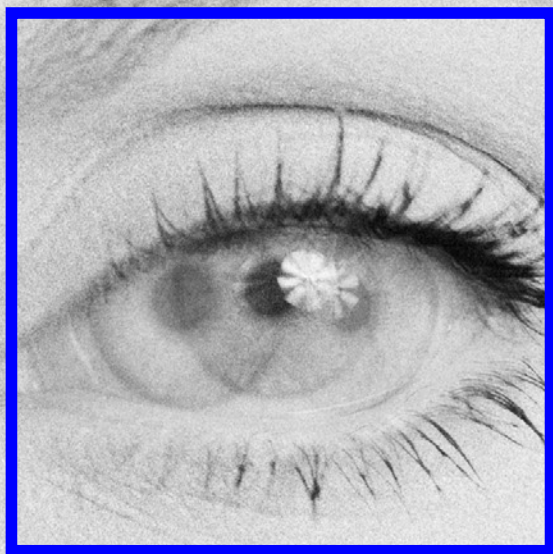
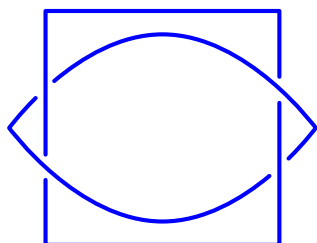


ELUSIVE SENSE



On the Fluid Boundaries
of Perception

Creative Industries Institute
invites to the exhibition:



ELUSIVE SENSE

On the Fluid Boundaries
of Perception

05.09 **Bristol**
18.09 centerspace

20.09 **London**
04.10 art'otel Hoxton

ARTISTS

Cosmodernism
Agnieszka Mastalerz
panGenerator
Janek Simon
Iga Węglińska

CURATOR

Anna Szylar

Questions about the future and the role of technology have come to dominate our reality. It is hardly surprising that artists also address these issues, both in their works and in debates about them. This is a much broader and more interdisciplinary area than simply examining the boundaries between the physical and the virtual, or between the authentic and the generated. This theme fits perfectly with the vision of curator Anna Szylar and the five artists and collectives she invited to participate in the Elusive Sense: On the Fluid Boundaries of Perception project: Iga Węglińska, Agnieszka Mastalerz, Janek Simon, Kamil Czapięga, and the panGenerator collective.

The exhibition brings together works by Polish artists who are not only observers and important voices bridging the worlds of science and art, but who also explore the potential of new media as tools. They experiment, seek new forms of expression, and employ a wide range of means without limitation.

This multidimensional presence of technology is a hallmark of the entire creative sector. Digital tools, artificial intelligence, and immersive experiences are redefining how we create and engage audiences. Polish artists are part of a creative community alongside other innovators and start-ups; it is also due to their efforts that the Polish creative tech sector is developing dynamically. The mission of the Creative Industries Institute is to support this visionary community and to present its work to international audiences – since today, the national borders of creativity are as fluid as its sector boundaries.

It is a great pleasure to present the work of talented Polish creators in Bristol and London. I am very grateful to each and every one of them for accepting our invitation, as well as to the entire team and our Polish and British partners who are collaborating with us on this project.

Aleksandra Szymańska
Director of Creative Industries Institute



Elusive Sense: On the Fluid Boundaries of Perception

Our experience of the world today is inextricably woven with technology. What new sensory landscapes does this symbiosis open up for us, and what challenges does it pose to our very humanity? The exhibition *Elusive Sense*, one of the events of the UK/Poland Season 2025, takes on this fundamental question by presenting the works of five Polish artists who, in their practice, explore how technology becomes not just a tool, but an active agent shaping our bodies, our perception of reality, and our understanding of ourselves. The exhibition confronts us with one of the most urgent tensions of our time: does technology enhance our senses, or does it lead to their functions being transferred to systems on which we are ever more dependent? Does this mediated sensation allow us to survive in an increasingly stimulating reality, or does it strip us of a vital plane for maintaining authentic contact with the world around us?

