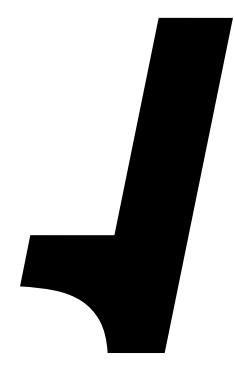


JEDNOSTKA

Linda Lach

PORTFOLIO

Born in 1995. Polish mixed media artist based in Warsaw, Poland. Warsaw Academy of Fine Arts graduate and winner of the annual diploma review in the Art category. Her work explores the intersection of science and art, looking for new ways to visualize data by sketching graphs based on algorithms. It does so by constantly observing, referencing, mapping, and deconstructing the artist's own everyday reality. Linda is interested in repeatability and the human relationship with the digital world. In her art, she intertwines different languages, ranging from sculpture and painting to installations and sounds. In data, she seeks answers to questions of memory and identity in a world of false evolution and processes the acquired information by looping and splitting it.



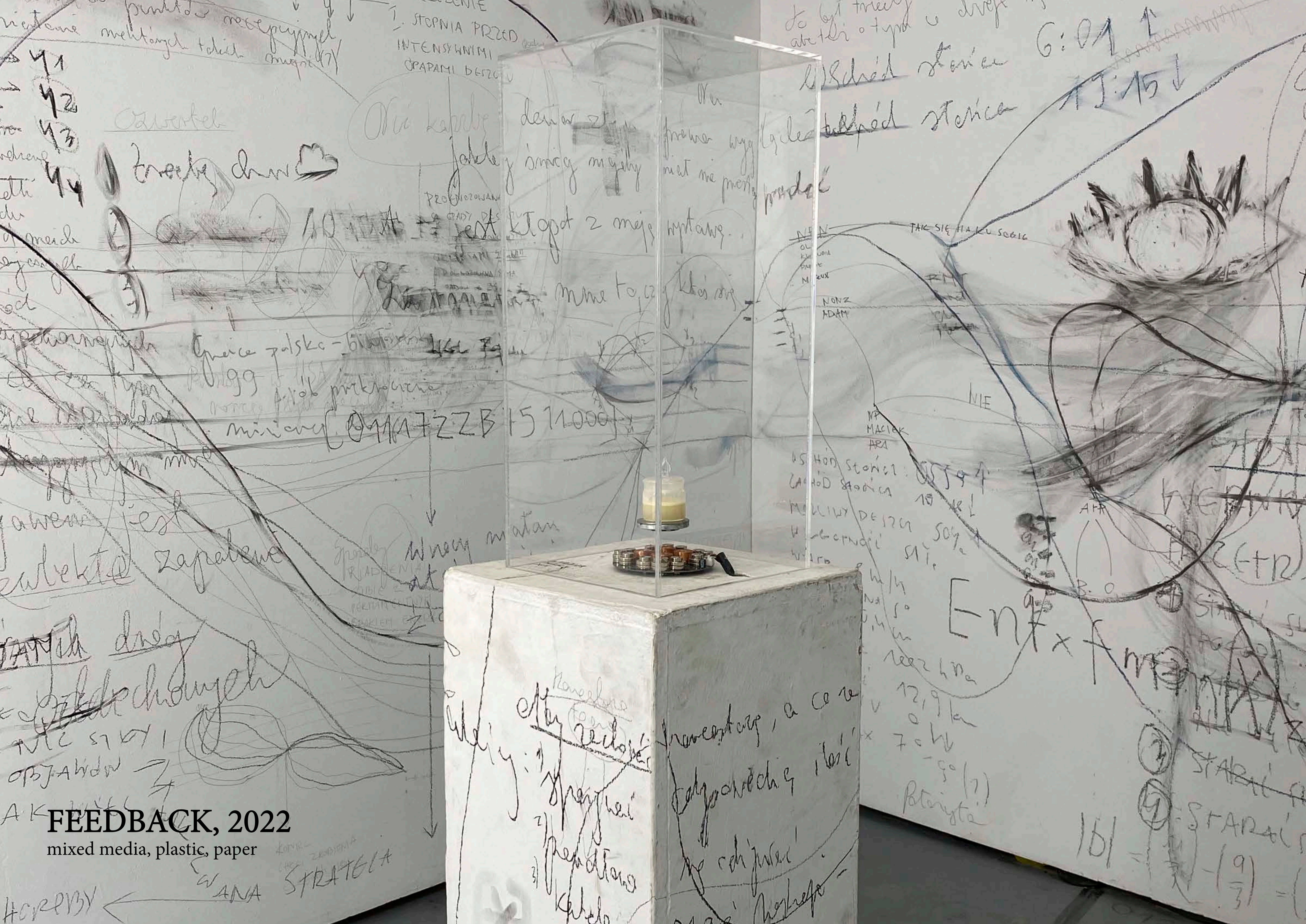
Homeostasis is the search for balance, harmony. It is directly intertwined with physiology and relates to living organisms regarded as closed systems. Terminologically it is inextricably associated with living organisms as their fundamental survival technique. However the theory of homeostasis can be put into use in a wider context as referring to, for example, social changes.

What happens to an organism which did not attain homeostasis or whose process of attaining one has been disrupted? It will, by all means, strive for regaining it. If homeostasis is unreachable, there is an occurrence of change. It can last for some time and effect in an irreversible aftermath followed by a complete recess. Of course, there are exceptions, like when the organism becomes accustomed to a new reality and retries to attain homeostasis. Take hand-stands for instance. Contrary to what was once thought, hand-stands and an 'upside down' life do not cause death but rather challenge an organism to work differently and establish homeostasis in a modified state of functioning.

FEEDBACK, 2022

mixed media, plastic, paper





FEEDBACK, 2022

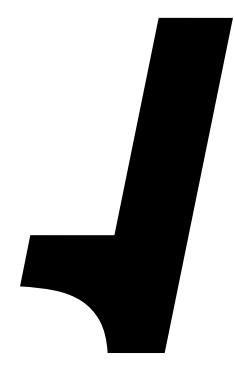
mixed media, plastic, paper

ANA STRATELA

mixed media, plastic, paper



FEEDBACK, 2022
mixed media, plastic, paper

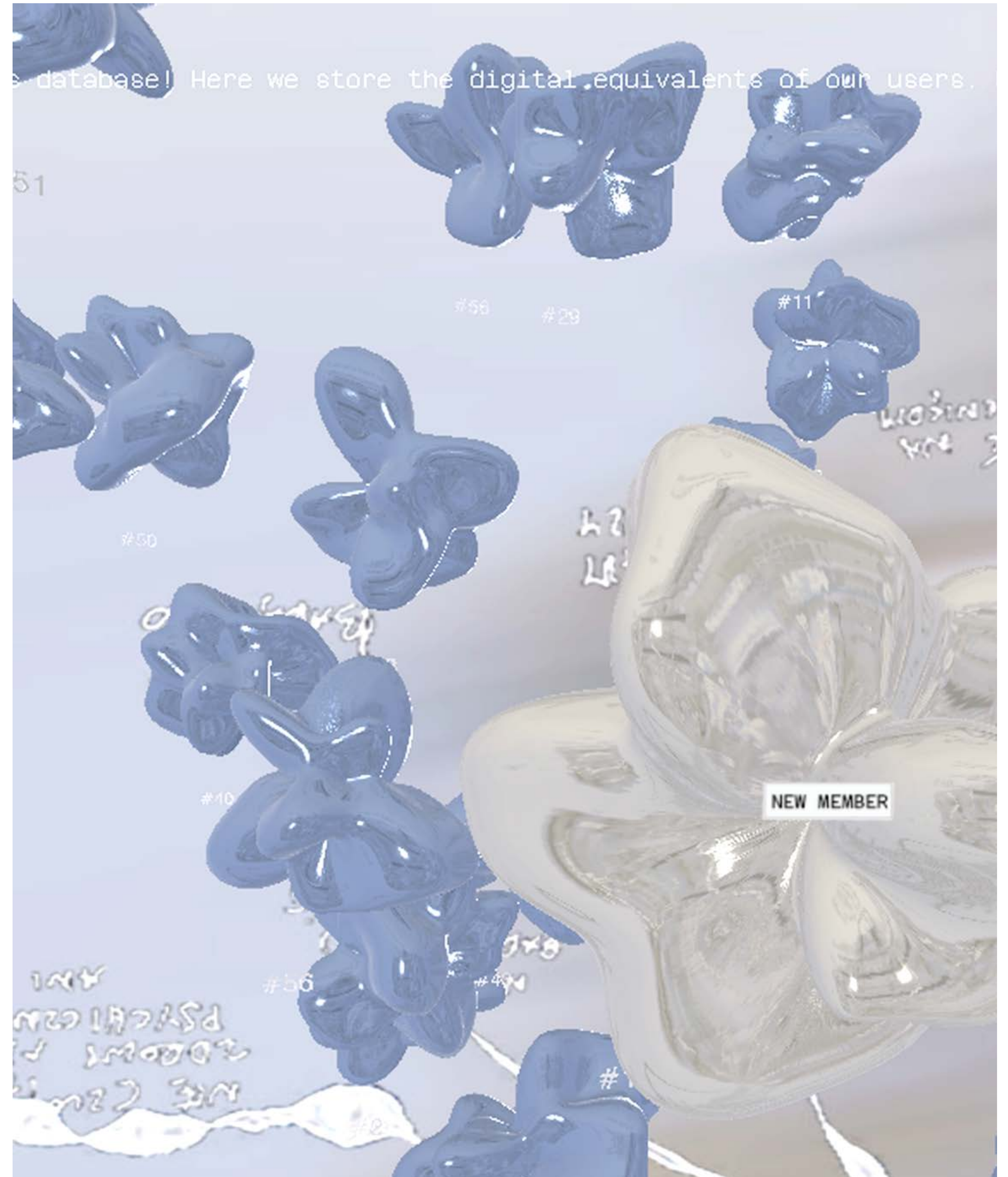


Trans-line is a program that measures the likelihood of swapping lives with another person. It distinguishes 21 significant areas for human life, such as place of residence, associated identity, or relationship with parents. The program also finds the probability of exchanging one trait or getting rid of some trauma. One can choose to compare themselves to a specific person and enter their data into the program, or choose one of the 21 subject areas and within it solve decision trees that allow the program to map their needs. Trans-line attempts to answer the question: what if I were someone else? A question that seems to resound louder and louder in the age of social media and drastic politics. The program also outlines the question of whether and how cultural identity is formed.

The goal of this thought experiment is to gather as much diverse data as possible and transform it into the language of art. Trans-line examines how we all are, but it does not work with raw data, such as those obtained by statistical offices. Rather than being just a collection of information, the program gets data's physicality. Trans-line is created by artists, who notice data's another dimension – the way it gains shape, its sculptural and spatial form. A day-to-day access to databases is impossible. We provide a look into it by reducing the front end to a minimum and presenting code and collected data. Users get back what the front end took away from them.

Trans-line, 2022

digital, media art



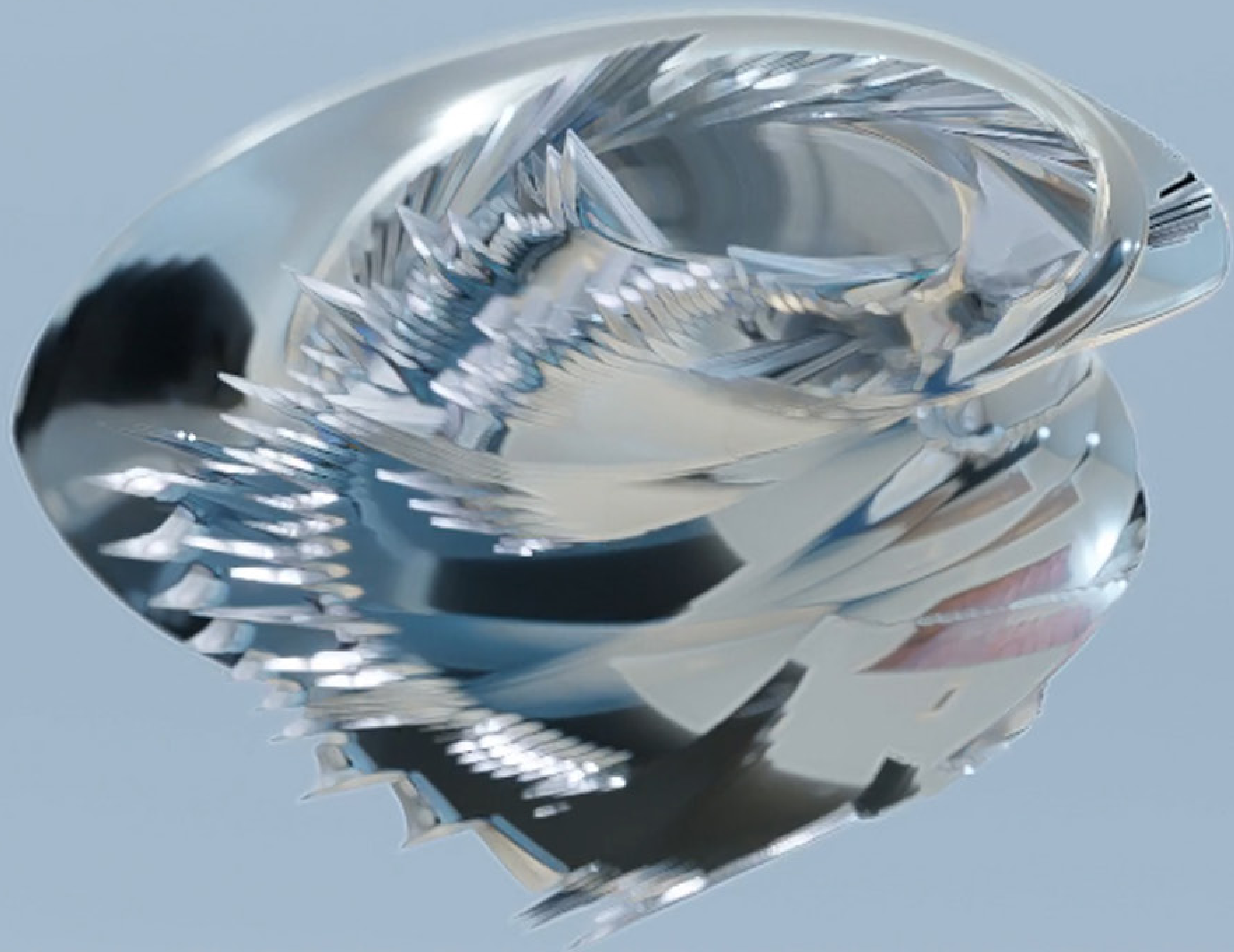


It's your test turned into code and your digital representation. The shape of your body is unique and assigned only to you.

with a database stored in the past:

```
</Question>
<Answer>No</Answer>
</Row>
<Row>
<Question>Is your well-being the
result of your work on yourself?
</Question>
<Answer>No</Answer>
</Row>
<Row>
<Question>Is your well-being good
because you feel that you are
growing in the right direction?
</Question>
<Answer>No</Answer>
</Row>
<Row>
<Question>Do you suffer from any
illness?</Question>
<Answer>No</Answer>
</Row>
<Row>
<Question>Do you believe in fate?
</Question>
<Answer>Yes</Answer>
</Row>
<Row>
<Question>Do you read horoscopes?
</Question>
<Answer>No</Answer>
</Row>
<Row>
<Question>Do you believe in life
after death?</Question>
<Answer>No</Answer>
</Row>
</DatabaseDump>
```

