

**Agnieszka Mastalerz**  
Portfolio

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AGNIESZKA MASTALERZ

Female visual artist based in Warsaw, born in 1991, Poland

Graduate of the Studio of Spatial Activities by Mirosław Bałka at the Academy of Fine Arts in Warsaw (2018), former student of Candice Breitz and Eli Cortiñas at the Hochschule für Bildende Künste in Braunschweig (DAAD scholarship for 2019/20) as well as by Adam Broomberg and Oliver Chanarin at the Hochschule für Bildende Künste in Hamburg (2017/18). I also obtained my BA in Cultural Studies at the University of Warsaw (2013) and I was a participant of the Autumn Intensive at the Malmö Art Academy (2024).

My main focus is mechanisms of control and processes influencing and exploiting an individual. I use poetic visual language to analyse restrictive rules established within intimate relationships, communities, states, or companies, and towards the natural environment. My work is conceptual and performative, often involving collaborations with choreographers and placing emphasis on a body as a central theme.

I exhibited with Catinca Tabacaru Gallery at the Goethe Institut in Bucharest (2024), NS-Dokumentationszentrum in Munich (2023), MOCAP – Museum of Contemporary Art in Krakow, Manifesta 14 Prishtina, eastcontemporary gallery in Milan (2022), Fabbri Schenker Projects in London, MAXXI – National Museum of 21st Century Art in Rome, Center for Contemporary Art Luigi Pecci in Prato (2021), Wschód gallery in Warsaw (2020), Palazzo Strozzi in Florence, Starak Family Foundation in Warsaw (2019), Deichtorhallen in Hamburg, Fondation Hippocrène in Paris (2018), Museum of Modern Art in Warsaw (2017 – laureate of the Hestia Artistic Journey Competition), and TRAFO Center for Contemporary Art in Szczecin (2016).

Art fairs include NADA Villa Warsaw (2024), Artissima in Turin and Arco Madrid (2021).

I was a resident of Hospitalfield in Scotland (2022), Muzeum Susch in Switzerland, the Artist Development Program at the EIB Institute in Luxembourg (2021), and Futura gallery in Prague (2020, Visegrad Fund). I participated in the Lucy Art Residency public program in Kavala (2022) and in the School of Expressions in PLATO Ostrava (2019).

I am a laureate of Młoda Polska scholarship for 2024.

Works of mine are in Fondazione in Between Art Film by Beatrice Bulgari, Ergo Hestia Group, European Investment Bank, and Warsaw Ghetto Museum collections, as well as in private ones.

Since 2021, I am represented by eastcontemporary gallery in Milan.

[agnieszkamastalerz.com](http://agnieszkamastalerz.com)

## NODES

Video, 2023, photographs, textile, 2024

Nodes is based on research conducted on historical and contemporary relationships between humans and orchids. In creating this work, I employed a robot, directly referencing the technological methods used to cultivate these plants. Drawing on anthropological and economic data, I developed a multi-element installation that materializes the symbolic and normative aspects of human-plant interdependence shaped by cultural and market conditions.

In Poland's past, the dried roots of wild orchids were discreetly placed inside clothing to affect the wearer, while in Italy, powdered roots were mixed with goat's milk in the belief that it enhanced sexual stimulation. Reflecting on these intimate, magical rituals of the past, the I shifted my focus to the modern industrial production of orchids.

Here, orchids serve both as instruments of enchantment and as commodities, mass-produced to generate as many uniform, standardized plant as possible to meet market criteria. This industrialized and technologized production process relies on workers who shape each orchid to meet a fabricated ideal of beauty. Their intervention is essential, transforming organic, living beings into sculpted forms that fulfill human aesthetic expectations.

Through Nodes, I highlight the enduring interconnections between nature and human desires — ties that entangle us, creating mutual dependencies.

The video was recorded using a digital camera mounted on an anthropomorphic robot. The robot was programmed to scan the plant with a pre-defined movement pattern. Afterward, the footage was transferred to 16mm film. This film tape ranged through the exhibition space relates to the production line in commercial greenhouses, and the repetitive mechanical sounds produced by the analog projector compliment the idea of the project.

Textile, on which the video should be projected, is a cotton-linen jacquard in natural color, with an organic pattern resembling orchid roots attached to a garment.



