







Podľa hypotézy bunkovej pamäte spomienky nie sú uložené len v mozgu, ale v každej jednej bunke tela. Čo všetko si pamätá telo medúzy, ktorého bunky majú schopnosť reverzie životného cyklu? Dielo pracuje s prvkami fikcie ako niečoho, čo nemusí nutne patriť víziám budúcnosti. Krátky animovaný film je fikčnou re-konštrukciou spomienky na nález tela medúzy vyplavenej na breh v Portugalsku v júni 2023. Prechádzky týmito plážami boli v tom čase motivované snahami vyrovnať sa s nečakanou smrťou blízkej osoby. 3D animovaný film rozpracováva tému ne-smrteľnosti, ktorú sa nesnaží uchopiť skrz konečnosť tela individuálneho jedinca, ale nahliadnutím na smrteľnosť ako na druh premeny, metamorfózu späť so zmenou formy.


According to the cellular memory hypothesis, memories are stored not only in the brain, but in every single cell of the body. What does the body of a jellyfish, whose cells have the ability to reverse the life cycle, remember? The work works with elements of fiction as something that does not necessarily belong to visions of the future. The short animated film is a fictional re-construction of a memory, when I found dead body of medusa washed ashore in Portugal in June 2023. Walking these beaches at that time was motivated by trying to come to terms with unexpected death of my uncle. The 3D animated film questions the notion of non-mortality, which it seeks to grasp not through the finitude of individual body, but by looking at mortality as a kind of transformation, a metamorphosis linked to a change of form.

10 min 3D animated film, soundscape by Andrej Žabkay, video edit by Vladimíra Vrbiňáková  
Theme, 3D modeling and animation: Paula Malinowska

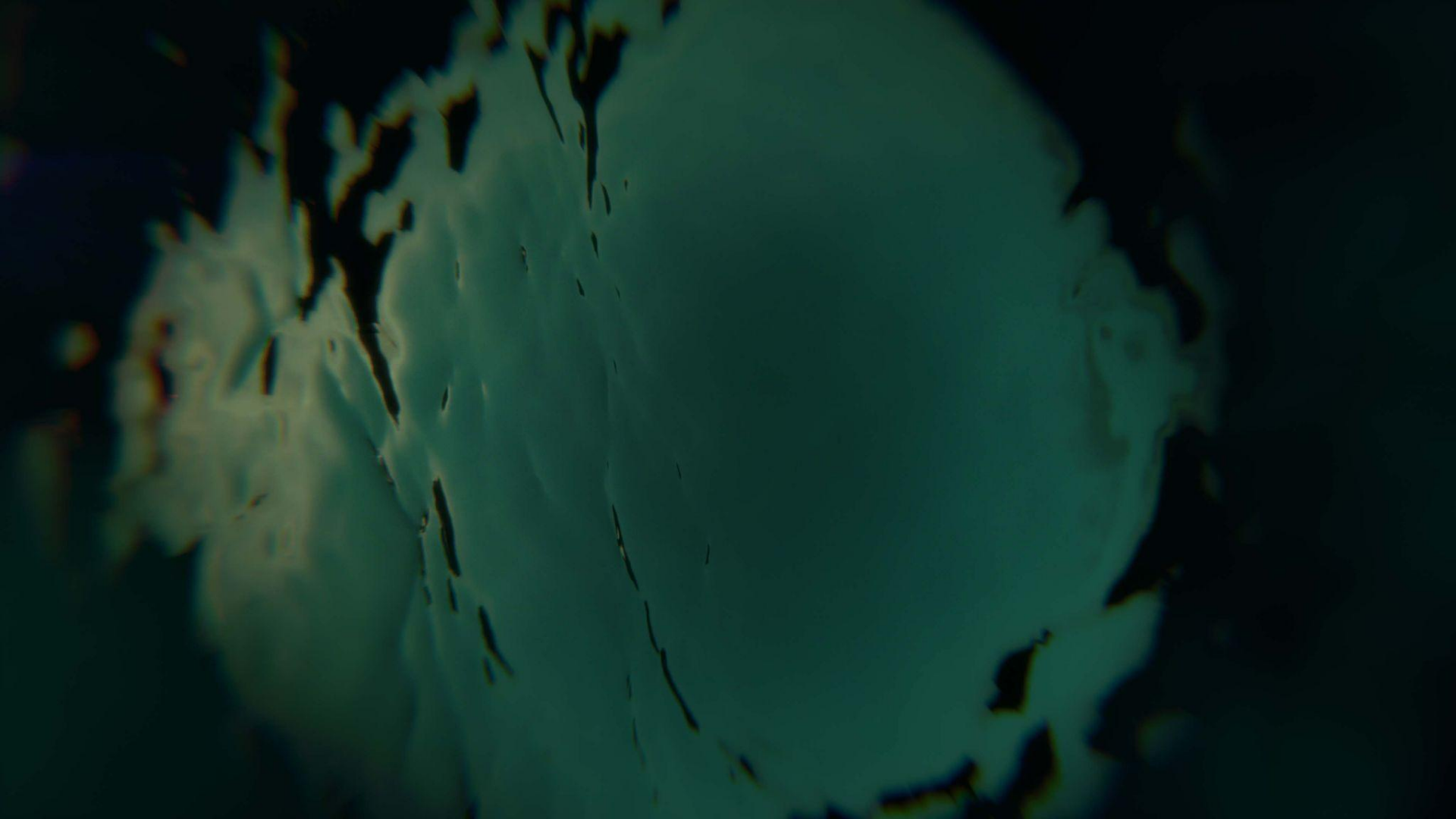
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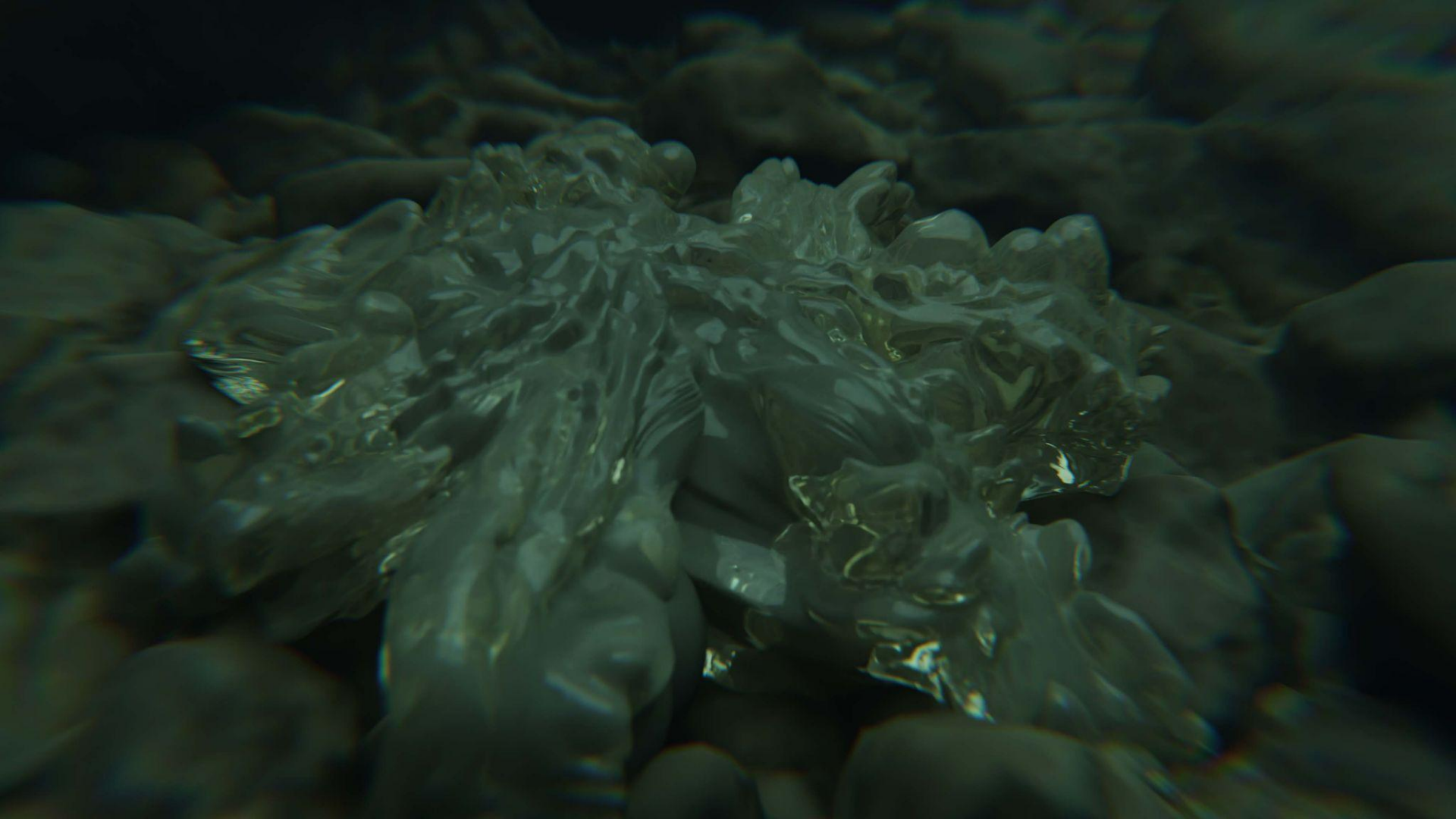



