KAMILIA KARD

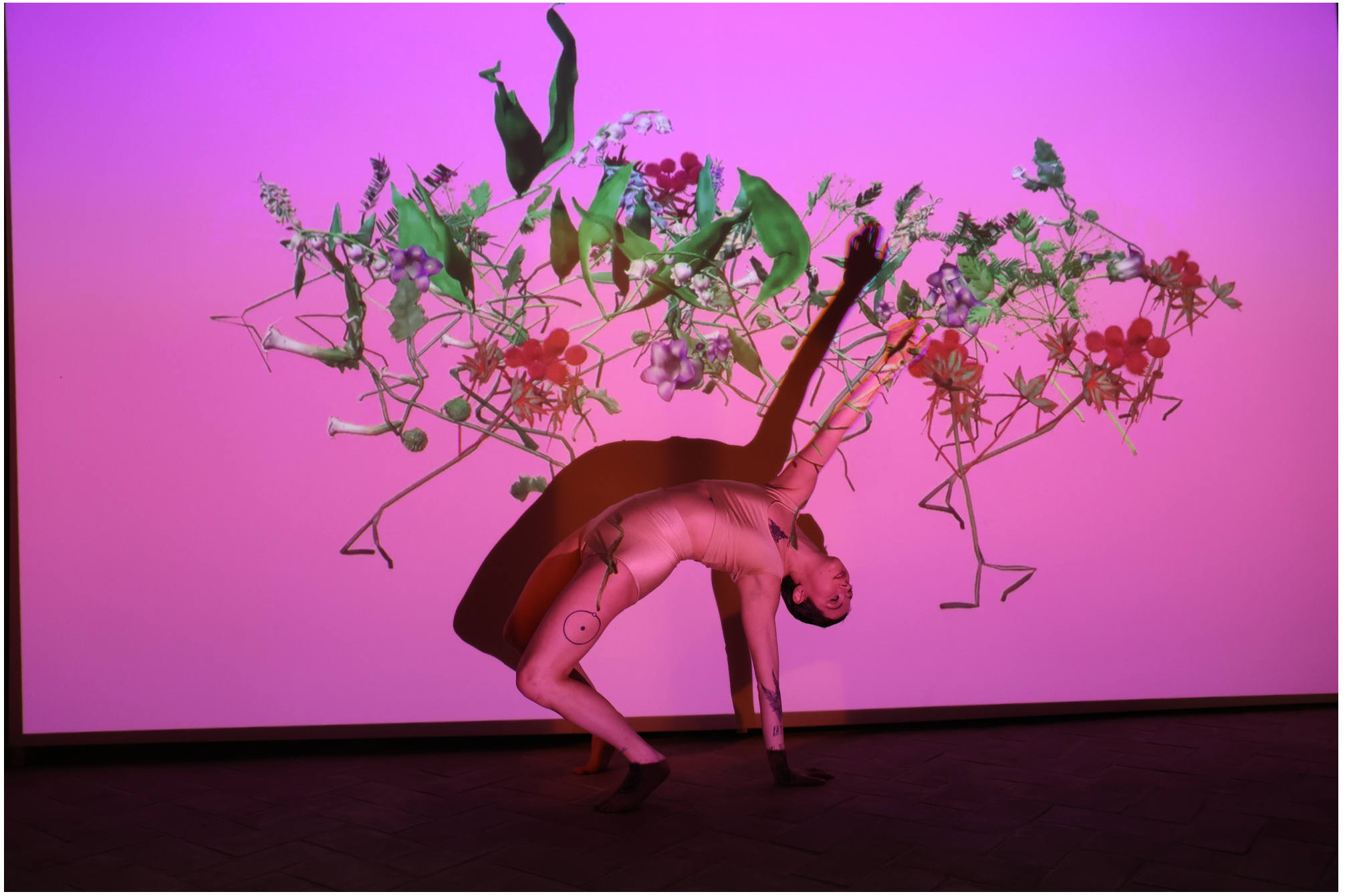
portfolio

HERbarium dancing for an AI, 2023 ongoing

Performance



HERbarium – Dancing for an AI (2023- on going) is a performative and multimedia project that combines projection and live performance, featuring an original choreography performed by dancers and transformed, in collaboration with an artificial intelligence (AI), into a model that guides both the performers' movements and those of the animations. In other words, both the performers and the 3D-modelled poisonous plants—adapted to a human skeleton allowing them to perform humanoid movements—translate the same choreography into dance, derived by AI from a human template. However, each stage of this translation introduces interpretive errors and efforts, creating a margin of uncanniness, a disturbing difference, within the two simultaneous performances (of the plants and the performers). Poisonous plants have often been associated with witchcraft, used to produce poisons and love potions; in turn, witchcraft has long been predominantly associated with women, both positively and, more often, negatively. Techno-witchcraft, sexualisation, and femininity frequently reappear in contemporary personifications of AI, from cinematic depictions that portray it as digital witches to the detriment of men, to voice assistants that are gentle and reassuring. Drawing from this AI-woman association, HERbarium explores the complex relationship between humans and artificial intelligence, highlighting the seductive power, manipulation, and technophobia exerted by AI through a choreography in which human bodies, poisonous plants, and AI as "digital witches" dance together in an interspecies performance where all elements influence and draw from each other. HERbarium – Dancing for an AI is a performance divided into three acts: Love Potion, Death Potion, and Dream Potion.



HERbarium dancing for an AI - Love Potion (2023), performance, Parma 360 Festival, Torrione Visconteo Parma, 2024. Performer Bruna Cerasa



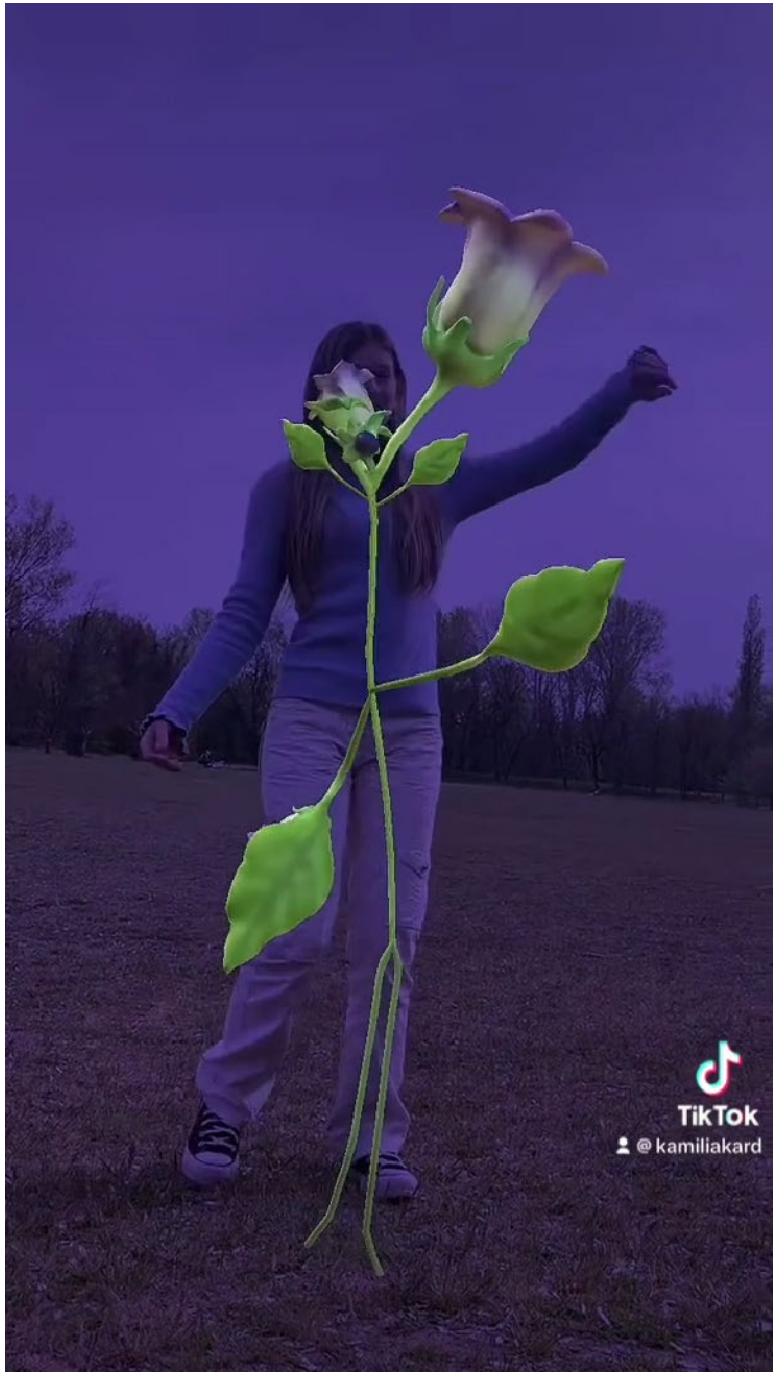
HERbarium dancing for an AI - Death Potion (2023), performance, Parma 360 Festival, Torrione Visconteo Parma, 2024. Performer Bruna Cerasa