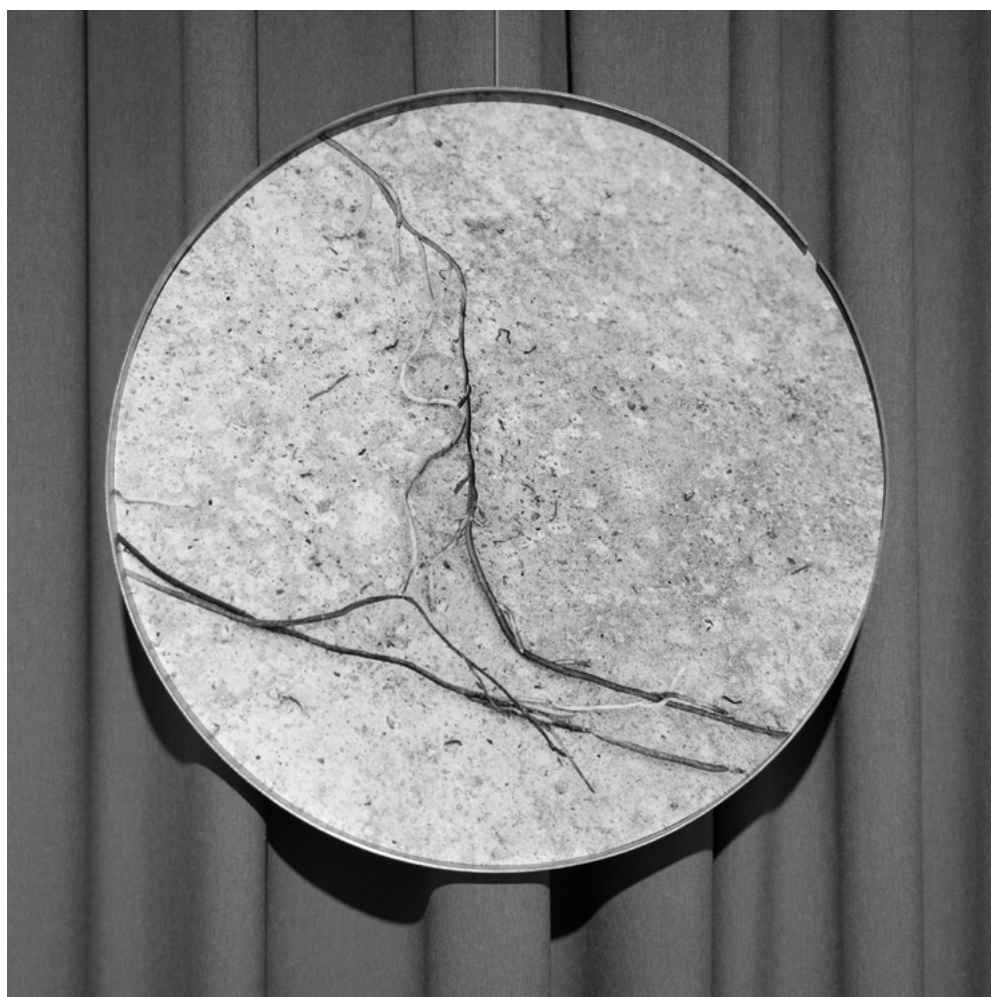
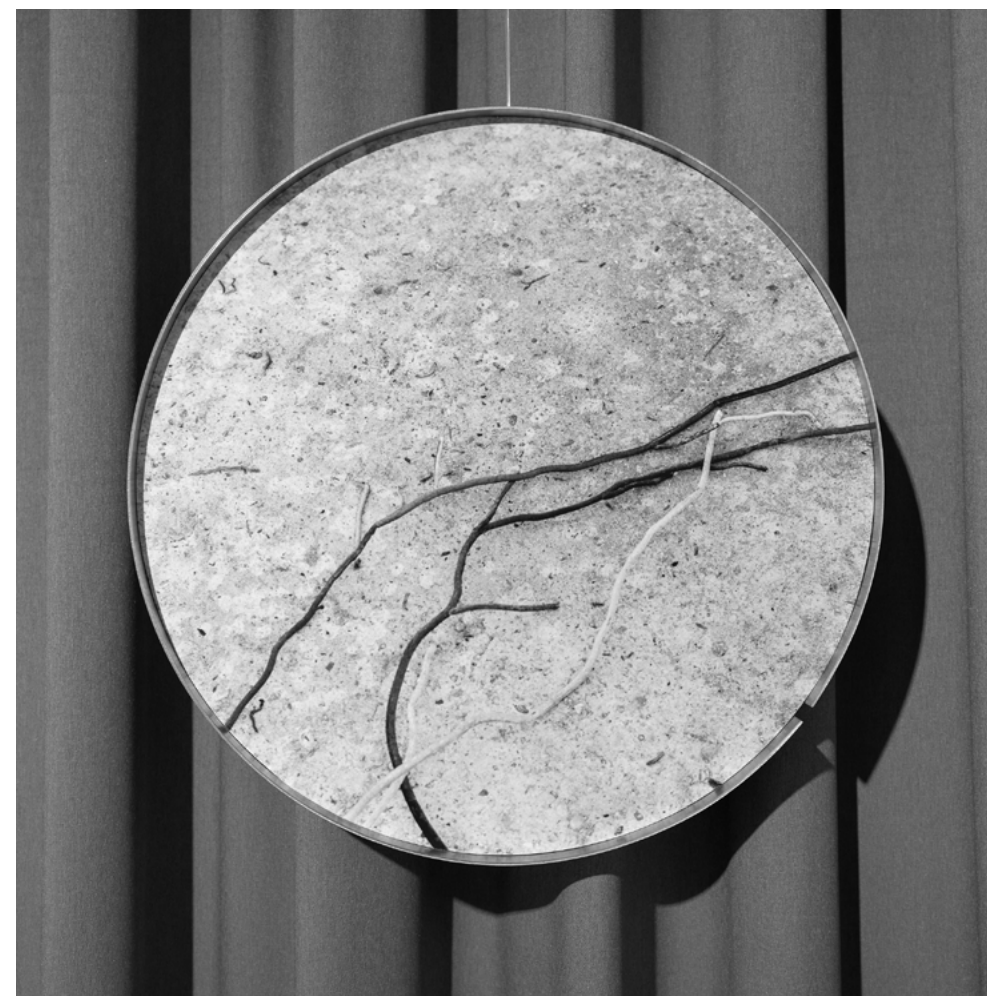
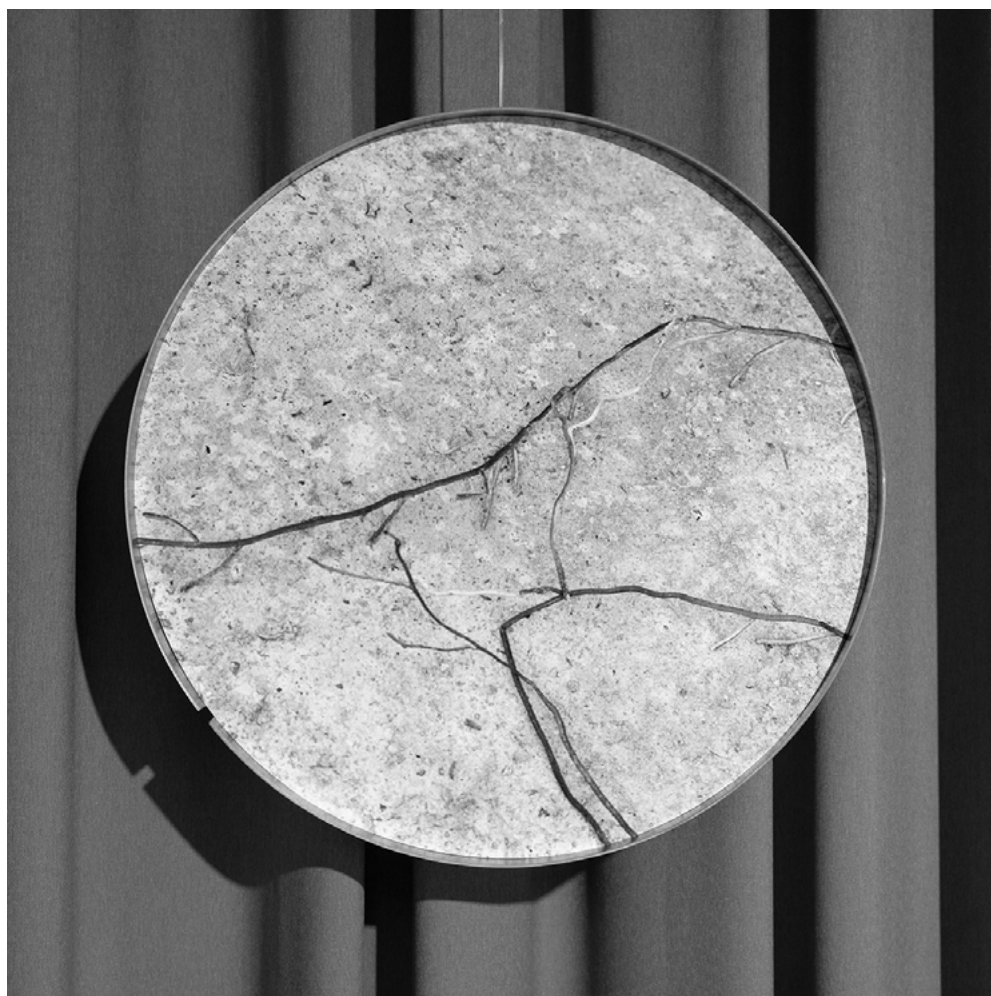
Nodes, 2023, stills from the video, 00:02:17  
[vimeo.com/agnieszkamastalerz/nodes](https://vimeo.com/agnieszkamastalerz/nodes) (Roots)



Nodes, 2024  
Entanglement exhibition at XX1 gallery, Warsaw  
Documentation: [vimeo.com/agnieszkamastalerz/nodes16mm](https://vimeo.com/agnieszkamastalerz/nodes16mm)







Nodes, 2024  
Photographs of cut off orchid roots

3 x pigment ink print on archive paper Moab Entrada Natural Rag  
300gsm, mounted on dibond, framed in acid-free metal

Diameter: 44,5cm (print), 45cm (whole work)



NMSNNG (Me, I), 2021, medium format photograph  
Pigment ink print on Hahnemühle Bamboo 290g, not framed  
100x100cm

## NO MENTAL SCARS, NO NURSED GRUDGES

3-channel video installation, 2022, analog photographs, 2021

Photos show a young woman inside an empty Bauhaus space in Warsaw. She is adopting her body to the architecture, sometimes protecting sensitive areas such as her neck. Even though the woman leans on the handrail or the wall, her body postures are not natural or comfortable and require muscle tension. For the first time in my practice, I used myself as a model, too - within the series I combined the portraits of me and a choreographer so that it was not obvious how many women were depicted.

Video work presents two young acrobats creating figures together — the older girl becomes a support for the younger. There is also a pose performed individually, however on an object, which is the handstand canes. The exercises are recorded with two cameras, one of which is fixed on a bolt. The robot analyzes the movements in close-ups and slow motion, so that all the gestures and strains are detectable. It is visible in the distance shots and becomes a character himself.

Title of the work comes from Zygmunt Bauman's From Pilgrim to Tourist — Or A Short History of Identity, from the passage The Player.

Project was shown for the first time in eastcontemporary gallery in Milan, 2022. The exhibition was produced thanks to the support of the Consulate General of Poland in Milan, the Polish Institute in Rome and the Adam Mickiewicz Institute. The video was produced thanks to Bites Studio in Warsaw.