Trans-line, 2022
digital, media art



Trans-line, 2022
digital, media art



LINDA / Trans-line, 2022

30 x 20 x 13 cm

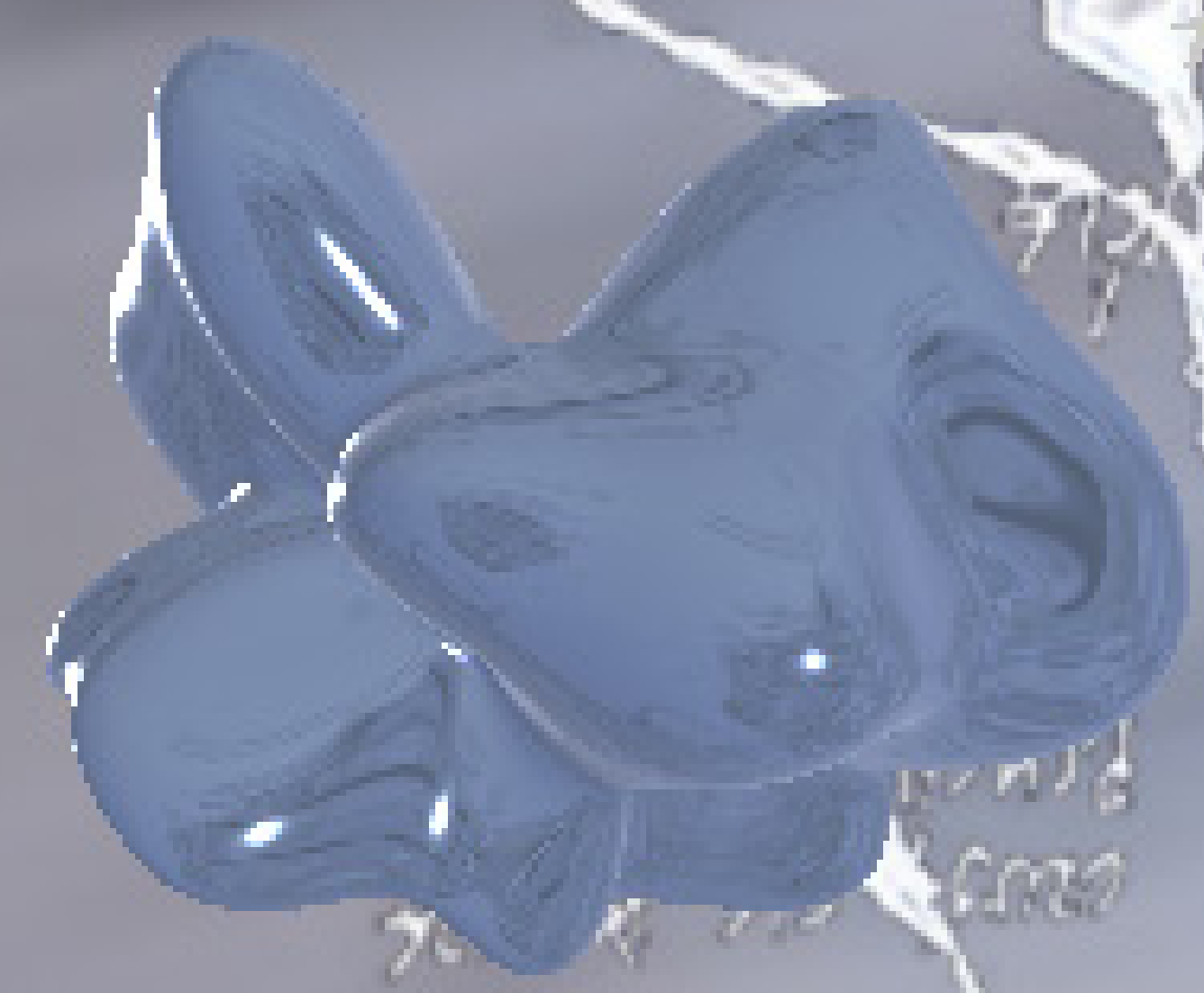
3d print / digital, media art



NEW MEMBER

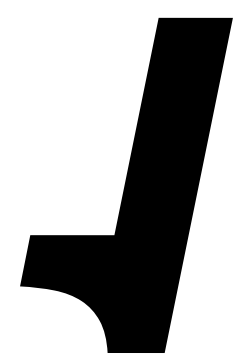


#48



#56

Trans-line, 2022
digital, media art

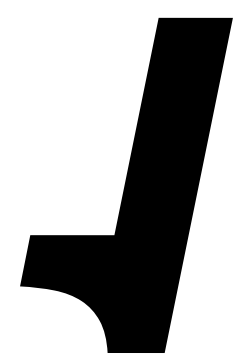


PIGEON, 2022

100 x 140 cm

double sided, mixed media, canvas, aluminium, steel holder

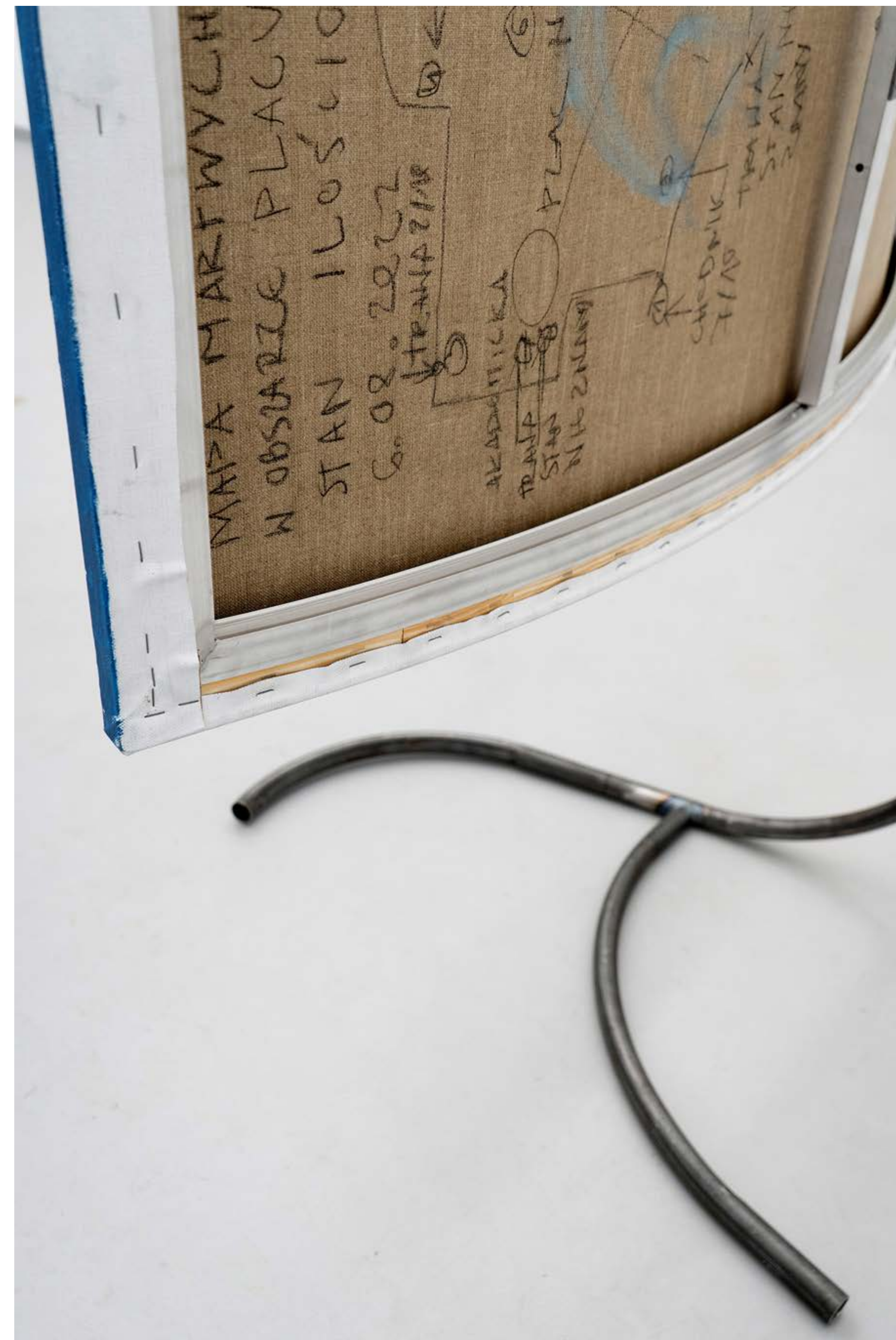




PIGEON, 2022

100 x 140 cm

double sided, mixed media, canvas, aluminium, steel holder

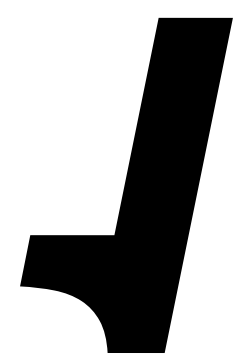


detail



100 x 140 cm

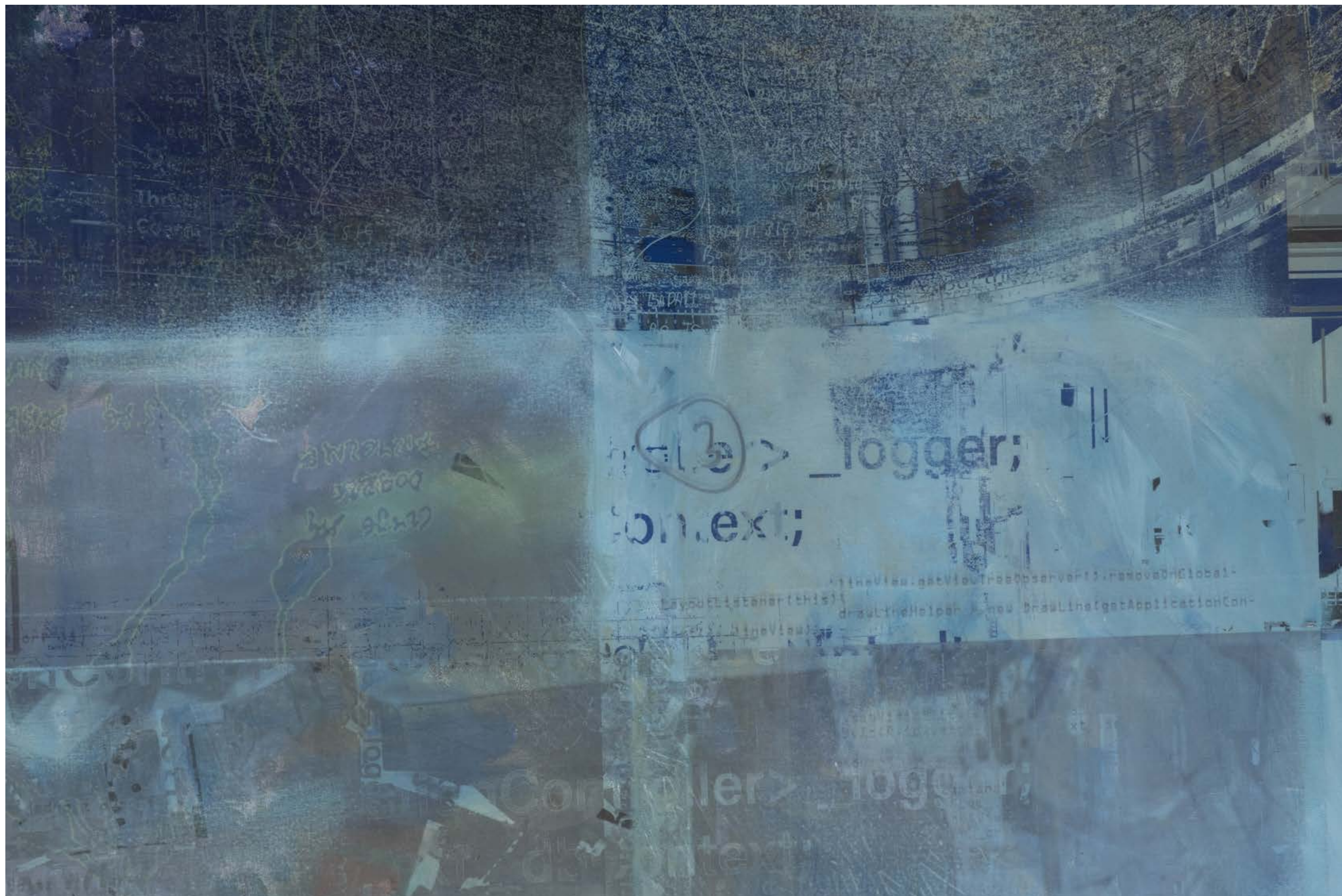
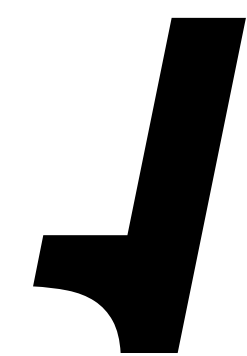
detail