This tension is clearly palpable in the artistic dialogue established between the works of Iga Węglińska and Agnieszka Mastalerz. Węglińska's work, rooted in transhumanism and the anthropology of the body, questions the limits of human communication. The artist examines the phenomenon of augmenting sensory experience, treating clothing and external objects as potential prostheses capable of expanding, suppressing, or intensifying our sensations. A counterpoint to her work is the art of Agnieszka Mastalerz, which focuses on the mechanisms of control inherent in our relationship with technology. Through the poetics of the image, she reveals the subtle forms of training our bodies are subjected to when confronted with technology and its imposed rituals. Together, the works of these artists create a complex portrait of our symbiosis with non-human entities—a relationship defined by both empowerment and subordination.

Another issue addressed in the exhibition is the nature of the digital image—its creation, consumption, and life cycle. In their installation *Hash to ash*, the art collective panGenerator poignantly illustrates the fragility of digital memories by transforming the viewer's selfie into a

handful of physical ash. This makes us realize that the digital form of an image—associated with permanence and recording—is at times more ephemeral than its material counterpart. This work, like *Infinity*, the collective's second piece on display, serves as a critique of the hypnotic and exhausting search for visual stimulation on social media—a ritual in which our attention is sacrificed to tech corporations. A striking counterpoint is the work of Kamil Czapiga (known as Cosmodernism), who reminds us of the extraordinary visual richness of the natural world. His works, which at first glance appear to be computer-generated video, are in fact ecosystems of living organisms observed under a microscope. Czapiga creates “science fiction, but without the fiction,” challenging an audience accustomed to computer-generated imagery and prompting us to notice the beauty in nature, which we sometimes forget amidst the overproduction of digital content.

This re-evaluation of “reality” also extends to our cultural memory. Janek Simon's series *Meta Folklore* enters into a direct confrontation with the influence of artificial intelligence on our understanding of heritage, tradition, and identity. Using a neural network trained on thousands of images of ethnographic sculptures, Simon generates and 3D-prints new, mutated forms. These objects, at once futuristic and unsettling, create a speculative vision of a universal folklore born from algorithmic alchemy. Simon's work poses a crucial question about the future: will artificial intelligence enable the birth of a new, rich, and syncretic global culture, or will it flatten history and identity, reducing them to a superficial stream of fleeting, decontextualized associations?

Elusive Sense does not offer simple answers. Instead, it invites viewers into a space of active reflection on our cyborgian present. The artists featured here act as both observers and experimenters, mapping the elusive territory of a new sensory landscape where the boundaries between the human and the machine, the physical and the virtual, the authentic and the generated, are constantly being redefined.

Anna Szylar
Curator of the exhibition

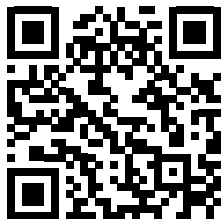


ARTISTS & WORKS

Cosmodernism



<https://www.cosmodernism.com>



Cosmodernism is the intermedia art project of Kamil Czapiga, initiated in 2019 in Katowice, Poland.

The Cosmodernism project incorporates abstract video art and photography with original sound design and experimental activities. The main idea behind his work is the search for a personal abstract expression, achieved through the exploration of micro and macro observation combined with specially composed soundscapes. As the building blocks for his films, Czapiga often uses various chemicals, dyes, and objects, capturing the physical and chemical reactions that occur between them.

For the creation and observation of his compositions, the artist uses a microscope and other precision optics combined with a camera. He captures images within original microfilm sets based on self-made mechanisms and lighting systems, continuously searching for new methods to capture the world at the microscale and beyond.

Lacking a formal scientific background, his process is based on intuition, empirical experience, and the trial-and-error method, which he considers an essential part of the project. Although many of his works appear to be computer-generated, they are not created using CGI or digital techniques. They are, in fact, real objects seen from an unreal perspective—what the artist describes as “science fiction but without the fiction”.