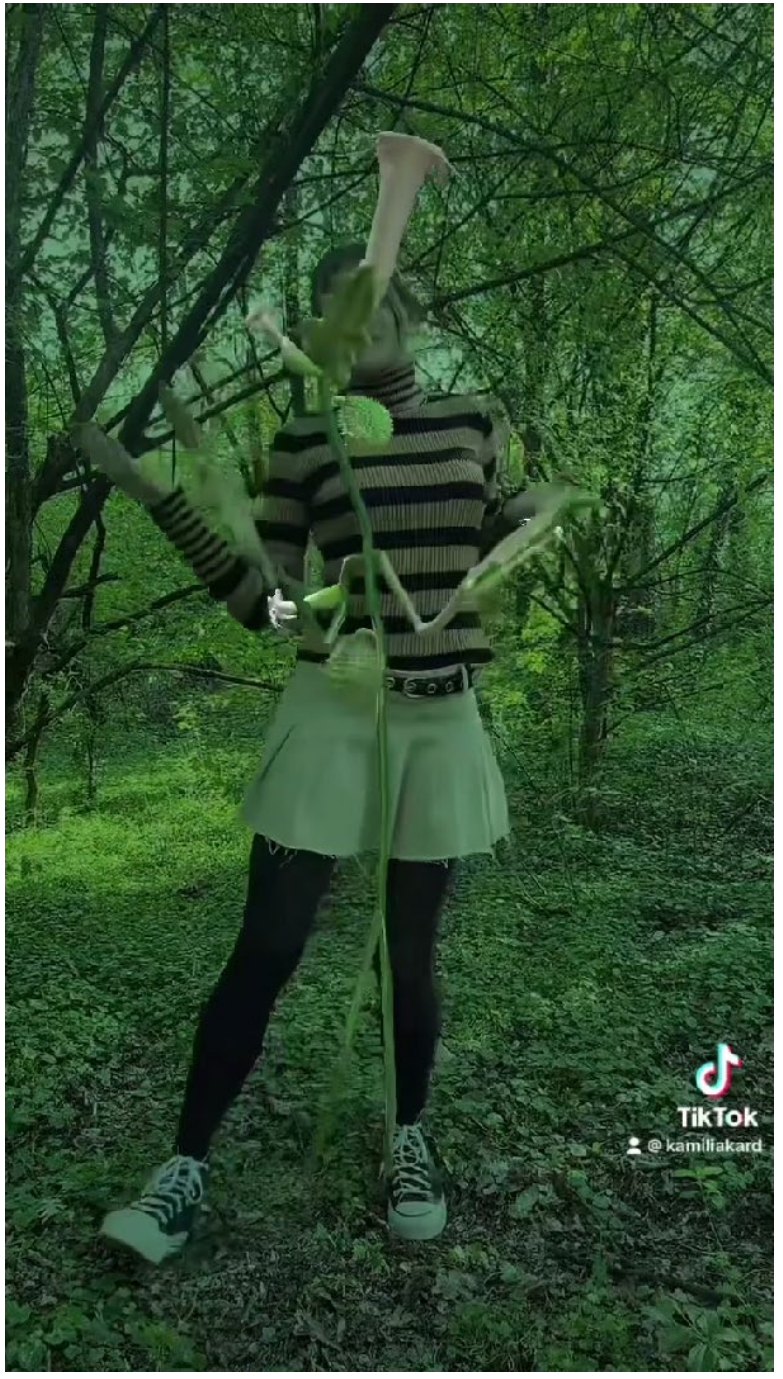


HERbarium dancing for an AI - DreamPotion (2023), performance, Parma 360 Festival, Torrione Visconteo Parma, 2024. Performer Bruna Cerasa



HERbarium (2023), Repository Website, AR, videos. https://kamiliakard.love/HERbarium.index.html





HERbarium Belladonna , AR TikTok Filter, 2023

HERbarium Stramonium, AR TikTok Filter, 2023

Toxic Garden (2022-2024)

Dance Dance Dance, 2022 - Narcissus and Love in the Mist, 2024

Performance and Metaverse



Toxic Garden – Dance Dance Dance is an online participatory performance taking place in Toxic Garden, a Roblox map designed by Kamilia Kard. Spoiled of their custom avatar and randomly converted into one of the 7 poisonous plants inhabiting the environment, participants dance together, automatically synching to the artist's avatar. Inspired by the defenses of poisonous plants, Kard imagined a choreography intended as a warning and a reaction to manipulative attitudes, using AI to capture and process the movements of four professional dancers. The performance uses dance to embody, comment upon and resist toxic interpersonal relationships, which involve the (often psychological) subordination of one individual to another. In recent years, online environments have become the primary context where toxic behaviors manifest, deeply affecting teenagers and pre-teens due to their inexperience and the conditioning of social media. Mostly inhabited by young players, Roblox is the ideal context where to address these issues. In Toxic Garden the poisonous plants – metaphorical representations of different forms of toxic relationships – shape a scenario where users, freed from their usual selves and protected by the opacity of their new avatars, can relate to each other, and interact with their surroundings, learning to recognize toxic situations and to develop a positive reaction to them. The dance steps of the performance are made ì available on the map and can be used by visitors as individual units of expression, a package of original emotes that allows anyone to create their own personal choreography. The result is an online place where individuals of different generations and gender can meet, socialize, and collectively reflect on inclusiveness, gender equality, and the danger of manipulative behaviors.