OBLIVISION, 2022

160 x 100 cm
mixed media, canvas

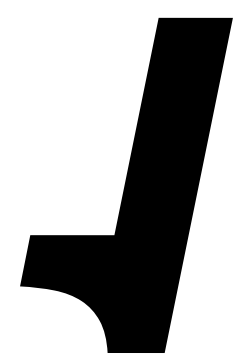




OBLIVISION, 2022

160 x 100 cm
mixed media, canvas

detail

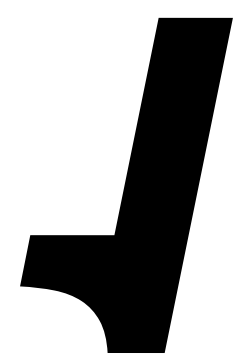


OBLIVISION, 2022

160 x 100 cm

mixed media, canvas

detail

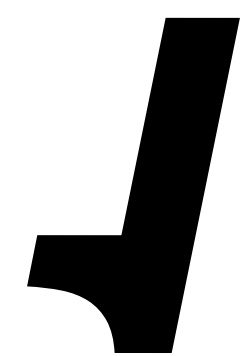


FORGOTTEN, 2022

140 x 100 cm

mixed media, canvas, aluminium, steel holder



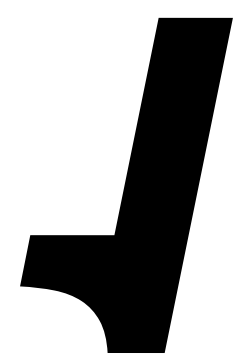


FORGOTTEN, 2022

140 x 100 cm

mixed media, canvas, aluminium, steel holder

detail

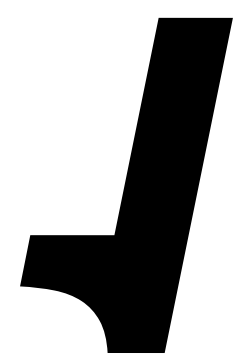


FORGOTTEN, 2022

140 x 100 cm

mixed media, canvas, aluminium, steel holder

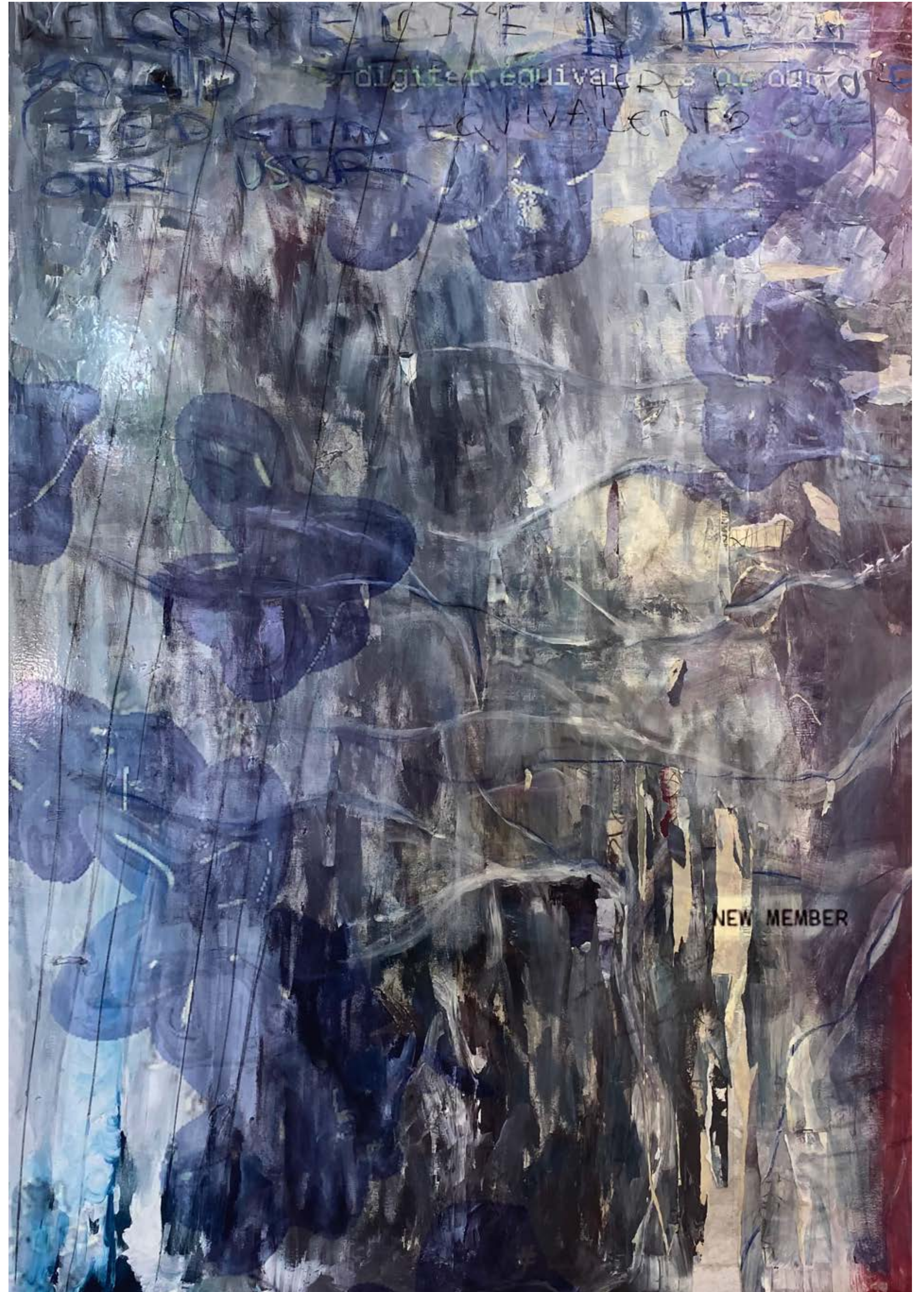


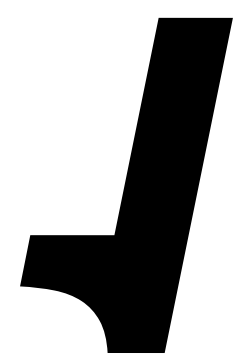


NEW MEMBER, 2022

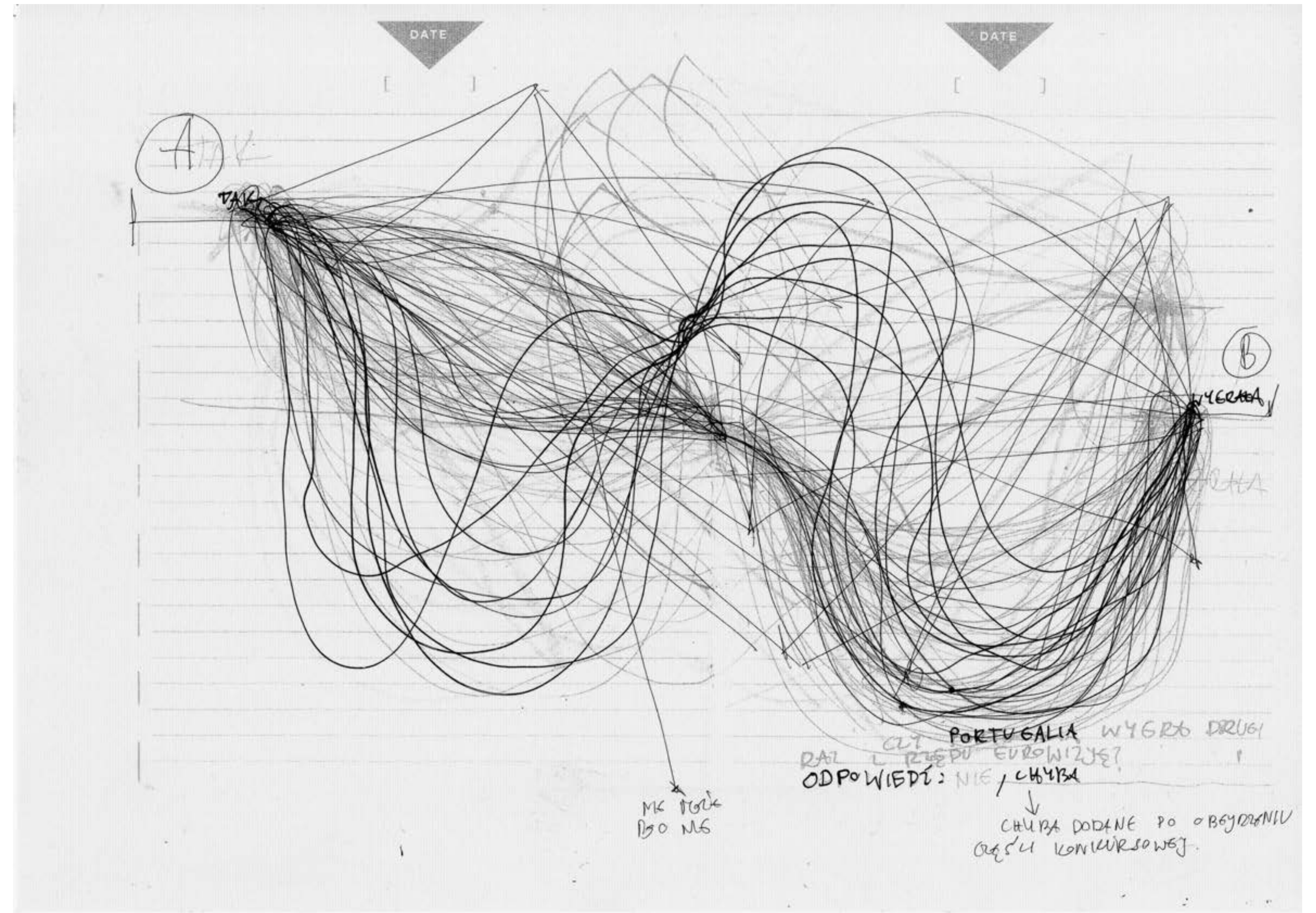
140 x 100 cm

mixed media, canvas





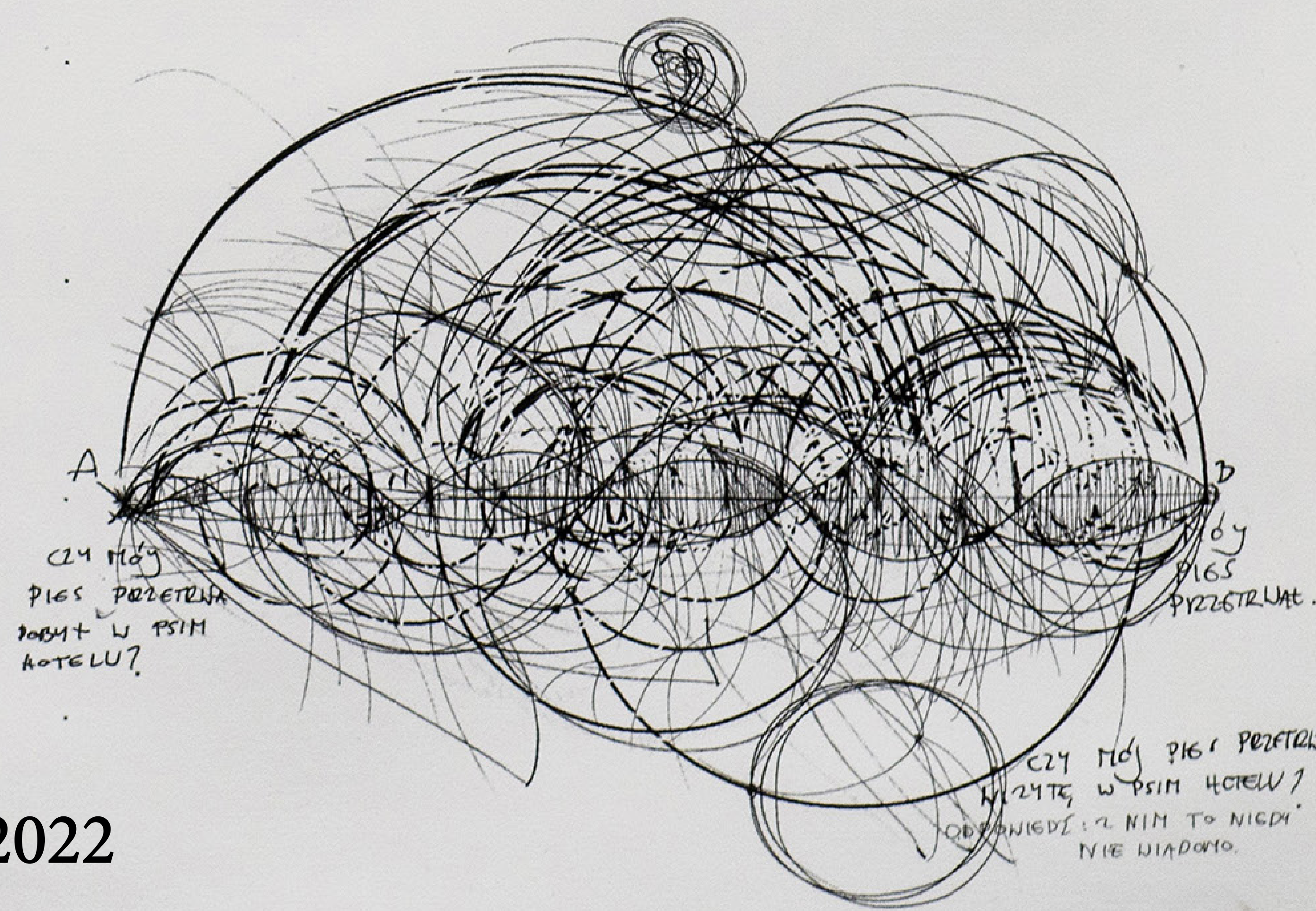
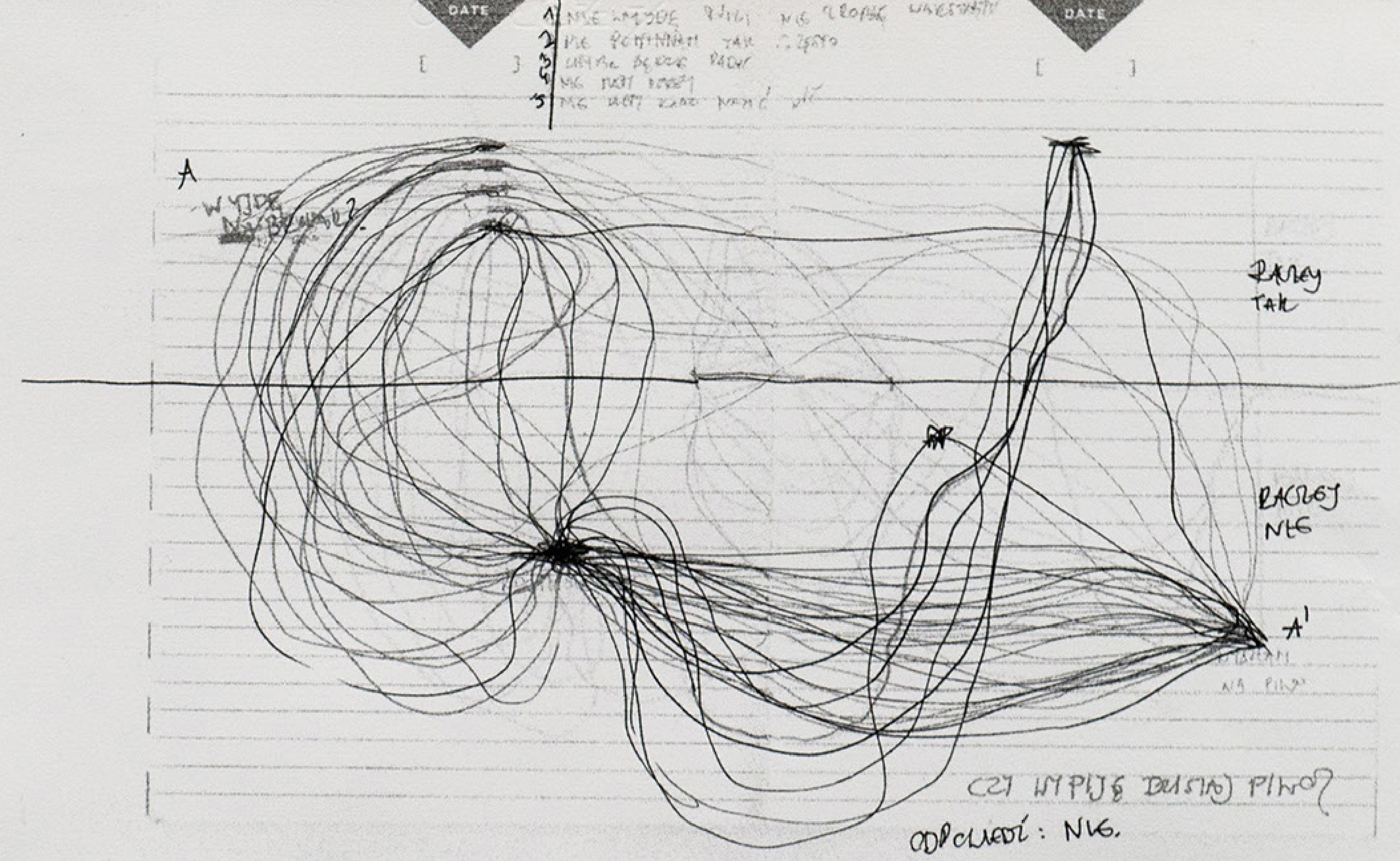
Work about how we make decisions and how our consciousness works. I have been questioning myself daily for several years. A question takes the form of a daily work with myself. By asking them we constantly move between our activity, i.e. local activity (from an individual point of view) and the activity of others. It is not possible to answer a question if we do not take into account the intentions of others. While asking and trying to answer, we constantly select information. The straight line between the point of the answer is turned into a tangle of bundles paradoxically not leading to a solution. Often, on the way to answering a specific question, there were other questions that did not seem to connect with each other. How do we think? How do we conduct our internal dialogue? To what extent does it determine how we perceive different situations? The cycle started in 2018 and continues to this day.