*táto balada vznikla na dne oceánu  
this ballad was written at the bottom of the ocean*



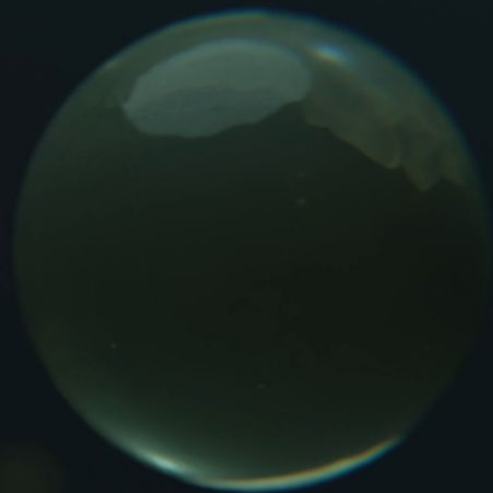








*v spomienke takej zvláštnej  
in a memory so strange*



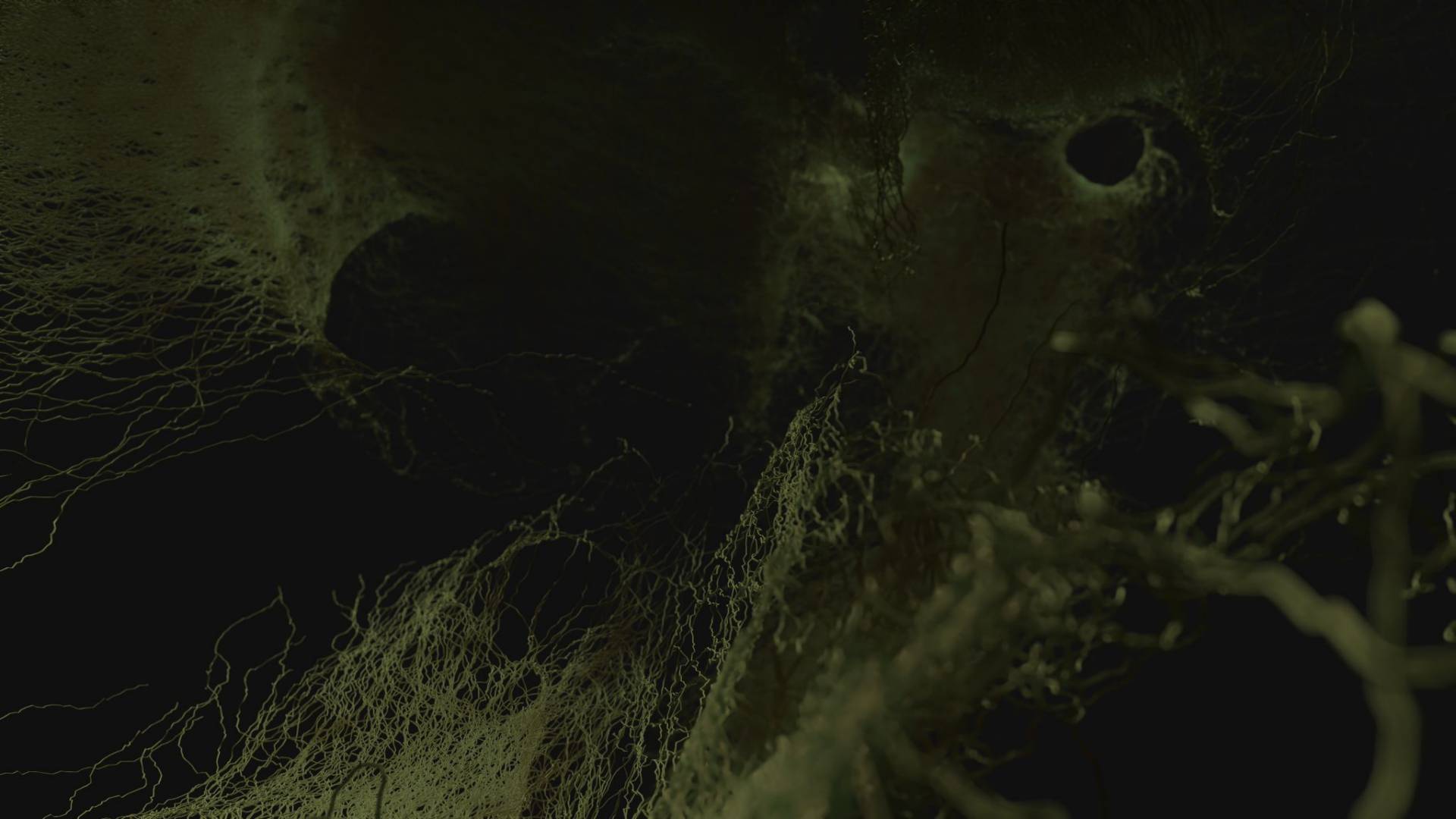
*a známej zároveň  
and familiar at the same time*



