

EVELINA DOMNITCH

Between scientific discovery and perceptual expansion

Dmitry Gelfand (b.1974, St. Petersburg, Russia) and Evelina Domnitch (b. 1972, Minsk, Belarus) create sensory immersion environments that merge physics, chemistry and computer science with uncanny philosophical practices. Current findings, particularly regarding wave phenomena, are employed by the artists to investigate questions of perception and perpetuity. Such investigations are salient because the scientific picture of the world, which serves as the basis for contemporary thought, still cannot encompass the unrecordable workings of consciousness. Having dismissed the use of recording and fixative media, Domnitch and Gelfand's installations exist as ever-transforming phenomena offered for observation. Because these rarely seen phenomena take place directly in front of the observer without being intermediated, they often serve to vastly extend the observer's sensory envelope. The immediacy of this experience allows the observer to transcend the illusory distinction between scientific discovery and perceptual expansion.

COLLABORATION

work together with Dmitry Gelfand

WEBSITES

personal website

portablepalace.com

SOCIAL MEDIA

www.facebook.com/domnitch

www.instagram.com/edomnitch/

EDUCATION

2000 - computer science New York University

2001

1997 - art, computer art School of Visual Arts

1999

1996 - philosophy Fordham University

1997

1992 - art history, art theory European Humanities

1994 University

1989 - philosophy Belarussian State University

1994 diploma

EXHIBITIONS

PROJECTS

2026	<p>Deep Fields Centre Wallonie Bruxelles Paris, France</p> <p>Exhibition at the Centre Wallonie Bruxelles aims to establish a dialogue between artists from the 1960s-1970s and contemporary approaches to the widening of the perceptive field, be they visual, auditory, mental, or aesthetic. Visual, audio, performative and cinematographic works will be displayed in an exhibition that is meant to be an aesthetic and artistic manifesto.</p> <p>Participating artists :Ann Veronica Janssens, Charles Ross, Claire Williams, Daniela De Paulis, Edith Dekyndt, Els Vermang, Eva L'Hoest, Evan Roth, Evelina Domnitch & Dmitry Gelfand, Félicie d'Estienne d'Orves, Heinz Mack, Hervé Charles, Ivana Franke, Jacques Perconte, Jean-Pierre Luminet, Joost Rekved, Magali Daniaux & Cédric Pigot, Marina Gioti, Nancy Holt, Robert Irwin, Semiconductor, Stéphanie Roland. Films : Cécile Hartmann, Donald Abad, Eva L'Hoest, Francis Alÿs, Giulia Grossmann, Hervé Charles, Mathilde Lavenne, Paulius Sliaupa, Semiconductor. Performances le soir du vernissage : Evelina Domnitch & Dmitry Gelfand, Germaine Kruip, Nicolas Montgermont, RYBN.</p> <p>cwb.fr/agenda/exposition-collective-deep-fields</p> <p>Group</p>	2021	<p>Studiotopia VU and UVA Amsterdam, Netherlands</p> <p>iop.uva.nl/content/news/2020/08/a-collaboration-between-art-and-science.html?cb</p> <p>Florian Schreck's research on quantum clocks and ultracold atoms has been selected as one of 13 projects to be featured in the Studiotopia initiative for collaborations between art and science. For a period of 17 months, artists Dmitry Gelfand and Evelina Domnitch will collaborate with Schreck in a residency programme aimed towards sustainable development.</p>
2025	<p>798 ART, SCIENCE AND TECHNOLOGY BIENNALE 2025: SYMPTOMATICA HORIZON</p> <p>798CUBE Beijing, China</p> <p>Art is the echo of an approaching future, where today becomes the symptoms of tomorrow. The evolution of art goes beyond a simple stylistic shift, revealing a creative process propelled by dynamic inevitability. It manifests emergent characteristics at the intersection of chance and necessity, where the deep time of art is constantly catalyzed by innovations that expand our perception of concepts, materials, technology, society and even our senses. Through their ceaseless interplay, material and immaterial, intrinsic and extrinsic elements, along with intelligence and extelligence – the external technical memory of culture – have broadened</p>		

the horizons of art. The undulating horizon of this worlding world uncovers symptoms that traverse the stratified temporality of art, bringing forth new potentials in non-linear time.