Ferrōtika

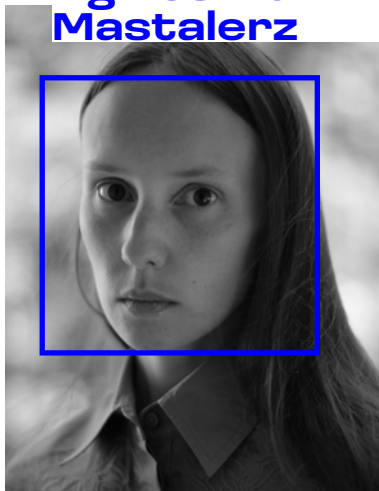
2022-2025 Digital video, sound design

Ferrōtika is a compilation of short films from the series Microloops, created between 2022 and 2025. Each piece documents the behaviour of ferrofluid, magnetically choreographed and mixed with substances such as dyes, glycerin, or detergents, recorded through a macro lens or microscope. The visuals are paired with original sound design based on processed human voice recordings – often the artist's own – combined with both digital and analogue instruments. The work reflects an inquiry into the strange aesthetics of magnetic matter, oscillating between scientific observation and a search for personal creative expression.





Agnieszka Mastalerz



<http://www.agnieszkamastalerz.com>



She is a graduate of the Studio of Spatial Activities led by Mirosław Bałka at the Academy of Fine Arts in Warsaw (BA, MA, 2018). Mastalerz was a student of Candice Breitz and Eli Cortiñas at the HBK in Braunschweig as a recipient of the Deutscher Akademischer Austauschdienst (DAAD) Scholarship for 2019/2020, and a guest student of Adam Broomberg and Oliver Chanarin at the HFBK in Hamburg (2017/2018). She also holds a BA in Cultural Studies from the University of Warsaw (2013) and participated in the Autumn Intensive at the Malmö Art Academy (2024).

Her work revolves around mechanisms of control and the processes that influence and exploit the individual. Through a poetic visual language, she analyses restrictive rules imposed within intimate relationships, communities, states, corporations, and towards the natural environment. Rooted in research, her practice is primarily video-based, often integrating scientific imaging techniques and performative elements.

Her work has been exhibited at numerous institutions, including Królikarnia — the National Museum in Warsaw, Krupa Art Foundation in Wrocław (2025), Catinca Tabacaru Gallery at the Goethe Institut in Bucharest (2024), NS-Dokumentationszentrum in Munich (2023), MOCAK – Museum of Contemporary Art in Krakow, Manifesta 14 Prishtina, eastcontemporary gallery in Milan (2022), Fabbri Schenker Projects in London, MAXXI – National Museum of 21st Century Art in Rome, Center for Contemporary Art Luigi Pecci in Prato (2021), Wschód gallery in Warsaw (2020), Palazzo Strozzi in Florence, Starak Family Foundation in Warsaw (2019), Deichtorhallen in Hamburg, Fondation Hippocrène in Paris (2018), Museum of Modern Art in Warsaw (2017 – as the laureate of the Hestia Artistic Journey Competition), and TRAFÖ Center for Contemporary Art in Szczecin (2016).

She has participated in art fairs, including NADA Villa Warsaw (2024), Artissima, and Arco Madrid (2021).





no mental scars, no nursed grudges

2022 3-channel video installation, color, sound, loop

The work explores the mechanisms of control, influence and the interaction between the human body and technology.

Two gymnasts and a robotic arm perform a choreography, learned through different methods. The former create stunts in which the older athlete supports the younger one, who alternately relies on a tool to perform her acrobatics.

Their movements, captured by a camera installed on the precision robotic arm, are captured in slow motion to reveal every detail, tension, or uncertainty. The robot also takes a performative role by executing the pre-programmed sequence, highlighting the dichotomy between organic interpretation and machinic execution.

