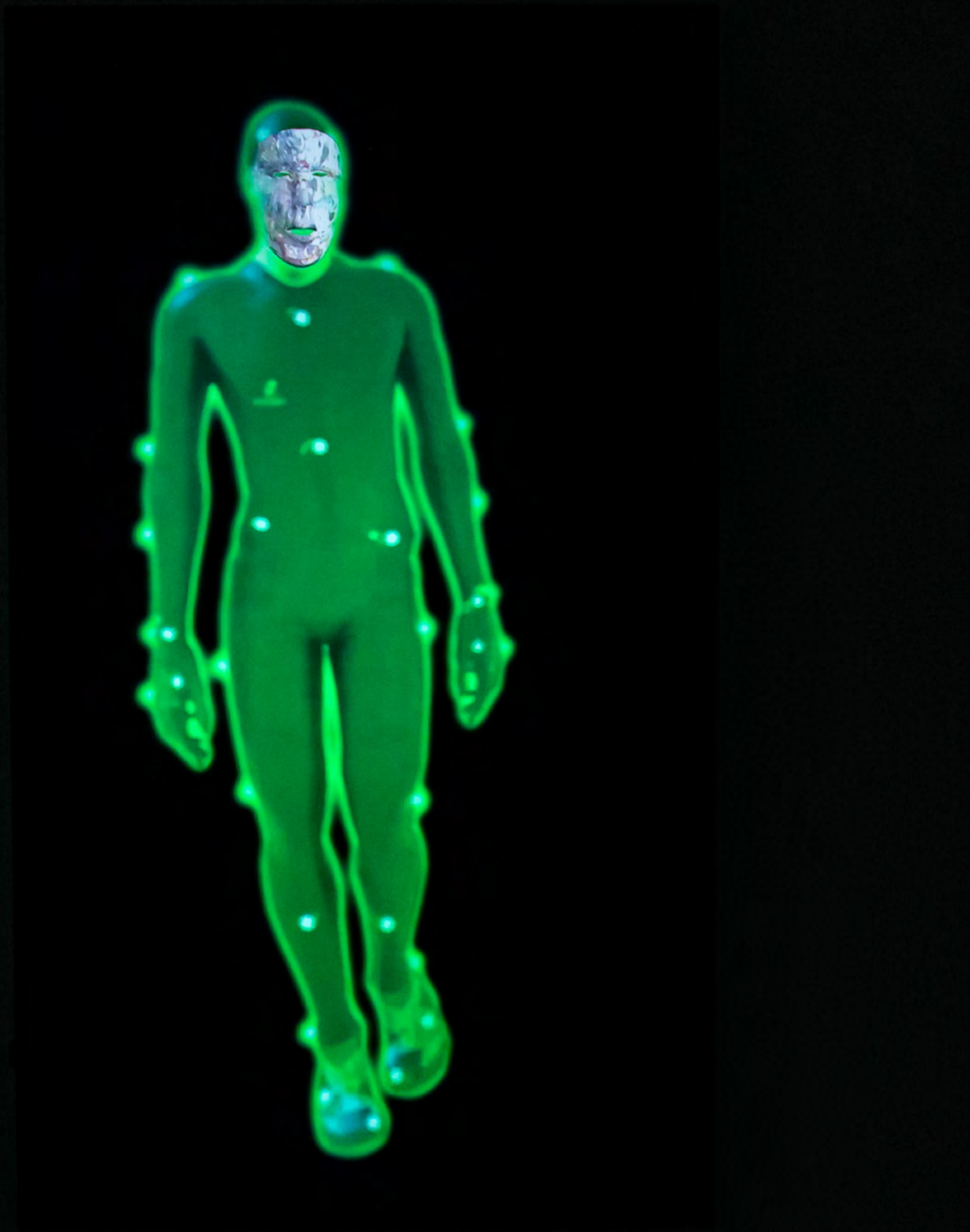
In the metaverse, we're free to be  
 Our virtual selves, wild and carelessly  
 We can build and create, let our minds roam  
 In the metaverse, anything is possible, we're in our own zone

