

Selected Portfolio, 2024-2026

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Alesia Martynovich

Biography

Alesia Martynovich (b. 2000, Slutsk, Belarus) is an interdisciplinary artist based in Krakow. Working primarily with video, and also with audiovisual installation, object-based work, painting, collage, and artist books, she examines how the body is shaped and read within social, visual, architectural, and everyday systems. Martynovich studied Architecture at the Belarusian National Technical University in Minsk, graduating in 2023. Since 2025, she has been pursuing a Master of Science in Architecture at Cracow University of Technology, with expected completion in 2027. Her architectural background shapes her attention to space, material, structure, and the position of the viewer. Her recent projects include *Human Recognition System*, shown in the group exhibition *Motherhood* at the Azgur Museum in Minsk in 2025, and *Kim jestem? / Who am I*, a solo spatial audiovisual installation presented at Scena Supernova in Krakow in 2026.

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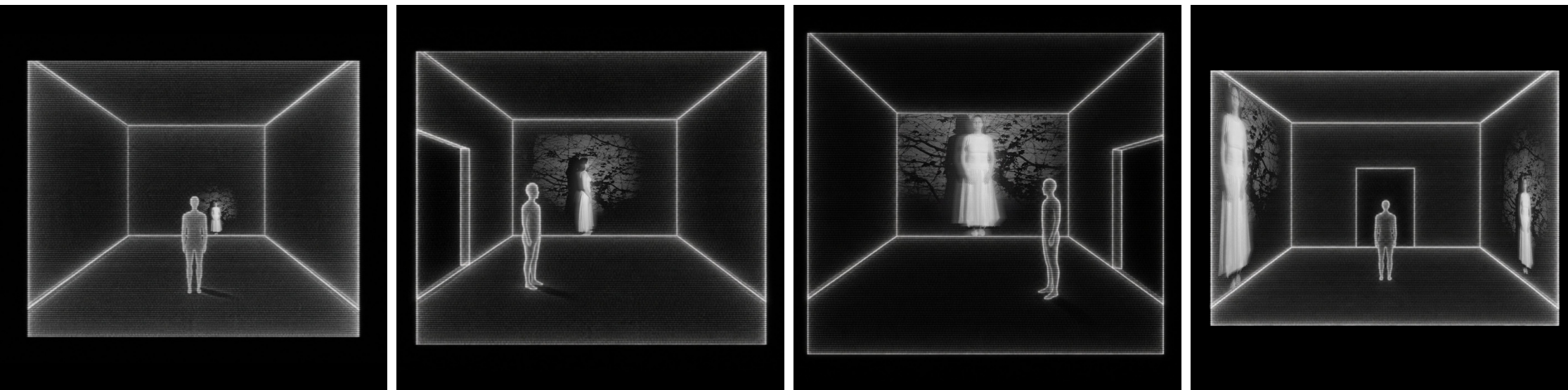
Alesia Martynovich
Kim jestem? / Who am I, 2026
Spatial audiovisual installation
Three-channel digital video, Full HD, black and white, stereo sound
Duration: 1'40"

Kim jestem? / Who am I, 2026

The installation explores how the perception of the individual changes in relation to others. The same figure appears simultaneously at three different scales: smaller than, equal to, and larger than the viewer. Across all three projections, the figure remains unchanged; only its scale and spatial relation to the viewer shift. By turning social scale into physical scale, the work examines how identity is shaped through comparison, hierarchy, equality, and subordination. Three walls. One figure. One question: Who am I?

Exhibited at Scena Supernova, Kraków, 10.04-17.04.2026.

Room mockup views.