Credits:

Director of Photography:

Marcin Gołąb

Assistant director:

Kuba Kryżewski

Color grading, effects:

Black Photon

Lenses: Fast Media

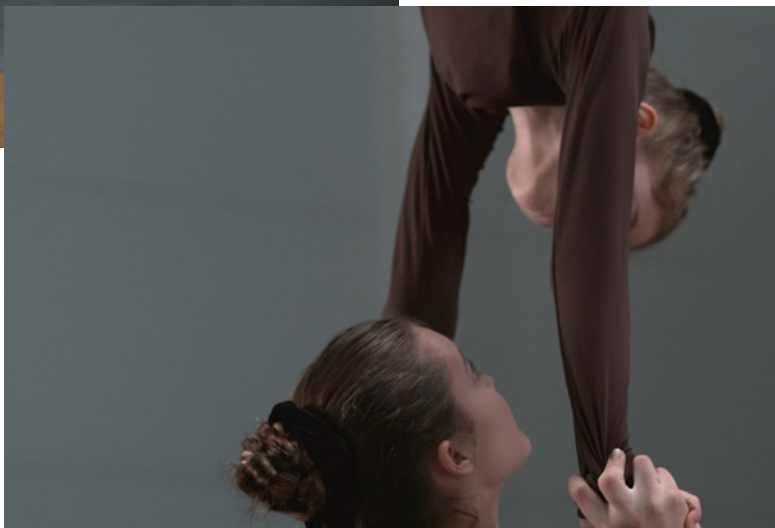
Performers:

Zuzanna Ćwikła, Magdalena

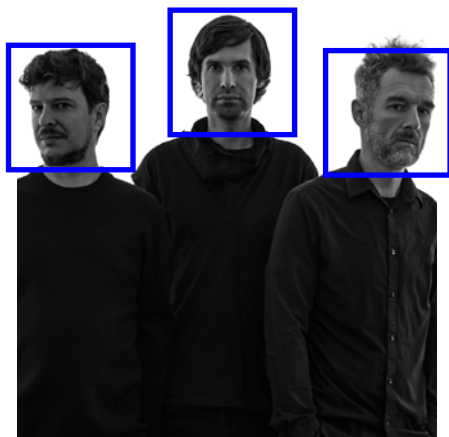
Wróblewska

Work produced with the support
of Bites Studio

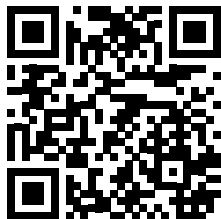
Courtesy of the artist and eastcontemporary gallery.



panGenerator



<https://pangenerator.com/>



panGenerator is a group engaged in design and new media art, comprising of Krzysztof Cybulski, Krzysztof Goliński, and Jakub Koźniewski. The projects developed by the group integrate modern digital media with unconventional spatial forms and engaging interaction – bridging the worlds of bits and atoms.

panGenerator's work has been showcased around the globe at major design and art festivals, including Ars Electronica, SXSW, KIKK Festival, Milan Design Week, Dutch Design Week, Warsaw Autumn, WRO Media Art Biennale, Łódź Design, and many others. Among their numerous awards are the Golden Lion at the Cannes Festival, Lumen shortlist, an Honorary Mention at Ars Electronica, and the "Paszporty Polityki" in the Digital Culture category.

In addition to their artistic endeavours, the group is also involved in educational activities – beyond numerous workshops, its members teach postgraduate Creative Coding courses at the School of Form and, from 2022 to 2024, led the Cuest Workshop at the Faculty of Design at the Warsaw Academy of Fine Arts.





Hash2Ash

2017 **Everything saved will be lost**
Interactive installation

The installation explores themes of selfie culture and the fear of losing the digital records of our lives due to technical failures, the impermanence of data storage, or simple obsolescence of outdated file formats. Even with the compulsive overproduction of images of ourselves, we may be left with nothing more than empty memories of our past. Even the data about us will eventually disappear.