THE THING ABOUT QUESTIONING, 2018–2022

75 x 105 cm

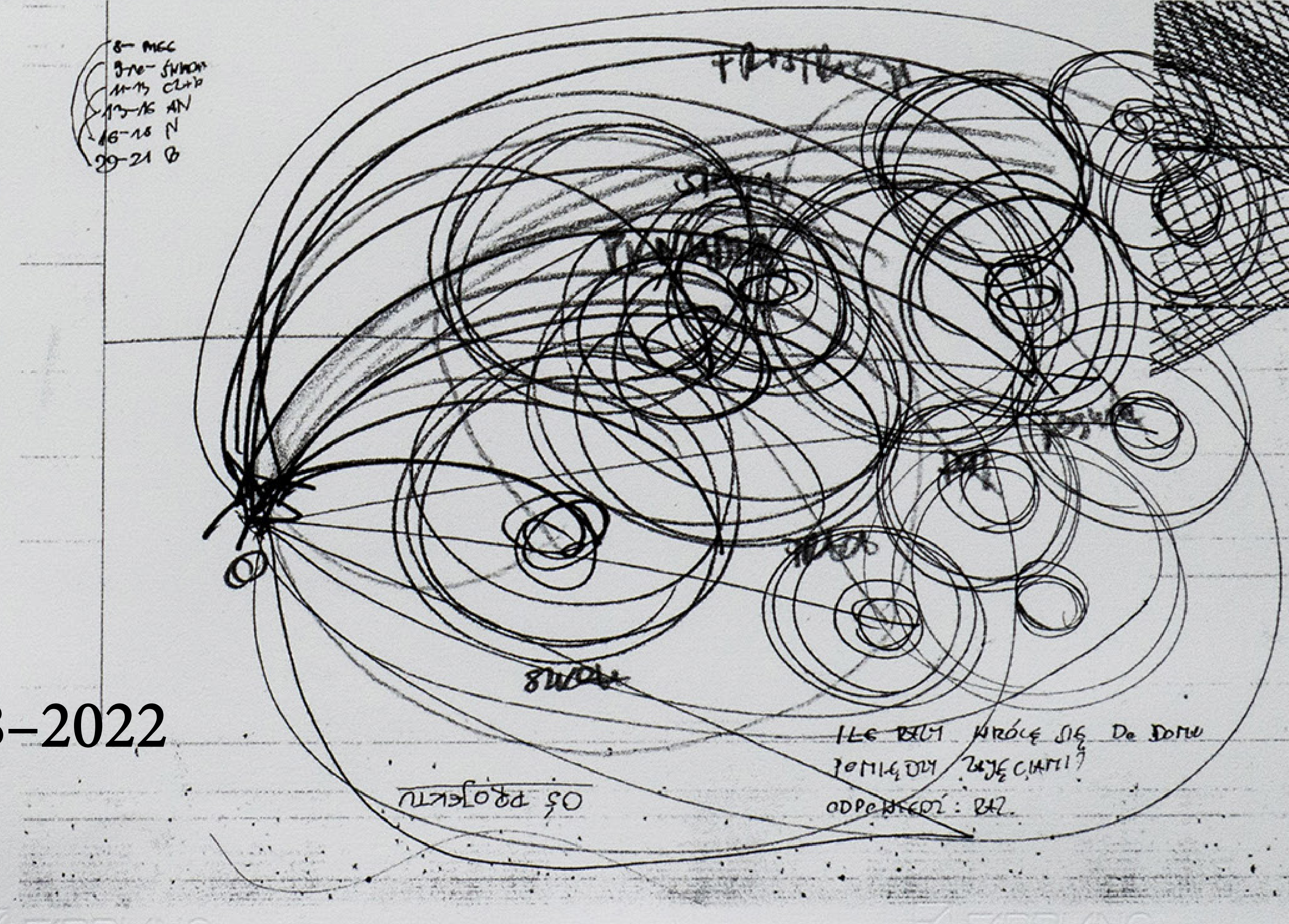
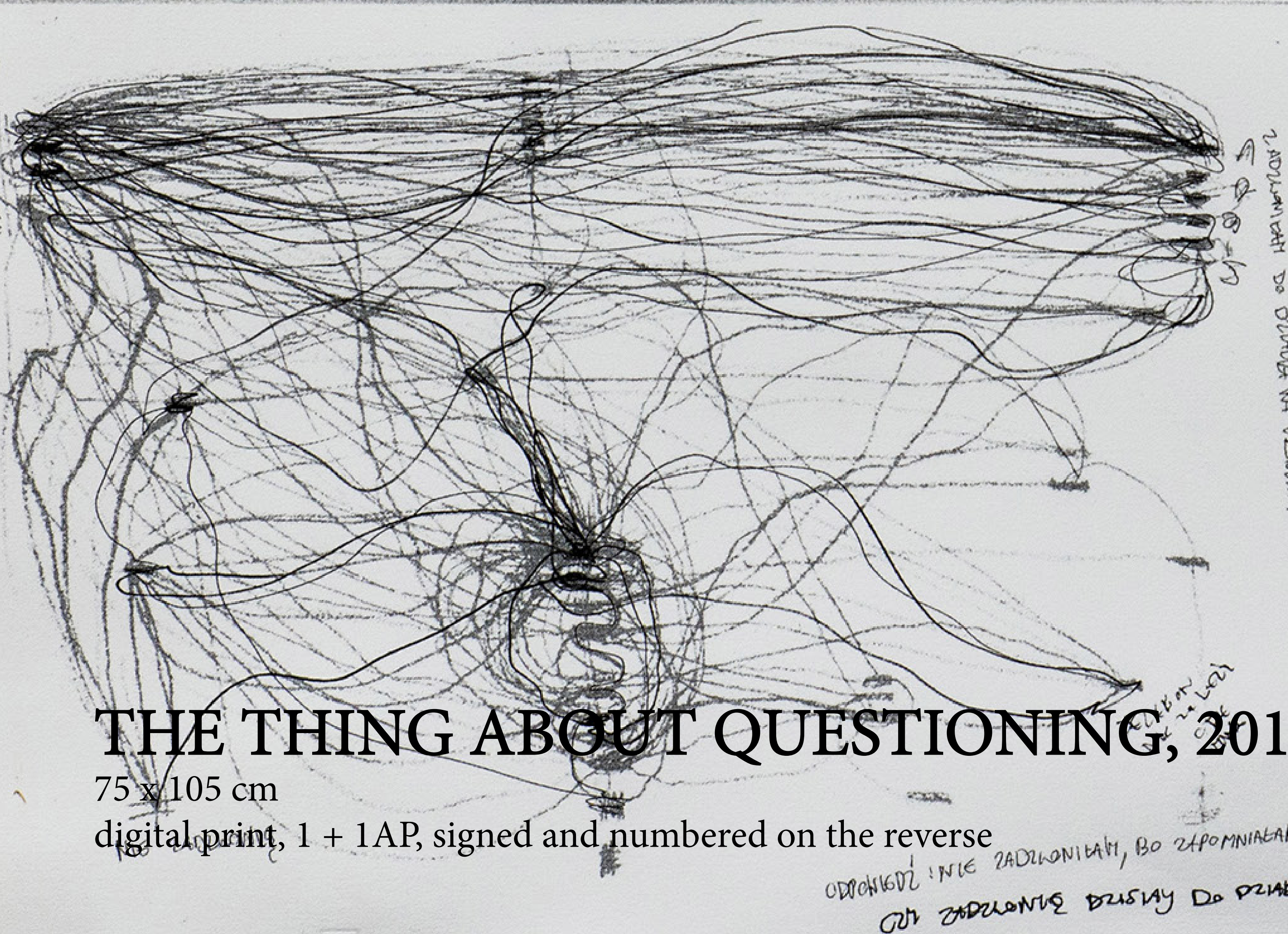
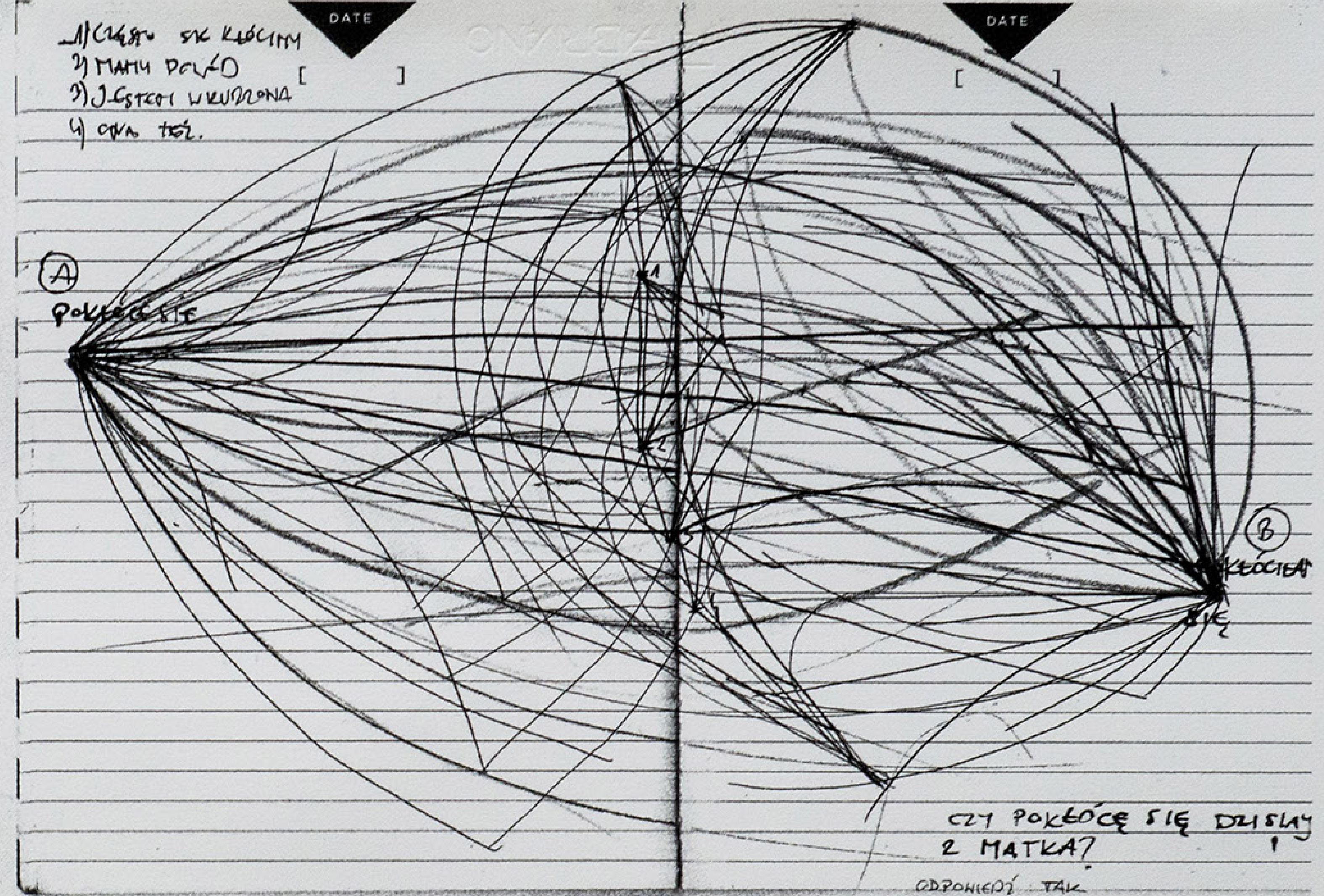
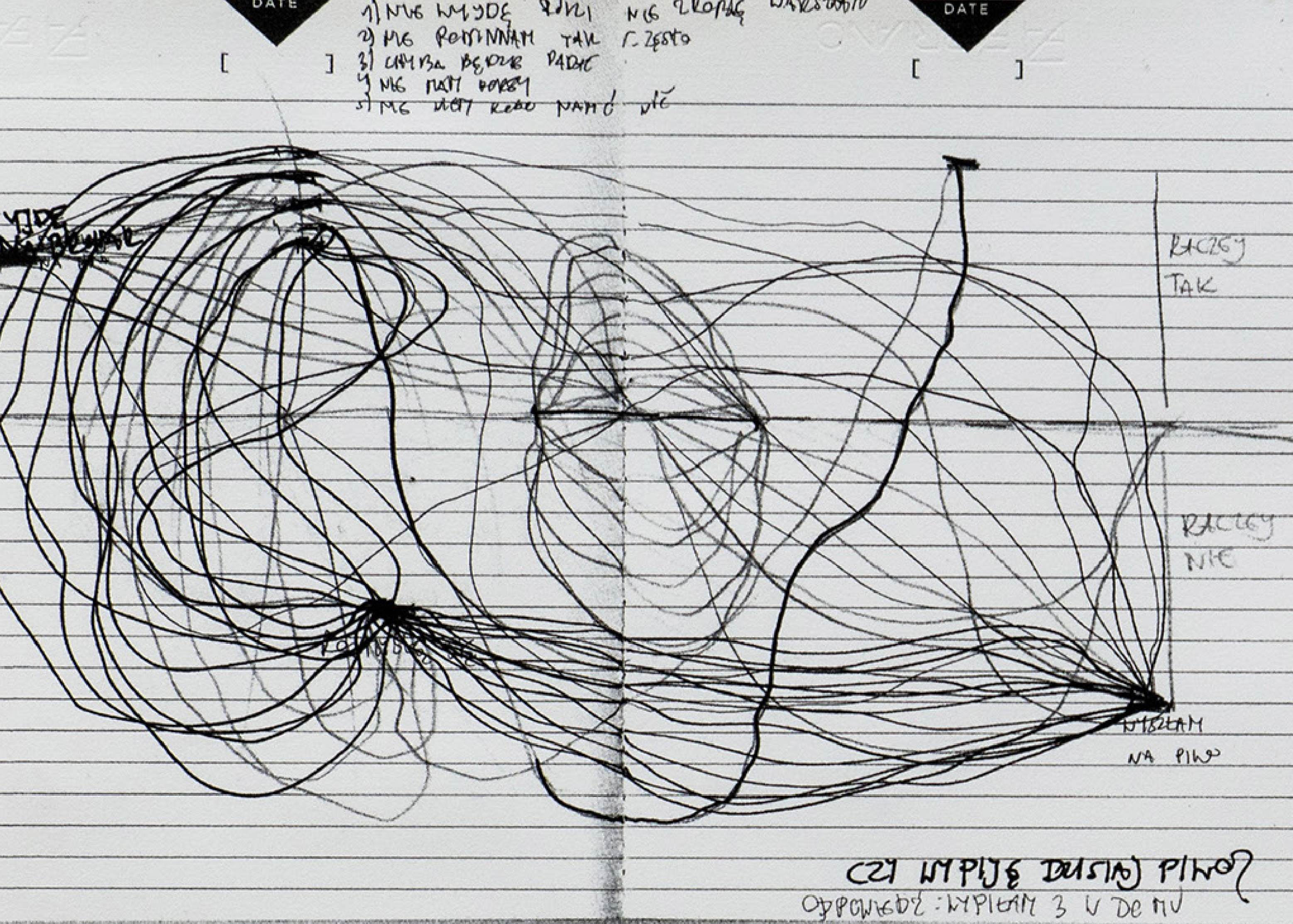
digital print, 1 + 1AP, signed and numbered on the reverse



THE THING ABOUT QUESTIONING, 2018–2022

75 x 105 cm

digital print, 1 + 1AP, signed and numbered on the reverse

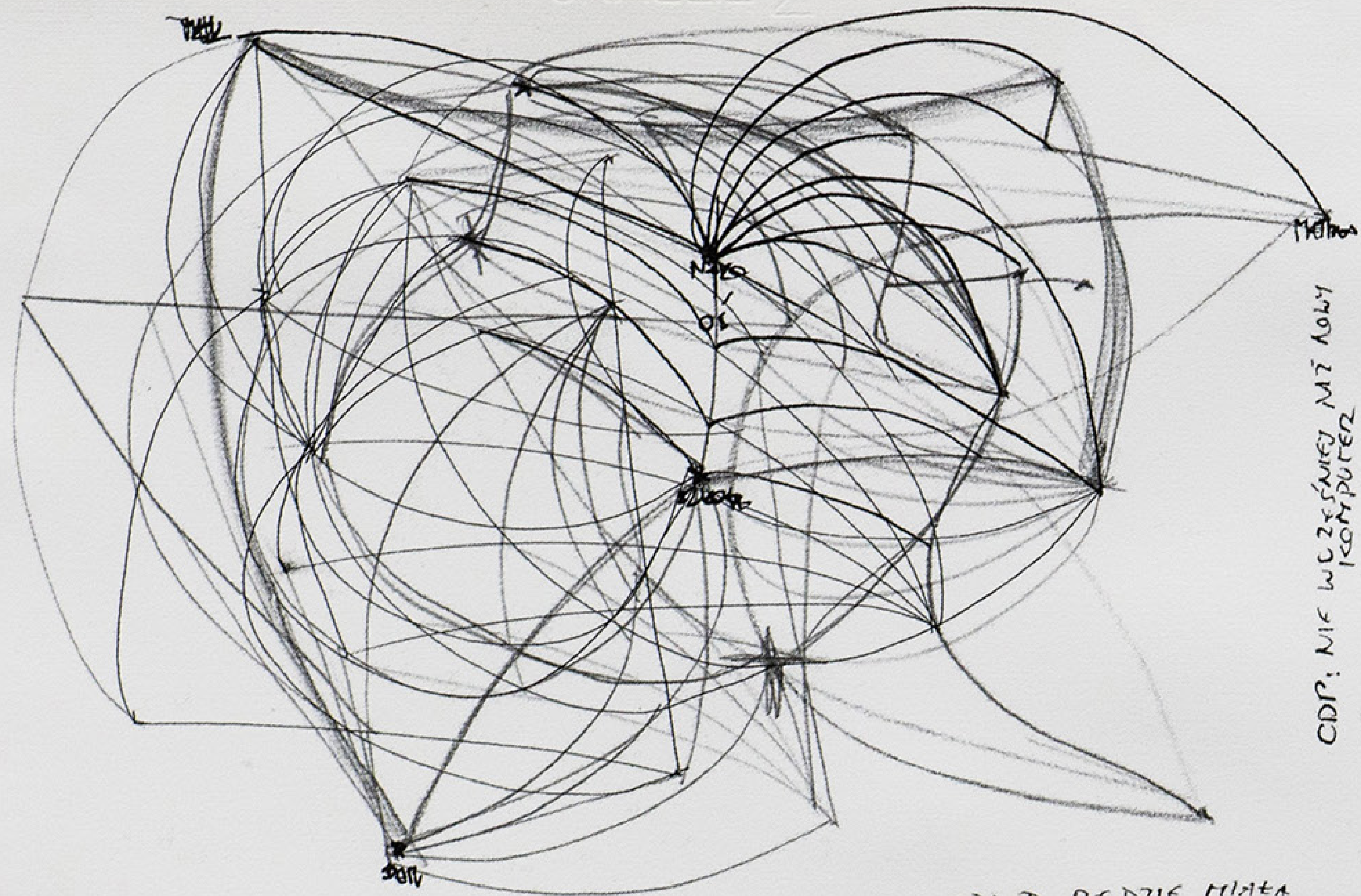


THE THING ABOUT QUESTIONING, 2018-2022

75 x 105 cm

digital print, 1 + 1AP, signed and numbered on the reverse

ODPOWIEDZ: NIE ZADŁONIKAM, BO ZAPOMNIAŁAM
CZY ZADŁONIK DZISIAJ DO DZISIAJ

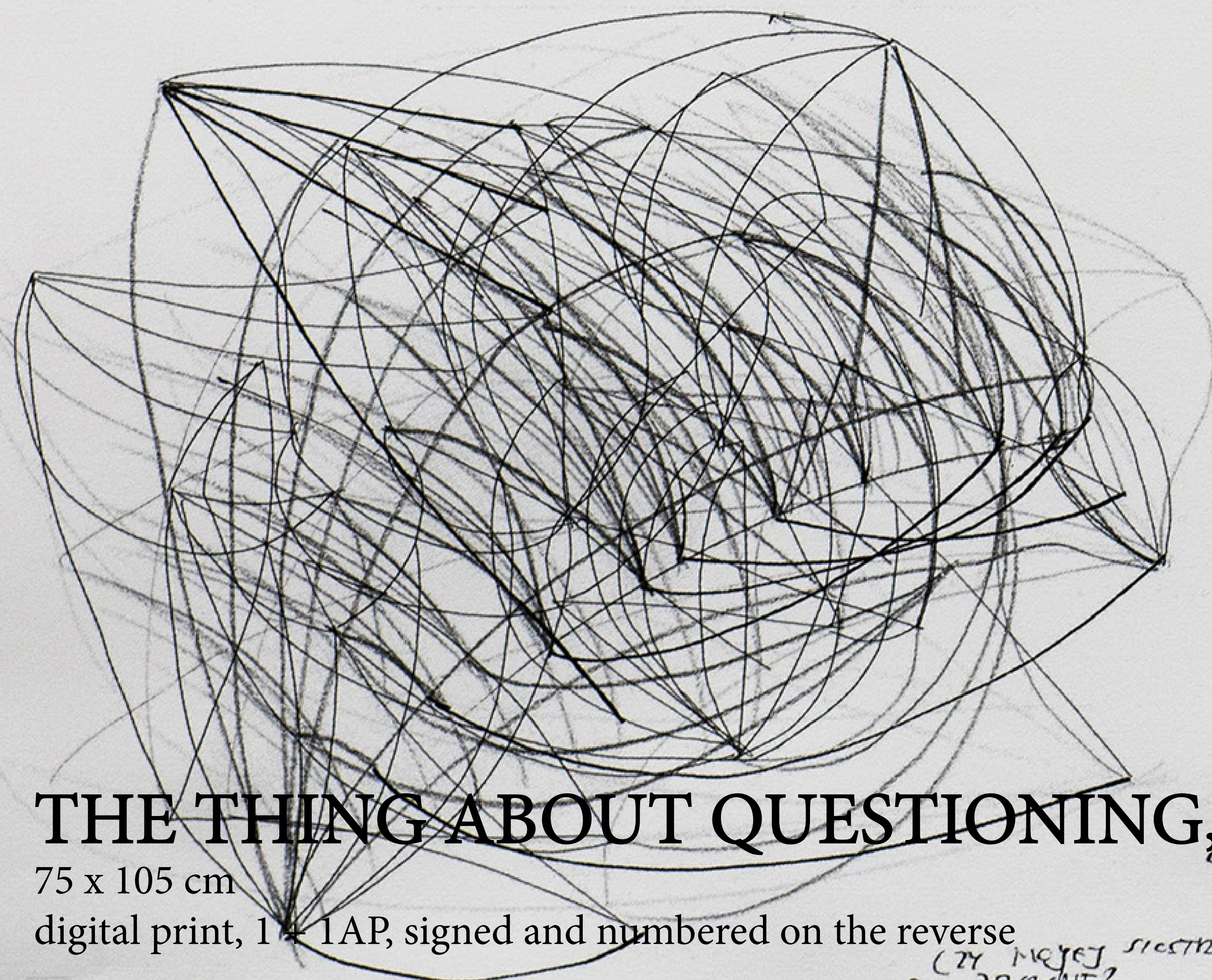


CDP: NIE WOLZĘ SIĘ NIŻ KOLY
KOMPUTER

CZY P. BĘDZIE MIŁA
KOLEJNYM PSY?