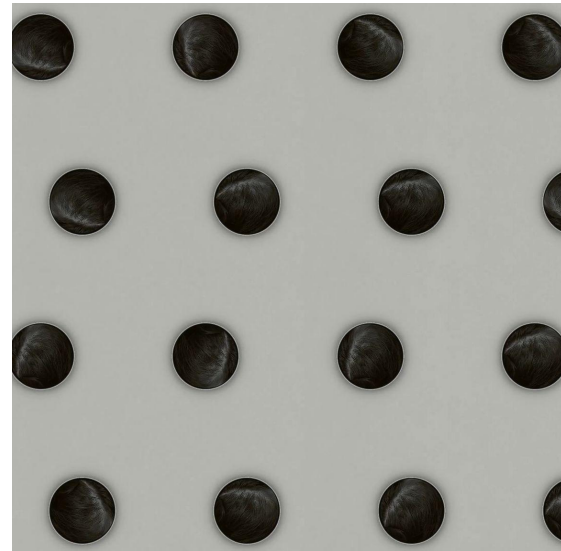
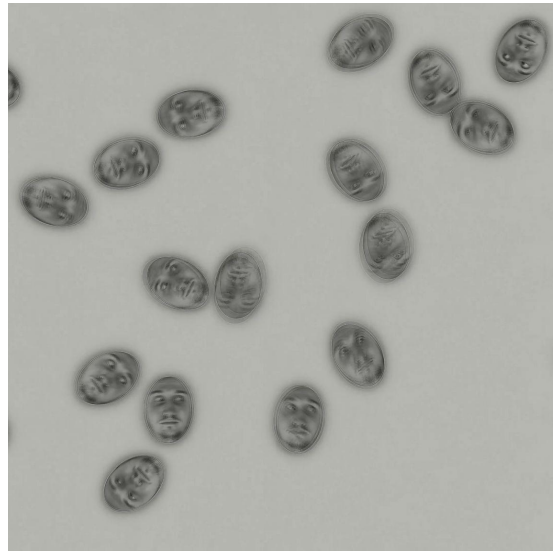
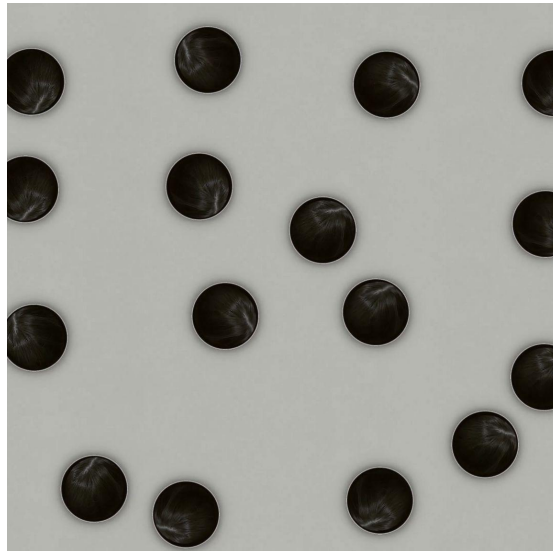
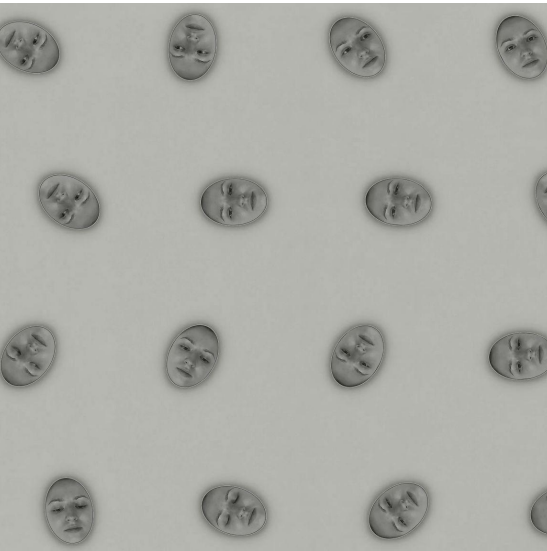


Alesia Martynovich
States Systems, 2026
Digital video, 4K UHD, black and white with muted colour, stereo sound
Duration: 4'31"

States Systems, 2026

The work looks at social systems through physical models. Faces move like particles: they gather, drift apart, collide, keep distance, and return to temporary order. Within this structure, one different element appears. It does not act differently; it simply exists among the others. As the majority changes, the meaning of difference changes too: the exception may become the norm, while the former norm may find itself in the minority. Moving between solid, liquid, and gaseous states, the work treats belonging as a temporary agreement between bodies, always unstable and in motion.

Video stills: solid, liquid, and gaseous states.