In the metaverse, we're no longer bound  
 To the limits of our physical surroundings  
 A place where anything can happen,  
 and we're free to create our own destiny.





video documentation:  
<https://vimeo.com/900179115>



## ***screensaversymphony***

8 screen savers for macOS and Windows,  
video documentation of the action, 3'15",  
website,  
2022

The project revolves around the concept of screen savers in the workplace, which are often associated with a form of control over employees' activity while also contributing to the company's image. However, I approach the situation differently: my screen savers encourage employees to seek forms of relaxation in the office. Additionally, they are accompanied by a sound mix of employees' conversations. By trying to escape control in the workplace, they paradoxically use this energy to be controlled and productive in other areas, including the productive use of free time dictated and documented by smartphone applications. The screen savers sing awkwardly, engaging in a conversation based on popular pop songs.

# screensaversymphony



<http://screensaversymphony.tumblr.com>



Check your DMs

## ***Cursed Images for the Cursed Times***

5 albums, 20x27 cm, 58 pages each,  
2022

Edition of five fake photo albums collecting a series of cursed images found online. The albums were released into the public space and can be searched for on the streets of selected Polish cities. The negatives are included in the books, pretending that one person with a wealth of experience is behind all the events in the photos. What do cursed images say about us when they are created in times of absurdity and bending of reality?



