

Statement

For years my works focused on visual and susceptible records of the foreign environment. I investigated the role of fine art and craft in the process of integration inside multicultural society in Ireland. It was presented as multimedia projects on social media and later during my solo exhibition "Fragments".

Recently I was interested in research for a neutral language combining what is usually considered as feminine and masculine in art. Particularly important was the problem of the absence of women as an artists in art history. My graduate work Melancholia represented a series of nude female bodies from selected historical paintings translated into the language of architecture and historical urban maps. The issues of absence, projection and isolation were expressed through the collagraph technique, etching and drawing combined with fabrics. Usually in printmaking practice I use objects of my personal everyday use from various types of shopping bags and wrappings to fabric leftovers and thread.

My interest in unified language has been supplemented by studies on neuroaesthetic and the human brain. The most recent scientific research on neuroaesthetic proved superior activity of the brain in the evaluation of paintings/ prints, sculptures, music and mathematics regardless of the style, gender, socio cultural and ethnic context or education. I completed this topic with studies on the relationship of neurology and transcendental meditation in the creative process in the context of work by David Lynch.

Simultaneously as female artist I investigate importance of the studio practice, free from feminist ideology and definitions. I question expanding practices considered as academic would give female artists more freedom and equality filling the gap in the history of women's exclusion.