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CHOREOGRAPHY OF CARE

video, 2023

In Choreography of Care, two women perform a dance composition inspired by the gestures and movements of nurses in hospitals. Tenderness, care and sacrifice are the leitmotif of the dance performance. The stage is a barren room that is only open at the top. Light penetrates from above; the light source remains offstage - an allusion to the operating theatre and to a metaphysical beyond at the same time.

Choreographers: Tamara Zsófia Vadas, Júlia Vavra

Camera operator: Małgorzata Rabczuk

Cooperation: Geriatrics Clinic and Nursing Science Center



Choreography of care, 2023
stills from the video,
<https://vimeo.com/901809889>



Death of the protagonist, 2023, Pince gallery, Budapest, exhibition view



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DEATH OF THE PROTAGONIST

exhibition text

“For a long time after Ovid, it seemed redundant to talk about transformation — as it would have emerged as an episode of mere fantasy, a superficial fit of horror without the sacred content. Blanchot, the French philosopher, breathed new life into the concept with the help of a poem by Rilke. He reinterpreted the story of Orpheus and Eurydice so that the instance of looking back was no longer about the notion of love but about gazing upon the phenomenon of metamorphosis itself. This assigned the artist the impossible task of encountering absence, outlining its form so that We can confront it, at last, and use the stolen knowledge to describe what happens inside when the living becomes dead — and vice versa. The aim is not to dismantle nature’s order but to let the things surface that belong in the murky depths of the shadows. The mission is doomed to fail, yet it cannot be abandoned: curiosity spins us endlessly around this unreachable point.” - Fülöp Tímea







Still point, 2022, still from the video, 00:04:45 (loop), <https://vimeo.com/654581087>

STILL POINT

five-channel installation, HD, colour, sound, aspect ratio 16:9, loop, 2021

Still point shows a digitally rendered hand under white gauze bandages. Slowly the bandages come off, but they reveal nothing - no hand, as one initially suspects. The actual pictorial motif remains the bandage as a proxy for the process of healing, overcoming and transformation.

Animation: Sebastian Sebulec

Sound: Julia Szostek



Still point, 2022, installation view, Survival Art Review, Wrocław, Poland

TANATOBJECTS

photography, 2024

With reference to the spatial context of illness and recovery, Tanatobjects asks us to consider the physical environment not as a material backdrop separate from the medical interactions that take place within it, but rather as an assemblage formed by the intermingling of bodies, buildings and encounters between its human and non-human elements.

I treated the taking of photographs as part of a process that will lead me to the realisation of a work inspired by the materiality of places associated with the sick body, such as hospitals, among others.



Tanatobjects, 2024, medium format photograph, Pigment ink print on Moab Entrada Natural Rag 300gsm



Tanatobjects, 2024, medium format photograph, Pigment ink print on Moab Entrada Natural Rag 300gsm



Tanatobjects, 2024, medium format photograph, Pigment ink print on Moab Entrada Natural Rag 300gsm



ORZEŁEK

video, 2018

The project is based on the information found on the online forum: do broni.pl in the thread of Eagles of the Earth Łomżyńska, which aimed to create a base of left eagles produced and sold by engravers from Łomża (realised during a workshop in Łomża, Poland).



Orzełek, 2018, still from the video, 00:13:12 (loop), <https://vimeo.com/272346285>



POTENTIALITY OF AN INCIDENT

video, 2017

The point of departure for the project was based on FBI instructional films from the sixties on how to use firearms. The video work portrays the operating principles as well as instructions for using the Glock 17 model, 9x19 caliber.

The presentation is performed by a former Special Services officer. Selected fragments of the instructional video emphasizes the subtlety of the relationship the body maintains with a manipulated object. The slow movements of the hand, which gently strokes the body of the weapon, showcasing individual points, contrasts with the knowledge we have of the object's purpose. Dissonance is produced in this tenderness and certainty of movement towards the object, the tension between the choreography and the potentiality of firing/using the tool according to its application.

Potentiality of an incident, 2017, still from the video, 00:05:00, <https://vimeo.com/254704186>



Potentiality of an incident, 2017, installation view, bus depot on Włociańska street, Warsaw



KLIMAWECHSEL
performance + live streaming, 2016

A site-specific project in collaboration with Laura Grudniewska, implemented in cooperation with the Museum of Wola in Warsaw.

The concept of climate in museums is particularly significant. The basic preventive action, providing protection of collections, is to control the microclimate parameters inside the building. The microclimate is, therefore, part of the museum's structure. Klimawechsel (climate change) is the injection of Wola's climate into the walls of the museum. Imperceptibly generated, the smell of the local specialty - fried chicken liver - is pumped into the ventilation system of the museum. The work circulates inside the building's structure.



Klimawechsel, 2016, stills from the video documentation





MIMICRY

video, 2016

Five women take formation under the loss of their personality. Social norms and ideal concepts of femininity, etiquette and decency are the geometric parameters.

Mimicry, Monika Karczmarczyk, 2016, still from the video, 00:04:12 (loop), <https://vimeo.com/269620370>