

Monika Karczmarczyk

Portfolio

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Monika Karczmarczyk

Visual artist based in Warsaw and Berlin, born in 1990, Poland.

My artistic practice, grounded in extensive research, employs various digital and performative techniques to investigate the interconnectedness between the body, objects, and architectural spaces. Drawn to institutional environments with strict regulations, such as hospitals, hospices, asylums, and prisons, I shape my work around personal memories and institutional archives. To me, these spaces serve as stages where non-normative behaviors are ritualized and localized, inhabited by marginalized individuals or those undergoing transformative transitions.

Building upon this foundation, my current research explores the intersection of architecture and illness. Stemming from a personal encounter with existential anxiety surrounding death and dying, it forms the basis for a multi-layered investigation of how architecture shapes our relationship with mortality. My work represents a tender yet determined attempt to transmute this anxiety into a poetic visual language that catalyzes both intimate reflection and broader cultural discourse.



So relax, ghostly, dreamy bodies, and dream, 2025, Stainless steel, imitation leather – 3D render model (WIP)

STILL POINT

three-channel AV installation, HD, loop, 2024

In *Still Point*, bandages float in an undefined space, wrapping and unwinding without revealing a body; subtly highlighting the de-humanizing conditions of the health industry. The video installation that erases the human body, forms a choreography based on specific instructions for applying the bandages. Bandages create a contemporary image of death, giving form to the invisible and culturally repressed.

Within the installation, screens are placed on steel structures resembling hospital equipment or body supports, inviting the viewer to perceive the space dynamically. Through the absence of the visible body, the work gestures towards death's intangible presence, holding a light to the unseen labor and weight that death itself creates.