video documentation of the publication:  
<https://vimeo.com/682628523>



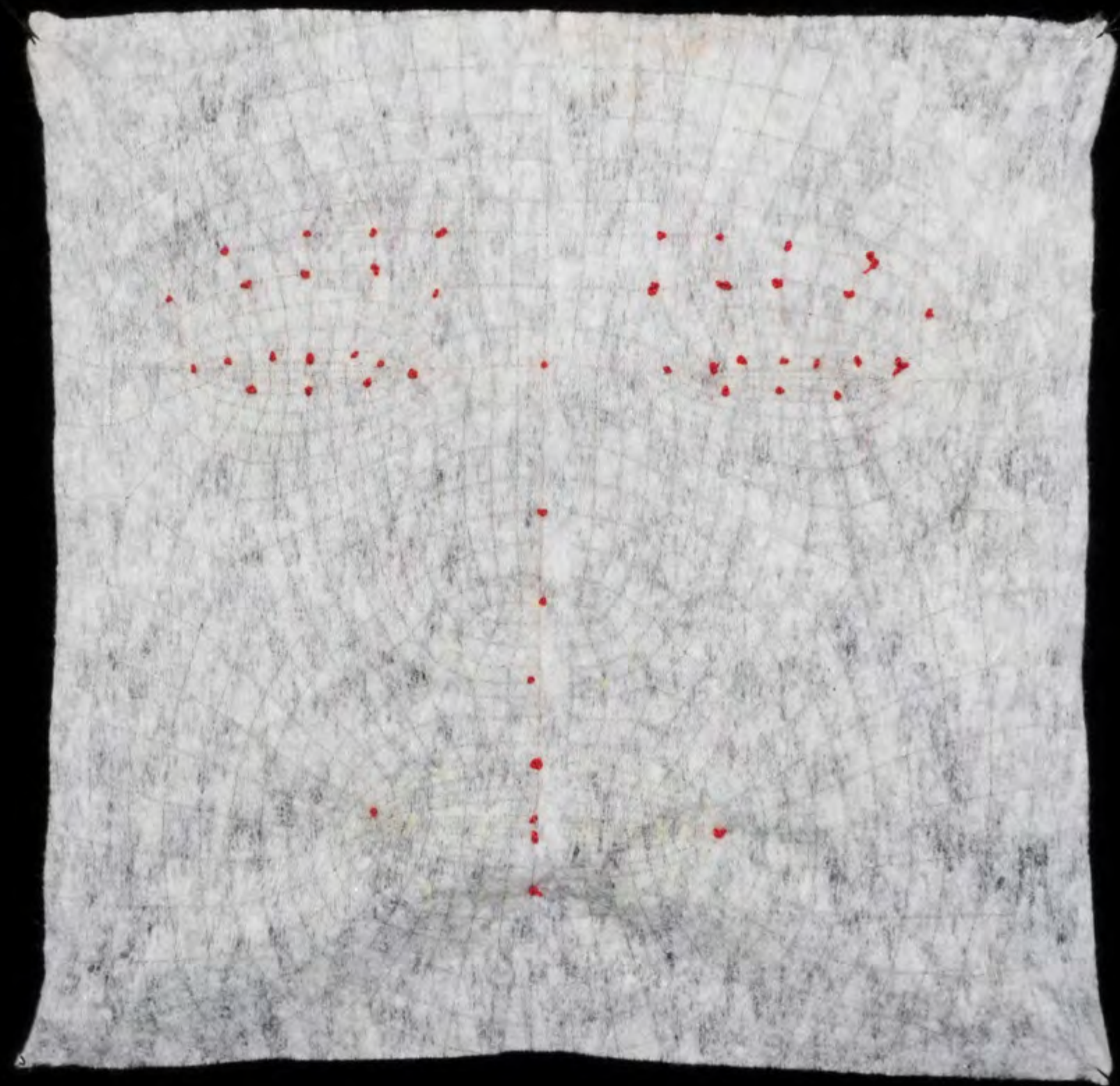
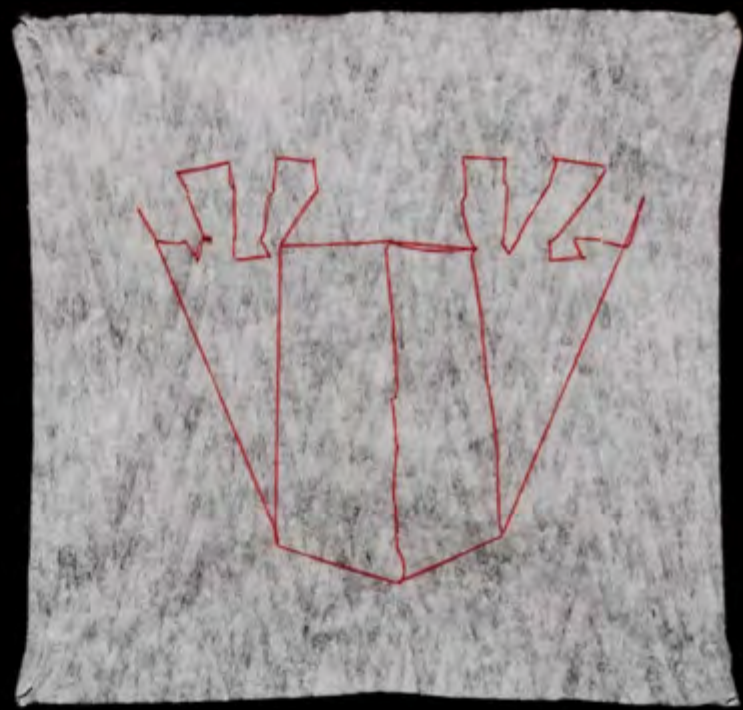


## ***Sensitive Points***

objects, threads, facial cleansing wipes,  
nitro transfer, black frames, approx. 40 x 41 x 0.5 cm,  
on-camera action, 16'53",  
gif, AR face filter, 2021

In my bachelor's diploma, I am searching for a visual definition for psychological masks, which I juxtapose with imagery related to artificial intelligence, attempting to find interdependencies between the two and the persona. The means of expression I use - from red thread, through performative actions, to elements of augmented reality - present the mask as a wide spectrum of meanings present in our everyday life, although sometimes elusive. Sensitive points are the points that a face detection scanner is sensitive to. I capture this meaning and take it further: to all the points of our personality - those that others around us "scan" and notice, as well as those hidden deep inside us that we are afraid to bring to the surface.

