

## ALEKSANDRA KARPOWICZ

### REMEMBER WHAT YOU FORGOT

25TH APRIL 2026 - 13TH JUNE 2026

PRIVATE VIEW 24TH APRIL 2026

FELSTEAD ART | TRAMPERY

13 ROOKWOOD WAY, LONDON, E3 2XT

*Remember What You Forgot* presents Aleksandra Karpowicz's reflections on the lived experience of illness and recovery, questioning the identities we inherit, accept, or are forced into. Moments of uncertainty open up space for reconnecting with inner peace, where attention shifts from imposed narratives toward our place in the presence. The exhibition showcases Karpowicz's proposition that beneath every diagnosis lies the irreducible condition of being human.

Returning to a state of inner peace that exists prior to identity, experience, and conditioning - before experience is cemented and before the accretions of conditioning take hold. Tracing not a journey outward, but an unravelling. A release of that which has obscured ourselves.

The works emerge from a period of cancer diagnosis and treatment, not as documentation of illness, but as a moment that disrupted continuity. Rather than seeking meaning within crisis, Karpowicz turns towards what the interruption reveals: the accumulation of what has been gathered over time - fear, anxiety, shame, expectations, and inherited narrative - held, often unconsciously.

Across photography, video, and mixed media, Karpowicz engages in the act of release. Medical objects

are stripped of their emotional charge, their symbolic weight dissolved. Personal rituals become practices of presence - developing into methods for locating the self rather than escaping it. Experiences are named, contained, and brought to a point of closure. What was carried for years is no longer held in the same way.

Nature appears throughout the works as a fixed point of orientation. It reflects a way of being that does not resist change. It is adaptive, unresistant, and unburdened by the need for a fixed identity - it does not accumulate beyond what is needed. This has become foundational for Karpowicz's own process.

The exhibition does not present transformation as becoming something new. It is a process of removing what is not essential and revealing what remains. Something that was never absent, only forgotten.

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*Aleksandra Karpowicz: Remember What You Forgot* is organised by Felstead Art.

Specialising in modern and contemporary art and prints, Felstead Art works with both British and international artists, maintaining a particular focus on East London.

#### VISITOR INFORMATION



Felstead Art | Trampery  
Mon - Fri: by appointment  
Sat: 12pm-5pm  
Sun: Closed  
Nearest station: Hackney Wick

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Socials: @felsteadart #felsteadart

QR link for up-to-date information

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**Guided by Animals (2026)** explores the relationship between human experience and the intelligence of the natural world. Throughout the artist's journey, from diagnosis through treatment and into healing, animals became a system of guidance.

Animals appear here as teachers of different states of being, each one reflecting a way of responding to reality. By observing their behaviour, the artist began to recognise alternative ways of moving through pain, uncertainty, and change.

Each animal corresponds to a specific moment in the journey. Together, they form a non-linear map of transformation.

This work positions the human not as separate from nature, but as part of it.

Photography:

Octopus, Turtle: Navneet Jayakumar  
Hedgehog, Bear, Hare, Hummingbird: Kit Jay  
Snake: Thomas Hensher  
Owl: Teodora Andrisan  
Butterfly: Giuseppe Corral

**A Different Forest (2026)** holds a physical trace of a moment often associated with loss. The cutting of hair, placed inside a jar, becomes both an archive and a point of transformation. What is typically framed as an ending is repositioned here as a necessary condition for something else to emerge.

The work moves against a linear understanding of healing. What is visible, the ash, the absence, the altered landscape, suggests damage. But beneath that surface, another process is already underway. One that cannot be seen immediately, and cannot be rushed.

**I'm Alive (2026)** is constructed from medical objects collected throughout the artist's treatment, including syringes, pills, packaging, and injection vials, arranged into a mandala on pink velvet. Materials typically associated with

pain, fear, and clinical routine are repositioned into a precise, meditative composition.

The pink velvet introduces a contrasting layer of meaning. Soft, tactile, and traditionally associated with the body, it holds the objects within a surface that suggests care rather than sterility.

The process of making becomes central to the work. Through repetition, placement, and attention, the objects begin to change in how they are experienced. What once carried a strong emotional charge is gradually neutralised. The materials lose their fixed associations and are encountered again as form, texture, and structure.

Rather than illustrating pain, the work demonstrates a shift in perception. A composition that holds both the trace of what happened and the fact of continued existence.

**Chemo Challenge (2026)** was a six-month practice developed by the artist during chemotherapy. It was a self-imposed commitment to remain in contact with the present moment at a time when the body, mind, and future felt uncertain. Each day began with a simple structure: a morning walk and a moment of turning towards herself.

The work is presented as pairs of photographs. One image is a self-portrait taken each day, the other a photograph of nature encountered during the walk. Together, they reflect an ongoing attempt to stay present, to witness both internal and external realities without trying to control or resolve them.

At the centre of the practice was a small gesture. The artist promised herself to offer a smile each day. At times this was possible. At times it was not. The inability to complete the gesture did not break the commitment, but deepened it. What emerged was not consistency, but a different understanding of presence. One that includes discomfort, resistance, and emotional weight.

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The pairing of images creates a dialogue between the body and its surroundings. Chemo Challenge documents a practice of staying with what is.

**Destroyed by Incineration (2026)** is composed of hospital containers designed for clinical waste, objects intended to hold what must be removed and permanently burned. Once part of a medical system of disposal, they are repurposed here as vessels of reflection and release.

Each container carries handwritten text naming internal states and experiences the artist chose to confront through the process of illness. They are traced back to specific moments in time, marked by dates and contexts. Each is paired with a single closing point, the cancer surgery.

The work brings together two timelines. One follows the accumulation of psychological and emotional weight across a lifetime. The other interrupts it. The surgery, while medical in nature, is positioned as a moment of rupture that allows these patterns to be reconsidered and ended.

By using containers associated with destruction, the work reframes what is being discarded. It is not only biological matter, but inherited narratives, internalised beliefs, and unresolved experiences. The act of naming and containing becomes a step toward separation.

Destroyed by Incineration marks a deliberate boundary. What was carried for years is acknowledged, contained, and no longer allowed to define what continues beyond this point.

**Remember What You Forgot (2026)** centres on a moment of transition, two days before the beginning of chemotherapy. The work reflects on what it means to face a profound change without framing it as something to fight or overcome.

At its core, the piece shifts attention away from what is being lost and towards what continues beneath the surface. It questions the instinct to hold on to form, identity, or control, and instead considers the possibility of remaining

present within change.

The work proposes a different understanding of strength, but as the capacity to stay with uncertainty, to allow transformation to take place without fully knowing its outcome. What appears as disruption on the surface can also be a process of deepening, of moving into parts of ourselves that are less visible but more stable.

Rather than offering resolution, the piece holds a space for reorientation. It invites a reconsideration of where continuity lives when familiar structures begin to shift.

*Artwork texts written by Aleksandra Karpowicz*



ARTIST PROFILE

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