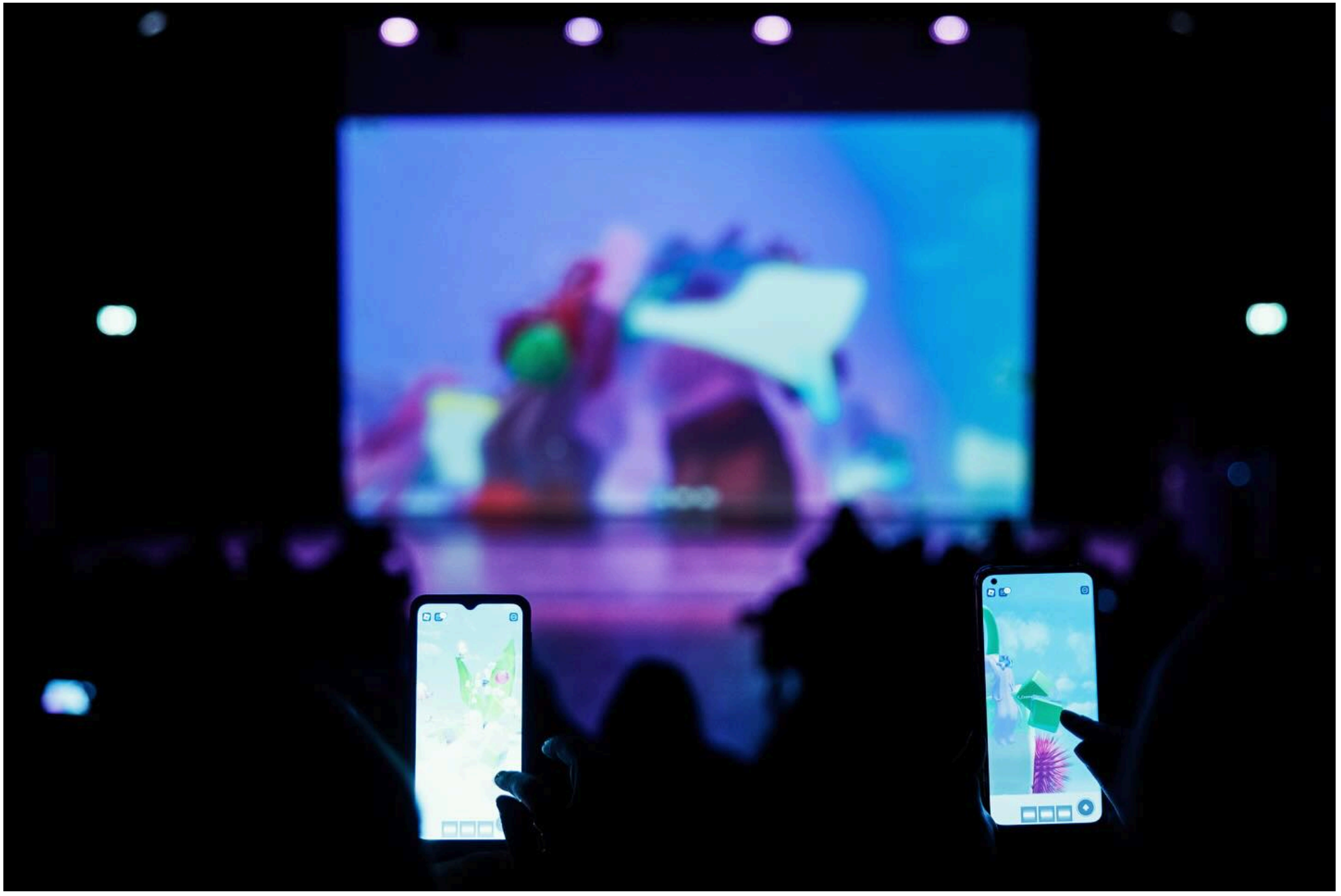
Toxic Garden Dance Dance Dance, screenshot of the live performance on Roblox, 2022



Toxic Garden Dance Dance Dance live performance, OnLive Campus, 2023, Lavandera a Vapore, Collegno (TO). Curated by Simone Arcagni and Chiara Organtini



Toxic Garden - Narcissus and Love in the Mist, 2024, Parco della Musica Ennio Morricone, Roma



Toxic Garden - Narcissus and Love in the Mist, 2024, Parco della Musica Ennio Morricone, Roma

Belladonna Be Careful, 2022

2Channel 4K video, 57'' Loop

Belladonna Be Careful is a short looping video representing a Belladonna, a cute flower with toxic properties. Modeled in 3D by the artist, the plant is realistically rendered, yet colored and animated in such a way as to display disturbingly artificial nuances, and subtly anthropomorphic behaviors. Its seductive beauty feels toxic and dangerous, a feeling emphasized by the soundtrack, featuring a bewitching and relaxing flow, occasionally interrupted by sharper tones that act as so many danger signals. A favorite of Caterina De Medici, a 16th-century French queen with a passion for alchemy who used plants to make scents for herself, and poisons for her enemies, Belladonna is the first entry in a personal herbarium of poisonous and flesh-eating plants that Kamilia Kard is setting up for an upcoming virtual environment exploring toxicity in interpersonal relationships and the insidious nature of beauty.



Frames from *Belladonna Be Careful,* 2 channel 4K video, 57'' loop, 2022

A Rose by Any Other Name, 2021

3D animated model





A Rose by Any Other Name, animated 3D model, 2021



A Rose by Any Other Name, animated 3D model, 2021. Installation View "Per Speculum. Intelligence and Its Double", Fondazione Spazio Vitale, Verona. Curated by Domenico Quaranta



Kamilia Kard's work is often concerned with the creation of emotional landscapes—3D environments that can either take the form of immersi-ve virtual scenarios, presented as VR installations or playable games, or of large scale digital paintings, inhabited by monumental headless female bodies, photographic memories, painterly interventions, and silhouettes. *A Rose by Any Other Name* is one such space: a 3D model crawled by eerie creatures whose materials and textures recall the sensuality of the flesh, while their forms evoke the voluptuousness of roses. An exhausted symbol of romantic love, the rose turns carnal, sexual, and creepy at the same time. Often used in sentences that address the relationship between objects and words (Shakespeare), or stating the law of identity (Stein), in Kard's work the rose becomes an emblem of shadiness and uncertainty.

Loading Instructions (mansplaining) + Zero EXPerience, 2021

Machinima 5’30’’ and mini videogame



Loading Instructions (mansplaining), still from video 5’30’’, 2021



Loading Instructions (mansplaining), still from video 5’30’’, 2021



Loading Instructions (mansplaining), still from video 5’30’’, 2021



Zero EXPerience, videogame, 2021

Loading instructions (mansplaining) (2021) is a short machinima vi-deo I shot inside a video game I developed, called Zero EXPerience (2021). The game is a single melee combat scene in which a fema-le warrior equipped with a pink sword and shield faces a completely unarmed man in his underwear. Despite the woman's superiority in terms of skills and equipment, the man always wins.
The video adopts the gaming language of RPG instructions: while you wait for the game to load, static or animated images usually appear, accompanied by useful tips or instructions, inserted as subtitles. Hal-fway between irony and denunciation, Loading instructions (man-splaining) puts in a sequence sentences typical of the mansplainer – many of them collected on social media – in the form of advices and suggestions meant to satisfy his own game. The work emphasizes the state of powerlessness and psychological vulnerability in which wo-men are often confined, in work and non-work settings.