The installation consists of a screen that invites visitors to take a selfie using their phone. That image is then rendered as digital particles on a 1x1 metre screen. Moments later, the face begins to disperse and disintegrate, while real black gravel starts to fall to the bottom of the screen — perfectly synchronised with the digital simulation. Over time, a dark mound forms at the base of the structure.

The installation was a part of panGenerator's ICONS exhibition held at Warsaw Ethnographic Museum that presented a series of objects embodying various phenomena of digital culture.

Courtesy of State Ethnographic Museum in Warsaw.



Infinity

2022 Interactive installation

The infinity scroll is a mechanism often utilised by social media services and platforms, suggesting infinite amounts of content. Endless scrolling induces a state of permanent craving in the mind, tempting it with an endless stream of new information, which, however, it is incapable of processing.

Scrolling thus becomes a purely sensory experience, inducing a hypnosis of sorts. The soothing monotony of light forms moving in front of our eyes leaves us fully engrossed, becoming a daily digital ritual in which we make a sacrificial offering of all our attention – a priceless gift for digital corporations. Or is it time to stop genuflecting?

The installation was a part of panGenerator's ICONS exhibition held at the State Ethnographic Museum in Warsaw that presented a series of objects embodying various phenomena of digital culture.

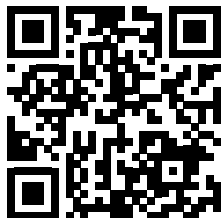




Janek Simon



<https://culture.pl/en/artist/janek-simon>



Janek studied Psychology and Sociology at the Jagiellonian University in Kraków (1996-2001). Simon was the laureate of the prestigious Views Award from the Deutsche Bank Foundation in 2007 and has participated in residency programmes at Headlands Center for the Arts in San Francisco and Gasworks in London.

In his practice, Simon draws inspiration from scientific theories and models, particularly from fields like geography and economics. His installations and objects often use mathematical and statistical data to explore the collision of abstract theories with the reality of everyday life and contemporary socio-political phenomena. Embracing a DIY ethos, many of his works consciously seek alternative strategies to mass culture and the prevailing system of artistic production.

His work has been exhibited extensively in Poland and internationally, including at institutions such as the Centre Pompidou-Metz (2020), Manifesta 7 (2008), BOZAR – Centre for Fine Arts in Brussels (2025, 2011), Zachęta — National Gallery of Art in Warsaw, and the Ujazdowski Castle Centre for Contemporary Art in Warsaw. He has had numerous solo shows at Raster gallery in Warsaw, and his work was featured in the 14th Baltic Triennial (2021) and the 35th Ljubljana Biennale of Graphic Arts (2024).

The artist's works are held in the collections of the INC Polish Art Foundation, the Ujazdowski Castle Centre for Contemporary Art, the National Museum in Kraków, and the Museum of Art in Łódź, among others.