Animation: Sebastian Sebulec

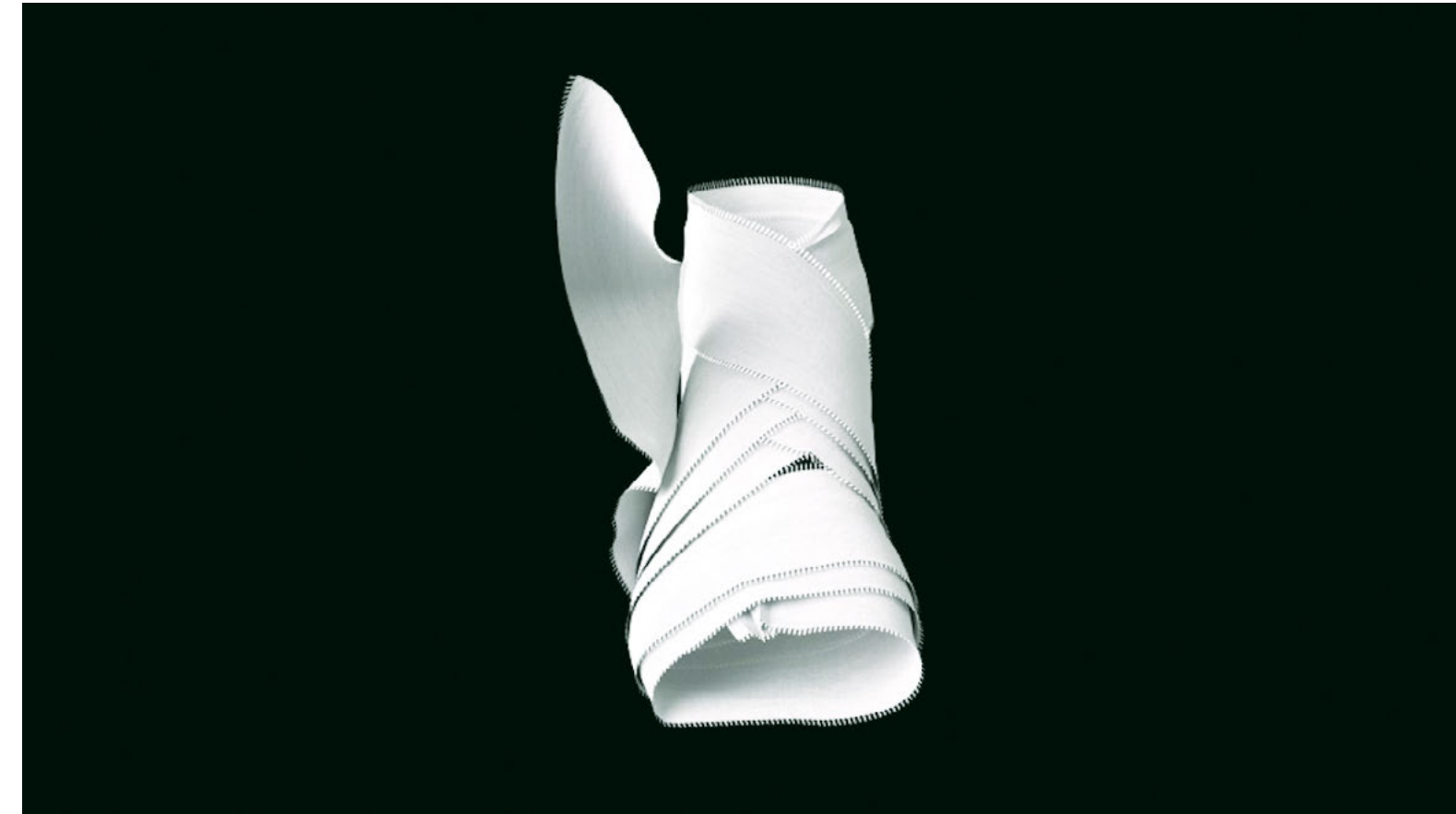
Sound: Julia Szostek



Open studios at Künstlerhaus Bethanien, 2024, exhibition view



Open studios at Künstlerhaus Bethanien, 2024, exhibition view



STILL POINT

video, 2024

Still point shows a digitally rendered parts of the body 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, 2024, stills from the videos, 00:04:45 (loop), <https://vimeo.com/654581087>



Young Fresh Different, Zilberman Gallery, 2025, exhibition view



Young Fresh Different, Zilberman Gallery, 2025, exhibition view



CHOREOGRAPHY OF CARE

video, two-channel AV installation, 4K, 11'15", 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>

Pas de deux, trois, quatre..., 2025, Kunstquartier Bethanien Berlin, exhibition view