SYMPTOMATICA | HORIZON, presented the theme of the 798 Art, Science and Technology Biennale 2025, captures the changes of this era through the lens of 19 international artists. Their works creatively and innovatively converge art, science, and technology as a symptom of this transition. The exhibition space becomes a site of encounter with phenomena arising from the interplay of matter, machines, artifacts, and life, offering diverse perspectives on our complex yet interconnected world.

Exhibited artists: Agnes Meyer-Brandis, Ane Graff, Cod.act, Dorotea Dolinšek, Evelina Dominitc and Dmitry Gelfand, Jinsu Han, Liu Wei, Maria Koshenkova, Michel Blazy, Navid Navab, Philip Beesley & Living Architecture Systems Group, Ralf Baecker, Saša Spačal, Semiconductor, ::vtol::, Wang Gongxin, Wang Jianwei, Wang Yuyang, Yang Jian.

www.instagram.com/reel/DEzZByNRYO/
Group

2024 Beyond the Sound House of Arts Brno, France The international exhibition Beyond the Sound presents a contemporary approach to the specific and lively artistic field of sound art. Sound is presented not as an independent aesthetic form, but as a medium used to explore and reveal phenomena that are often unrecognisable to the eye. Each of the selected artists represents a different approach in the use of sound as a communication medium. The exhibition explores the ways in which sounds are created, as well as a reading of the semantic qualities that the signal chain entails. From sonifications of planetary phenomena such as fluctuations of telluric currents between the earth and the ionosphere (Ganchrow), Schumann resonances (::vtol::) or changes in the electrical potentials of cells (Interspecifics), to masterfully crafted field recordings of soundscapes at the

borders of melting glaciers (Winderen), acoustic phenomena in liquid analogue computers or the gradual destruction of data memory by UV light (Moser), to the inaudible ultrasound causing the implosion of air micro-bubbles (Domnitch + Gelfand) - all the selected installations and objects are connected by their interest in innovatively exploring the world through sound and giving an ephemeral but important message about its intricate complexity and fragility of relationships. At the same time, the selected artists are also attentive to visual expression and object form and understand their work as complex, interdisciplinary and often technologically quite pioneering.

www.dum-umeni.cz/en/beyond-the-sound/t9521

Group

2023 Into the Black Hole Valkhof Museum Nijmegen, Netherlands Betreed het ruimtevoertuig, laat de zwaartekracht los en neem een duik Into the Black Hole. Zwarte gaten stellen ons bevattingssvermogen op de proef en roepen vragen op over ons eigen bestaan. Ze zijn het punt waar de wetenschap eindigt en de verbeelding begint. Into the Black Hole brengt wetenschap en hedendaagse kunst samen om je het mysterie van het zwarte gat te doen ervaren.

valhofmuseum.nl/nl/bezoek/agenda/into-the-black-hole

Group

2023 Lens(less)ness TU Delft Library Delft, Italy This exhibition emerged from many inquiries and experiments. First, through the lenses of QuTech physicists, plunge into the new quantum nanoworld. Then the imaging lens is removed entirely for a series of photochemical lasergrams, cameraless exposures of microscopic landscapes illuminated by lasers. For the centerpiece of this exhibition, PhD students from QuTech - Laurens Feijen and Gerben Timmer - collaborated with artists Evelina Domnitch and Dmitry Gelfand to create a series of lasergrams using quantum materials. As the lasergrams depict, a focused laser

beam can generate large projections that barely lose any sharpness, creating mind-boggling scales of magnification and unusual interactions between light and matter.

www.tudelft.nl/evenementen/2023/library/lenslessness
Group

2022 When The Sun Is Low - The Shadows Are Long Museum of Contemporary Art Leipzig, Germany The exhibition When the Sun Is Low – the Shadows Are Long, curated by Anna Karpenko, was developed in collaboration with the Arsenal Gallery, Białystok and the Goethe-Institut Warsaw. Russia's war of aggression against Ukraine gives the presentations in Białystok and Leipzig a special urgency. It also underlines the importance of the idea behind the exhibition, which the curator describes as follows: "The realm encompassed by Belarusian culture does not directly correspond with the geographical or political borders of Belarus. Over the centuries, it has manifested itself in an "ethic of the borderland", as described by the Belarusian philosopher and poet Ihar Babkou. It is confined by two disparate empires, characterised by diplomatic agency in the West and aggressive power in the East. This location has entailed liminal identities, fluctuating between the "alien in the self" and the "self as alien". These are forms of existence that do not necessarily seek out direct confrontation with oppressive structures. Rather, they tend to break away from the prevailing order and subjugation, slipping into the gaps created by this state of constant transition, where their way of thinking becomes anchored liminality. The exhibition When The Sun Is Low – The Shadows Are Long links contemporary positions of Belarusian art with two historical references. It highlights the interplay between an interest in tradition, the archaic and cosmology on the one hand, and a striving towards a pure form of modernist avant-garde on the other. The works of twenty Belarusian artists reflect various forms of resistance against repressive systems, whether they be the