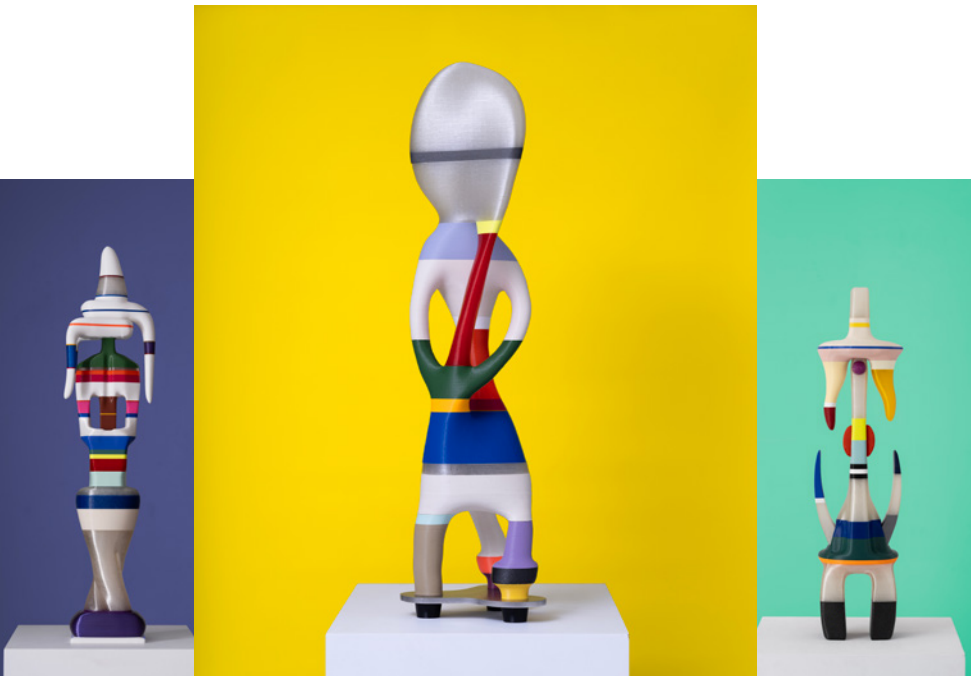
Meta Folklore

2025 3D print

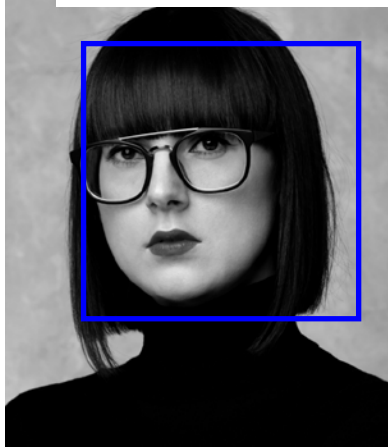
Meta Folklore is a series of 3D-printed figures that are created based on a neural network developed by the artist. A constantly expanding database – a collection of photographs of various figural ethnic sculptures from different eras and cultures – is processed through machine learning and generates new, variously mutated designs.

Based on these projects, Simon develops the final shape of his figures, then prints the individual elements from multi-coloured plastic filaments and assembles them. Simon's sculptures are a fantastic vision of a universal, contemporary folklore, generated with the support of artificial intelligence, but using authentic sources. Their forms seem futuristic and at the same time intuitively close and familiar, as if logically derived from the long tradition of non-academic figural sculpture.

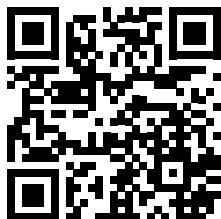
Photos courtesy of Raster Gallery



Iga Węglińska



<https://igaweglinska.com/>



Iga Węglińska is a multidisciplinary body-tech designer blending art and science through sensory interaction, wearable interfaces, and speculative design. Her research-driven practice centres on extended embodiment, exploring garments as living, responsive systems capable of sensing, expressing, and amplifying the emotional and sensory experience of the wearer. Situated within fashion-tech, neuro-aesthetics, and human-computer interaction, her work results in experimental wearables that function as emotional tools and posthuman communication devices. She has extensive experience in cross-disciplinary R&D projects in wearables, smart materials, and digital fabrication, where she has led interdisciplinary teams and designed experiments merging the human body with new technologies.

Iga Węglińska PhD is a researcher and academic. She works as an Assistant Professor at the Faculty of Design, Academy of Art in Szczecin, where she serves as Head of the Fashion Design Department and leads the Fashion Design Studio in both BA and MA programmes. She also teaches as an Associate Lecturer at the School of Form, SWPS University in Warsaw.

She is a laureate of the Scholarship of the Ministry of Culture and National Heritage of Poland (Culture on the Web programme), the Art Scholarship of the Mayor of the City of Krakow (Poland), and the Artist in Residence at ElektroCouture TPH Group in Berlin (Germany). Her works have been presented in various exhibitions in Europe, Asia, and the USA, and published in magazines and portals such as Dezeen, Designboom, LS:N The Future Laboratory, WGSN, Promostyl, Numéro Netherlands, Vogue Italia, I-D Italia, Elle Poland, Glamour Poland, and KMAC.