*Will I Ever Look Into Your Eyes Again?* Šopa Gallery, Košice, 2024







Mytologický príbeh Daphné je prvou rastlinnou transformáciou Ovídiových Metamorfóz, jedného z najviac vplyvných literárnych diel západnej kultúry. Príbeh je tiež jedným z prvých písomných záznamov zmieňujúcich pokus o sexuálne násilie vôbec. Ako sa na mytológiu transformácie tela na rastlinu pozerat' v súčasnom kontexte rámcovanom kultúrou znásilnenia a neustálymi snahami politikov\*politických o kontrolu telesnej autonómie? Ako nad mytologickým príbehom tematizujúcim premenu ľudského tela na rastlinu uvažovať v časoch klimatickej katastrofy? Potrebujeme novú mytológiu, poučenú dejinami násilia z ktorých vychádza, no nerezignujúcu na hľadanie novej citlivosti k mimoludskému. Botanickú metamorfózu, ktorá nie je aktom umlčania, ale jeho opakom. Aktom rastlinnej rezistencie. Korene obrastajúce telo Daphné tak pri zmene optiky na rastlinné bytosti už nie sú aktom dominancie tak, ako ho prezentoval originálny mýtus.

The mythological story of Daphne is the first plant transformation of Ovid's Metamorphoses, one of the most influential literary works of Western culture. The story is also one of the earliest written records mentioning attempted sexual violence ever. How to view the mythology of the transformation of the body into a plant in a contemporary context framed by rape culture and the constant attempts of politicians\*politicians to control bodily autonomy? How to reflect on the mythological narrative thematizing the transformation of human body into a plant in times of climate catastrophe? We need a new mythology, informed by the history of violence from which it emerges, but not resigned to the search for a new sensitivity to more-than-human. A botanical metamorphosis that is not an act of silencing, but its opposite. An act of plant resistance. The roots growing around Daphne's body, in changing the optics to that of a plant being, are thus no longer an act of domination as presented in the original myth.

12:35 min. animated film, soundscape by Andrej Žabkay, video edit by Vladimíra Vrbiňáková, voice by NaiKavols, concept, 3D modelling and animation by Paula Malinowska

