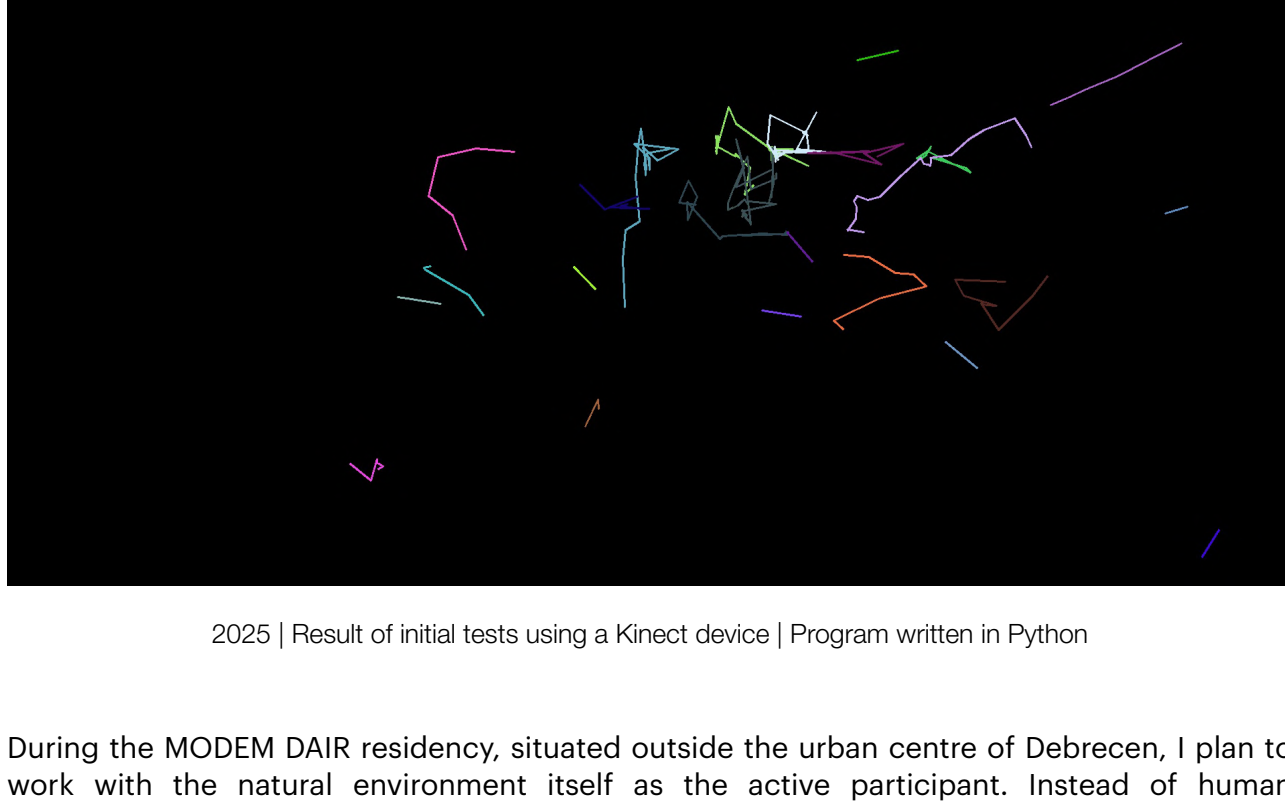


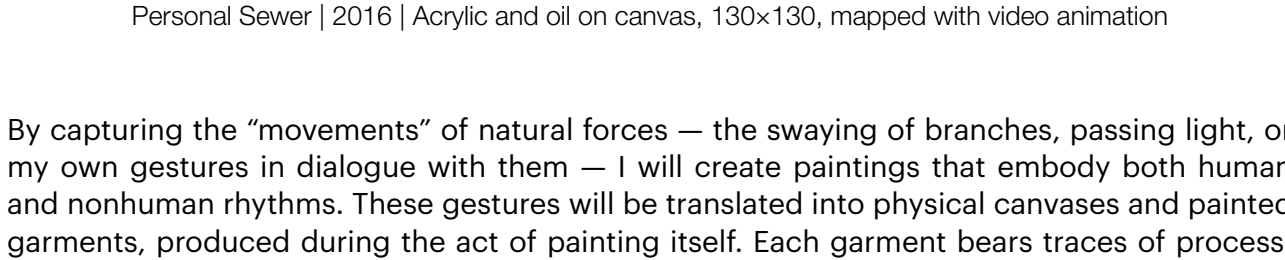
Symbiotic Creation: Learning from Movement