Alesia Martynovich
The Red Underwear That Is Meant to Bring Happiness, 2026
Found vintage book, cosmetics, textile, collage
21 × 14.5 × 6 cm

The Red Underwear That Is Meant to Bring Happiness, 2026

Made within Workshop 1+1=1, this artist book and object begins with a found vintage book already saturated with inherited images of femininity. Cosmetics, textile, collage, and redaction interrupt its language, tracing a movement between submission, defence, resistance, and the search for a self not already named from outside.

Published by New Belarus Art, Instagram, 2026.

Artist book and object. Selected pages.





Alesia Martynovich

Human Recognition System, 2025

Digital video, 4K UHD, black and white with colour text, stereo sound

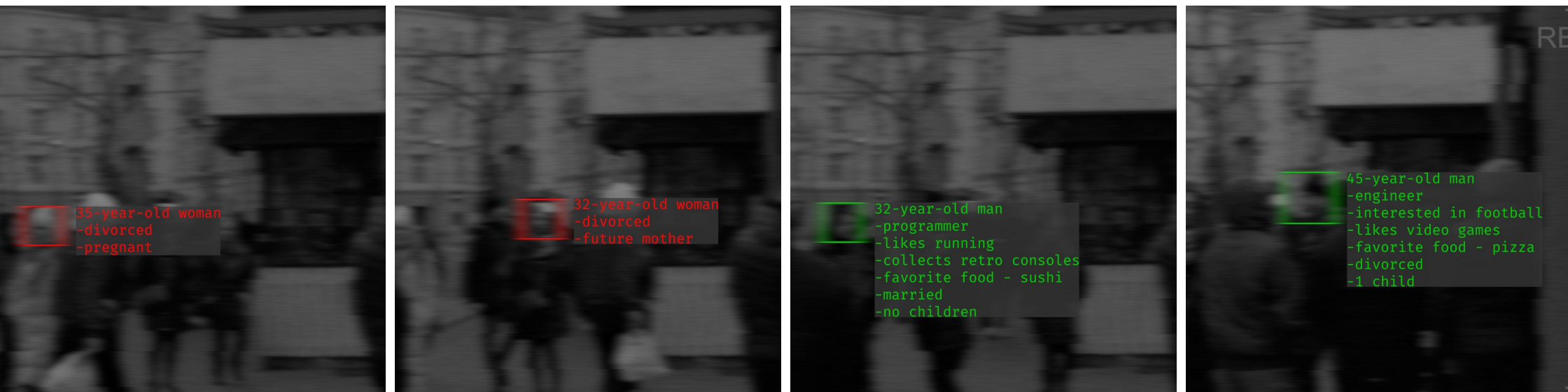
Duration: 2'56"

Human Recognition System, 2025

A fictional recognition system assigns identity through gendered social codes. Its detached logic exposes how the roles of woman, mother, wife, and man are named before they are lived.

Exhibited in Motherhood, group exhibition, Azgur Museum, Minsk, Belarus, 2025.

Recognition cards.





Ready-made walks. Route №1

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Ready-made walks. Route No. 1, 2025

Digital video, 4K UHD, black and white, stereo sound

Duration: 0'57"

Ready-made walks. Route No. 1, 2025

A walk becomes a method of collecting evidence. Found objects are treated as quiet witnesses of place, shifting from urban debris into a temporary archive of attention.

Digital collages.