<https://vimeo.com/792188394/c8be5f1a08?share=copy>



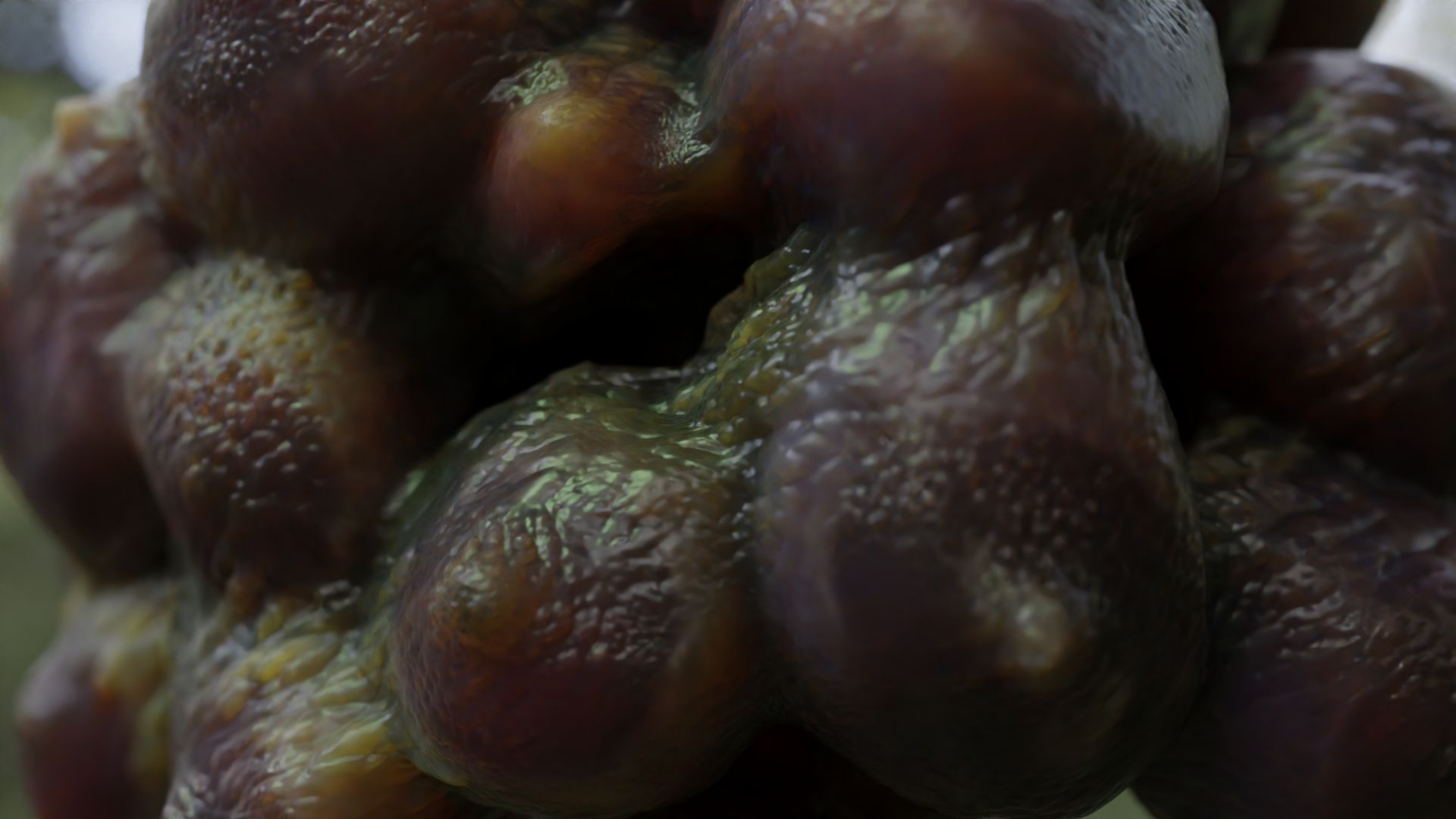


we always wanted to create ourselves

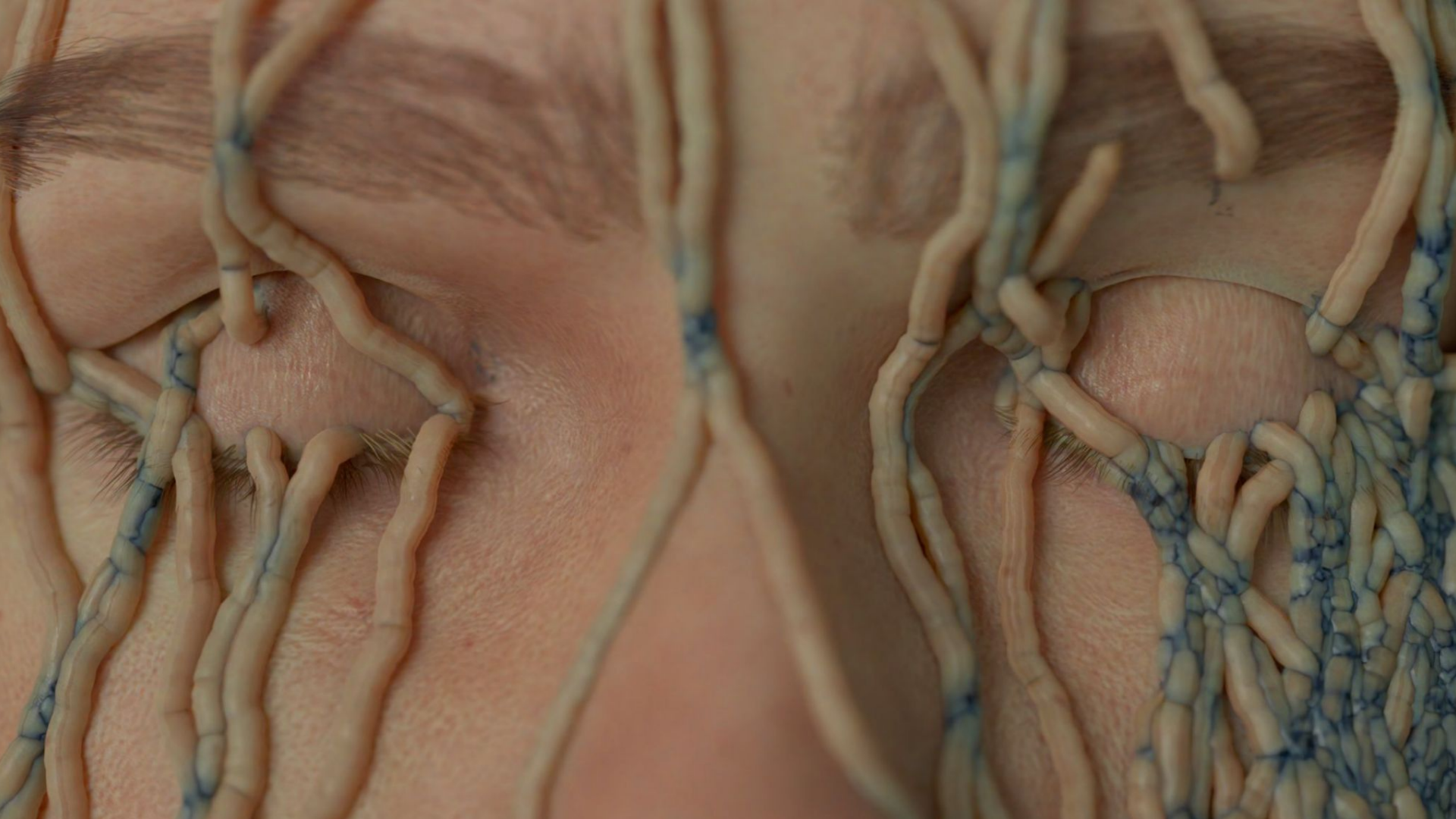


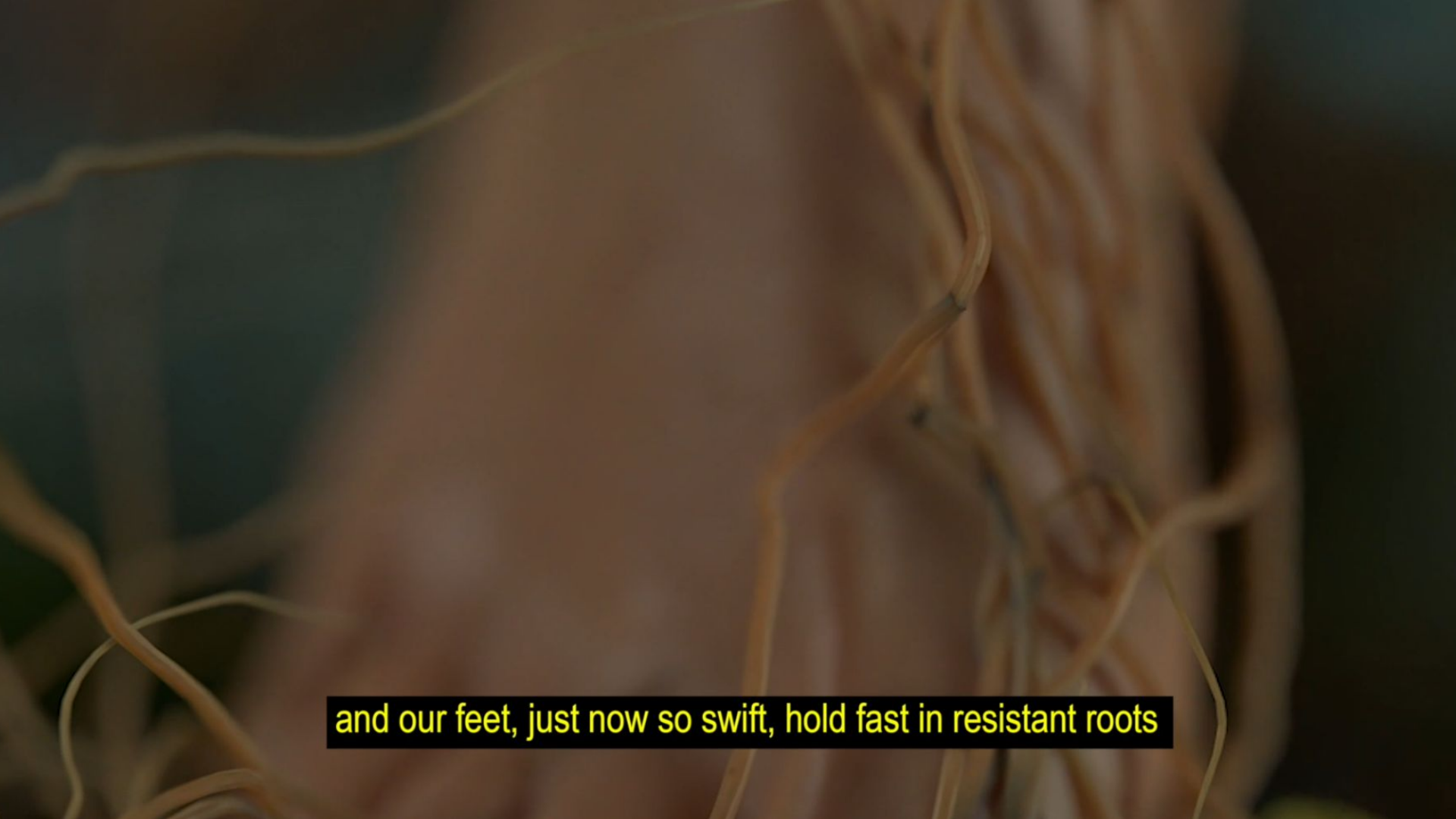












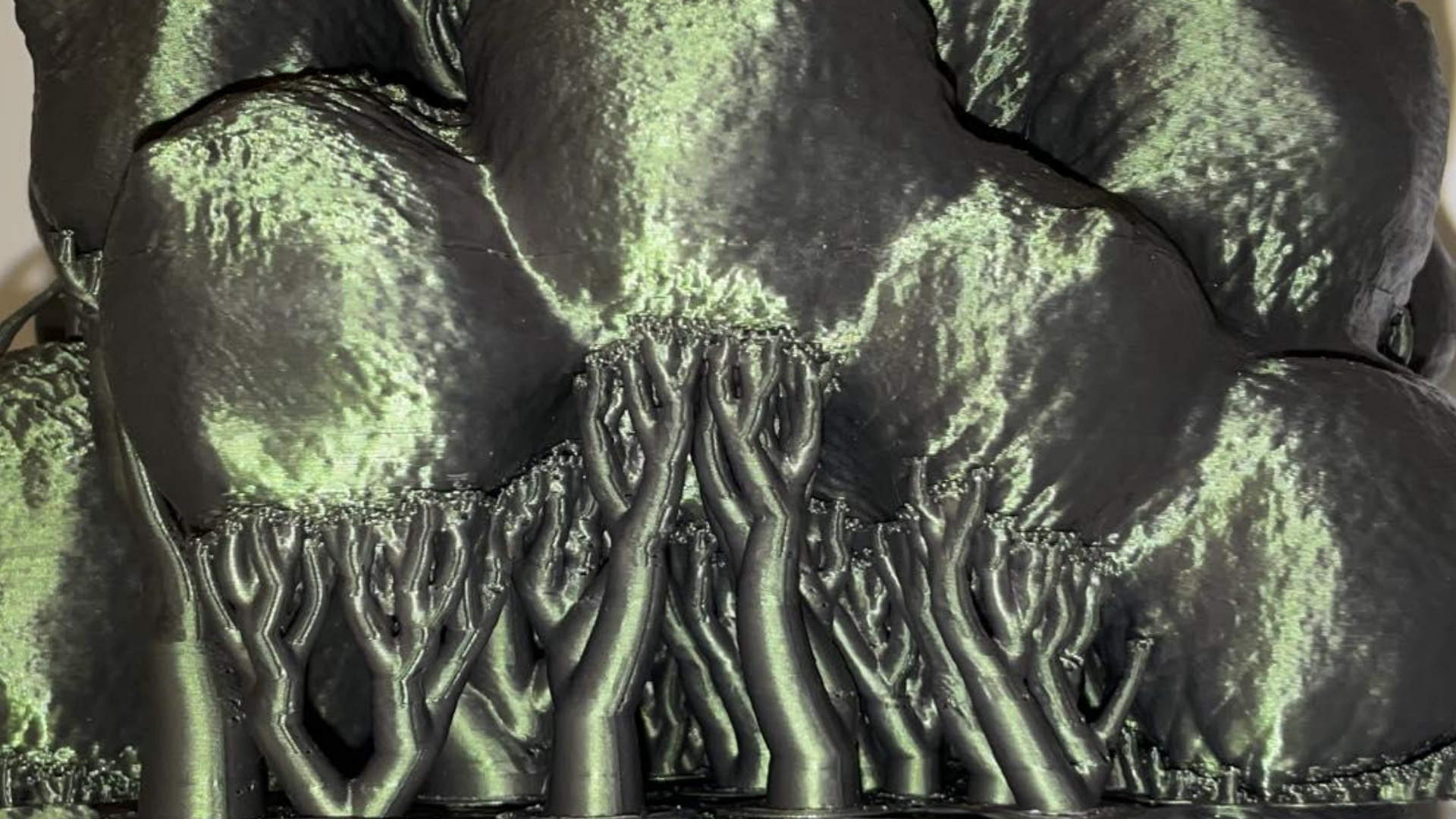
and our feet, just now so swift, hold fast in resistant roots



*Whoever settles down in a perfect home will have to move, GLASSBOX, Paris, 2023*









(Ne)botanický beštiár pozostáva z fikčných bytostí na pomedzi rastliny a človeka. Splytujem rolu ľudskej predstavivosti v spojení s rastlinnou kreativitou a procesmi rastu. Objekty boli inšpirované ekosystémom lesov Devínskej Kobyly, rastové štruktúry popínavých rastlín a stromov boli východiskovým bodom projektu.

