

**Monika Karczmarczyk**

Portfolio

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So relax, ghostly, dreamy bodies, and dream, 2025, BWA Ostrowiec Świętokrzyski Berlin, Exhibition view





So relax, ghostly, dreamy bodies, and dream, 2025, Stainless steel, imitation leather



So relax, ghostly, dreamy bodies, and dream, 2025, Stainless steel, imitation leather



## 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

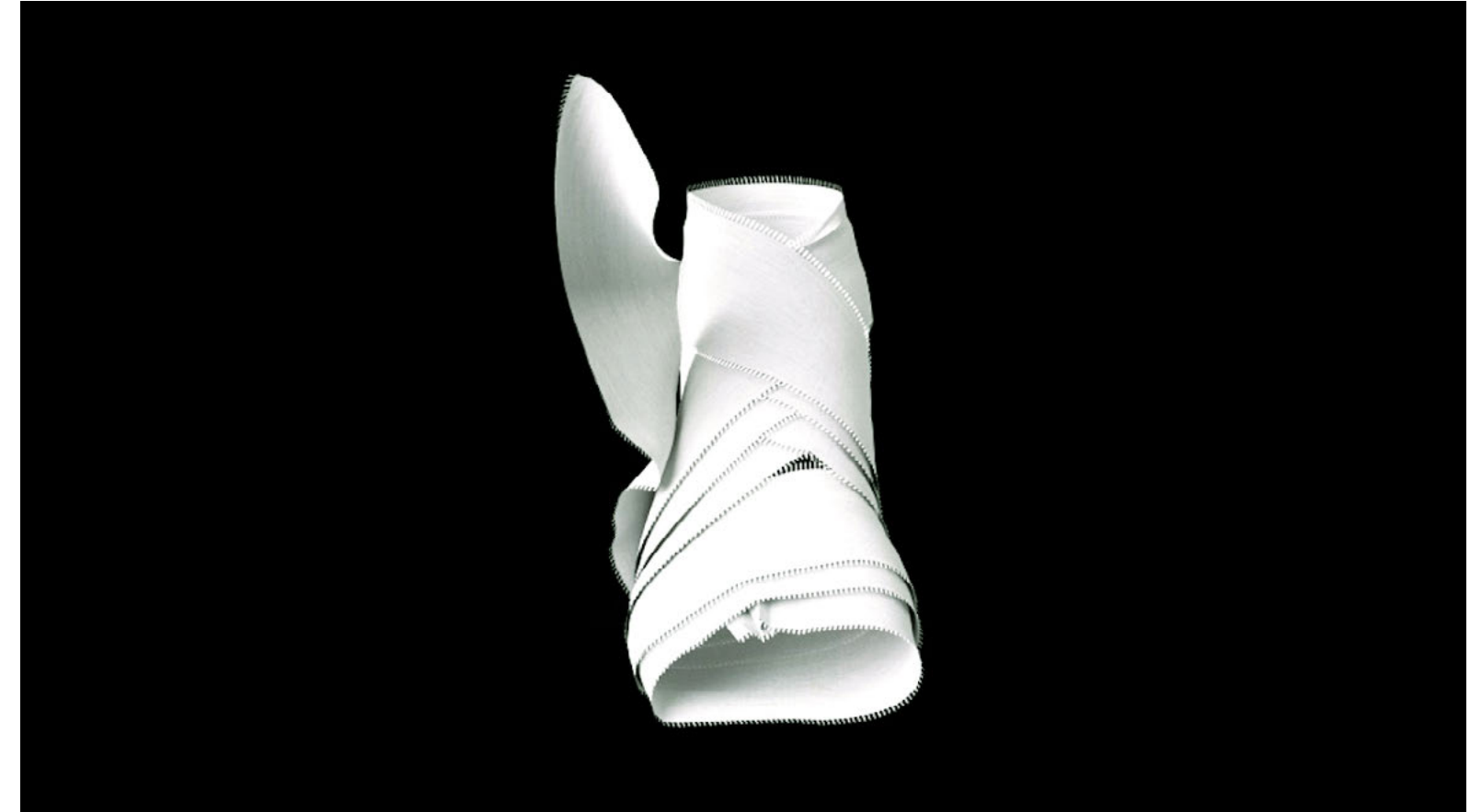
Sound: Julia Szostek



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





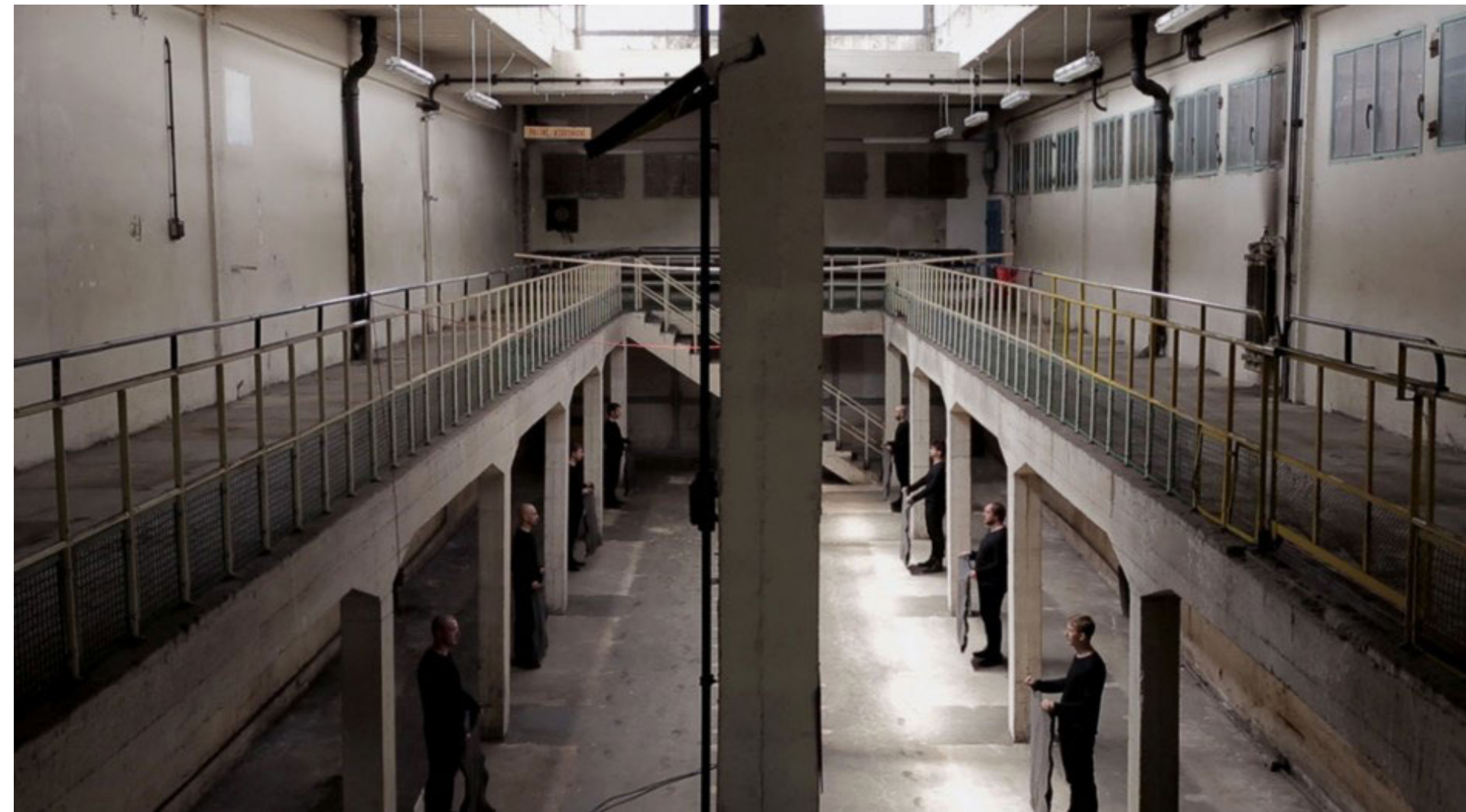
Screen print on canvas, 70x120cm, 2025, installation view



## 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>