See the documentation of the whole exhibition in eastcontemporary, accompanied by the text by Antonio Grulli:  
[east-contemporary.org/no-mental-scars-no-nursed-grudges](http://east-contemporary.org/no-mental-scars-no-nursed-grudges)



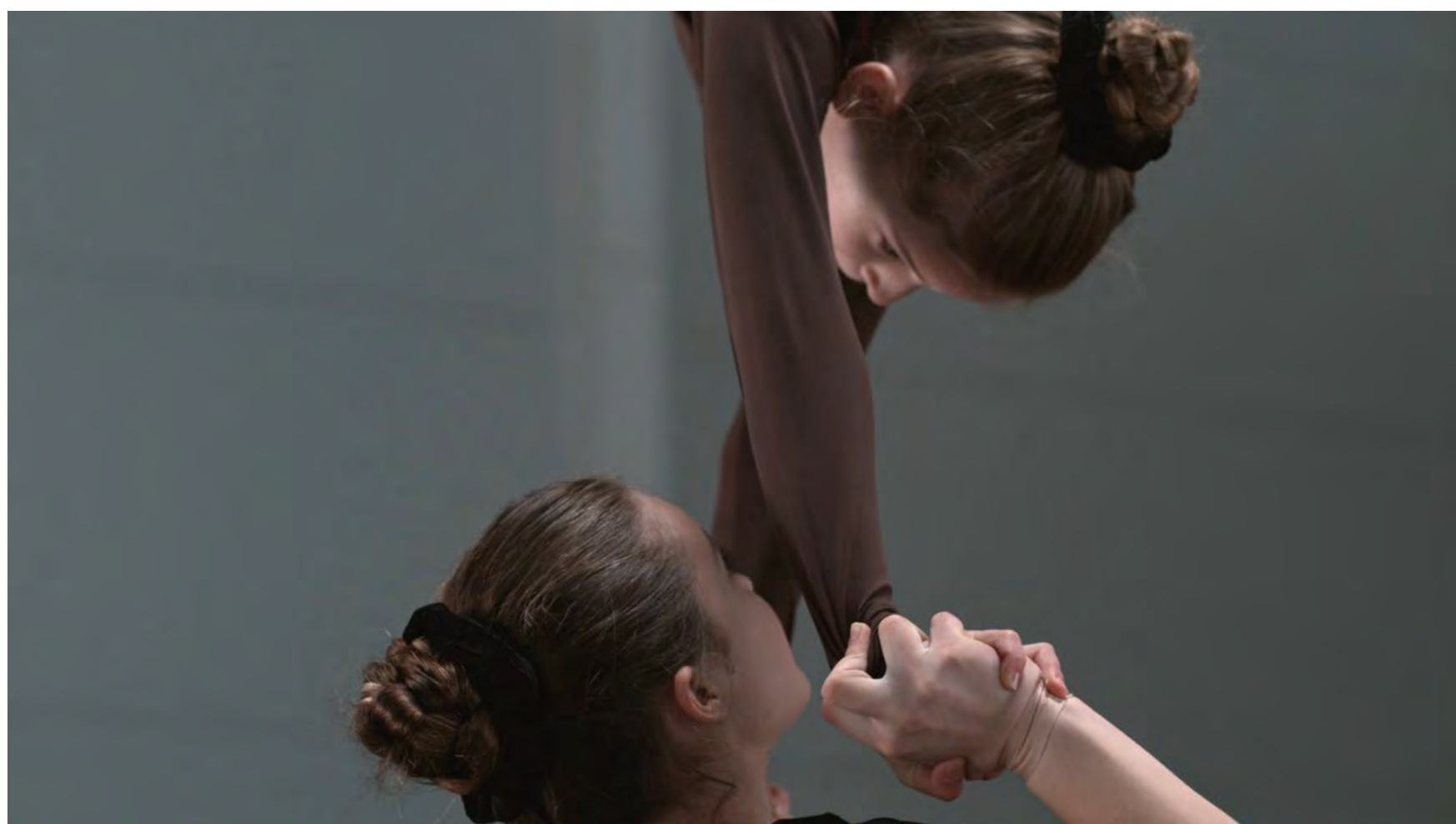
NMSNNG (Agnieszka, IV), 2021, medium format photograph  
Pigment ink print on Hahnemühle Bamboo 290g, not framed  
70x70cm





NMSNNG, 2022, installation view, eastcontemporary gallery, Milan

Photo: Tiziano Ercoli



no mental scars, no nursed grudges  
Video, 2022

Stills:  
Pigment ink print on Hahnemühle Bamboo 290g, not framed  
28,12x50cm

NMSNNG, 2022, stills from the video, 00:15:39  
[vimeo.com/agnieszkamastalerz/nmsnngfull](https://vimeo.com/agnieszkamastalerz/nmsnngfull)





Engadin (a wanderer), 2021, still from the video, 00:05:27  
[vimeo.com/agnieszkamastalerz/engadin](https://vimeo.com/agnieszkamastalerz/engadin)

## ENGADIN (A WANDERER)

Video, 2021

At the time of recording this video, I was 30 years old. I was spending a few summer weeks in the Alpine valley of the Engadin, by the river Inn. The beginnings of the trip unfold in the company of my mother, who has offered to share the two-day journey from Warsaw with me. According to our plan, after a few days I took my mother to the airport in Zurich — together still, we crossed the Flüela Pass, open for the season. I returned to Susch, where I temporarily stayed and worked, alone.

Music: Żaneta Rydzewska (“e-t-s #2”)

Realized during the residency in Muzeum Susch, 2021, supported by Fuji Film Polska.





Supports (The Botanic Garden of the University of Warsaw, 1), 2020, medium format photograph  
 Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass, acid-free mounting board

100x100cm  
 70x70cm  
 50x50cm

Phot. Natalia Symonowicz

# SUPPORTS

Medium format photographs, video, steel structures, 2020-

While taking a walk through the University of Warsaw Botanical Garden, I noticed sculpture-like, rickety, steel structures used to shape plants. Even though their purpose is to define how the plants will grow and in which direction they should develop, they restrict the movement. I have been observing and analyzing these architectural constructions and making analog photographs of them, mostly in black and white to focus on the composition of lines.

I treated taking pictures as a part of a process that lead me to realize a work inspired by plant supports — I have been wondering, how to take them out of their natural context, reshape and rescale, and change the material they are made out of, to open them up to different meanings.



Supports (Heisdorf, 2,1), 2021, medium format photographs  
 Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass, acid-free mounting board

100x100cm  
 70x70cm  
 50x50cm

Pictures realized during the Artists Development Programme by the European Investment Bank in Luxembourg, 2021. Both are in the EIB's collection.





Supports (Heisdorf, III, IV), 2021, medium format photographs  
 Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass, acid-free mounting board

100x100cm  
 70x70cm  
 50x50cm

Realized during the Artists Development Programme by the European Investment Bank in Luxembourg, 2021.





Supports (The Botanic Garden of the University of Warsaw, II), 2020, (Luxembourg, I), 2021, medium format photographs  
 Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass acid-free mounting board

100x100cm  
 70x70cm  
 50x50cm

Supports (Luxembourg, I), 2021, picture was realized during the Artists Development Programme by the European Investment Bank in Luxembourg, 2021.





Supports (Susch, I, III), 2021, medium format photographs  
 Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass, acid-free mounting board

100x100cm  
 70x70cm  
 50x50cm

Realized during the residency in Muzeum Susch, 2021.







Supports, 2021, still from the video, 00:10:16  
[vimeo.com/agnieszkamastalerz/supports](https://vimeo.com/agnieszkamastalerz/supports)

## SUPPORTS

Video, 2021

Work realized during the Artist Development Programme, 2021 – residency in Luxembourg thanks to EIB Institute, a continuation of Supports photographic series about constructions used to shape plants.

Choreographer and performer: Elisabeth Schilling

Location: Philharmonie Luxembourg

Music: Żaneta Rydzewska

1/3 edition is in the collection of the European Investment Bank Institute.





Supports (Elisabeth, I), 2021, medium format photograph  
Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass, acid-free mounting board