appropriation of ritual practices, artistic expression through amateur cosmology or the invention of a new language or a game. When the sun is low, it is unclear whether it is rising or going down.” The exhibition was presented first at Galeria Arsenal, Białystok (Poland) from 01.04.-13.05.2022.

gfzk.de/en/2022/when-the-sun-is-low-the-shadows-are-long/

Group

2022 Colliding Epistemes BOZAR Brussels, France The boundaries between science and art have been completely destabilized by the Anthropocene. Can art practices reshape the standard of today’s scientific understanding? We’re bringing together artworks that emerged from a collaborative process in which laboratories and technologies have opened up to artistic invention. The impulse for such collaborations resides in the here and now of climate breakdown and biodiversity collapse, a planetary crisis. Colliding Epistemes investigates the consequences of bringing artistic positions and scientific expertise into close proximity, exploring the friction that arises from the collision of disciplines, methodologies and mindsets.

www.bozar.be/nl/kalender/colliding-epistemes

Duo

2021 Screams of the Silenced The Grey Space in the Middle The Hague, Italy thegreyspace.net/program/belarus-screams-of-the-silenced/

Group

2021 0 Starting from Zero VU ART SCIENCE gallery Amsterdam, Netherlands Although we deal with the number 0 daily, it is at the same time an invisible and elusive concept. This exhibition investigates zero – as a symbol, a concept, a number – from an interdisciplinary approach, enhancing the dialogue among art, science, technology and philosophy in line with the Vrije Universiteit Amsterdam’s interest in interdisciplinarity.

www.artsciencegallery.nl/exhibition/0-starting-from-zero/

Duo

2020 ST+ARTS Residencies Centquatre
Paris, France The S+T+ARTS (Science, Technology and the ARTS) initiative, supported by the European Commission - DG CONNECT - promotes the role of artists in technological innovation projects.
vertigo.starts.eu/media/uploads/ofactory_startsr_plaquette_en.pdf
Group

2019 Neuhaus Het Nieuwe Instituut
Rotterdam, Netherlands Starting in the Spring of 2019, exactly 100 years after the foundation of Bauhaus, Het Nieuwe Instituut transforms into Neuhaus, a temporary transdisciplinary academy for more-than-human knowledge. For a period of four months, this ever-evolving learning environment takes over the institution, occupying and transforming its existing building and facilities, adding new ones, and opening them up - to co-create, co-own, share, and perform the Neuhaus programme of more-than-human knowledge.
neuhaus.hetnieuweinstituut.nl/en
Group

2018 Black Hole: Art and Materiality from Informal to Invisible Galleria d'Arte Moderna e Contemporanea Bergamo, Italy Featuring the likes of Burri, Fontana, Tàpies, Manzoni, and Kapoor, Black Hole showcases the work of those who have explored the material element's most intrinsic significance, where the actual concept of "matter" shatters to open up a profounder idea of "matter" as an original element, as the primordial substance that constitutes everything.
www.gamec.it/en/black-hole/
Group

2017 Limits of Knowing Martin-Gropius-Bau
Berlin, Germany immersive contemporary art
www.kerberverlag.com/en/1515/limits-of-knowing
Group

2016 Le vide et la lumière Le lieu unique
Nantes, France retrospective
www.lelieuunique.com/evnememt/le-vide-et-la-lumiere/
Duo

2010 Venice Biennial Teatro alle Tese Venice, Italy performative installation
[www.youtube.com/watch?
v=fE8zx8domD8&t=49s](https://www.youtube.com/watch?v=fE8zx8domD8&t=49s)

Group

2007 Camera Lucida: Sonochemical Observatory V2 Rotterdam, Netherlands Within a transparent chamber filled with water, sound waves are transformed into light emissions by employing a phenomenon known as sonoluminescence. After adapting to the absolute darkness surrounding the installation, one begins to perceive the fleeting configurations of glowing sound fields. Though it has been established that the source of light arises inside of imploding gas bubbles, the underlying energy amplification cannot be fully explained. v2.nl/events/camera-lucida