Installation view *Loading Instructions (mansplaining) + Zero EXPerience*, 2021
Video machinima 5’30’’ and videogame



Installation view *Loading Instructions (mansplaining) + Zero EXPerience*, 2021 Video machinima 5’30’’ and videogame

Judith + Holofernes, 2020

Grey, Black, Pink series

Video Triptych, 1 min



Born as a sarcastic response to an act of male power abuse suffered by the artist, *Judith vs Holofernes* is a video triptych inspired by the biblical story of Judith. In the original story, Judith is a young, beautiful and rich widow, who proudly opposes the decision of the elders of her city to yield to the siege of the Assyrian general Holofernes. Accompanied only by a servant, Judith goes to Holofernes' camp pretending to want to betray her people and hand over the city to him, but in the evening, taking advantage of the general's drunkenness, she beheads him, ending the siege. Judith would live up to 105 years, honored and powerful, without ever remarrying. Judith is an extraordinary icon of female power and superiori-ty, who dominates both the weakness of the city's elders, the violence of Holofernes, and the attempts to bring her back un-der the control of a husband. If her patriotism and her defense of the patriarchal society she belongs to justify the survival of the legend and its iconography, in the history of art - from Giorgione to Klimt, from Caravaggio to Artemisia - Giuditta often becomes the occasion to either stage the nobility, the superiority, the strength of a genre that has been tried to cage in a role, or to give vent to the anger caused by abuses suffe-red (Artemisia) or to the terror of a revenge for the violence committed.

In Kamilia Kard's triptych, Judith takes on the abundant and matronly forms and characteristics from her series *Woman as a Temple* (2017-ongoing), limbless and faceless idols inspired by Paleolithic Venuses, incarnations of the eternal feminine. The beheading has already taken place; the head of Holofernes is not trampled on (as in Giorgione) or carried in triumph on a tray, but degraded to a support, propping up the female body. Her superiority is aesthetic and moral: a serene and proud superiority, which is not questioned but needs to be reaffirmed in a society in which patriarchal dynamics too often take over.









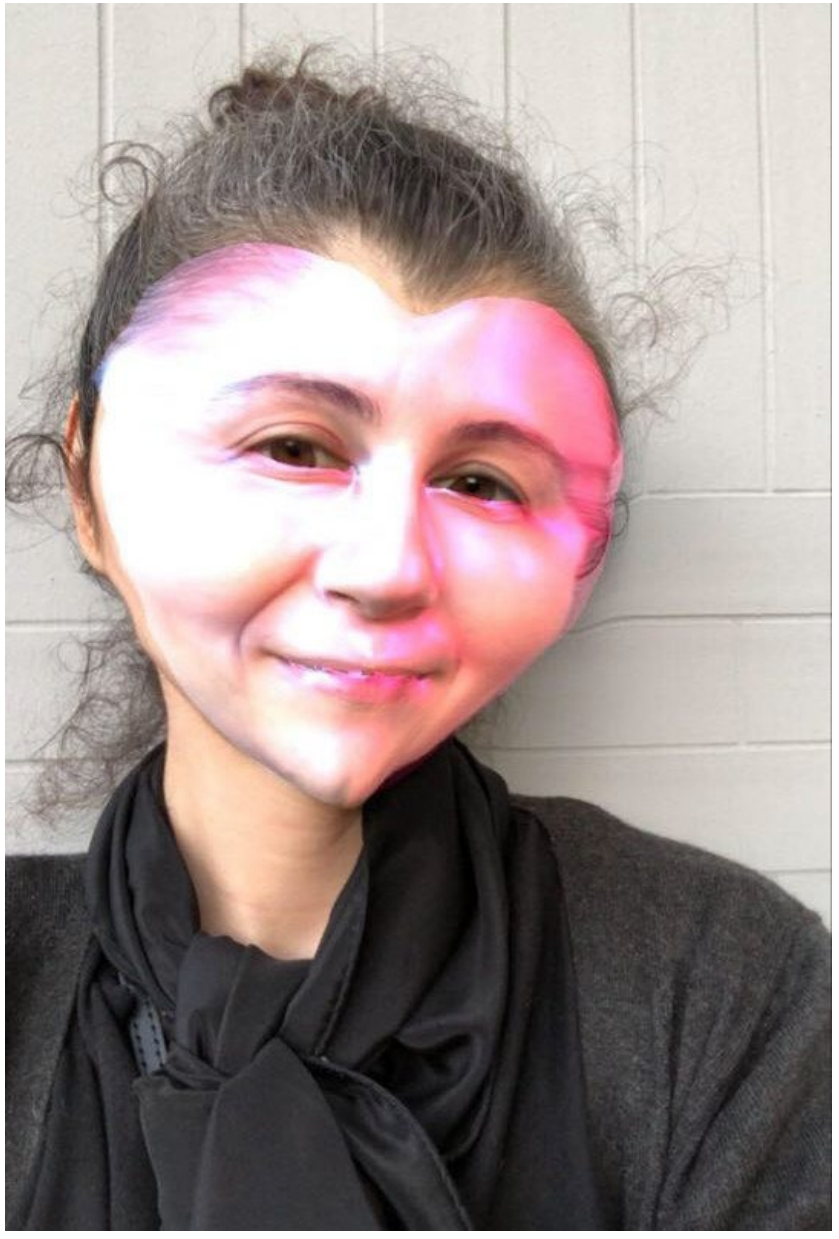
Blue Rhapsody, 2021
AR Facial Filter (Instagram)



Falling Love, 2021
AR Facial Filter Videogame (Instagram)



Heart Shaped Face, 2020
AR Facial Filter (Instagram)



Compulsive Love, 2020
AR Facial Filter (Instagram)



Walking Through, Walking Against, 2020

In-game performance, video documentation 30’

Walking Through, Walking Against is a machinima video shot in the first level of Journey, an indie adventure game developed by Thatgamecompany and Santa Monica Studio in 2012, and directed by Jenova Chen. In the game, the player famously takes the role of a robed figure in a desert, traveling towards a mountain appearing in the distance. Reaching the mountain is the mission of the game, that brings the player through various environments and situations, and occasionally to meet other players making their own journey at the same time.

Playing Journey acquires a new significance in times of confinement. After making my way to the mountain, I returned to the desert, the environment that fascinated me the most, and I started testing its apparent infinity. What I realized when I reached the edge of the map is that the designers didn’t set up a visible, physical, solid border, like the abyss around older games maps or the painted wall built around the set of the Truman Show: the Journey’s desert border is invisible, porous, soft yet inflexible in resisting one’s attempts to walk through it. It’s made of wind, allowing you to take a few steps after the edge of the last dune only to bounce you back in a matter of seconds.

Walking Through, Walking Against is a 30 minutes long documentation of my performative at-tempt to pass this soft, invisible border and leave the desert. No matter how vast it may seem, the desert is still a prison. I climb a dune and walk along its edge, repeatedly trying to climb over it, to find a hole along this impalpable fence. This endurance performance, prompted by hope yet inevitably voted to failure, offers to me - as well as the viewer the chance to think about the cur-rent state of confinement and, more broadly, about the increasing number of invisible borders limiting our personal freedom in a globalized, hyperconnected, apparently borderless society: the soft control of media, the biopolitical invasion of our private space, the terms and conditions overseeing online public space, the gender and racial bias still regulating our society and preven-ting women access to a given space or status.