100x100cm  
70x70cm  
50x50cm

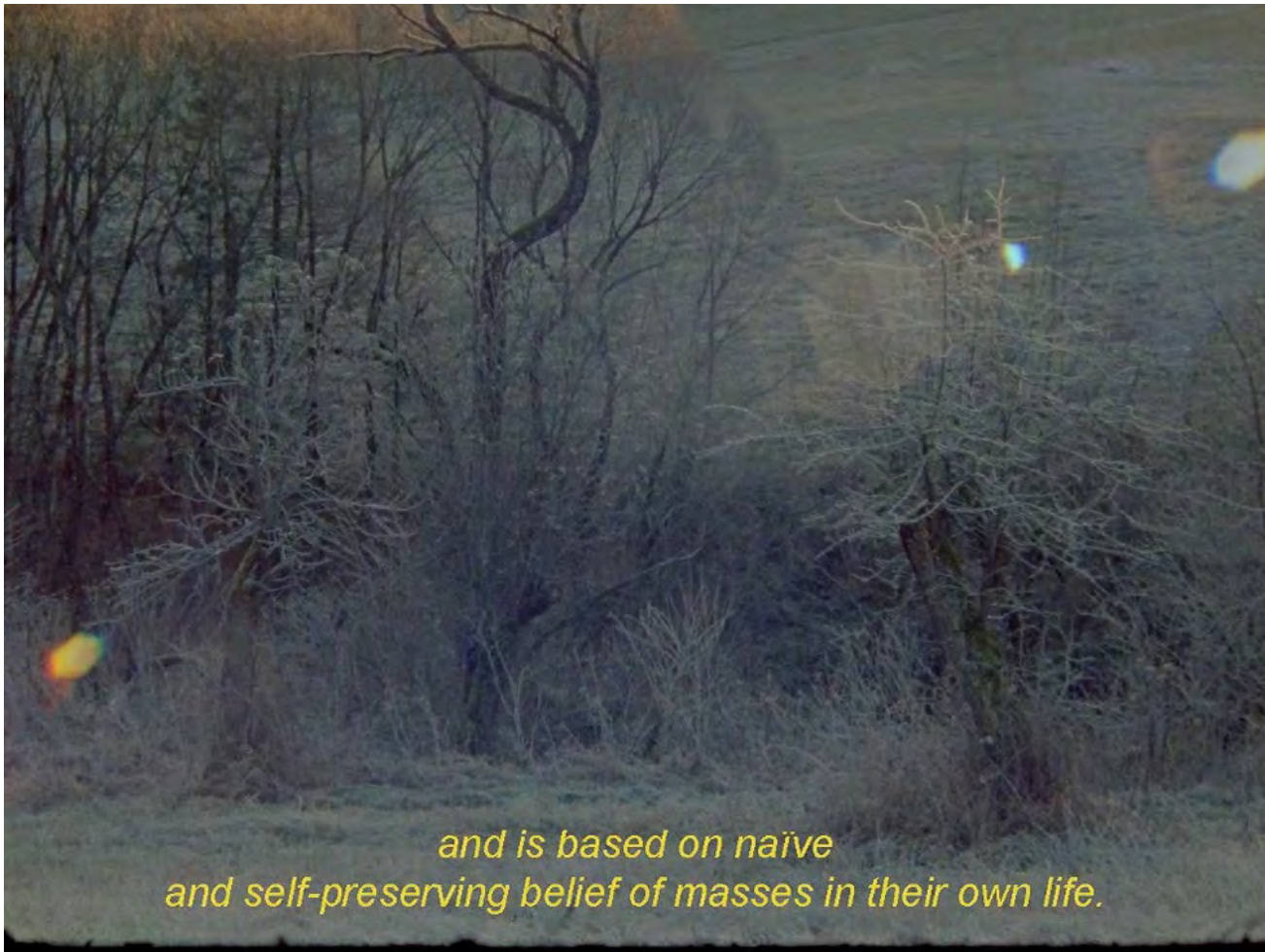




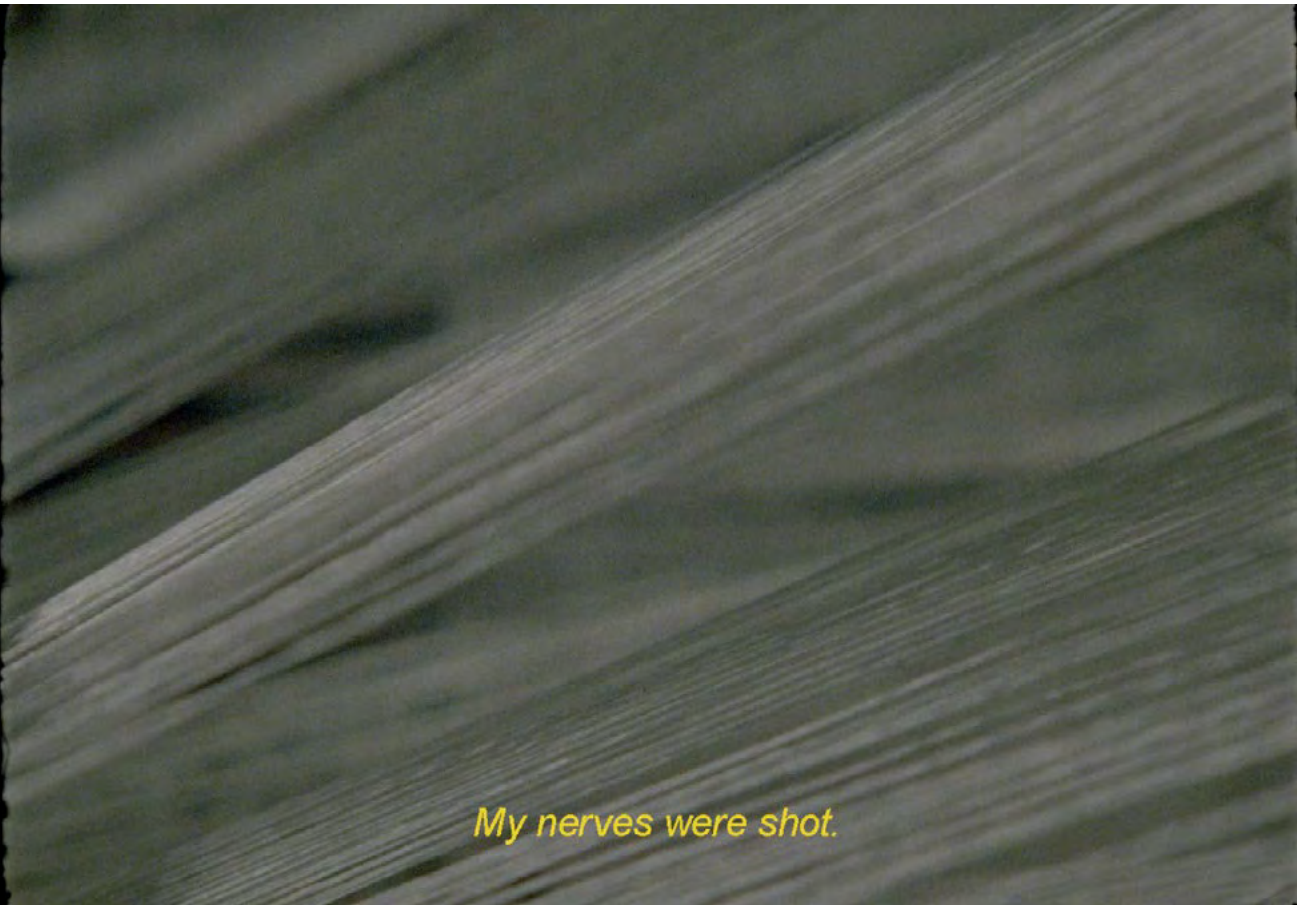
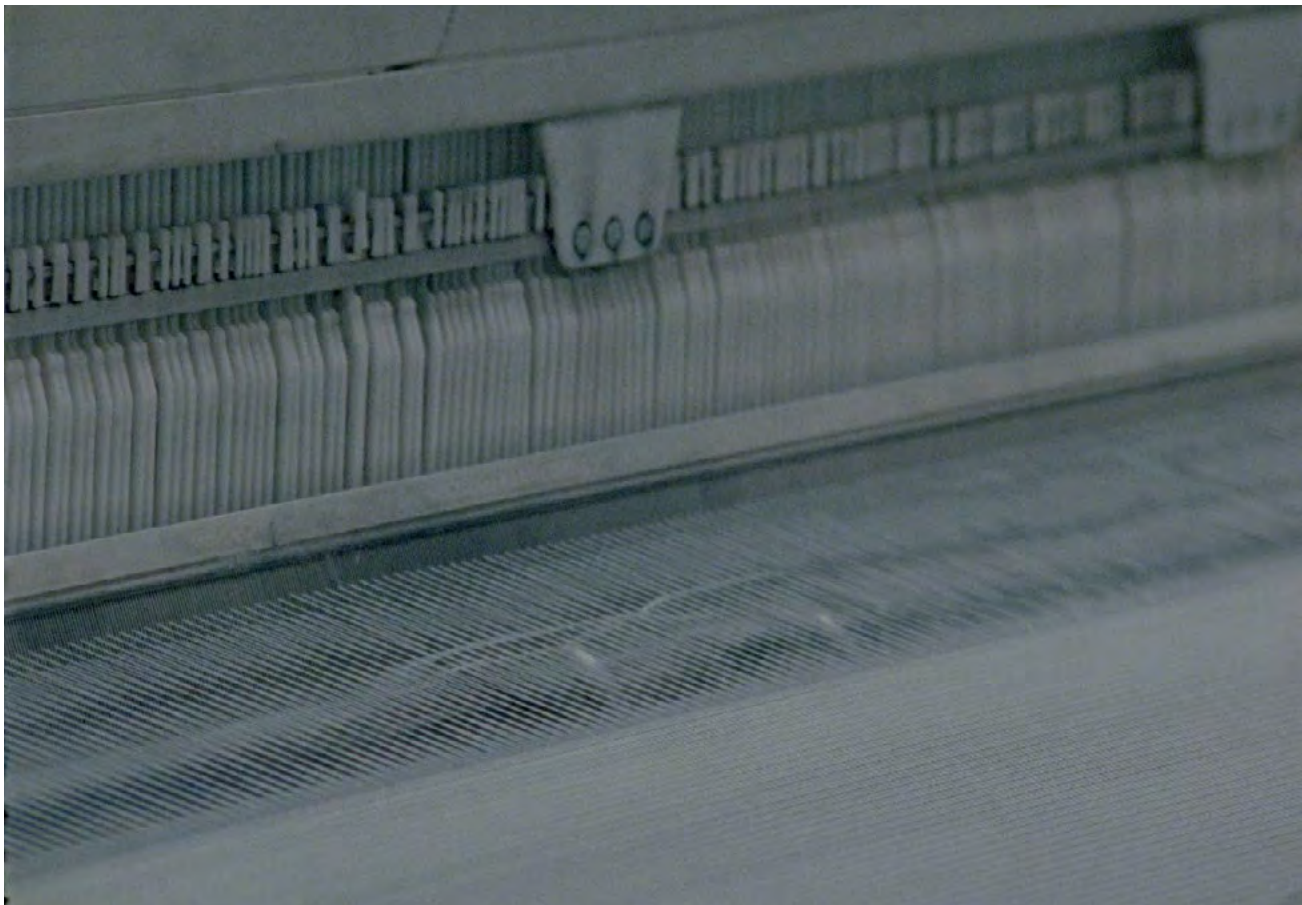
CHAPTER I: SEPARATION  
CHAPTER XI: THE LIMITS OF LIFE  
Videos, 2020