Emotional clothing

2021 **Sensory Prosthesis Garments**

Kinetic clothing, mixed technique

The Emotional Clothing consists of two polysensory silhouettes using the phenomenon of biofeedback, signalling psycho-physiological changes taking place in the user's body, like: body temperature, galvanic skin response, heart rate or proprioception. The intelligent materials used in them are supposed to stimulate cognitive involvement and mindfulness – a "sense of taking part". The designs act as a sensory prosthesis using unidirectional and bidirectional feedback, at the same time becoming a starting point for a new discussion on the role and function of clothing. The materials used in the design constitute a kind of bridge between what our skin knows and the world of advanced technology.

The design was based on the theory of extended mind by Andy Clark and David Chalmers, which assumes that material objects take over some part of our thinking and can be treated as external elements used in the process of perception.



Perfect Sense

2024 Object-masks, mixed technique

A series of object-masks exploring the phenomenon of sensory substitution: when the human brain loses access to a particular sense, it compensates for this loss by enhancing another sensory modality. By "disabling" a given sensory organ, we sharpen others to fill the gap, shifting the priorities of perception.

The project draws inspiration from the 17th-century Venetian Moretta masks, which not only covered the face but were held in place by biting a button, making speech impossible and forcing the use of alternative methods of communication. The "Perfect Sense" masks present a futuristic, speculative vision of transforming the human face in the pursuit of the titular "perfect sense".



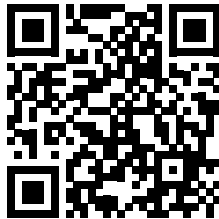


THE CURATOR

Anna Szylar



<https://monstermind.studio/en/>



Anna Szylar is the founder of Monster Mind Studio, a curator, and a cultural manager with over a decade of experience in international collaboration within the immersive media field. She initiated and curated the Digital Cultures festival and has been a propagator and promoter of Polish art, building its recognition through collaborations with festivals such as SXSW, MUTEK, Tribeca Film Festival, and Sheffield Doc Fest. From 2014 to 2021, she was associated with the Adam Mickiewicz Institute, and later with the Visual Narratives Laboratory (vnLab), where she was responsible for VR distribution and international relations. She is a regular speaker and moderator at international industry conferences.

Anna Szylar also serves as a programme advisor for IDFA DocLab, one of the world's leading festivals dedicated to interactive and immersive documentary. Her curatorial work includes exhibitions such as "Ground Control" during the Venice Film Festival (2023), Mixer Festival (2024) and MDAC Vision (2025). She is also an alumna of the prestigious Biennale College Cinema Immersive programme, through which her Monster Mind Studio is producing the VR piece "Channelers" (2025), directed by Jakub Wróblewski.

Her past and present partners include the Adam Mickiewicz Institute, vnLab, IDFA DocLab, Millennium Docs Against Gravity Festival, Biennale di Venezia, the Korea Foundation, the panGenerator collective, and numerous cultural festivals and institutions in Poland and abroad.





Exhibition production team:

Curator: Anna Szylar

Exhibition design: Michał Ziętek

Graphic design: Jakub Koźniewski

Project Advisor: Anka Simone

Communications: David Field, Sara Macdonald, Ann-Marie Ekuban

Digital marketing: Critical

Creative Industries Institute team:

Director: Aleksandra Szymańska

Producer: Mateusz Kacprowicz

Head of Communication: Marta Obłuska

R&D: Renata Pawłowska

PM: Marta Achtabowska

Partners:



art'otel
LONDON HOXTON

CENTRESPACE
GALLERY & STUDIOS

ON&ON DESIGNS



Funding & production:

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Funded by the Ministry of Culture and National Heritage under the Inspiring Culture Programme 2025–2026.



Ministry of Culture and National Heritage
Republic of Poland

Creative
Industries
Institute