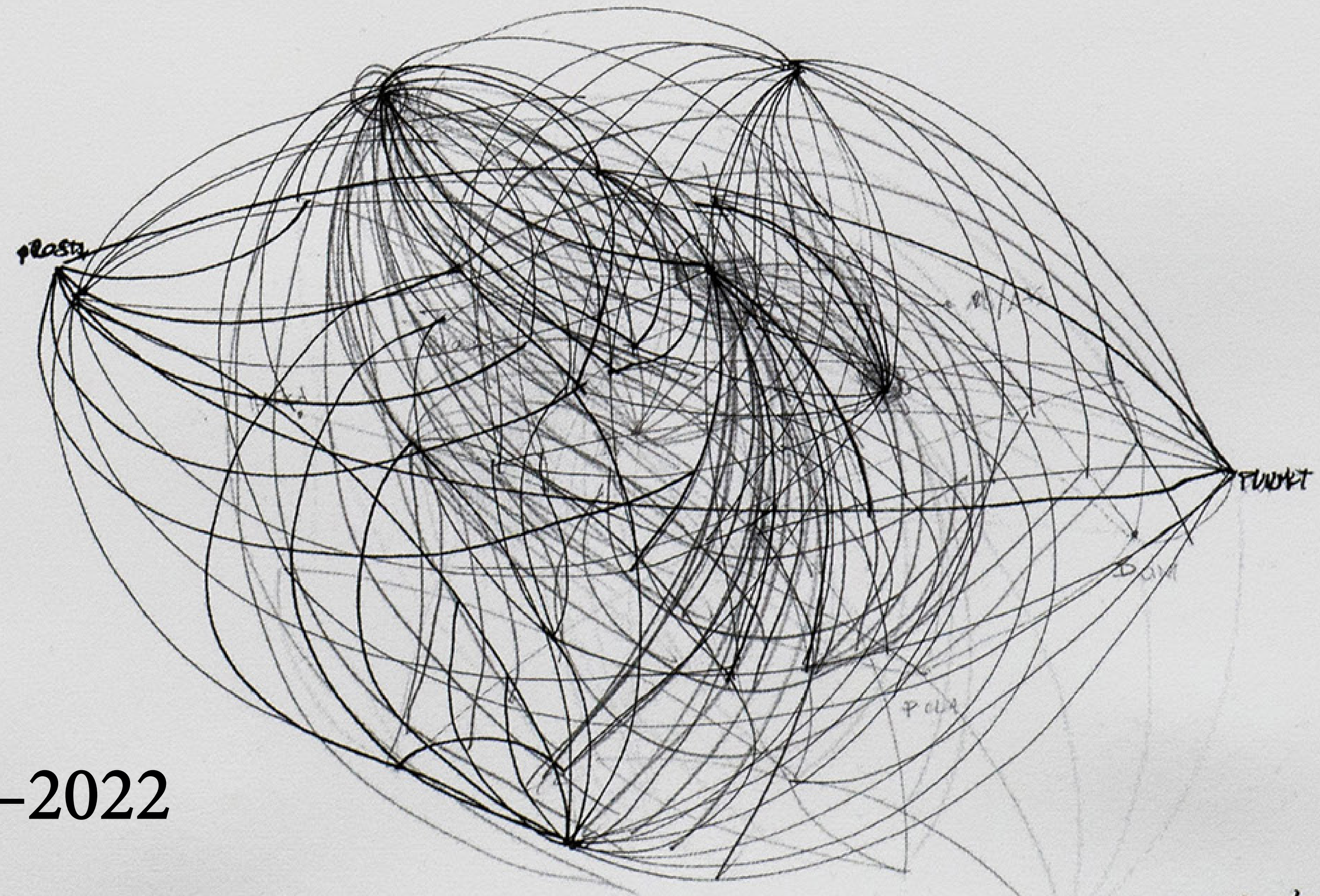


CZY PRZESTANIE MNIE BOLEĆ
BIZZUCIŁ?
ODP: TAK ZALCZY



ODP: NIE

CZY MOŻE SIĘ STANOWIĆ DODATKOWO
SIĘ PRZECIWI?



CZY JAK POJADĘ PO SZKOLE
TO ZDAJE WŁOŚĆ PRZECIWI?
ODP: NIE

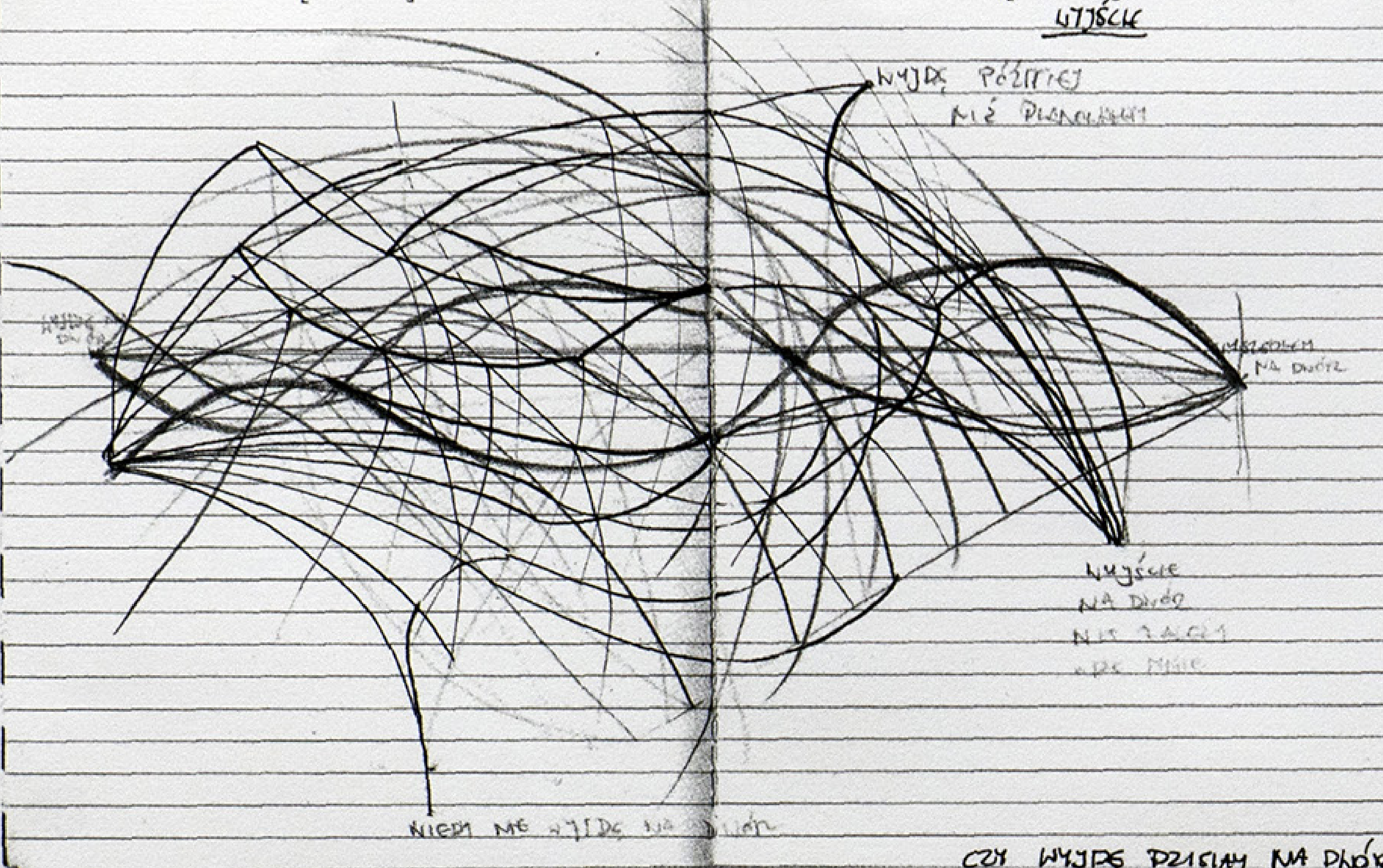
THE THING ABOUT QUESTIONING, 2018–2022

75 x 105 cm

digital print, 1 + 1AP, signed and numbered on the reverse

DATE
[]

DATE
[]
4/7/2018



WYJDE
NIE PŁANUJĘ

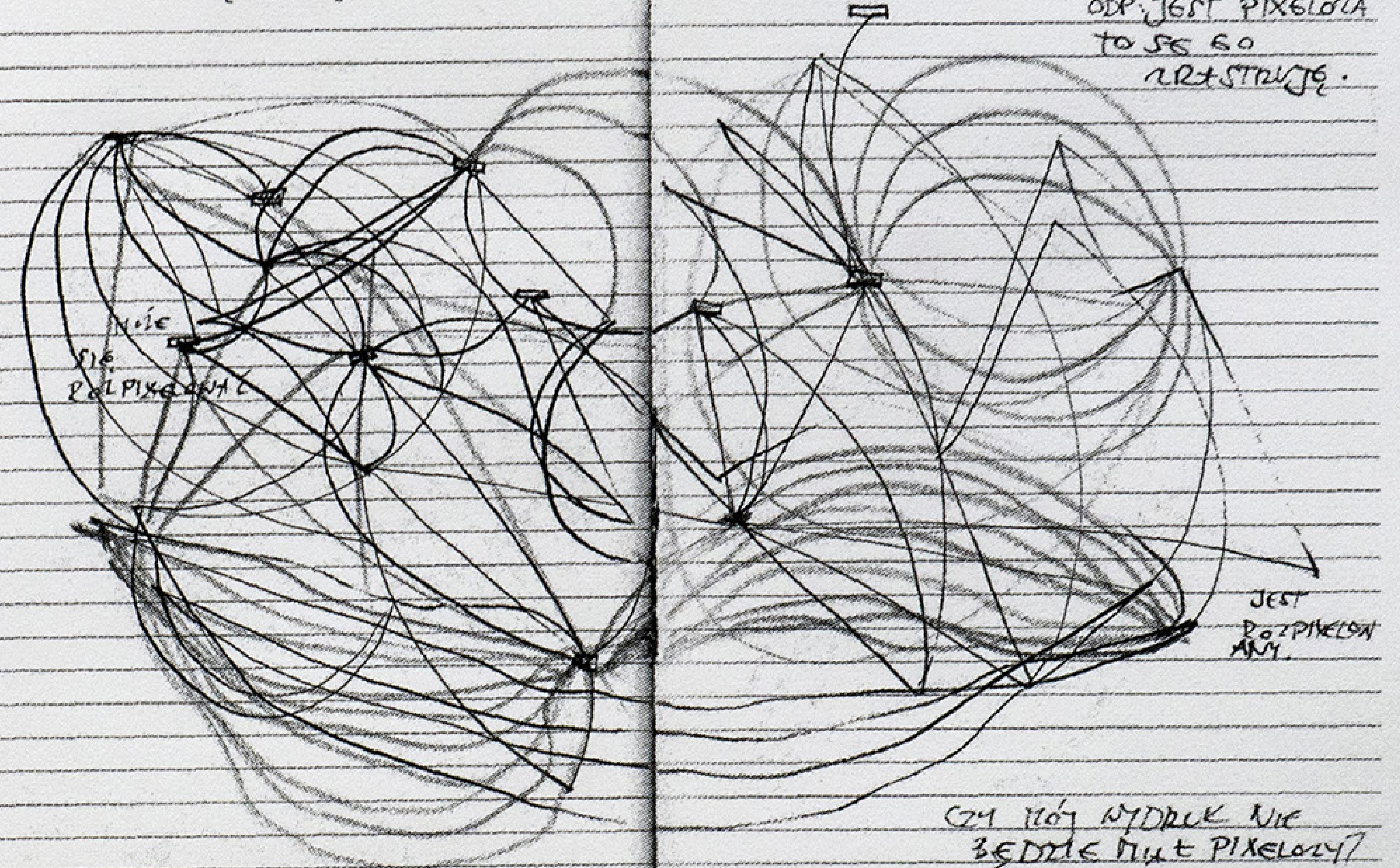
WYJŚCIE
NA DROGĘ
NIE ZACIĄG
KDE MIEC

NIE MIE WYJŚCIE NA DROGĘ

CZY WYJŚCIE PRZECIĄG NA DROGĘ?
ODPOWIEDZ: POŚCIGAM, KOSZTOWA SZKOLENIA
WŁOŚC NASTĘPNIEGO DUMA NIE PI/ATAM
NIE, NA KOSZTOWA.

DATE
[]

DATE
[]



WYJDE
NIE PŁANUJĘ

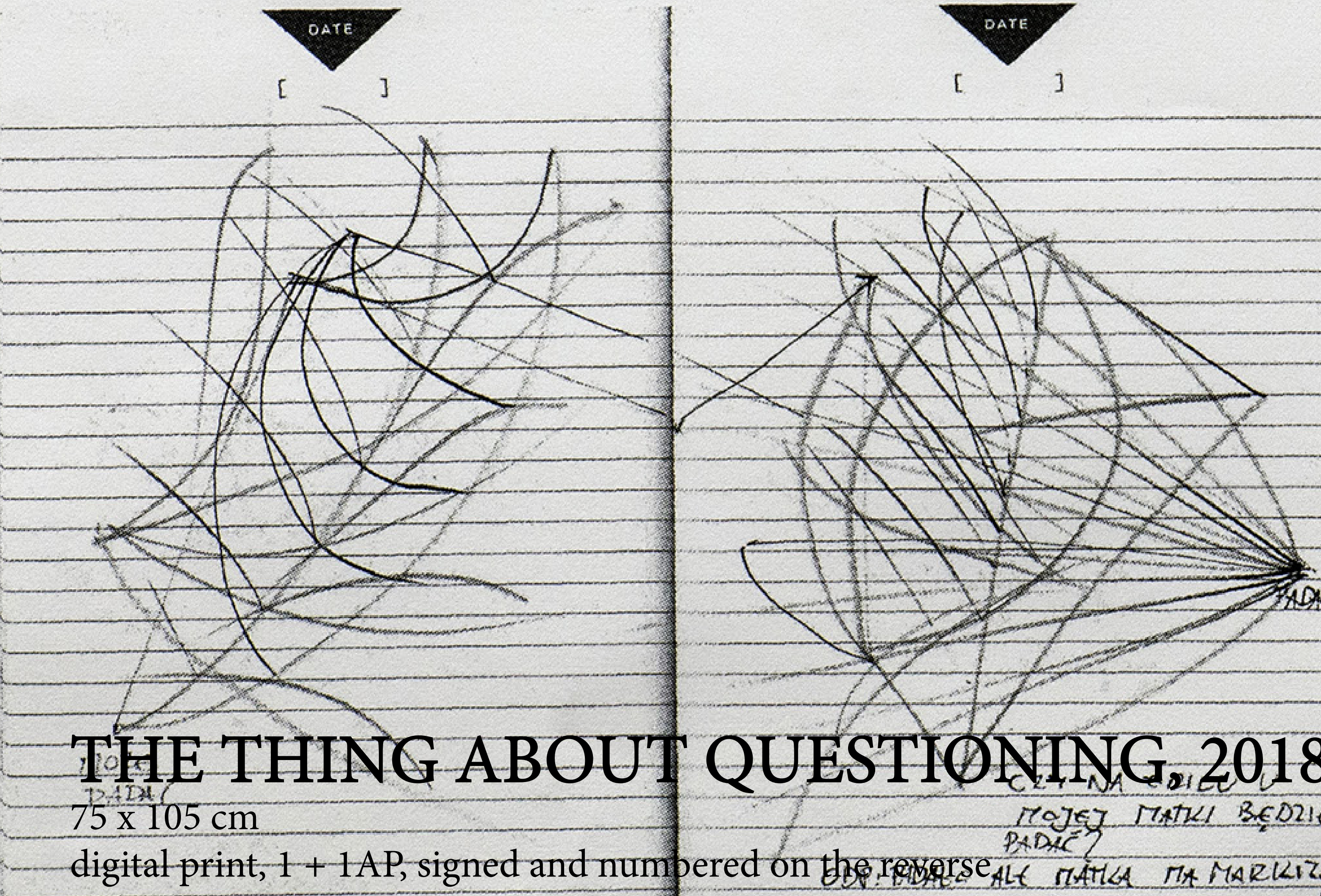
JEST
POZPISKOWA
MAY.

CZY MOŻE WYJŚCIE NIE
BĘDZIE NIE PŁANUJĘ?

ODP: JEST PŁANUJĘ
TO JE SO
NIE STRUJĘ.