Works commissioned by The Jewish Historical  
Institute in Warsaw for the temporary exhibition Where  
Art Thou? Gen 3:9, 2020.

16mm films were edited directly in the camera.



Chapter XI: The Limits of Life, 2020, stills from the video, 00:02:40  
[vimeo.com/agnieszkamastalerz/limits](https://vimeo.com/agnieszkamastalerz/limits)



Chapter I: Separation, 2020, stills from the video, 00:01:09  
[vimeo.com/agnieszkamastalerz/armband](https://vimeo.com/agnieszkamastalerz/armband)



WHITE MARIANNA  
Packshots, 2020

From the text published in (Un)common ground website:  
The material, named after Marianna Orańska [White Marianna] (...) was used to create the stone interior in many buildings of state authorities, theaters, hotels, or cinemas. It was used to decorate the interiors of representative buildings in Warsaw, i.e. the Sejm, the Warsaw Philharmonic, the Teatr Wielki, or the Central Railway Station.

Nowadays, Polish marble is no longer mined, and the history of its former glory is forgotten. The lack of material makes it impossible to fully recreate the historic interiors; for this reason, the renovation works failed to recreate the famous marble floor of the Hotel Europejski.

The project by Agnieszka Mastalerz has led to the creation of 30 unique minimalist photographs; each of them shows a different fragment of the White Marianna taken from a quarry in Lower Silesia. Marble is uncut, imperfect – it contradicts the elitism and exclusivity associated with this material.

The work was commissioned by the Hestia Artistic Journey Foundation for the (Un)common Ground conference which took place in the Raffles Europejski Hotel, Warsaw, 2020.

All the prints are unique, in edition of one.



white marianna, 2020, digital photographs  
Pigment ink print on Moab Entrada Natural Rag 190gsm, mounted on dibond, 30 x 15x19cm



Джутта (Jutta), 2020, installation view, Stroboskop Art Space, Warsaw  
Sound: [soundcloud.com/agnieszkamastalerz/jutta](https://soundcloud.com/agnieszkamastalerz/jutta)

Phot. Bartek Zalewski

#### Джутта (JUTTA)

Site-specific installation, ramble yacht, gum, stereo-sound, 2020

From the text by Katie Zazenski:

The line between safety and violence is razor thin, the scale tips based on narrative. It's a perpetual negotiation between the powerful and powerless. A vessel is an object that carries, but again, carrying isn't necessarily always an act of care. A hold can be a buoy between equally precarious traps. To hold is a verb of support or restraint, depending on context. As a noun, hold is an act of containing, controlling. The position of power is again situational. But then again comfort itself can often be a trap, coddling us into passivity. When the choice between staying and going becomes the choice between the unimaginable and the impossible, what do you consider?

Violence is a mechanism and a modality, often expressed through control over a body—individual, networked, politic or otherwise. The subtlety with which it is unleashed is often its most disturbing quality. And what about the predicament of the human body that performs as an animal, that is controlled as if it was feral, as if it was other? What bodies are other, what are the contortions and manipulations we perform as we slip into the rigid frames and pressurized containers.

What if we remove ourselves from the notion of linear history, of a point on a map achieved by a forward march with one foot in front of the other, and we replace it with a web, a pouch — a space that is sometimes front, sometimes back, sometimes left or right, up or down. And it is rather the act of movement that contains value, not the compass position. What if we gathered, held, paused. Contorted, contained, and returned — to being. To being conscious of proximity and alone-ness, which is not to be confused with solitude. The vessel is an entanglement, a nested negotiation of internal and interior space, impossibly linked to the occupation of all matter, position-less time, and situational power.

This text is inspired by Ursula K. LeGuin's 1986 essay The Carrier Bag Theory of Fiction. The title of the work refers to a dog that was rescued from the mass euthanization of stray dogs in Russia before the 2018 FIFA World Cup. Jutta was transported to Germany by plane, where she has been subsequently adopted and domesticated.

Work realized for Stroboskop Art Space in Warsaw.



UZ

Projection of echograms, loop, 2020

Projection of over a dozen echograms of the walls of a conference room in a modern hotel at Grzybowska Street in Warsaw. The hotel stands close to the place where until 1942 stood the Building of the Jewish Community. The echograms refer to the last work by a painter Symche Trachter — the undocumented polychromy presenting Job. It is possible that the room with the destroyed painting was on the first floor, just like the room in the contemporary building photographed by myself. The title of the work, UZ, alludes to the biblical name of the Old Testament land where Job was from.