Séria objektov vytvorených pomocou techniky 3D tlače z PLA materiálu.

(Non)botanical bestiary consists of fictional creatures on the intersection of a plant and human, questioning the role of human imagination in conjunction with plant creativity and growth processes. The objects were inspired by ecosystems of the forests in Slovakia, the growth structures of climbing plants and trees were the starting point of the project.

A series of objects created using 3D printing techniques from PLA material.































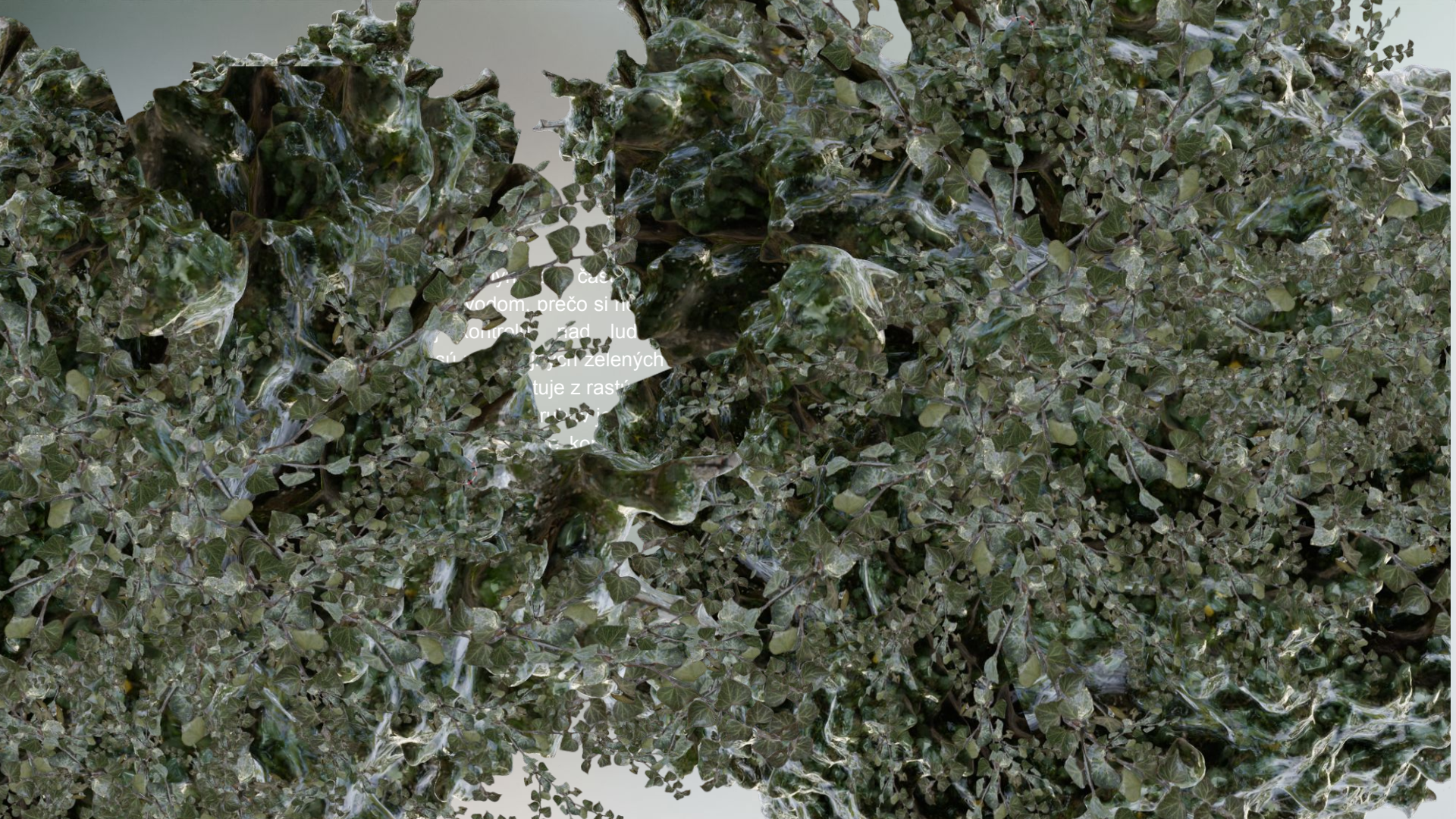
Brečtan je symbolom nesmrteľnosti a plynúceho času. Je to vždyzelený porast, nezničiteľný cyklus prírody, ktorý prežil aj dobu ľadovú. Asi aj to je dôvodom, prečo si ho obľúbili sci-fi vizuály budúcnosti pracujúce s motívom "prírody preberajúcej kontrolu" nad ľudstvom zničenou planétou. Popkultúrne vizualizácie nadchádzajúceho "konca sveta" sú plné bujných zelených porastov, ktoré sa šplhajú po opustených mestských aglomeráciách. V súčasnosti brečtan benefituje z rastúcej koncentrácie emisií a tepla v atmosfére a expanduje v lesných ekosystémoch. Šírenie lianovitých druhov je celosvetovým fenoménom, priamou reakciou na klimatickú katastrofu. Je možné, že dystopické scenáre konca sveta vlastne nie sú také vzdialené? ... a svet v čase katastrofy naozaj obrastajú korene brečtanu?

Ivy is a symbol of immortality and passing time. It is an evergreen plant, an indestructible cycle of nature that has survived even the ice age. Perhaps this is the reason why it is so popular in science fiction visuals of future working with the motif of "nature taking control" over a planet destroyed by humanity. Pop culture visualizations of the coming "end of the world" are full of lush green growths that clamber over abandoned urban agglomerations. Today, ivy is benefiting from the increasing concentration of emissions and heat in the atmosphere and expanding in forest ecosystems. The proliferation of liana species is a global phenomenon, a direct response to climate catastrophe. Could it be that dystopian end-of-the-world scenarios are actually not that far off? ... and is the world really being overgrown by ivy roots at the time of the catastrophe?