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





Screen print on canvas, 70x120cm, 2025, Cank, Berlin, exhibition view



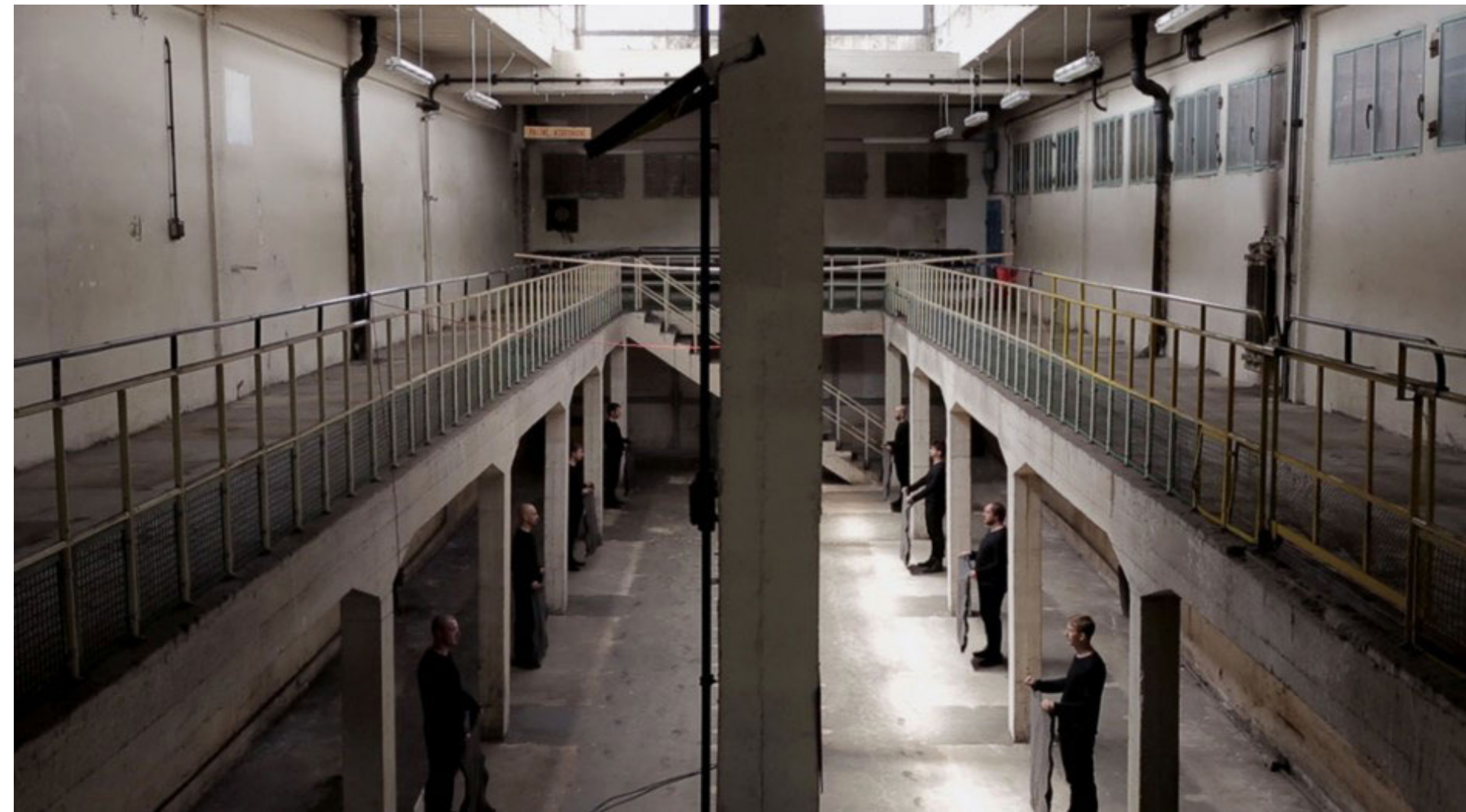


Tanatobjects, 2024, medium format photograph, Pigment ink print on Moab Entrada Natural Rag 300gsm

THE ORDER

video, Full HD, 5'43", loop, 2017

The performance The Order shows a group of ten men who - as in a cultic ceremony - move thoughtfully with woolen blankets in their hands in a former prison and shake out their props at regular intervals. The resulting noise intensifies through synchronicity and becomes the protagonist of the performance. In its clarity, the piece makes reference to the synchronized everyday life of prison inmates and of individuals in state institutions. A clear contrast emerges between coldness and warmth, individual and collective, care and punishment.



The order, 2017
stills from the video,
<https://vimeo.com/254704005>



POTENTIALITY OF AN INCIDENT

video, Full HD, 5'37", 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, bus depot on Włociańska street, Warsaw, installation view