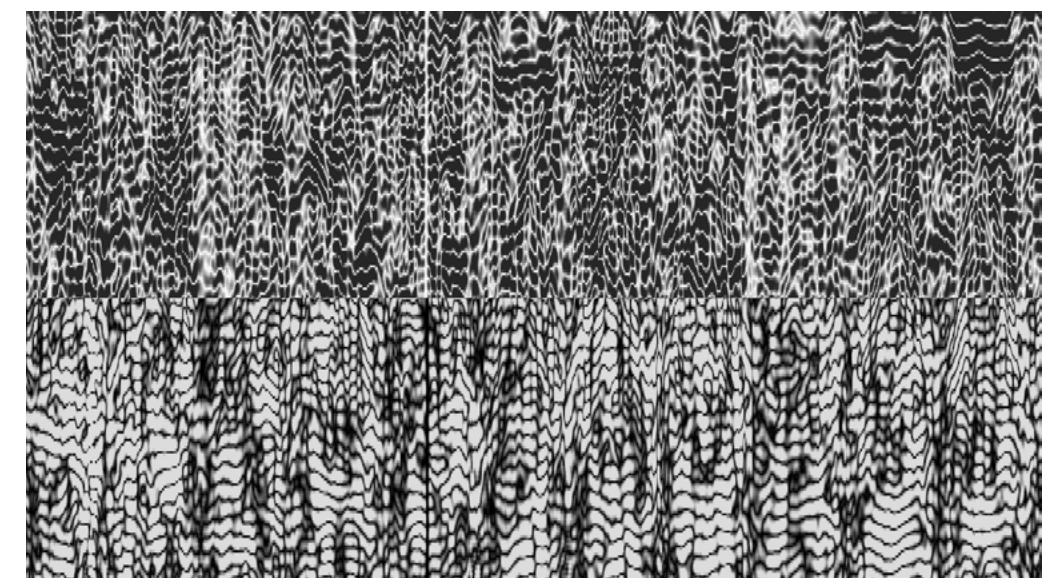
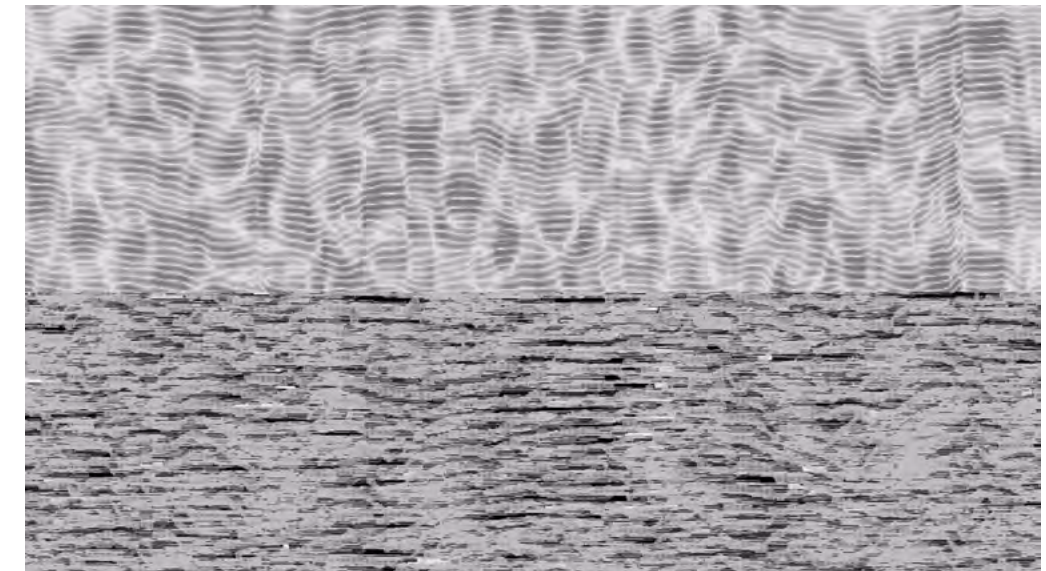
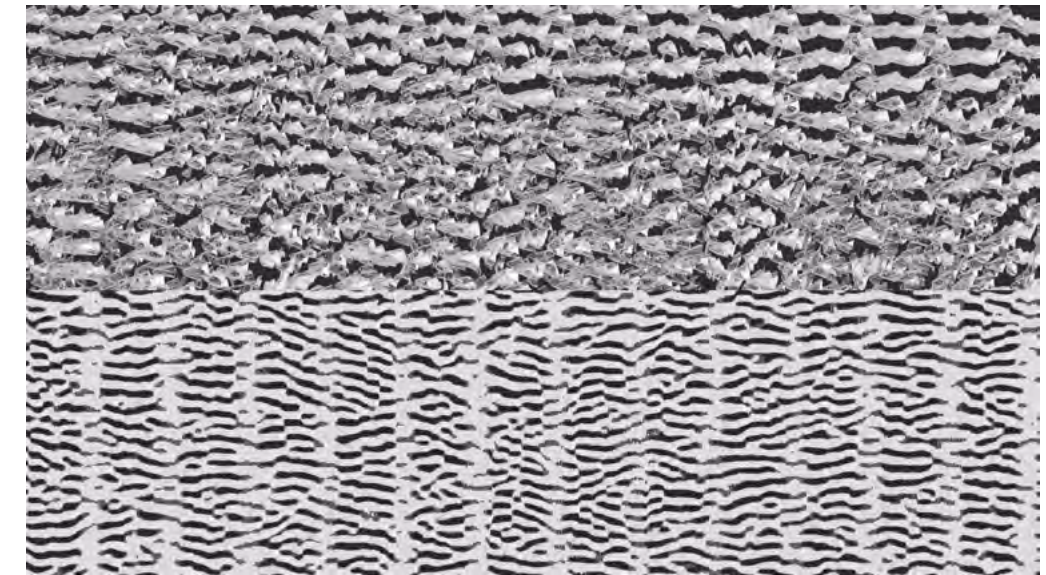
Work realized for and thanks to Jewish Historical in Warsaw, for a temporary exhibition Symcha Trachter, 1894–1942. Light and Color.



UZ, 2020, projection view, Jewish Historical Institute, Warsaw  
[vimeo.com/agnieszkamastalerz/uz](https://vimeo.com/agnieszkamastalerz/uz)

First edition has been acquired by the the Warsaw Ghetto Museum, along with all the 9 stills

Phot. Bartek Zalewski



UZ, 2020, chosen echograms from the hotel in Warsaw, 00:13:30  
Pigment ink print on Moab Entrada Natural Rag 300gsm  
67,73x38,1cm





UZ, 2020, projection view,  
NS-Dokumentationszentrum, Munich, 2023

Phot. Connolly Weber Photography





no mental scars, no nursed grudges, 2020, installation view, Wschód gallery, Warsaw

Phot. Jan Domicz



## NO MENTAL SCARS, NO NURSED GRUDGES

Parachute fabric, tape, needle, dimensions: variable, 2020

Cut outs for an unrealized performance uniforms in the empty Avion Hotel, Brno.

Title comes from Zygmunt Bauman's essay From Pilgrim to Tourist — or a Short History of Identity, from the passage: The Player.

Presented in Wschód gallery, Warsaw, as a part of Proposals for a show by Jan Domicz, 2020.

## NIGHT FLIGHT

Video, loop, 2019

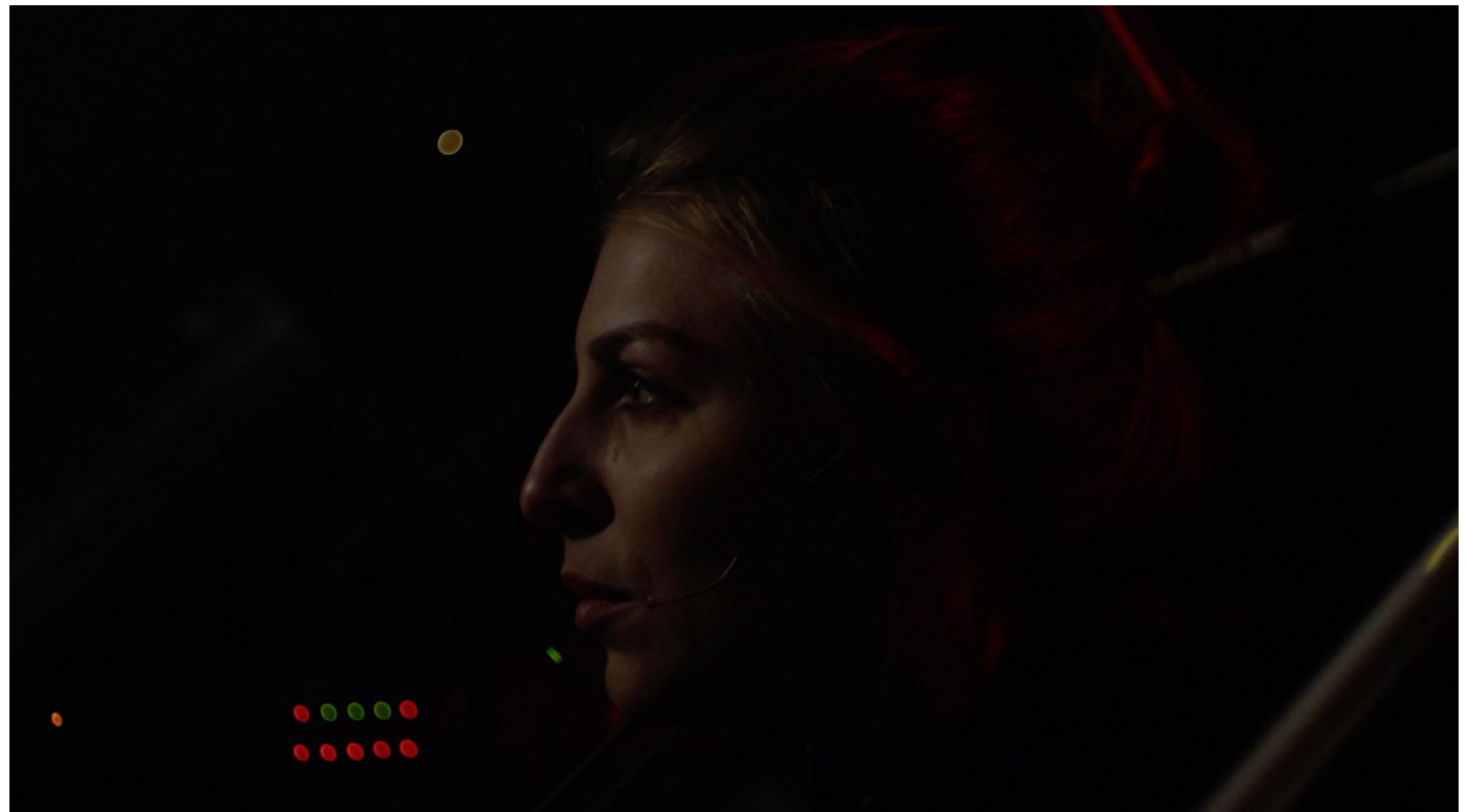
The work touches upon ways of passing and sustaining data. It refers to Gustawa Jarecka - writer and translator who was engaged in creating The Underground Archive of the Warsaw Ghetto. Besides collecting information about life within occupied area, she was supposed to translate Night Flight by Antoine de Saint-Exupéry - story about a pilot responsible for transporting mail by plane.