Symbiotic Creation: Learning from Movement is a continuation of my research into the dialogue between painting, technology, and human gesture. Using a motion-tracking system (Kinect), I record the movement of bodies, natural elements, or found objects entering a defined space. These traces — otherwise invisible — become visual compositions that I later reinterpret through painting and material gestures.



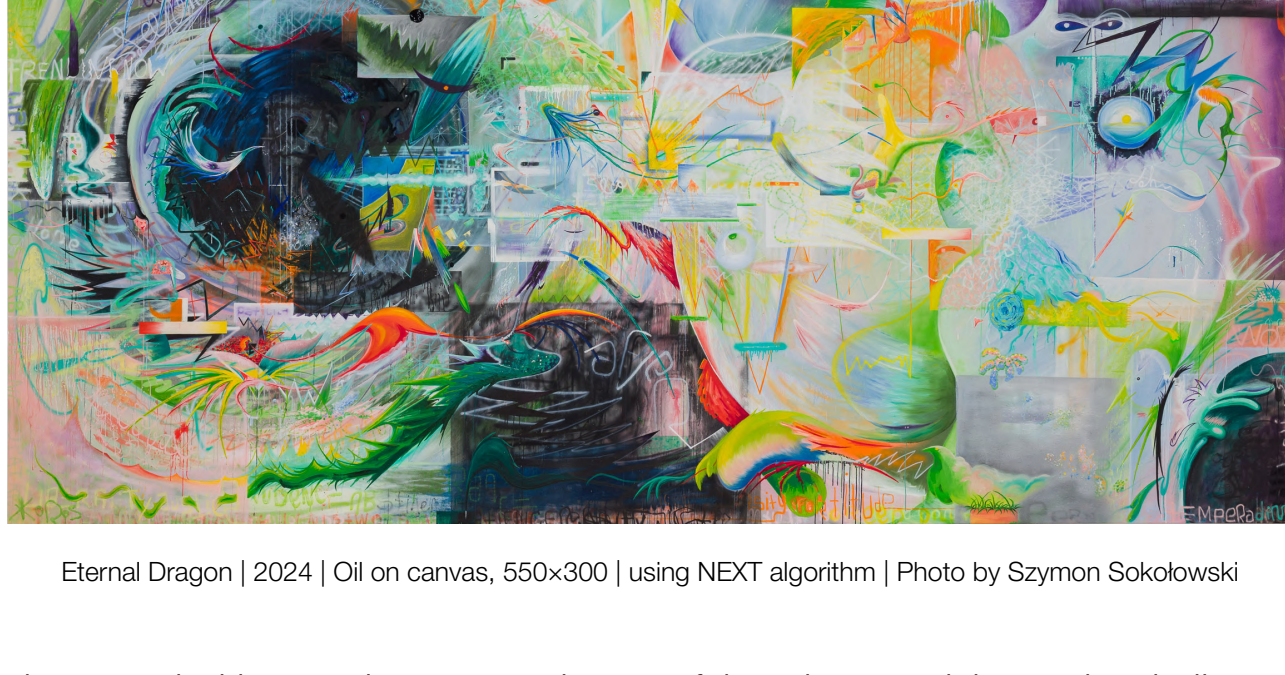
2025 | Result of initial tests using a Kinect device | Program written in Python

During the MODEM DAIR residency, situated outside the urban centre of Debrecen, I plan to work with the natural environment itself as the active participant. Instead of human movement alone, I will explore how wind, light, and plant motion can be “read” by the motion-capture system. The resulting data — transferred through painting and performative acts — will reveal a symbiotic relationship between technology and nature: how digital systems can visualize the living pulse of the landscape.