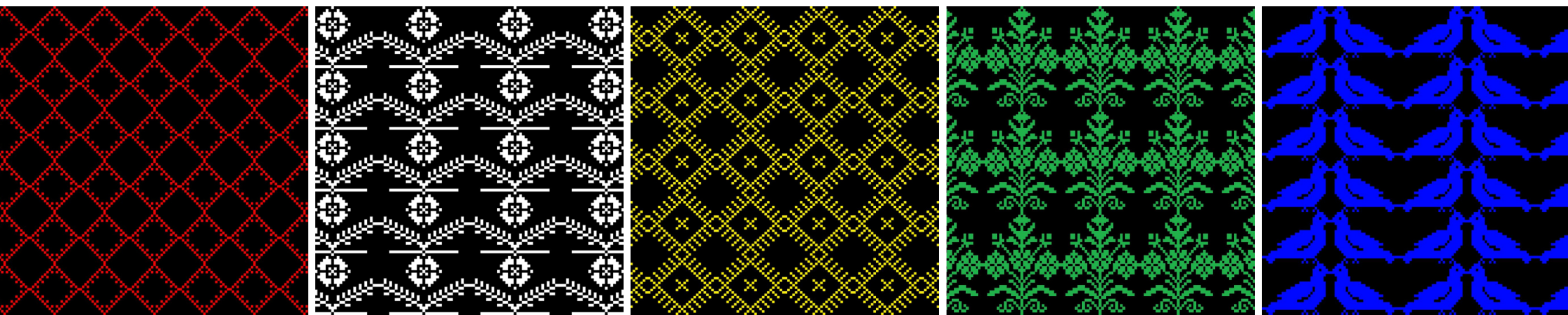
Alesia Martynovich
Dispersion of the National Code, 2024
Digital video, HD, colour, stereo sound
Duration: 2'48"

Dispersion of the National Code, 2024

The work looks at Belarusian identity through symbols that have become fragmented, repeated, and displaced. A familiar ornamental code moves between memory, pattern, projection, and the loss of stable meaning.

Published by @by_kod, Instagram, 2024.

Graphic overlays used in the video.



Walk



Alesia Martynovich

Walk, 2024

Digital video, Full HD, black and white, stereo sound

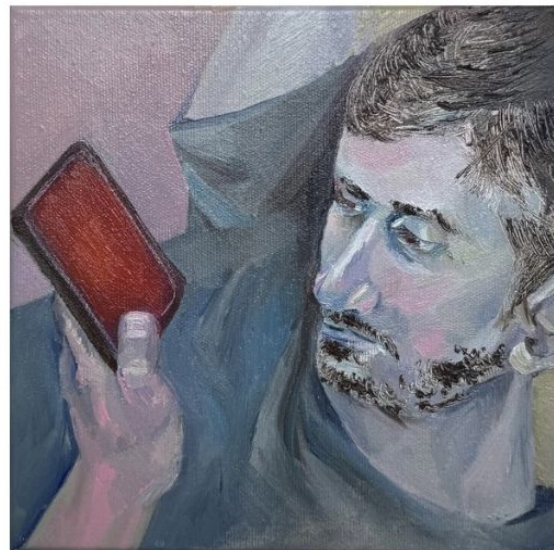
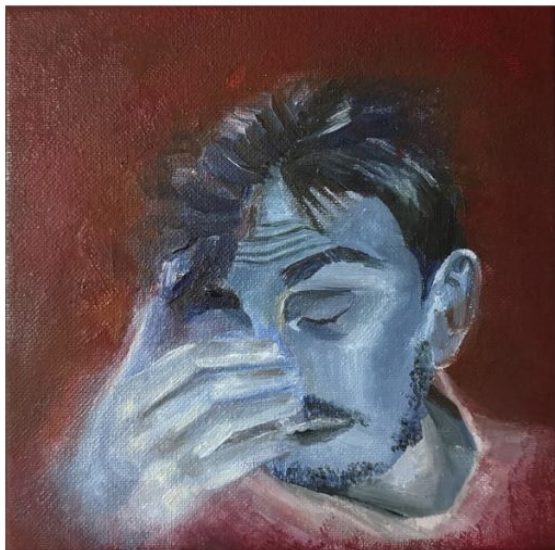
Duration: 0'58"

Walk, 2024

A sculpted stone tied to the foot turns walking into an act of effort. As the object cracks and changes shape, it gives physical form to the weight of memory, experience, and unspoken thought.

Sculpture from the video.





Alesia Martynovich
Series "Routine Portraits", 2025-2026
Oil on canvas
4 works, 20 × 20 cm and 70 × 90 cm

Alesia Martynovich
Routine Portrait I, 2025
Oil on canvas
70 × 90 cm



Alesia Martynovich
Routine Portrait II, 2025
Oil on canvas
20 × 20 cm



Alesia Martynovich
Routine Portrait III, 2025
Oil on canvas
20 × 20 cm



Alesia Martynovich
Routine Portrait IV, 2026
Oil on canvas
20 × 20 cm



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