I asked the female performer to become a medium herself. During the recording she was hearing technology sounds and her task was to dialogue with them without words.

Woman: Monika Łopuszyńska

Sound: Żaneta Rydzewska

Financially supported by Greater Poland Voivodeship.



Night Flight, 2019, still from the video, 00:06:15  
[vimeo.com/agnieszkamastalerz/flight](https://vimeo.com/agnieszkamastalerz/flight)





Bloodstream, 2019, Agnieszka Mastalerz, Michał Szaranowicz, installation view, Spectra Art Space, Warsaw

Phot. Michał Szaranowicz

## BLOODSTREAM

Installation, thermal wire, 2019

Bloodstream refers to the floating movement of employees within the Spectra building. In a significant communication route, we put a symbolic blue vein made out of thermal wire and connected it with a wall of the company premises. The shape of the installation resembled a topologist's sine curve used in the study of continua. By using a thin line and this particular color we wanted to reflect on Edward Krasiński whose works are in the Starak Family Foundation's collection.

While going through the passageway, perception of this organic system changed. It was possible to touch the cable and feel the energy dependent on ambient temperature.

Duo work with Michał Szaranowicz for the Starak Family Foundation.



## H (RECONSTRUCTION OF POSITION)

Video, loop, 2018

The work reconstructs positions visible on the 20 archival photographs taken in 1945 in Neuengamme (Hamburg). As opposed to historical event, in the video there is no one who influences the girl's posture by holding her body. She repeats the choreography after somebody standing behind the camera.

The identities of all the children are known except for one girl whose name began with a letter H.

Girl: Maria Kamińska

Choreography: Magdalena Fejdasz

Sound: Żaneta Rydzewska

Location: Bersohn and Bauman Children's Hospital in Warsaw

Financially supported by Masovian Voivodeship.

Stills: 45x80cm

Pigment ink print on Moab Entrada Natural Rag 300gsm

First edition of the video has been acquired by the Warsaw Ghetto Museum, along with 2 stills.



H (Reconstruction of Position), 2018  
Stills from the video, 00:08:45  
[vimeo.com/agnieszkamastalerz/h](https://vimeo.com/agnieszkamastalerz/h)





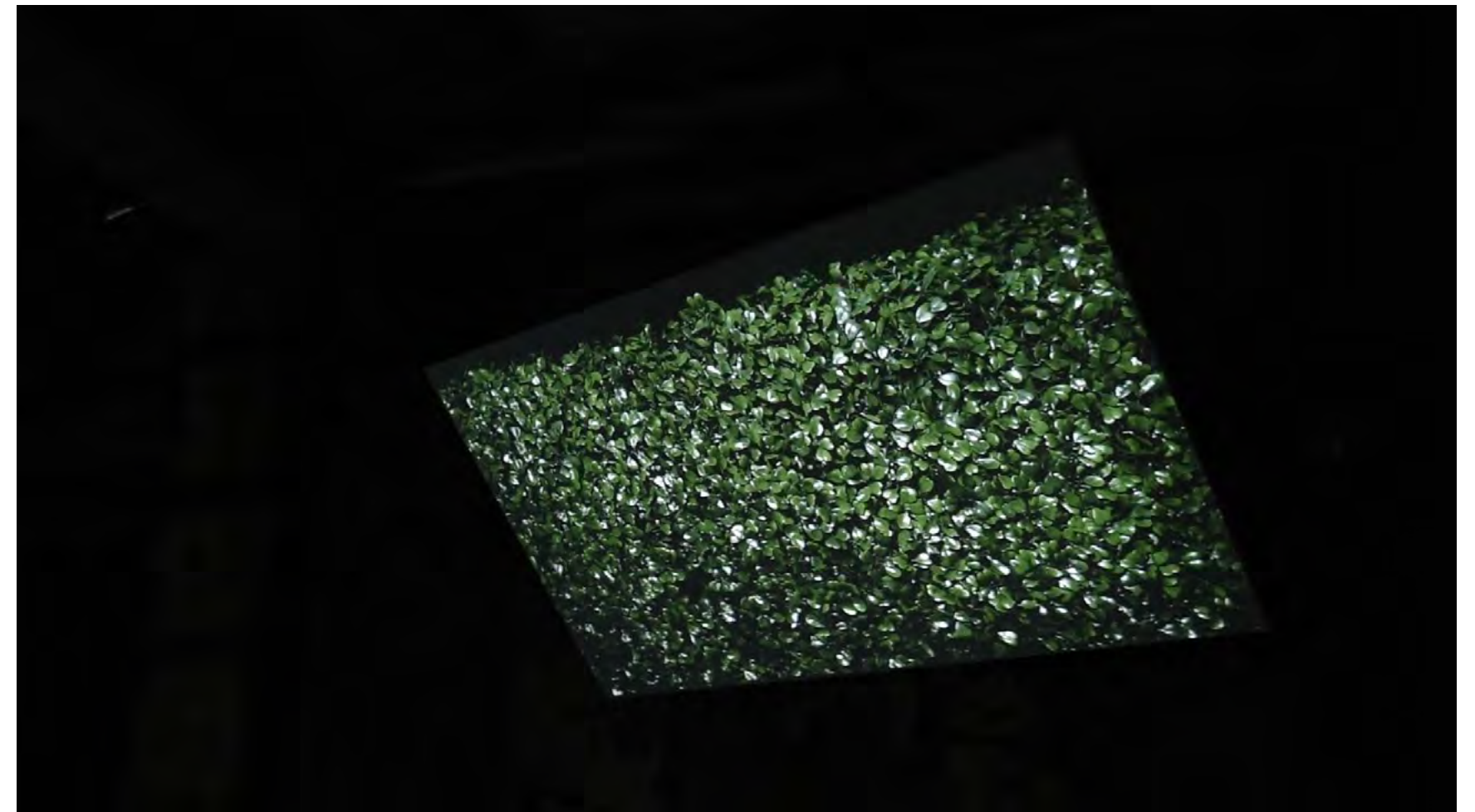
## SLUICE

3-channel video installation, oyster shells, 2018

In Warsaw, on the east bank of the Vistula, across the river from the Museum of Modern Art an investment Port Praski (eng. Praga Harbour) is being realized. 1885-2012 the area serves as a harbour surrounded by rather poor tenement buildings and a green wasteland, there was a slaughterhouse, too. The ambitious, emerging housing development should change the place's aura for a European-class district (the architects even refer to London City). The investment cannot be finished until a water lock is built.

In our work we point out a lock's function - as a machine that changes level of something that goes through it.

Master's degree duo work with Michał Szaranowicz in Studio of Spatial Activities of Mirosław Bałka, presented in the Komputer gallery in Warsaw.