3:06, 3D animated video, voiceover.

<https://www.youtube.com/watch?v=ULzThJVJN68>



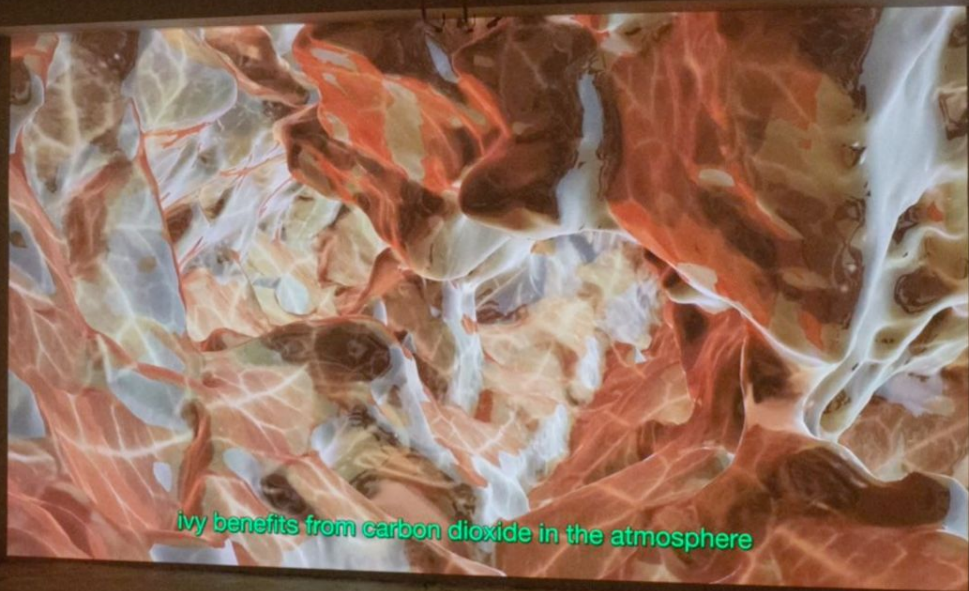


... čas  
... v dom, prečo si ni  
... ontrakt, rad, lud  
... sú ... si zelených  
... tuje z rastú  
... r...  
... k...





Burned ancient stores of sunlight

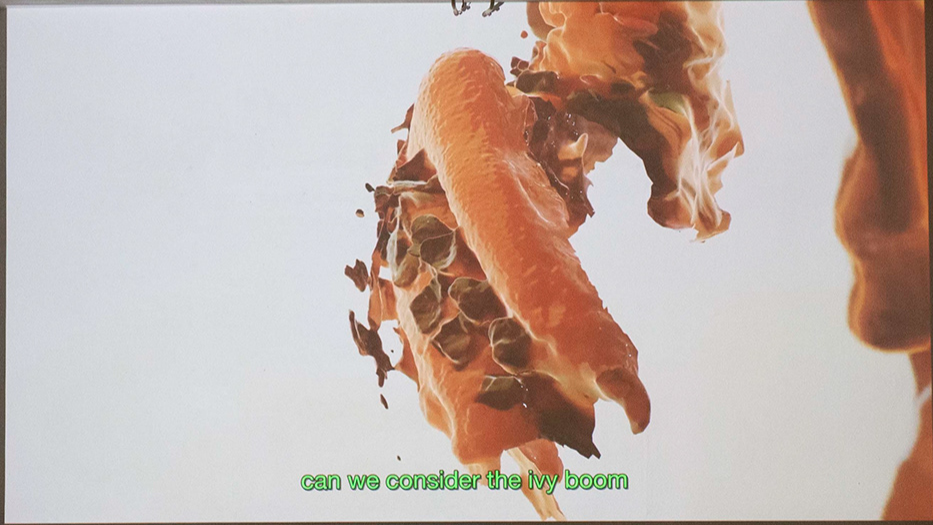


ivy benefits from carbon dioxide in the atmosphere







A large-scale digital artwork is projected onto a white wall in a gallery. The image shows a close-up of a beehive, with its intricate, golden-brown hexagonal cells and a cluster of bees. The lighting is warm and dramatic, highlighting the textures of the wax and the movement of the bees. The projection is framed by a dark border, and the surrounding gallery space is dimly lit, with a concrete floor in the foreground and ceiling tracks visible above.

can we consider the ivy boom





but the oh so divine gardens of greed are facing downfall







UTOPIA ISN'T ELSEWHERE

Krátky animovaný "videoklip" vznikol v spolupráci s umelcom Ľubošom Kotlárom, hudobníkom vystupujúcim pod pseudonymom NaiKavols a video editorkou Vladimírou Vrbinákovou. Video bolo súčasťou site-specific inštalácie v rámci jednovेčerného event, ktorý prezentoval skupinu umelcov a umelkýň, ktorí/é z viacerých perspektív (nový materializmus, queer teórie, špekulatívny dizajn) spochybňujú tradičný dualizmus príroda/kultúra. Ide o miesto-špecifický projekt zasadený do atómového krytu pod Kunsthalle Bratislava, ktorý vytvára postapokalyptický priestor. Projekt svojou koncepciou a povahou zostavenia diel vytvoril dočasnú kontemplatívnu situáciu, kde sa duality analógové/digitálne, organické/umelé, kultúrne/prírodné, mužské/ženské, stierajú. Event bol realizovaný v spolupráci s Kunsthalle Bratislava, festivalom OFF Bratislava a Národným osvetovým centrom.

The short animated "video clip" was created in collaboration with the artist Ľuboš Kotlár, a musician performing under the pseudonym NaiKavols and video editor Vladimíra Vrbináková. The video was part of a site-specific installation within a one-night event that presented a group of artists who challenge the traditional nature/culture dualism from multiple perspectives (new materialism, queer theories, speculative design). It is a site-specific project set in the atomic shelter under the Kunsthalle Bratislava, creating a post-apocalyptic space. In its conception and the nature of the assemblage of the works, the project creates a temporary contemplative situation where the dualities of analogue/digital, organic/artificial, cultural/natural, male/female, blur. The event was realized in collaboration with Kunsthalle Bratislava, OFF Bratislava Festival and the National Centre for Education.