DATE
[]

DATE
[]



THE THING ABOUT QUESTIONING, 2018-2022

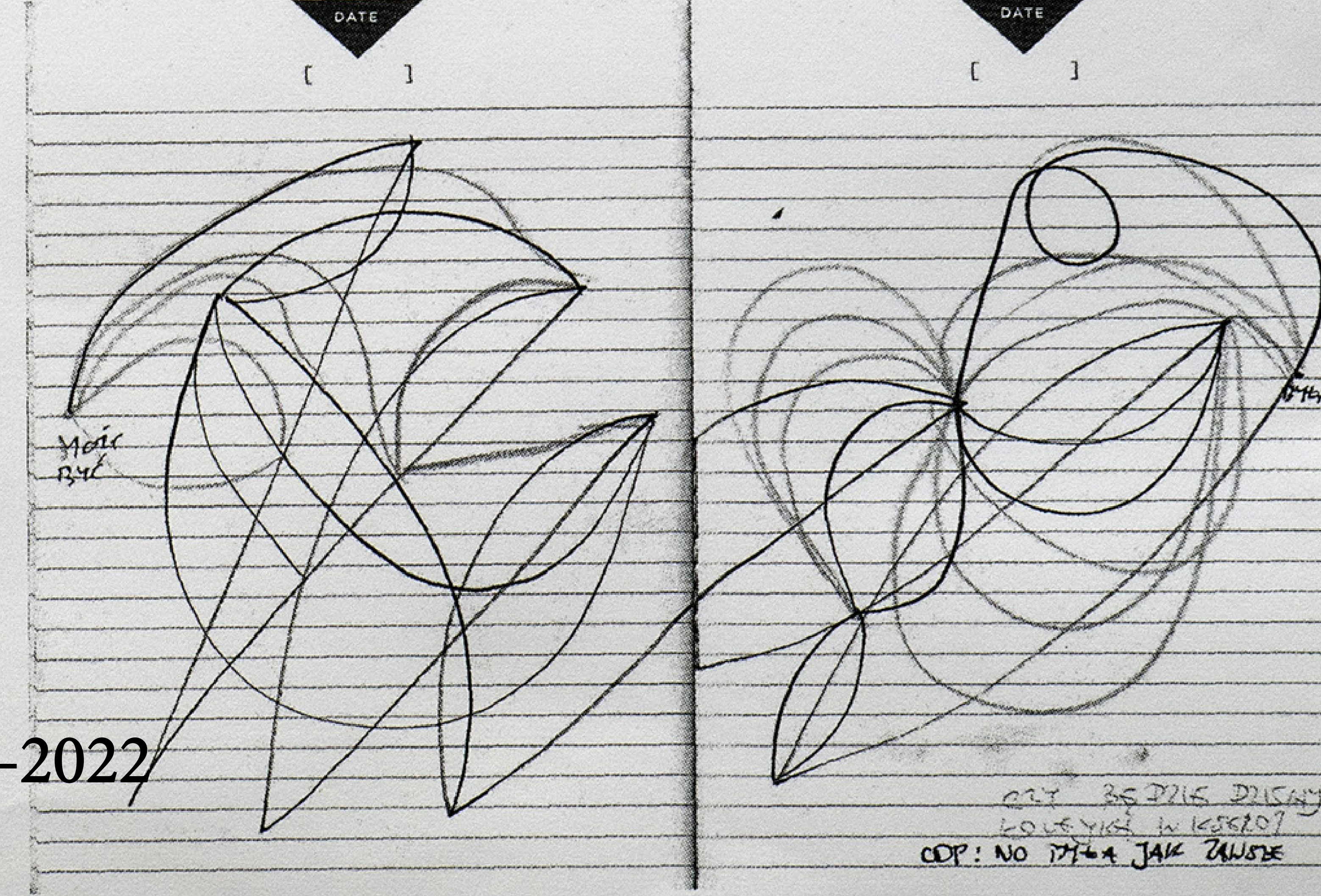
75 x 105 cm

digital print, 1 + 1AP, signed and numbered on the reverse

CZY NA DROGĘ
MOŻE MATKI BĘDZIE
BĄC?
ODP: NIE, ALE MATKA NA MARZĄC

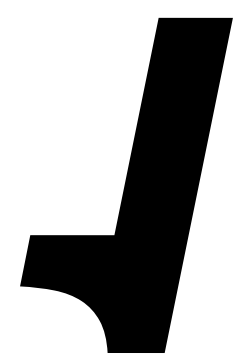
DATE
[]

DATE
[]



WYJDE
NIE PŁANUJĘ

ODP: BĘDZIE DROGĄ
LOVEYKSI W KOSZTOWA
ODP: NO DROGĄ JAK ZWISZE



The year 2007 witnessed an unprecedented event. To the surprise of the scientific community, the Canadian brand D-Wave staged a public demonstration of Orion – allegedly the first quantum computer. Its processor was built of aluminium and niobium using traditional lithographic techniques. Purportedly, however, it did not resemble a classic computer in any way. The ‘Miracle of Science’ could not be watched live. Instead, the participants of the demonstration could admire it on a video feed, and the machine itself executed commands given to it remotely via a laptop. There were no press releases regarding the design and operation of the device, either. In the end, Orion turned out to be just an element of news background noise. The device did exist, but it could not do quantum computing. Carefully hidden from the world, it alluded to the concept of a quantum computer, but it was not one. It intrigued by the very fact of its ‘existence’, which has remained unattainable since. Mankind has desired to create such a machine for a long time. A quantum computer seduces with a metaphysical promise. If it existed, it would be able to solve the most difficult problems and optimise complex processes in no time. Our ‘being’ would become computable. 15 years later, humanity is still waiting for the first quantum computer.

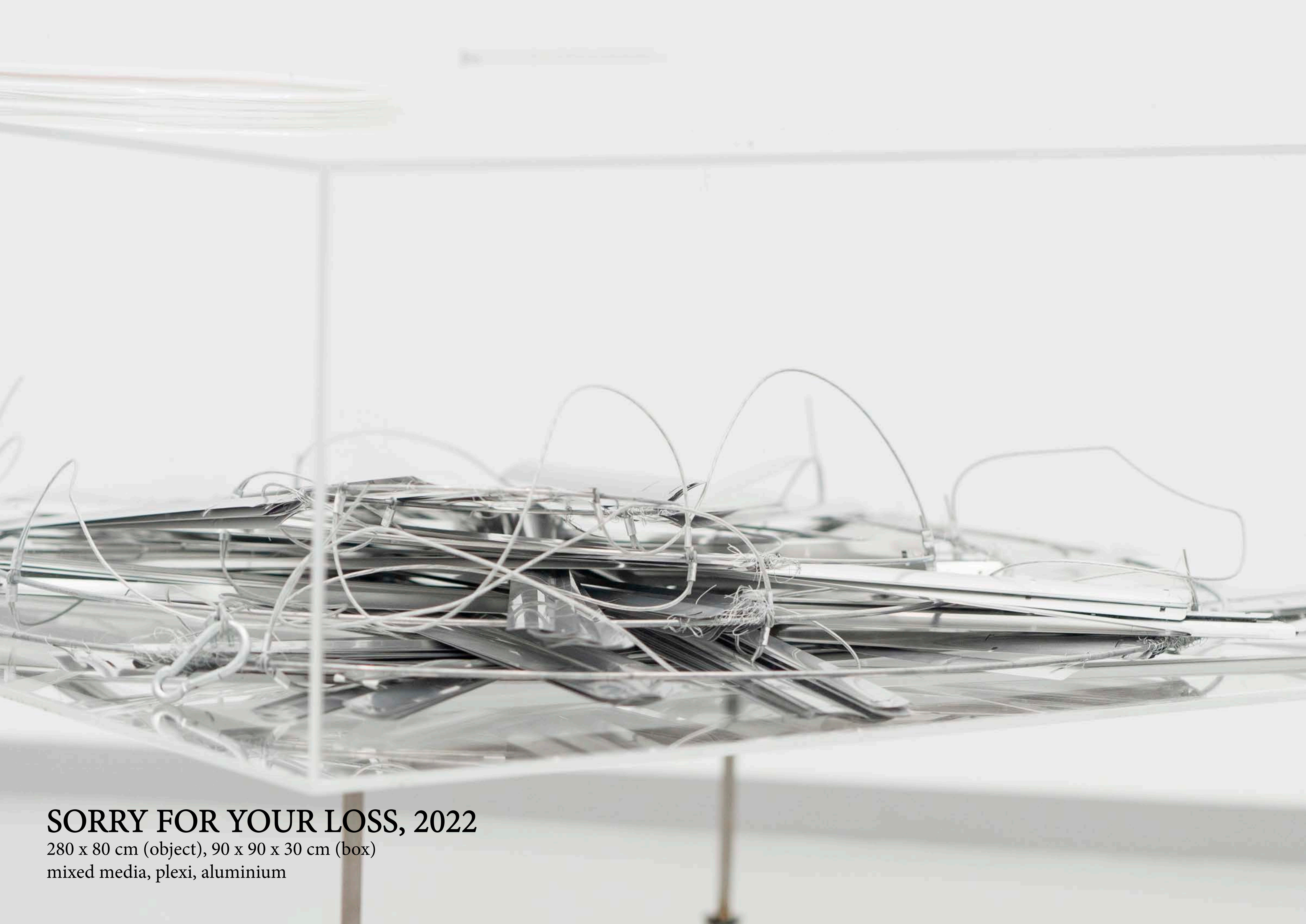
The “Sorry for Your Loss” installation consists of several hundred hand-connected recycled aluminium louvres and measures over 3 metres. The sculpture as a whole, including the mounting elements, weighs not more than 6.3 kg, which corresponds exactly to the amount of aluminium typically found in an average desktop computer. Ensuring suitable protection and ventilation, aluminium is primarily used in computer cases. It is also found in the heart of a computer – the processor – where it forms its structure.

SORRY FOR YOUR LOSS, 2022

280 x 80 cm (object), 90 x 90 x 30 cm (box)

mixed media, plexi, aluminium

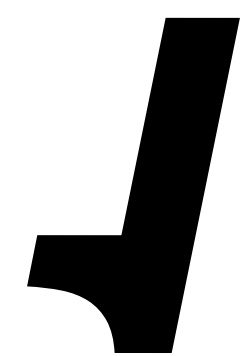




SORRY FOR YOUR LOSS, 2022

280 x 80 cm (object), 90 x 90 x 30 cm (box)

mixed media, plexi, aluminium



SORRY FOR YOUR LOSS, 2022

280 x 80 cm (object), 90 x 90 x 30 cm (box)

mixed media, plexi, aluminium



SORRY FOR YOUR LOSS, 2022

280 x 80 cm (object), 90 x 90 x 30 cm (box)

mixed media, plexi, aluminium



SORRY FOR YOUR LOSS, 2022

280 x 80 cm (object), 90 x 90 x 30 cm (box)

mixed media, plexi, aluminium

only if Logger < QuestionController> _logger;
only BrylkaDbContext _dbContext;

QuestionController> logger, Br

NOTE #1, 2022

60.5 x 74 cm

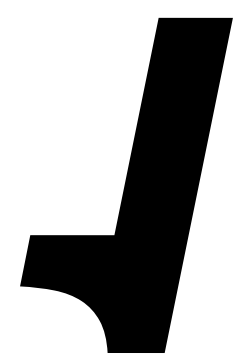
print on recycled aluminium, 1 + 1AP, signed and
numbered on the reverse



NOTE #2, 2022

60.5 x 74 cm

print on recycled aluminium, 1 + 1AP, signed and numbered on the reverse



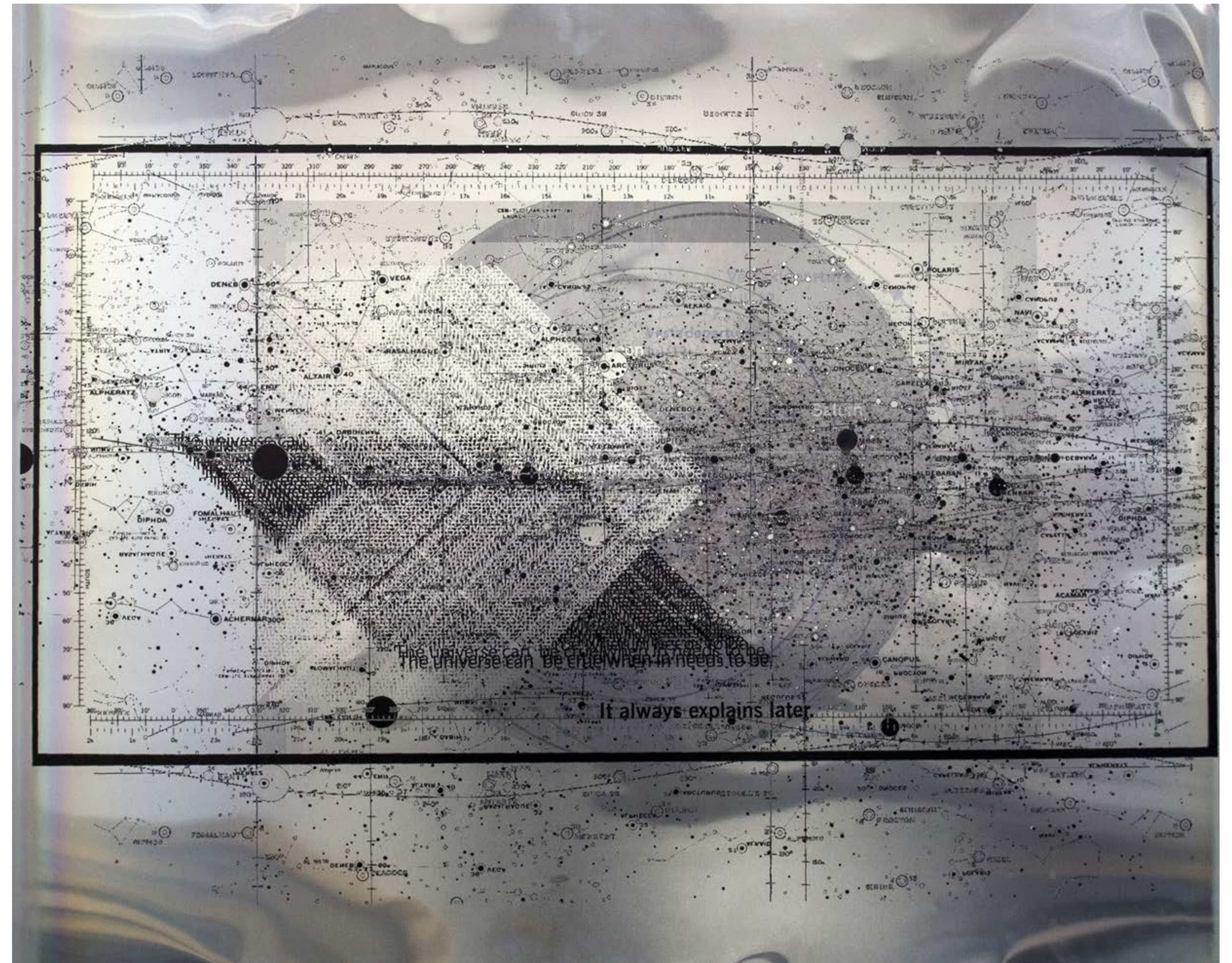
The series of works refers to the human desire for a “higher power”. We live in a modern world, it is controlled by machines, algorithms. Despite this, horoscopes and fortune tellers are still popular. Why is this happening? Why do my friends and myself pair up in applications dealing with astrology? Why on the first meetings very often questions about zodiac signs are asked? The work was created because of the impression the “Universe can hear you” movement made on me. The belief that the universe not only ‘hears’ us but also that it can take into account all our requests and prayers and help us in our everyday life or build it in our favor strongly contrasts with the algorithms, databases and our online life. Above all, however, it is not covered by science. Sheets reminiscent of information boards have been filled with constellations and sky maps of specific days. Placed on top of each other and in excess, they create information noise and are not readable even to space scientists. What is readable are horoscopes generated by algorithms. I have created them as databases using fortune telling available on the net.

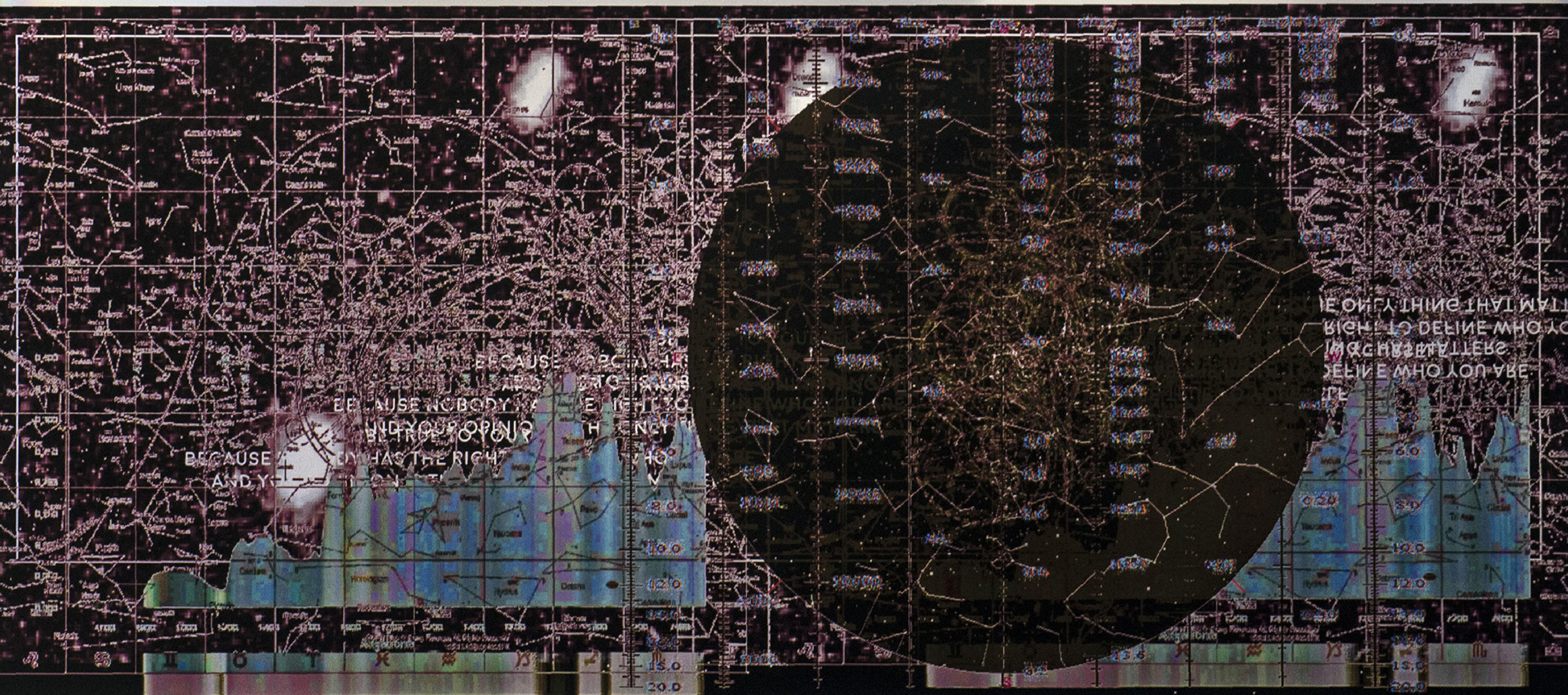
The dates of creation of these charts are also readable. Each chart is superimposed maps of the sky on a day when special events in the history of modern Poland took place. For example, this sheet contains sky maps from the day of the first women’s protest in Warsaw.