Walking through, walking against

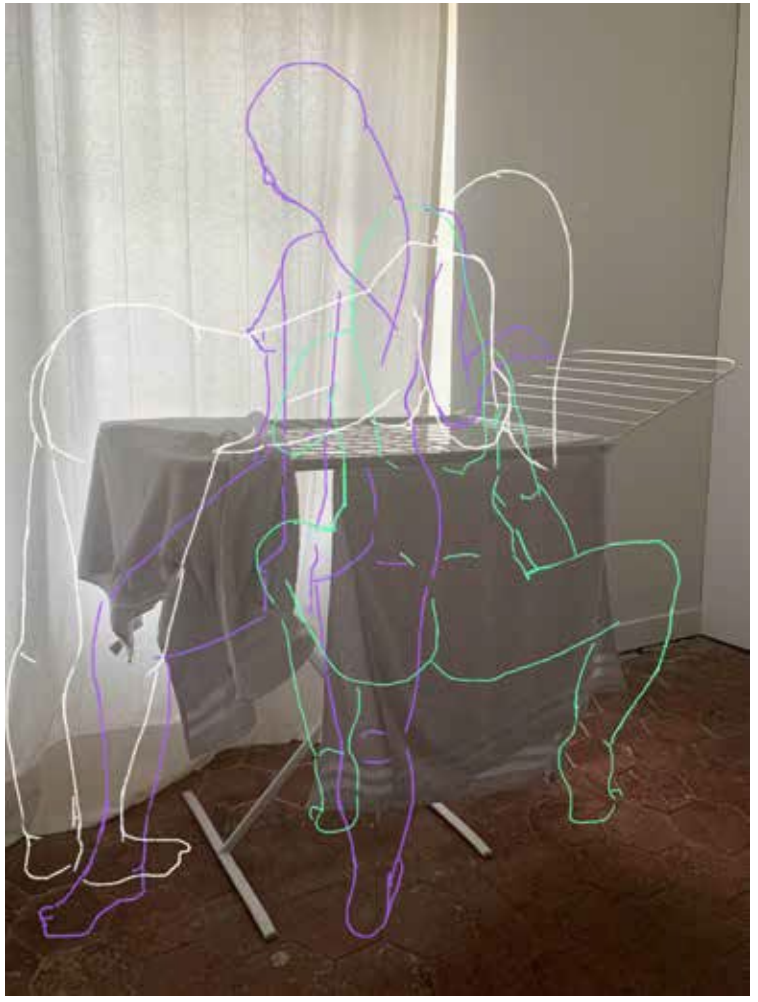
I’m Thinking of You, 2020

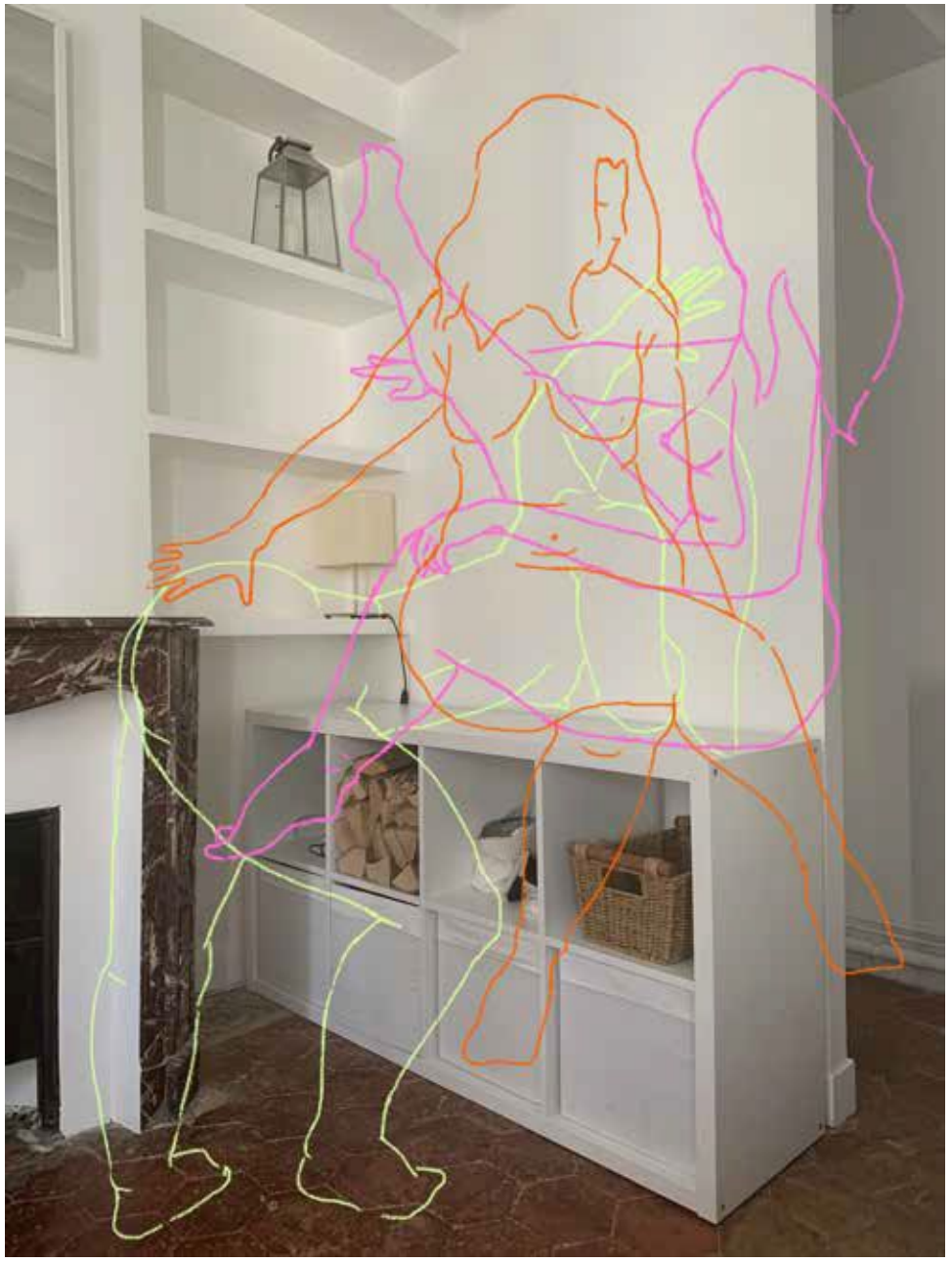
Series of prints on fine art paper, 30x40 cm

Forced to spend two weeks alone in her tiny Paris apartment after a short visit to Milan, Kamilia Kard took a few pictu-res of the place and started filling them with colored outline drawings of female bodies. Subtly erotic, the works of the series *I’m Thinking of You* portray the fragile fantasies of a segregated human, feeling vulnerable and far from her affects.

The series *I’m Thinking of You* deals with the topic of love, sex and proximity in the age of social distancing. Alone du-ring her quarantine, the artist turns her apartment into a scenery where a female body is projected in various poses. Reflecting fantasies and expectations that can be triggered by anything in this little world, even a clothes horse.









Woman as a Temple, 2017 - Ongoing

Series of 3D printed PLA sculptures, variable dimensions

Woman As a Temple is a series of sculptures of female bodies created by playing with colours, materials and lighting effects in 3D modelling programmes. Kamilia Kard sculpts voluptuous, matronly busts without heads, arms or legs, finite fragments of an archaeology of the future, which readily evoke Palaeolithic Venuses, symbols of maternity and fertility. She combines these bodies with modern materials and unnatural colours: chrome, glass, leather, gold. Then she creates lighting effects for them as if they were architectural structures, emphasising their monumental scale and appearance.





