

Artist Biography

Jane Kritchko (1995, Minsk, Belarus) is a multimedia artist living and working in Lisbon. Her practice develops at the intersection of painting, technology, and research on human perception. She grew up in a post-Soviet context marked by social transformation, an experience that shaped her interest in memory, adaptation, and collective identity.

She began her artistic training in performing arts at the National Academic Drama Theatre named after Maksim Gorky in Minsk (2009–2010), where she developed sensitivity to presence, gesture, and emotional expression. She later completed a Master's degree in Computer Science at the Belarusian State University of Informatics and Radioelectronics (2012–2017), specializing in physics and algorithms. In 2016–2017, she completed additional training in User Experience (UX) Design and Research.

Between 2017 and 2025, she worked as a UX Researcher in an international context, exploring human-computer interaction through qualitative and quantitative methodologies, including interviews, usability studies, eye-tracking, and psychophysiological measurements. This experience consolidated her interest in the relationship between behavior, perception, and technical systems.

Since 2019, she has integrated this knowledge into her artistic practice. The exhibition *How Humans See Artworks* (Minsk, 2019) presented paintings alongside data visualizations collected during eye-tracking sessions, revealing invisible patterns of attention and visual reading.

In 2021, she settled in Lisbon. In 2025–2026, she conducted artistic research in Los Angeles, further developing painting techniques and conceptual approaches.

Currently, her practice focuses on creating works that combine painting, laser interventions, and interactive systems using pressure sensors. Her work investigates liminal spaces between individual perception and collective memory, proposing immersive experiences in which the audience participates in the construction of the artwork. Through the materialization of gesture, pressure, and color, she explores how emotions and experiences leave traces in matter.