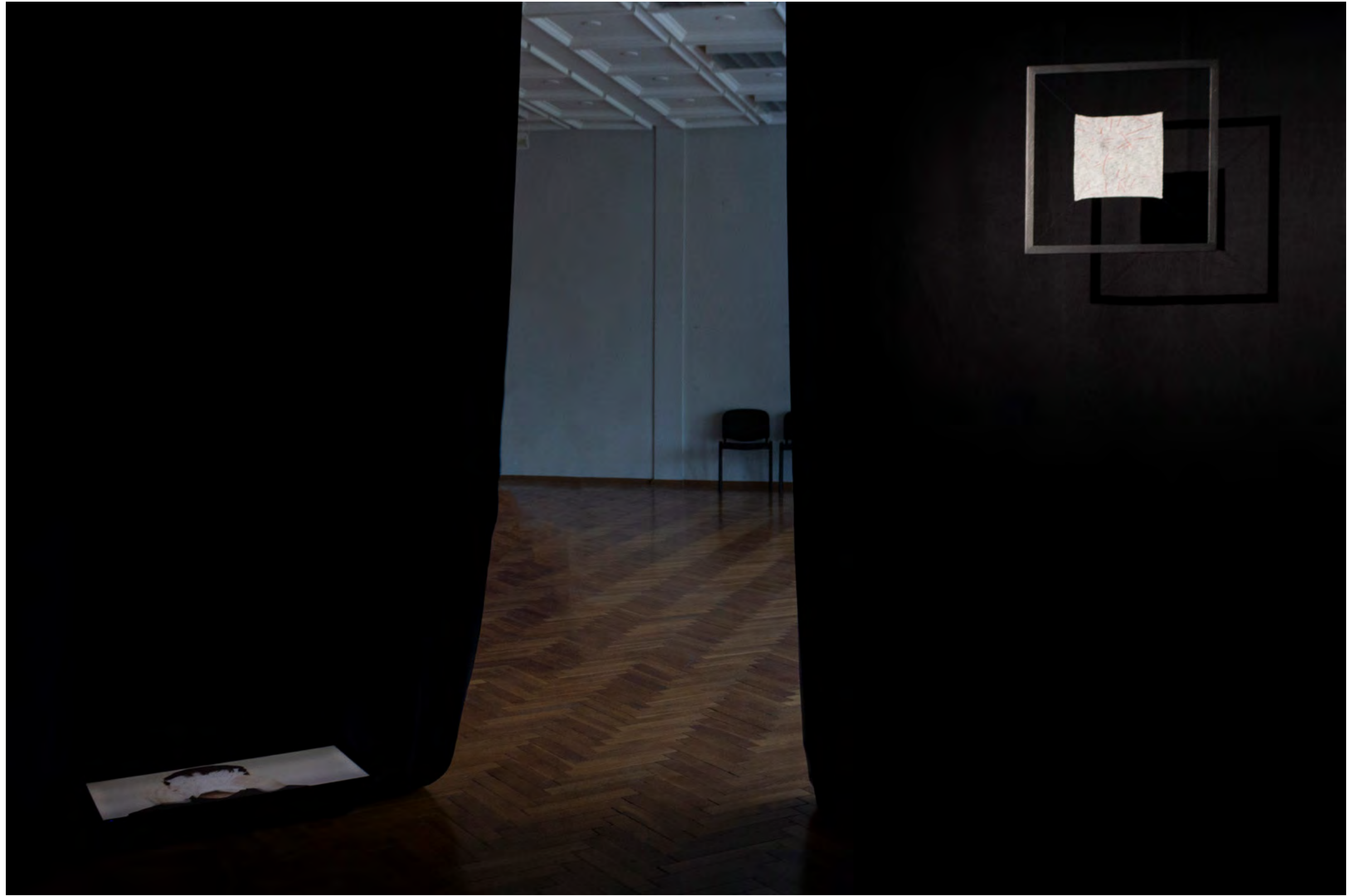






video artwork:  
<https://vimeo.com/568398629>





## **No title / Beauty blender**

video, 4'46"

2021

The video takes us to a television studio where a non-binary bot presenter tries to comment on products designed by artificial intelligence in a binary stereotypical way, while citing the well-known dilemmas of social media users monitored by algorithms.

The work was created in collaboration with Marcin Kosakowski as part of the *Artificial Patho-intelligence* project, premiered at the TRAF0 Art Station in Szczecin. Curator: Piotr Kopik.



<https://youtu.be/wURFo2SithY>



exhibition view, TRAF0 Center for Contemporary Art in Szczecin, 2021