Installation view from the group exhibition *Exaggerated Feelings*, curated by Carlos Sanchez Bautista, Galerie Odile Ouizeman, Paris 2020





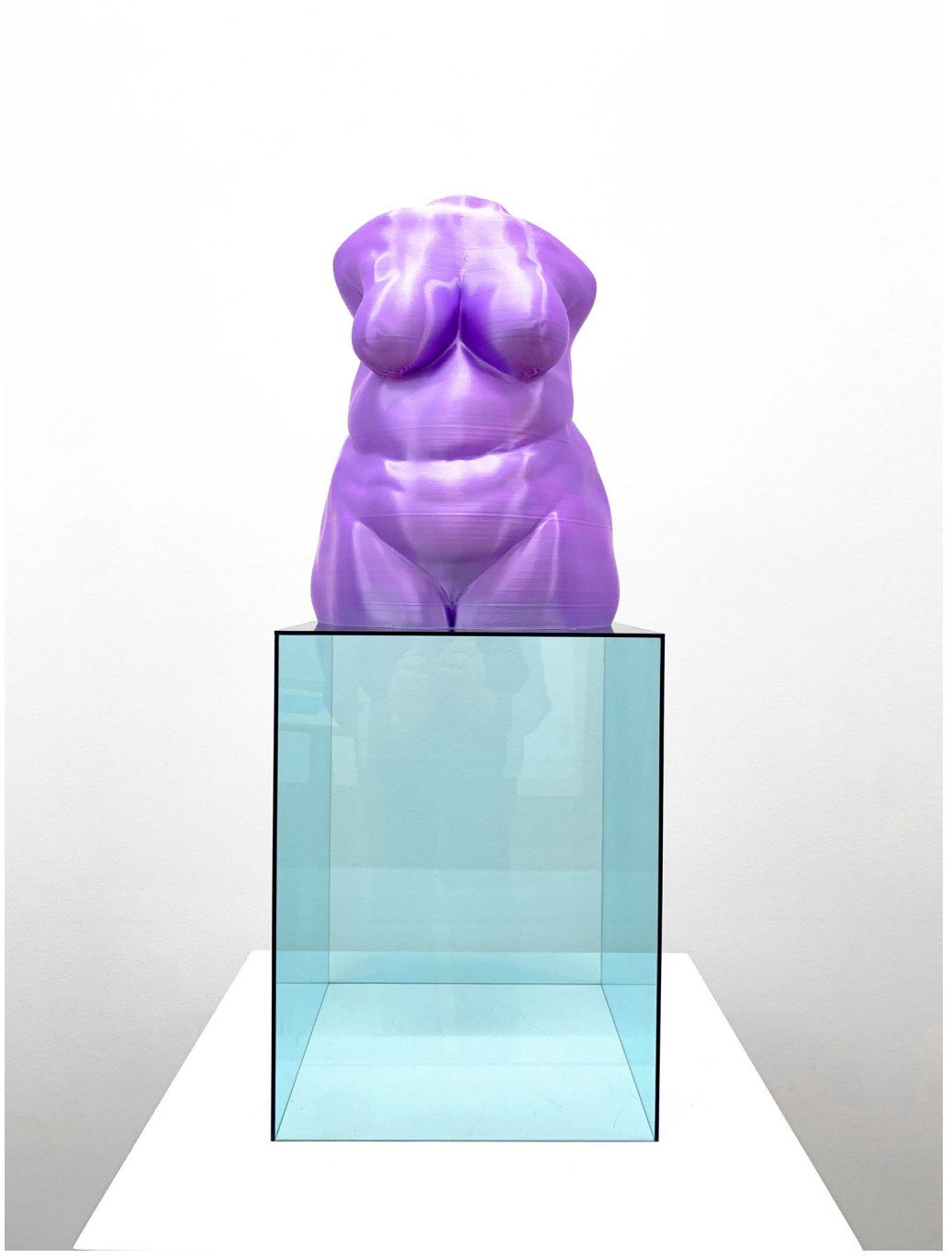
Installation view from the group exhibition *Holomovement*, curated by Andrea Lacarpia e Francesco Pacelli, Dimora Artica. Milano 2020



Installation view from the group exhibition *Edge Effect* curated by Chiara Bardelli Nonino and Jordan Adersen, Marsell Milano, 2021.
Photo Lorenzo Capelli





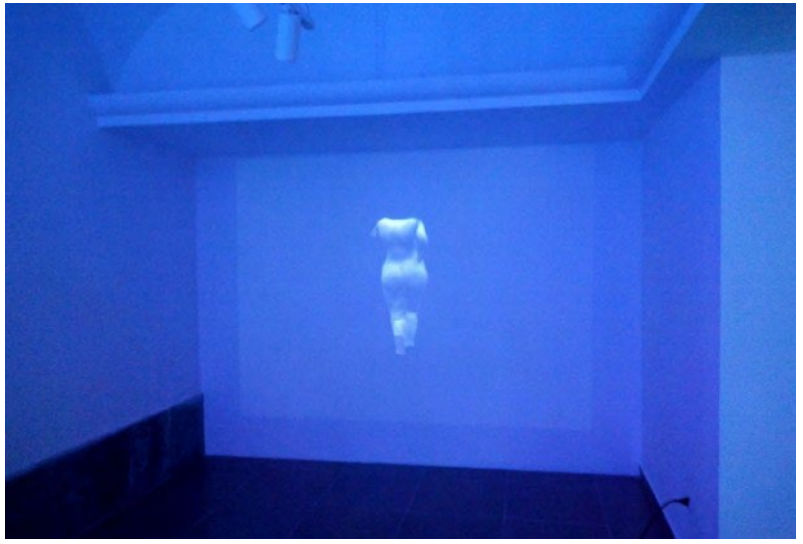


Installation view *Antropotecniche* Galleria Metronom, curated by Marcella Manni, Modena,2019

Hanging, 2018

video 2’17”

In *Hanging*, Kamilia Kard combines the celebration of the female body’s sacrali- ty, a returning theme in her recent work, with a meditation - both ironic and drama- tic - on women’s emotional frailty. In the video, a body made anonymous and univer- sal by the absence of head, hands and feet, goes wild and contracts, dances and stops, switching between moments of joy and desperation, sadness and apparent calm.