5:13, a video created by animating 3D photogrammetric scans. Designed by Ľuboš Kotlár, visual & animation by Paula Malinowska, editing by Vladimíra Vrbiňáková, music by: NaiKavols

<https://www.youtube.com/watch?v=QfBcpG7k6w4>

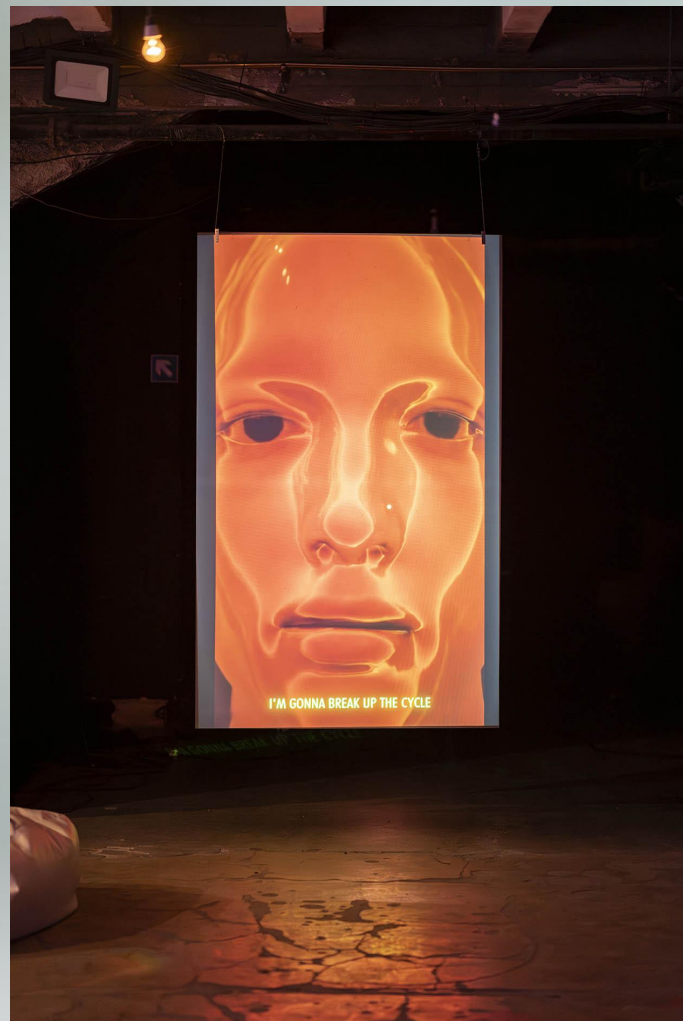


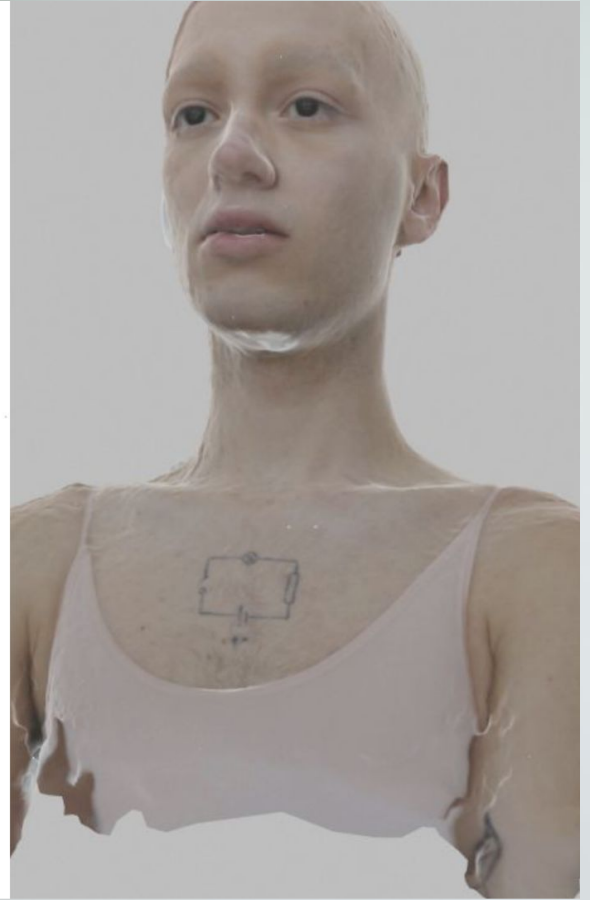
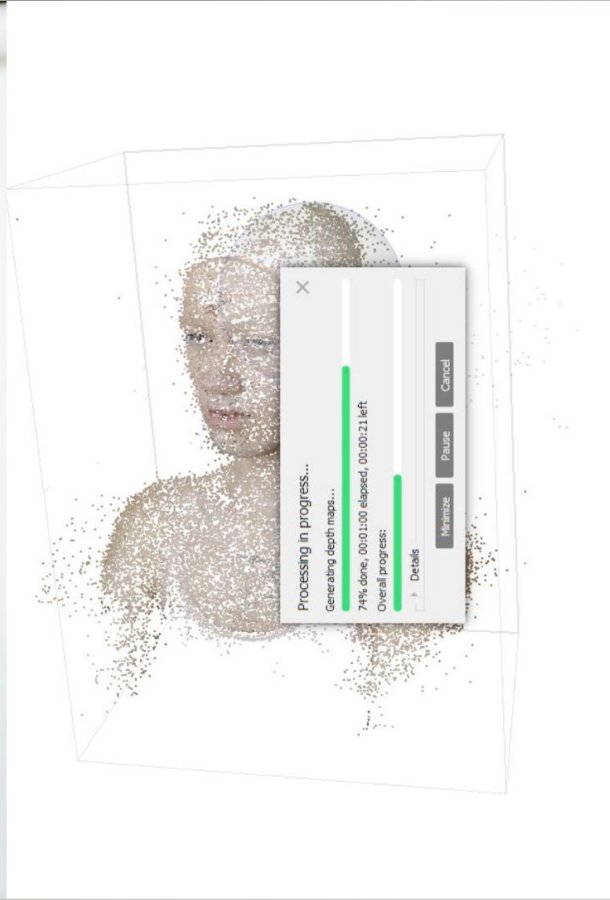






Y: SURVIVE! event, Praha, 2023





photogrammetry process