Duo

COMMISSIONS

2020 Time Synthesizer Le Fresnoy studio des arts contemporains Tourcoing, France At the very end of his life quantum pioneer Werner Heisenberg asked the question, "why turbulence?" The subtle transition from smooth to turbulent flow remains among nature's most impenetrable riddles. In Time Synthesizer, accumulative strata of microscopic hydrogen bubbles trace emerging turbulences along a flowing surface of water. Seeded in rapid succession by an electrode wire, the bubbles form time lines that vividly reveal a gamut of surface velocities across the entirety of the flow field. The bubbles are illuminated by a multicoloured laser sheet, transforming them into prismatic lenses which expand the viewer's depth perception.
www.lefresnoy.net/fr/Le-Fresnoy/production/2020/installation/1294/time-synthesizer finished

SALES/WORKS IN COLLECTIONS

2024 Afterimage TU Delft Delft, Nederland Unique photochemical lasergram print

2023 Orbihedron New Art Foundation Barcelona, Spanje Installation

2020 ER=EPR rayograms Witteveen+Bos Deventer, Nederland 2 cameraless rayographic prints made from the installation ER=EPR

2019 ER=EPR rayogram Galleria d'Arte Moderna e Contemporanea Bergamo, Italië Cameraless rayographic print made from the installation ER=EPR

PUBLICATIONS

AWARDS AND GRANTS

2025	Conjuring the Void The Art of Black Holes Book MIT Press Lynn Gamwell United States mitpress.mit.edu/9780262049962/conjuring-the-void/ An evocative and richly illustrated exploration of modern art about black holes. Inescapable and mysterious, black holes have long captured the imagination of visual artists, even before their existence was first confirmed in 1971. In Conjuring the Void, Lynn Gamwell explores this fascinating intersection of art and science. Starting with a chronological description of key developments in the science of black holes, Gamwell builds a foundation for the reader through visualizations of black holes created by scientists, depicting how a black hole's extreme gravity affects visible objects in its vicinity. From there, the book explores how artists have addressed the challenge of visualizing black holes by developing new methods of working with diverse materials, including a black paint that absorbs 99.96% of visible light. Gamwell looks at how certain themes within the science of black holes—nothingness, emptiness, darkness, void, silence—are prominent in traditional Eastern thought traditions as well as in modern abstract art. She also considers the work of contemporary artists such as Anish Kapoor, Olafur Eliasson, Takashi Murakami, and Danh Vō, and discusses how they have explored these themes and more in their artworks. The book concludes with a look forward, describing dramatic developments in the imagery of black holes and their changing influence on visual culture.	2019	Witteveen+Bos Art+Technology Award Witteveen + Bosprijs Deventer, Netherlands De Witteveen+Bos-prijs voor Kunst+Techniek werd in 2001 ingesteld bij het 55-jarig bestaan van Witteveen+Bos. De prijs is bestemd voor een beeldend kunstenaar, die in zijn/haar werk de disciplines kunst en techniek op een bijzondere manier verenigt en voor wie techniek dus veel meer is dan een instrument. Een onafhankelijke jury kent de prijs toe en de prijsuitreiking wordt jaarlijks toegekend. Omdat de jury bestaat uit ter zake kundigen, die vanuit verschillende disciplines actief zijn binnen de kunstwereld en daarin over een uitgebreid netwerk beschikken, selecteert en bezoekt zij zelf geschikte kandidaten voor de prijs. Het is niet mogelijk om potentiële kandidaten voor de prijs ergens aan te melden. De Kunst+Techniek-prijs bestaat uit een bedrag van vijftienduizend euro, een publicatie in boekvorm over het werk van de bekroonde kunstenaar en de opdracht voor een nieuw te ontwikkelen kunstwerk voor Witteveen+Bos.
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SECONDARY ART-RELATED ACTIVITIES

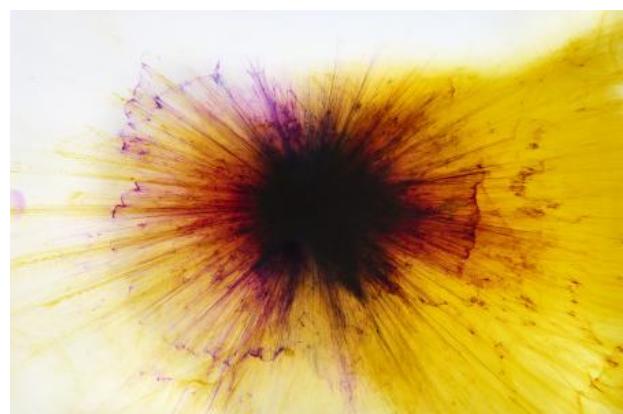
2019 - Guest mentor, Le Fresnoy Studio
2020 national des arts contemporains