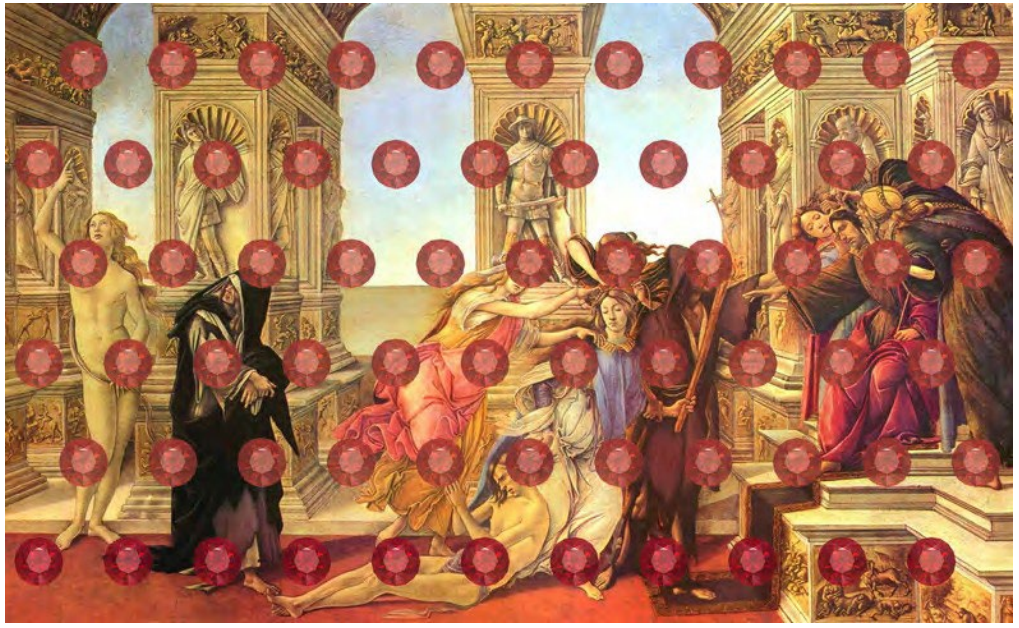
Installation view *SPAMM Philosophy* Mapils Gallery,
curated by Domenico Barra and Domenico Esposito, Napoli 2019



Installation view *Generazione Critica #6* EX centrale AEM,
curated by METRONOM, Modena 2018

Gems on Botticelli, 2015-2018

Video loop













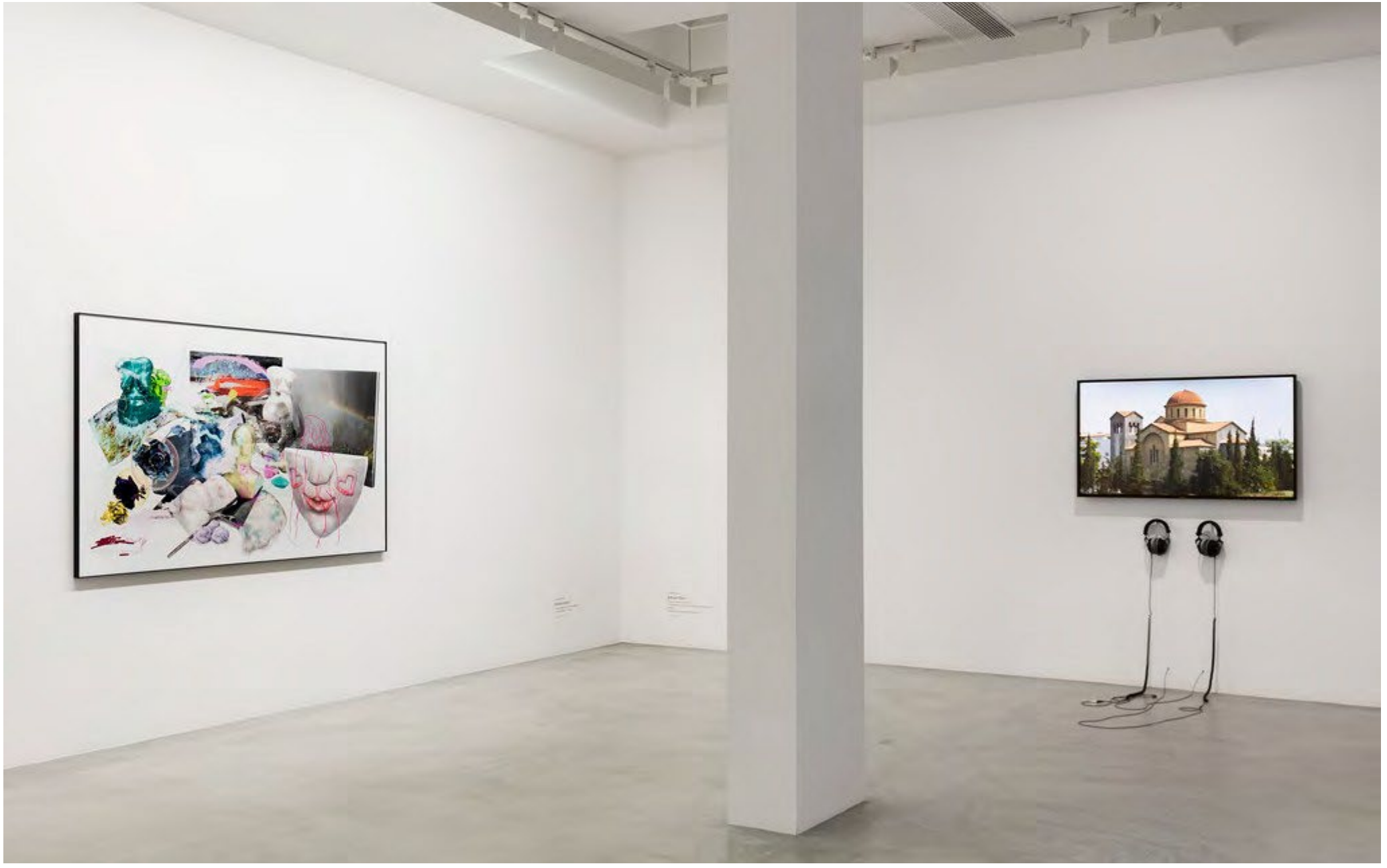
Installation view *Gems on Botticelli* curated by Carlos Bautista, EP7 Gallery, Paris 2018