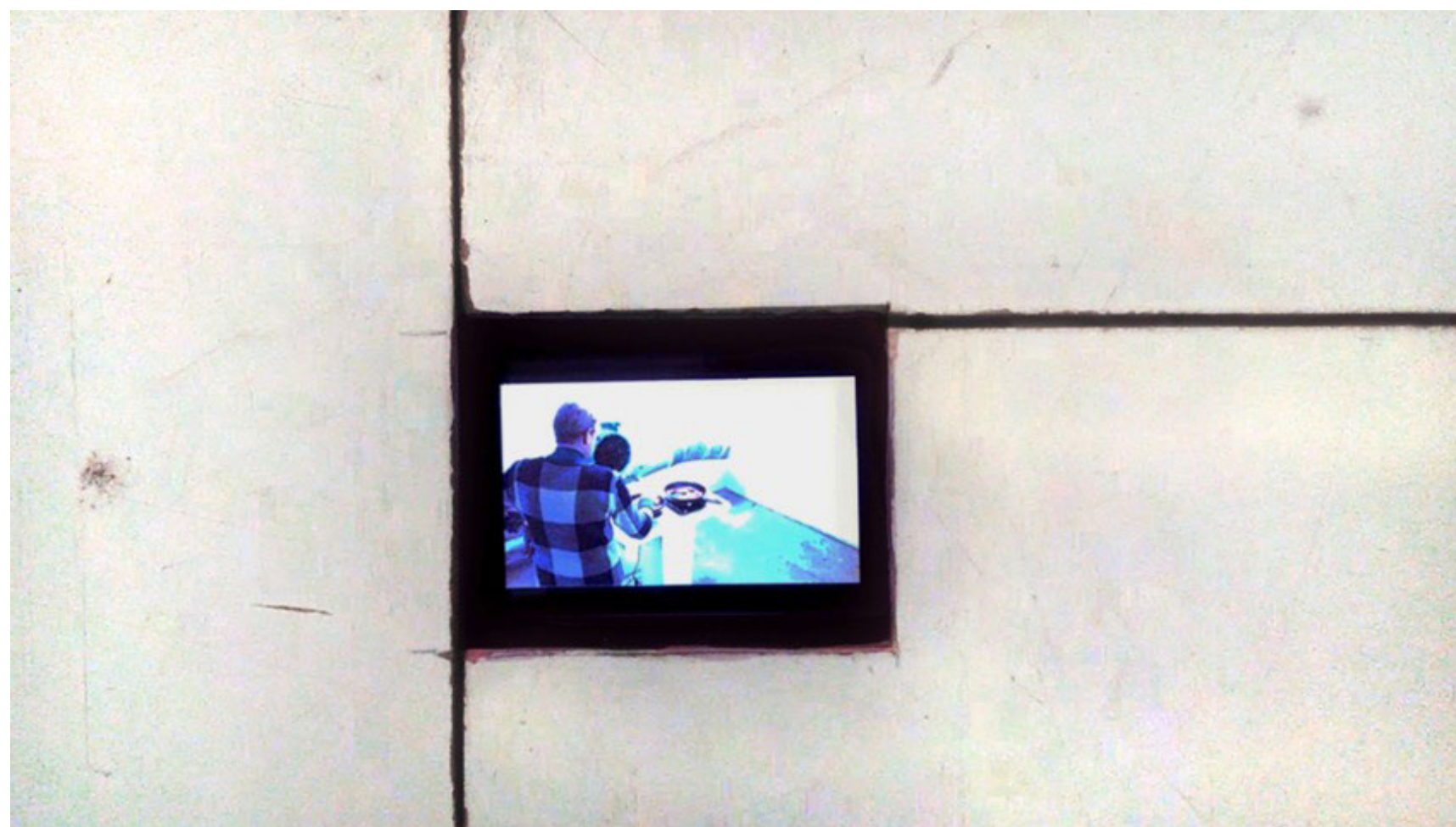


KLIMAWECHSEL

performance + live streaming, 2016

A site-specific project, 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.

In collaboration with Laura Grudniewska.



Klimawechsel, 2016, stills from the video documentation





MIMICRY

video, Full HD, 4'16", 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>

Monika Karczmarczyk

2017 Masters in Mirosław Balka Studio of Spatial Activities, Academy of Fine Arts, Warsaw, PL

2014 Undergraduate degree in Grzegorz Kowalski Audiovisual Studio, Academy of Fine Arts, Wasaw, PL

Selected exhibitions:

2025 Pas de deux, trois, quatre..., Kunstquartier Bethanien, Berlin

2025 YFD | Berlin'25, Zilberman Gallery, Berlin

2024 Open studio event, Künstlerhaus Bethanien, Berlin

2023 Death of the protagonist, Pince Gallery, Budapest

2022 Choreography of care, art quarter budapest, Budapest

2022 Survival Art Rewiev, Wrocław, Poland

2021 New scars, Old blood, GlogauAir Gallery, Berlin

2021 Koyaanisqatsi, Studio Theatre, Warsaw

2019 Young Polish Video Art'ists, Brussels

2018 New avantgarde, The Wilson Shaft Gallery, Katowice

2018 Action Lublin! Chapter 2, Labirynt Gallery, Lublin

2017 How it is?, Labirynt Gallery, Lublin

2017 The Order, Włociańska City Bus Factory, Warsaw

2017 Nothing Happens, The Fort Institute of Photography, Warsaw

2017 Tarnów, Bwa Tarnów, Tarnów

2016 Deep water. Process, Gdańsk City Gallery 1, Gdańsk

2016 Otwock Studio, Museum of the Otwock Land, Otwock

2016 Video News, Labirynt Gallery, Lublin

2016 The waiting room, 48 Stunden Neuk Iln Agora Rollberg, Berlin

2016 Wola Warm Up, Museum of Wola, Warsaw

2015 Video News, Labirynt Gallery, Lublin

2015 Test/Exposure, WRO Media Art Biennale, Wrocław

2015 Lectures, Salon of Academy Gallery, Warsaw

2015 Paradox, Up Gallery, Berlin

2015 Paradox, Center of Culture Castle, Poznań

2015 Team, Salon of Academy Gallery, Warsaw

2015 Mimicry, National Ethnographic Museum in Warsaw

2015 PDP Zoo, The City Zoological Garden, Warsaw

2014 Myths. Students/Artists/Teachers. A process of exchange Fondazione Pasticio Cerere, Rome 2014 Farsz, Galeria Turbo

Warsaw 2014 Temporary Autonomous Zone / 3, Palace of Culture, Warsaw

Awards/Grants

2025 Recipient of Stiftung Kunstfonds Stipendium, Berlin, (DE)

2024 Residency at Künstlerhaus Bethanien, Berlin, (Recipient of Nawa Ster Fund)

2022 Recipient of Viseegrad Fund - Residency at art quarteer budapest

2022/2017/2015 Recipient of Scholarship of ZAIKS — Polish Society of Authors and Composers

2015 Young wolves, Festiwal, Szczecin (shortlisted)