Personal Sewer | 2016 | Acrylic and oil on canvas, 130x130, mapped with video animation

By capturing the “movements” of natural forces — the swaying of branches, passing light, or my own gestures in dialogue with them — I will create paintings that embody both human and nonhuman rhythms. These gestures will be translated into physical canvases and painted garments, produced during the act of painting itself. Each garment bears traces of process: splashes, pigments, and imprints of movement — a poetic intersection between body, landscape, and code.



Eternal Dragon | 2024 | Oil on canvas, 550x300 | using NEXT algorithm | Photo by Szymon Sokolowski

The project builds on my long-term exploration of the *unknown* and the accidental, allowing environmental factors and technological imperfections to reshape artistic intention. The DAIR residency's setting outside Debrecen offers the perfect environment for slowing down and deepening the dialogue between technology and organic life. The isolation supports focused experimentation with natural motion data, while MODEM's curatorial team and facilities in the city provide professional context and visibility for the outcomes.



Prometheus | 2022 | Oil on linen, 230x200 | using NEXT algorithm

By connecting the digital and the natural, *Symbiotic Creation: Learning from Movement* resonates with MODEM's thematic interest in art, ecology, and post-digital practice. It also continues my ongoing collaboration with UFO Art Gallery in Kraków, forming a Central-European bridge for contemporary, process-based art. The *Unknown* project is part of the gallery's main program and has become the theme of recurring group exhibitions. This residency will naturally strengthen the cultural bridge between Poland and France. Through this exchange, UFO Art Gallery remains open to inviting selected French artists to participate in upcoming *Unknown* group exhibitions, fostering a fertile dialogue between both art scenes and further exploring the very notion of the *unknown*.



Dream | 2025 | Acrylic on linen, 200x105 | using autonomic easel | Photo by Szymon Sokolowski

Symbiotic Creation: Learning from Movement invites viewers to consider creation as a living exchange — between artist, environment, and algorithm. The project transforms invisible energies into form, revealing how gesture, whether human or natural, can become a visual language of empathy and transformation.

I would be available for a two-month residency between April and June 2026, ideally from mid-April to mid-June (flexible within this period depending on MODEM's program schedule). This time frame would allow me to work with the seasonal vitality of the natural environment surrounding the residency site — capturing wind, light, and organic motion at their most expressive phase. The longer daylight hours would also support extended outdoor work and testing of the motion-tracking system. If possible, I would like to come with my dog.)



Examples of clothing created during my painting process | Photos by Łukasz Zajac, Yehor Lemzyakoff

Timeline

Week 1-2: Orientation & Setup

- Install Kinect and Python-based tracking system in outdoor environment.
- Explore the surrounding landscape and test recording of natural and human motion.
- Collect first movement data sets (wind, leaves, light shifts, self-performance).
- Prepare canvases and garments for later stages.

Week 3-4: Data Collection & Material Experiments

- Record daily motion sequences at different times of day.
- Translate data into digital drawings and preliminary painted studies.
- Experiment with layered pigment applications that respond to recorded movement.
- Begin development of first painted garments.

Week 5-6: Integration & Presentation

- Produce final series of 3-4 paintings and 2-3 garments as documentation of the process.
- Prepare small presentation or open-air studio visit for MODEM curators and guests.
- Record video documentation for future exhibition at UFO Art Gallery (Kraków) and possible presentation in Paris with curator Nicolas Ballet.

Week 7-8 — Reflection & Presentation

- Refining final pieces and selecting works for showing.
- Preparing open-studio presentation or informal outdoor installation for MODEM curators and guests.
- Writing short conceptual summary and compiling documentation for further exhibition in Kraków and Paris.

Expected Outcomes

- 3-4 large-format paintings inspired by motion-capture data from nature.
- 2-3 painted garments reflecting performative interaction with environment.
- Short video documentation / process diary.
- Open-studio presentation at the end of residency.



Tamina and I in our studio, in front of a painting titled Ghost.