My love is so religious - Rainbow Dream, 2017

print on fine art paper, 200x124 cm - virtual environment app



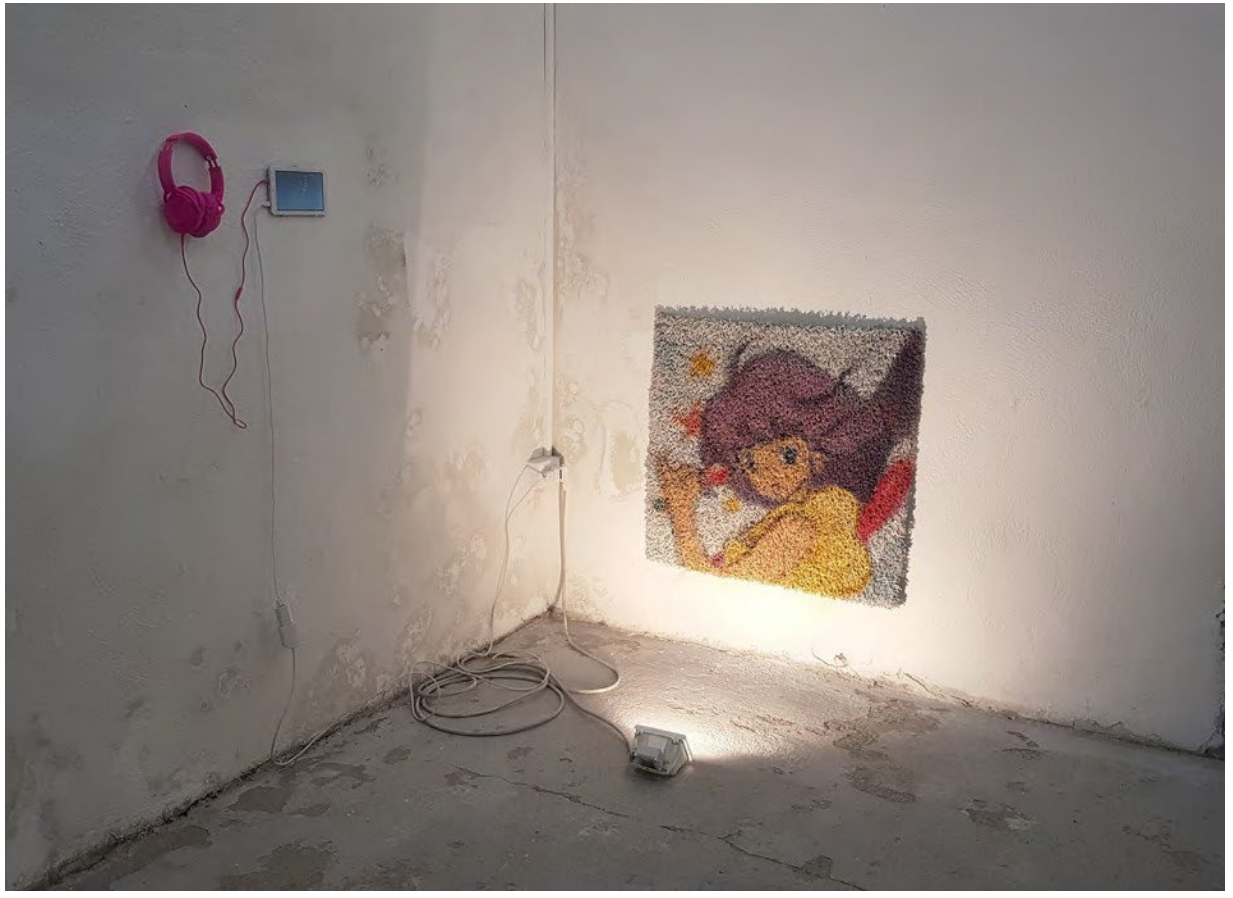
My love is so Religious- Rainbow dream is a work about a trip through icebergs, volcanic lands, waterfalls, and smocking pipes, and furthermore about feelings, introspective sights, real life, and virtuality. This travel is represented as a combination of 3D surfaces texturized with the photographies the artist shot in Iceland. The new synthetic landscape becomes a scene inwhich voluptuous women without legs, arms, and heads naturally find their place; they are primordial components that create balan- ce between earth, smoke, ice, and fire, looking for a perfection symbolized by the rainbow. Two male figures stand in the com- position: one is the well-known face of Michelangelo's David, with one eye blinded by a scratch, hiding himself behind the green body of a women, as he needs protection; the other one is an old, golden, faceless man, contemplating the rainbow or maybe the genitals of the woman in the ice ball. Three silhouet- tes – self portraits of the artist – offer three different points of view: the red one introduces the viewers to the scene and lets them enter in this spiritual trip, the blue one is looking at the viewers in response to their sight, and the yellow one embodies the intimate and chaotic point of view of the artist who has to take care of her *own feelings.* This metaphor is mirrored in the three roses: two are imprisoned in floating glass balls, while the yellow one is left free and resting on the floor. Other elements include a pile of hearts, a cross, some meringues and a monoli- thic half face with heart-shaped dimples on her cheeks.



Installation view *Immersive Cluster* Fotomuseum di Winterthur,
Svizzera , curated by Marco De Mutiis, 2017

NHO - Near Heart Objects, 2016

Video and installation



Installation view *NHO-Near Heart Objects - Solo Show*
Galleria Dino Morra, Napoli , 2017

NHO bears its name from NEO (Near Earth Object): cele- stial objects such as meteors and comets, orbiting around or falling on the planet Earth. With a play on words, Earth be- comes Heart: NHOs are, thus, all the objects orbiting around our sentimental sphere, turning into the burning organs of a relationship. Our attachment to these objects, and the fear that in their fall they may hit us, generate an emotional equi- librium that, sometimes, make us forget the human nature of that relationship. The Heart, in its metaphorical sense, becomes the gravitational center around which our personal solar system takes shape. NHO investigates how feelings af- fect the perception of the objects around us, and the memo- ries related to them.



Installation view *Bitcoin Love* KTV, Karaoke Show, curated by
Placentia Arte, Milano 2016

My love is so religious - The Three Graces, 2016

print on fine art paper, 200x124 cm

My love is so religious / the three graces explores the theme of love for couples, its rela- tionship with gossip and how new forms of online communication convey rumors effect more quickly. In this perspective, the painting Venere e Marte is the key for a symbolic reading of work's concept, since Botticelli's painting ironically and metaphorically recoun- ts the adultery of Simonetta Vespucci and Giuliano de Medici (see Marco Paoli, Venus and Mars) Parody of an adultery in Florence by Lorenzo il Magnifico, Edizioni ETS). The elements around the panel with the Botticellian texture, digitally realized, represent the noise, the disappointments and the inconveniences resulting from a sentimental relation- ship.



Installation view A*ltri Tempi. Altri Miti, "Cyphoria", La Quadriennale16*
Palazzo delle Esposizioni, curated by Domenico Quaranta, Roma ,2016





Installation view *NHO Near Heart Objects - Solo Show*
Galleria Dino Morra, Napoli, 2017

Betrayal, 2016

video installation



Kamilla Kard also often employs pastel colors, glitter effects, childish games and the devious charm of 3D models always perfectly balanced between the catego- ries of natural and artificial, real and simulated to address themes that do not always share the lightness of expression of their forms. *Betrayal* (2016) addres- ses infantile betrayal by applying glittery animated vaginas onto colorful stuffed toy cupcakes.

Exerpt from the catalog of *La Quadriennale di Roma - Altri Tempi, Altri Miti, 'Cyphoria',* Domenico Quaranta, NERO edition, 2016

Installation view A*ltri Tempi. Altri Miti, "Cyphoria", La Quadriennale16*
Palazzo delle Esposizioni, curated by Domenico Quaranta, Roma ,2016



Installation view *Gallery Delivery Milano,* numerous venues, curated by Silvio Lorusso ans Sebastian Schmieg ,2020

I’m a Total Babe, 2014-2016

print on fine art paper

“Kamilia Kard is an artist who deals with the search for female identity and examines self-presentation in the Internet age. In Deniska she has exhibited work from an extensive series of thematically matched di-gital prints and self-portraits of her own body, mostly drawn in pencil. In her work she completely reveals, and at the same time depersonalizes, her body and in this way she “controls” our viewpoint – she decides what part of her body we see and in which way we see it. After all, a woman herself is the one who decides what she wants to show to the world, as well as the way in which she is going to shape herself and furthermore take care of herself, and the extent to which she wants to mystify (remember commercials for the cosmetics industry, plastic surgery, healthy lifestyles and various clothing utilities)”.

Marie Maixnerova







Installation view *I'm a Total babe - Solo Show* Vitrina Deniska, curated by Marie Maixnerova, Olomouc, 2018

Free Falling Bosch, 2015

freefallingbosch.org netart and prints on fine art paper 80x47 cm

We have been thought that Hell is an abyss we fall in, Purgatory is a mountain we have to climb, and Paradise is a sky we fly to. It was a lie. These places are all up there, and we are always falling from them. But there is no ground, and the only thing we know is where we are coming from, what we are losing, how naked we are. And that we are falling.



Installation view *OLTRE* Museo Pier Alessandro Garda, curated by Sabino M. Frassà, Ivrea , 2016