2011 - Guest teacher, ArtScience, KABK
2017

Neutrino Bath trailer , 2024
2:16



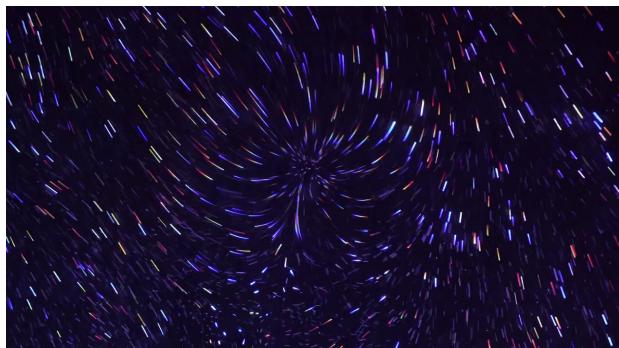
Afterimage, 2023
Unique lasergram print, 105 x 78 cm



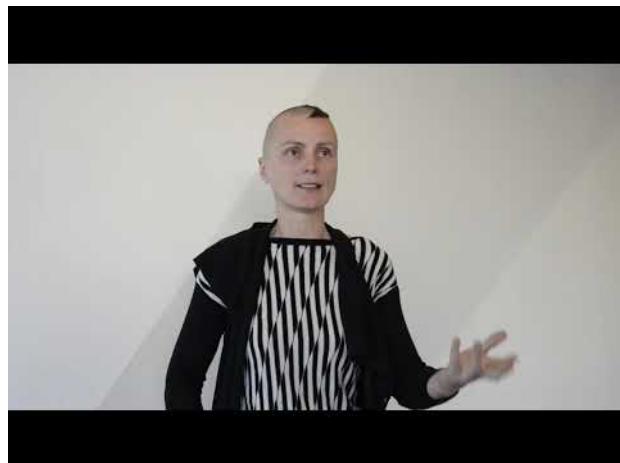
Implosion, 2023
Unique lasergram print, 210 cm x 127 cm



Time Synthesizer, 2020
3:01



Sinking Thoughts, 2019
1:20



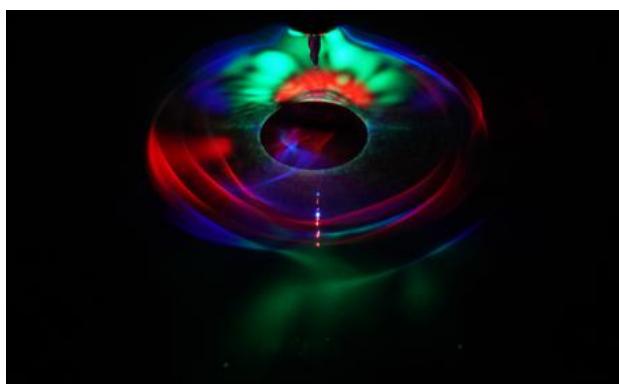
ER=EPR, 2017
4:17



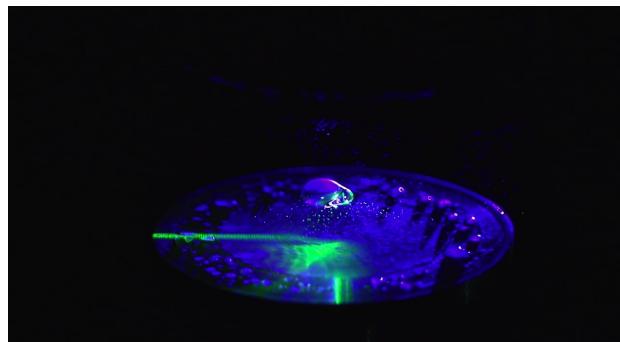
ER=EPR, in collaboration with William Basinski, Jean-Marc Chomaz and LIGO., 2017
installation, various



Orbihedron, installation view at Martin Gropius Bau, Berlin, 2017
installation, 100 x 150 x 140 cm



Orbihedron, 2017
installation, 100 x 150 x 140 cm



Force Field, 2016
2:25