HOROSCOPE, 2019

83 x 101 cm

print on recycled aluminium, 1 + 1AP, signed and numbered on the reverse

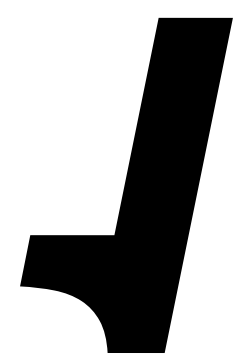




HOROSCOPE, 2019

75 x 102 cm

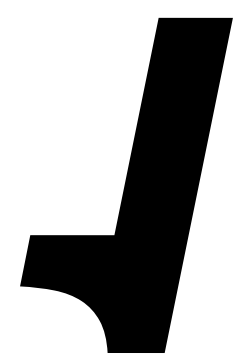
print on recycled aluminium, 1 + 1AP, signed and numbered
on the reverse



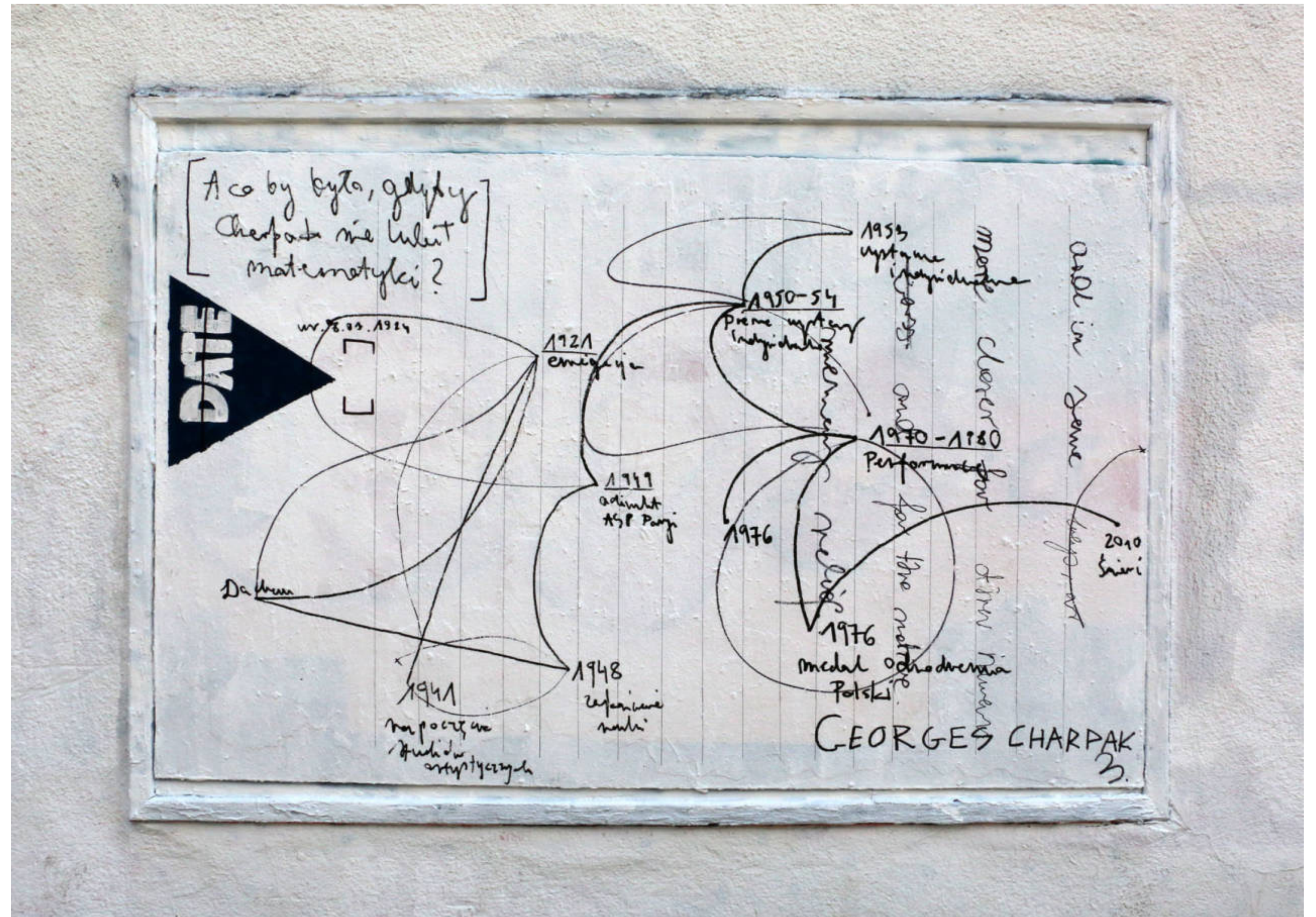
FALSE SOLAR SYSTEM, 2022

45 x 33 cm

photography, 3 + 2AP, archival pigment print, signed and dated on the reverse, framed



Georges Charpak was a survivor, a physicist of Polish descent and a Nobel Prize winner. These are facts. But what would have happened if Charpak had decided to become someone else? What would have happened if any situation in his life had turned out differently? Charpak's experiment is a question of what if. It would be different, it is simple but at the same time it is not the answer to the question. We are embedded in our present. While we can come up with a chain of cause and effect, we cannot calculate the probability of all possible scenarios. In a world of relentless pressure on every area of our lives, the question probably resonates more strongly than ever: what if I were someone else? and what are my chances for a different scenario? The work consists of three diagrams presenting events that took place in the life of the Nobel Prize winner, but also probable, possible, alternative events.



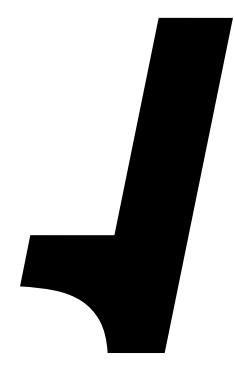
CHARPAK EXPERIMENT, 2021

3 boards, 3 x 5 m each
mural



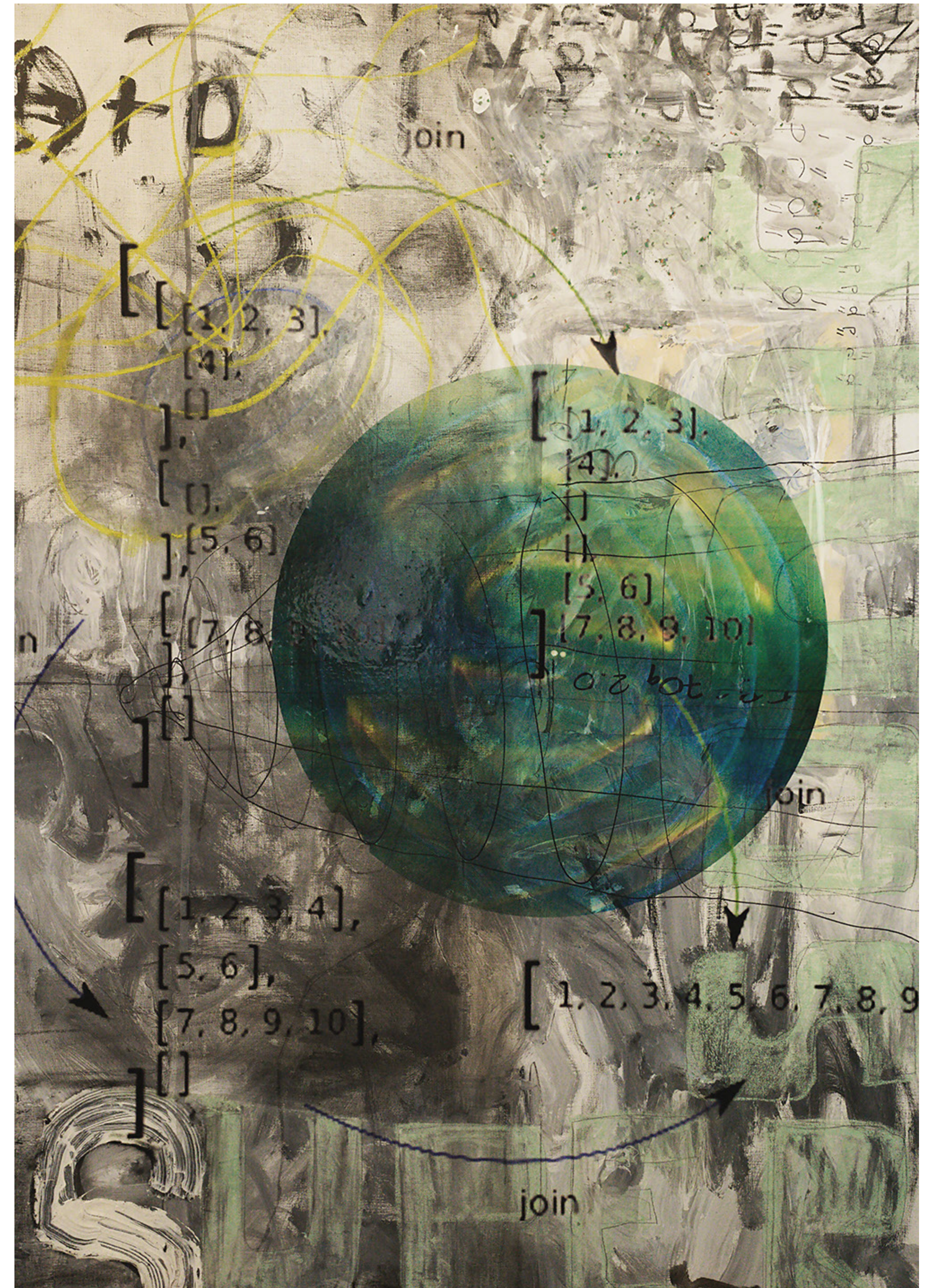
CHARPAK EXPERIMENT, 2021

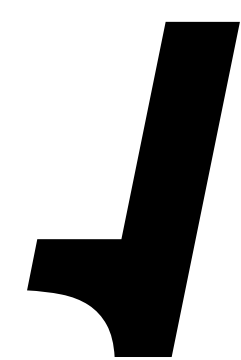
3 boards, 3 x 5 m each
mural



SUPERSONIC, 2021

150 x 100 cm
mixed media, canvas



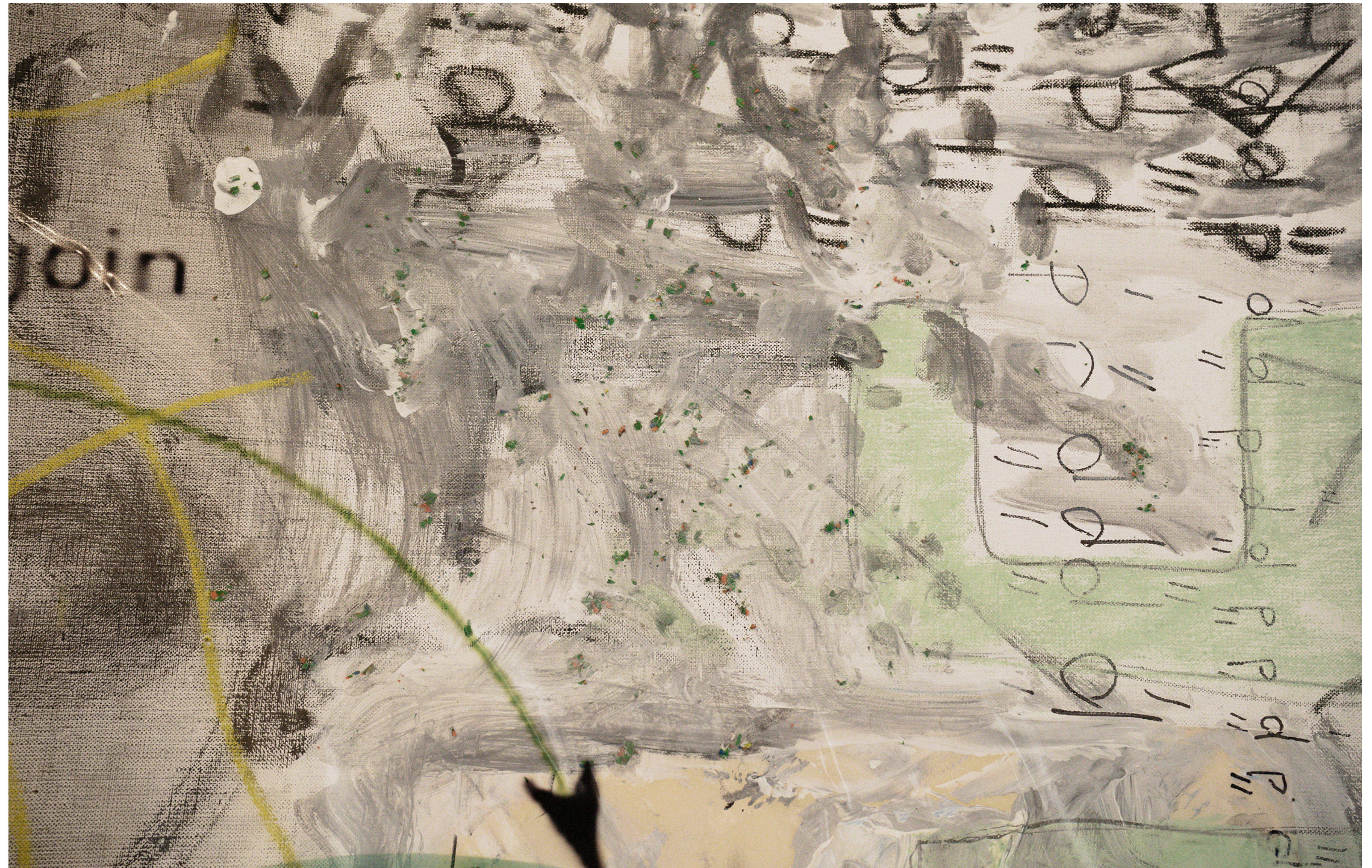


SUPERSONIC, 2021

150 x 100 cm
mixed media, canvas

detail

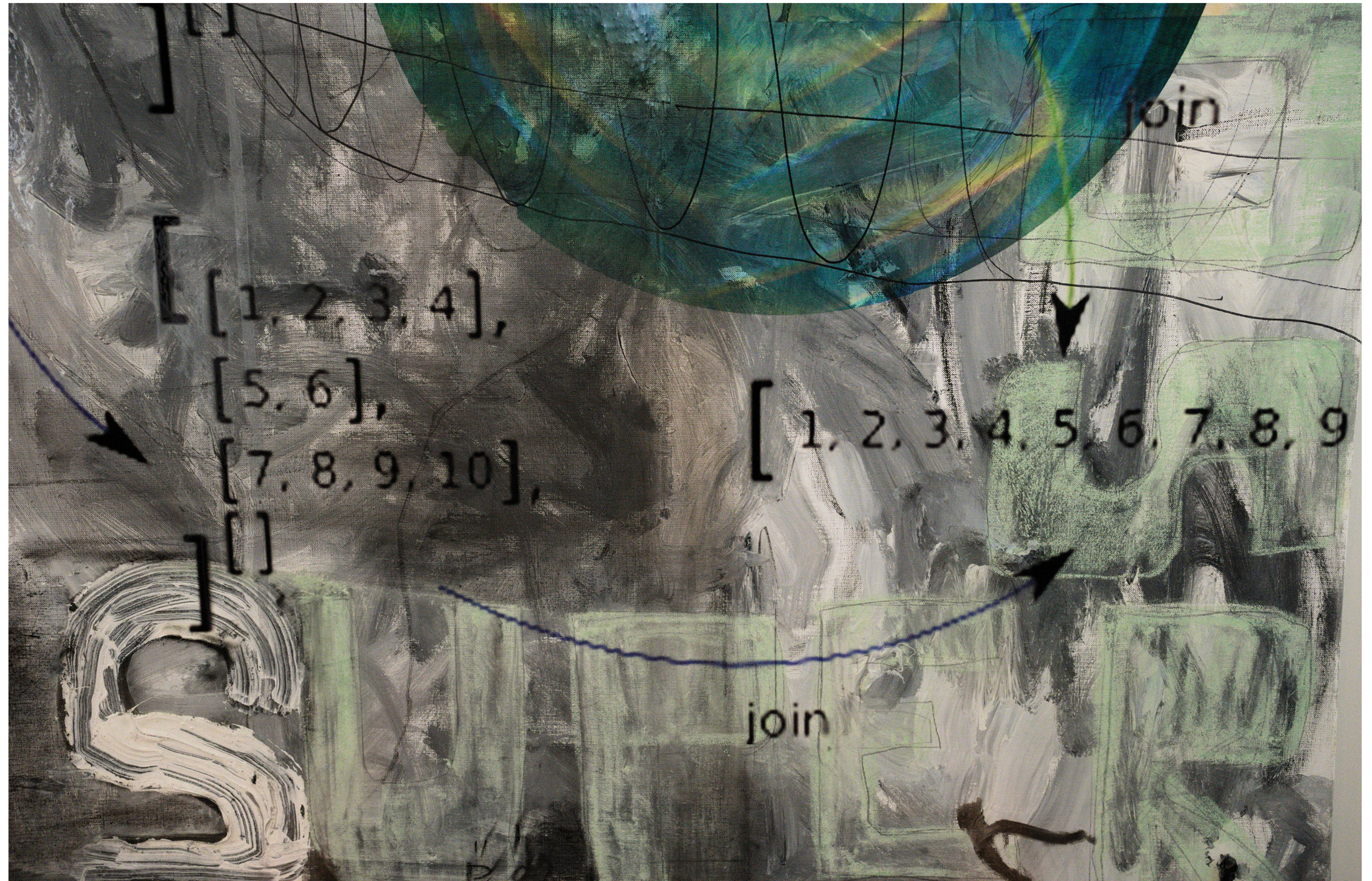
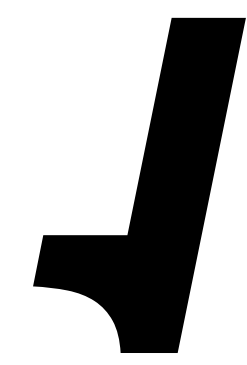
1



SUPERSONIC, 2021

150 x 100 cm
mixed media, canvas

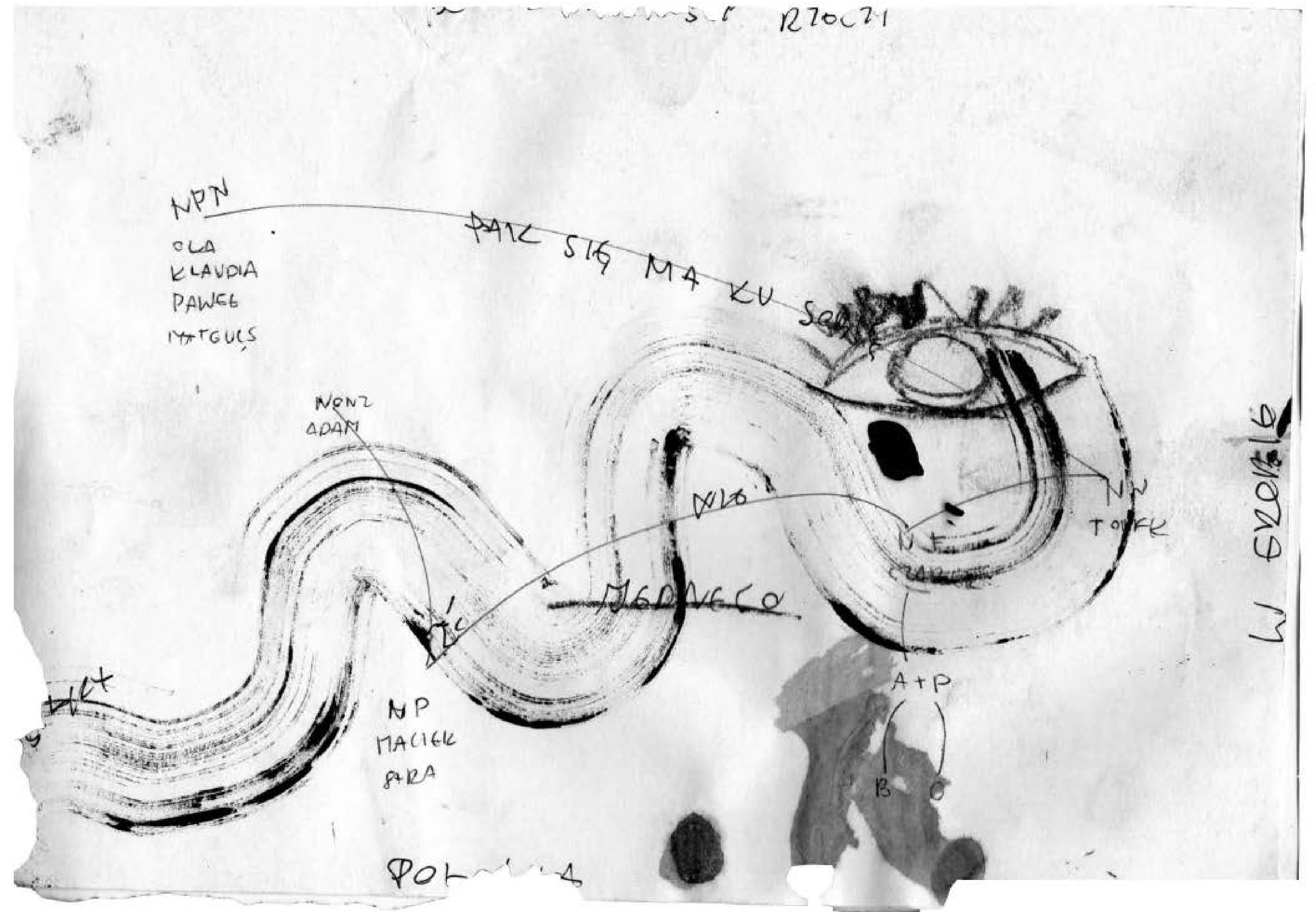
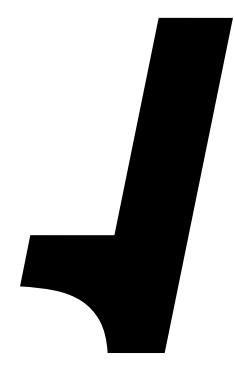
detail



SUPERSONIC, 2021

150 x 100 cm
mixed media, canvas

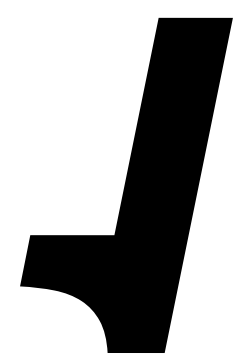
detail



THE EYE, 2021

14.8 x 21 cm

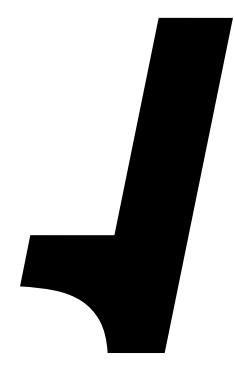
charcoal and watercolour on paper



INPUT SIGNAL, 2020

28 x 20 cm
glass neon

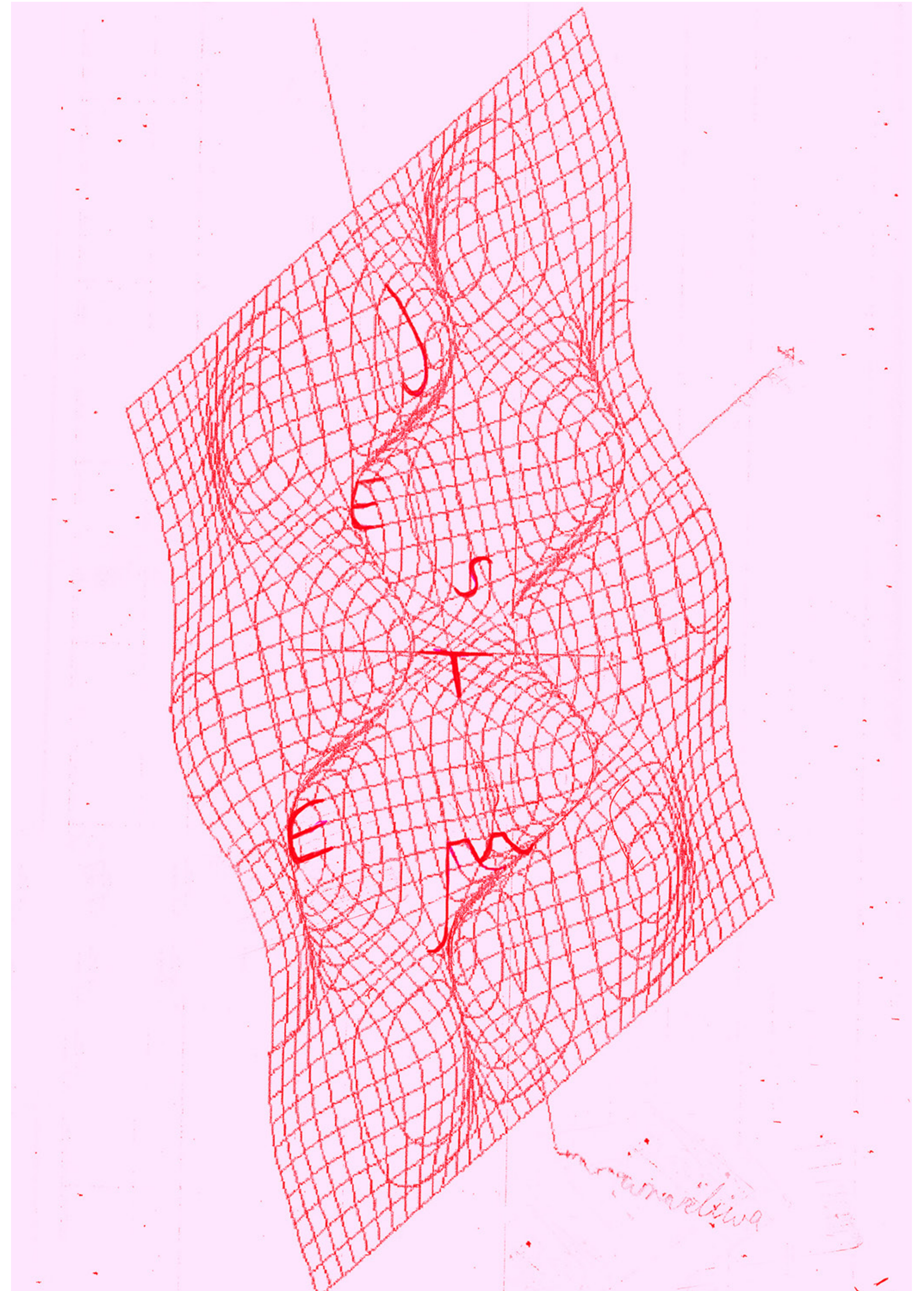


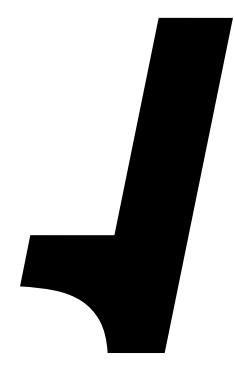


I AM SENSITIVE, 2020

100 x 70 cm

digital print, 23 + 2AP, signed and numbered on the reverse



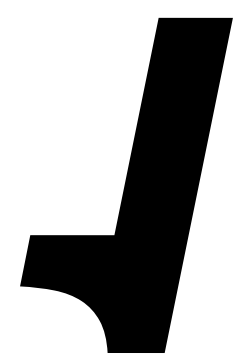


CULTURE LIKE WATER, 2020

100 x 70 cm

digital print , 23 + 2AP, signed and numbered on the reverse





The hour-long paper is based on my family recordings made in the mid-1990s and covers a period of time of about 5 years. It is based on a thought experiment called the brain in a dish.

Imagine that you have an accident. The accident causes your body to disintegrate. The only organ that survives is your brain.

However, it has been separated from your body. It is in a vessel and is wired so that the neurotransmitters continue to do their work.

Take a moment, try to imagine this situation. Your brain continues to work, emitting waves, making you, unaware of anything, unaware of the accident, unaware that you don't have a body.

Your brain imagines that you have a body, your brain imagines that you have a family, your brain imagines that you are growing up.

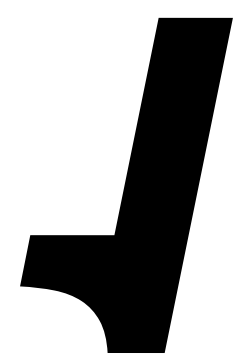
Look at your hands. Are you able to prove that you have them?

Look at the room you are in, Are you able to say with certainty that this environment is not just a product of your brain? What about memories? What generates them? Are they unique, or do they resemble other people's memories? Are you confident in your uniqueness and the uniqueness of your memories? Did the people you remember really exist, or are they the product of a few million neurons? What if there are more people like you, brains wired for electricity. Why would these organs emit memories different from each other? Wouldn't it be more economical to introduce a single train of thought for all organs? Is it profitable to allow an organ to emit such memories but also such sensations as it wishes?

Listening is a question about what memory is and how it functions, what is collective memory? How was it shaped in Poland in the 90s? How was it shaped in Poland in the 90s, when significant multifaceted transformations were taking place.

BRAIN IN A VAT, 2020



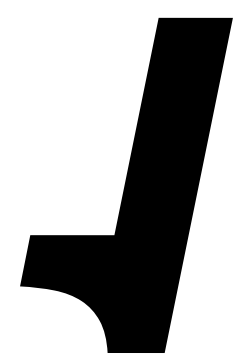


RAPID, 2020

150 x 100 cm

mixed media, canvas



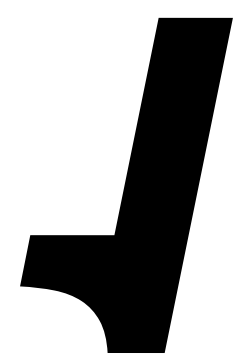


RAPID, 2020

150 x 100 cm
mixed media, canvas



detail

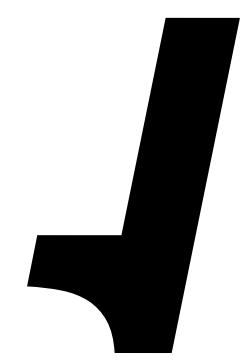


FOUNTAIN, 2020

150 x 100 cm

mixed media, canvas

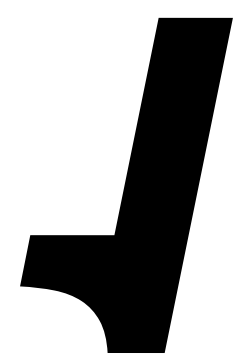




FOUNTAIN, 2020

150 x 100 cm
mixed media, canvas

detail



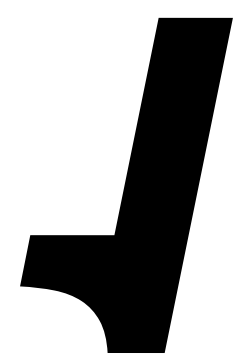
FOUNTAIN, 2020

150 x 100 cm

mixed media, canvas



detail



SPACE, 2020

150 x 100 cm

mixed media, canvas



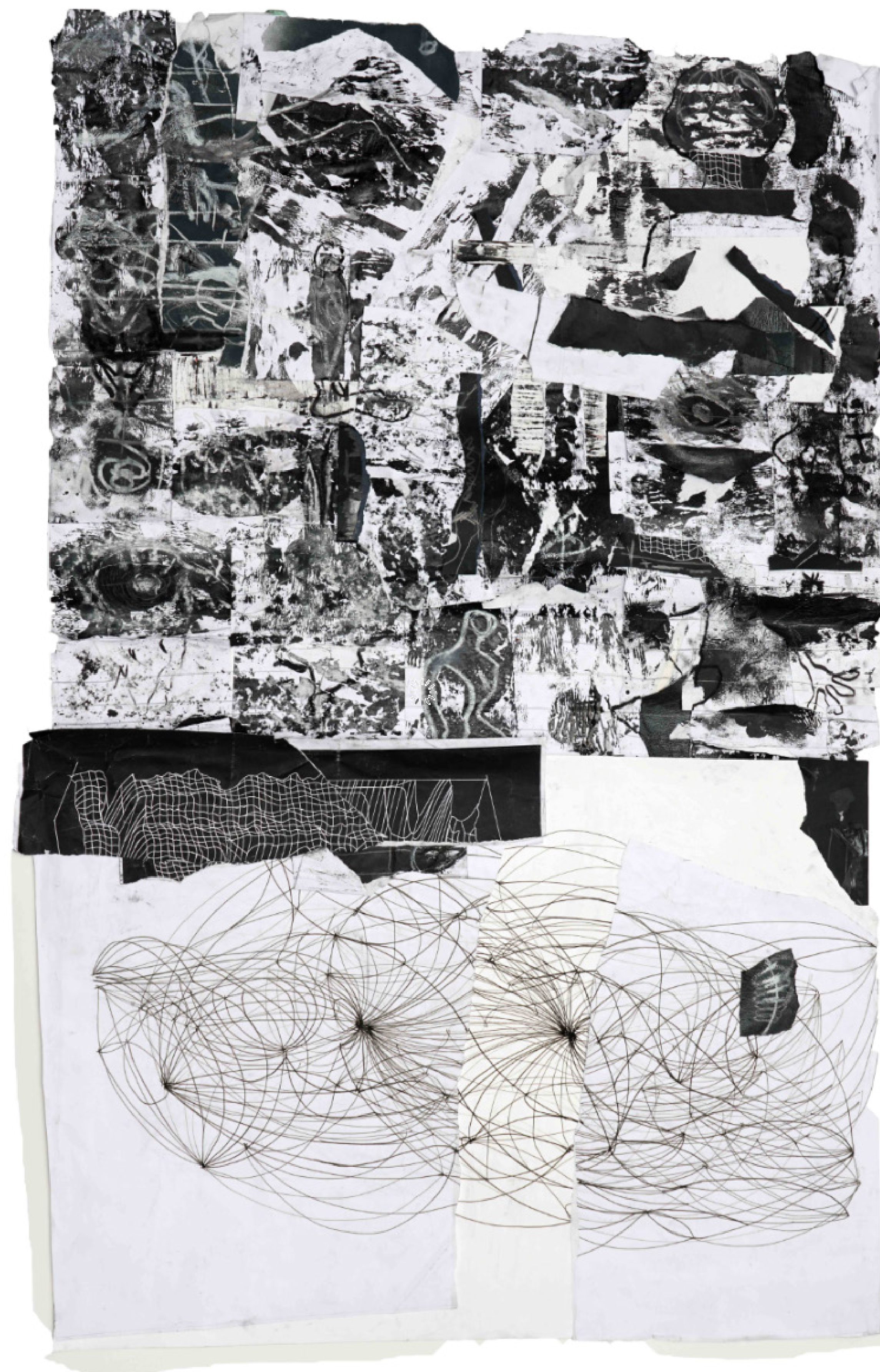
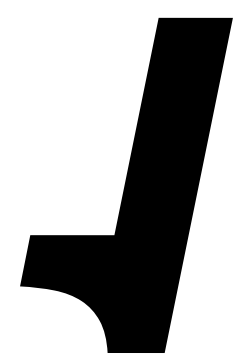


SPACE, 2020

150 x 100 cm
mixed media, canvas

detail

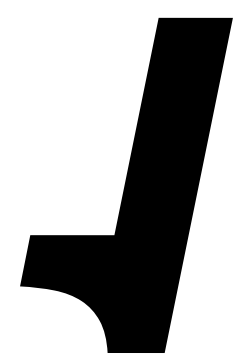




MAPS / TRAJECTORIES, 2018

180 x 100 cm

mixed media, paper



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