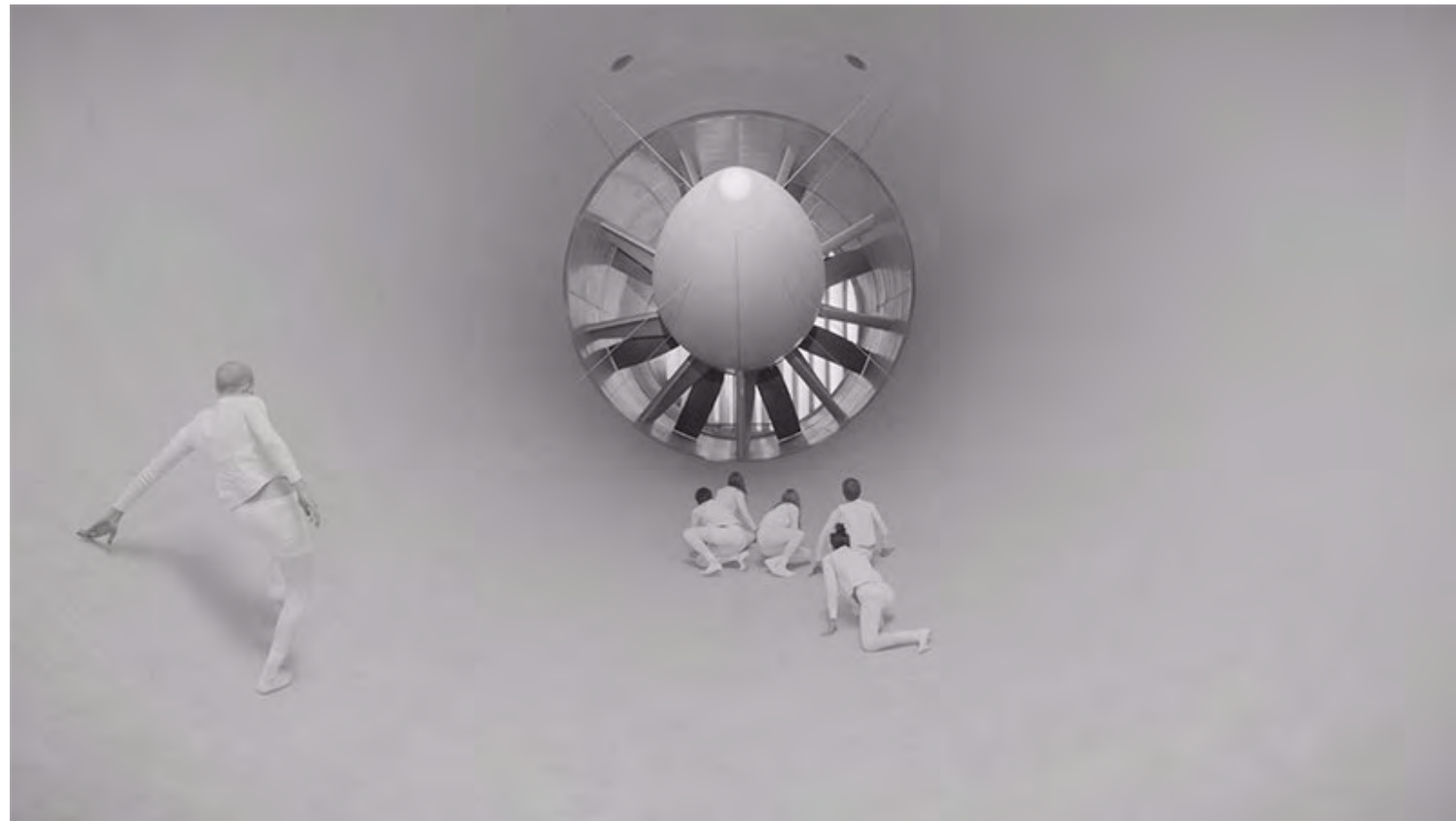
Sluice, 2018, Agnieszka Mastalerz, Michał Szaranowicz, Komputer gallery, Warsaw  
Documentation: [vimeo.com/agnieszkamastalerz/sluice](https://vimeo.com/agnieszkamastalerz/sluice)





Sluice, 2018  
Agnieszka Mastalerz, Michał Szaranowicz  
Documentation: [vimeo.com/agnieszkamastalerz/sluice](https://vimeo.com/agnieszkamastalerz/sluice)





## PRIMARY SWARM

Video, digital photograph, 2020-, continuation of SLUICE, 2018

From Swarm in (Non-)Motion – text by Anna Ptak:

Swarm relies on an event developing in a given time. A group of Explorers traverses a cocoon-like space. Its rounded shape defines the manner of movement. The space on the outside plays the role of the queen bee. The figures look as if they had to learn to walk anew: slow-paced movement, careful gesture, the absorbing hole of the turbine where the eponymous swarm thrusts into (...). The other image, however, placed on the opposite side of the gallery, though belonging to that part of the cycle, counterpoints the adventurous nature of this journey. It is a photograph presenting an antihero: a child mannequin whose movement is being analyzed. Here, this is how the movement occurs. An infantile body's single achievement of acquiring the abilities to move, of defying the gravity and oneself's idleness is framed by a photograph, an anthropometric device that photography proves itself to be.

Financially supported by the Polish Society of Authors and Composers (ZAiKS).



Primary Swarm, 2020, Agnieszka Mastalerz, Michał Szaranowicz, stills from the video  
Excerpt: [vimeo.com/agnieszkamastalerz/primaryswarm](https://vimeo.com/agnieszkamastalerz/primaryswarm)



Primary Swarm, 2020, Agnieszka Mastalerz, Michał Szaranowicz  
Digital photograph, pigment ink print on Hahnemühle Photo Rag Pearl 320gsm, mounted on dibond, 100x120cm

TRAJECTORY OF BODIES

Performative action, 2018

Electronic readers have been installed in all buildings of the ERGO Group, which employees use when entering or leaving company premises. With a personal card, the system can identify the employee and record the exact time of work.

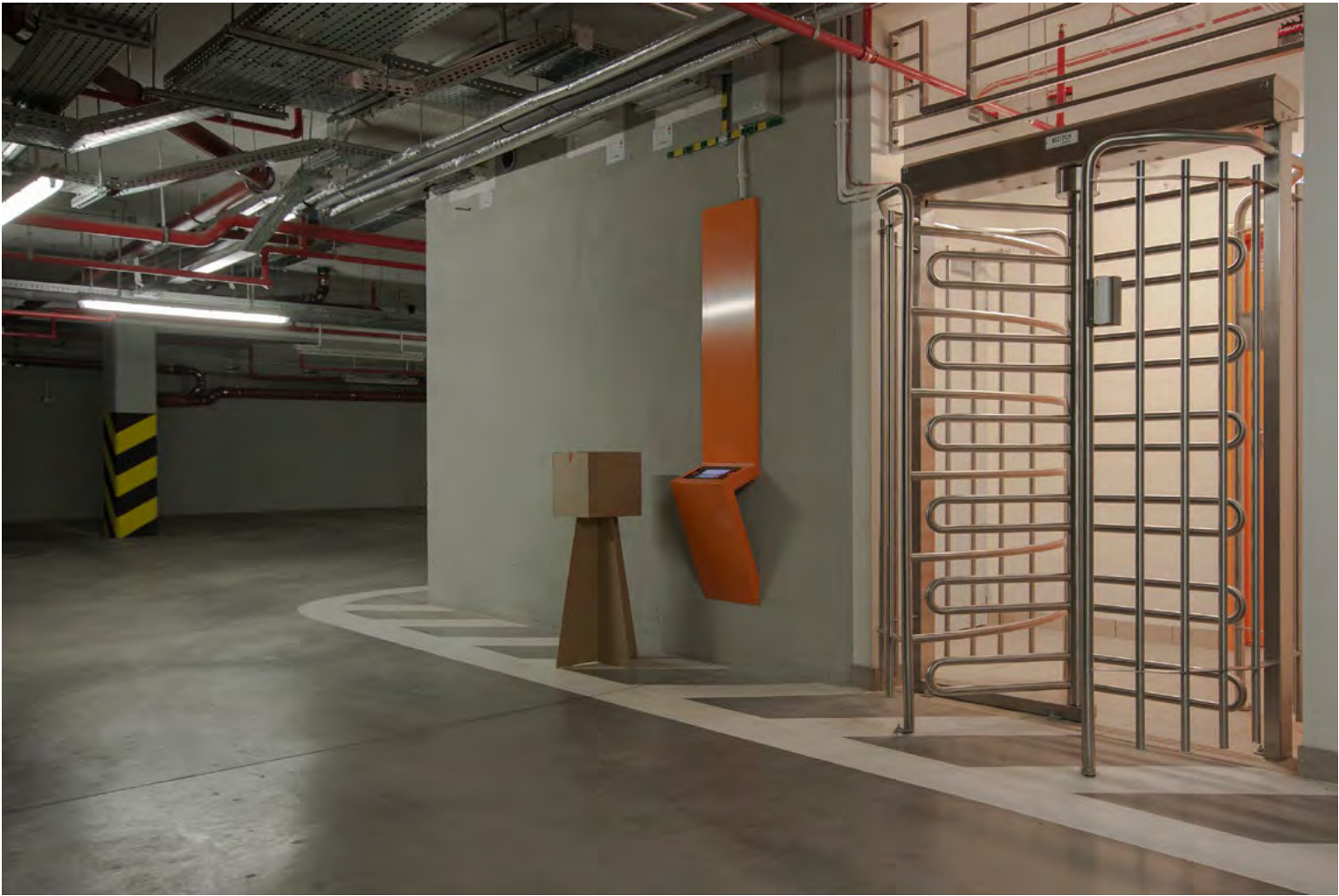
I chose dreams and thoughts as the sphere of life that is unpredictable, and escapes monitoring and examination with the technical capabilities of ERGO Hestia as insurer and employer. I focused on the relation between the corporation and the individual. I was interested in control and privacy, risk management and the limits of predictability. I wanted to move away from the digitization of data and image.

I asked ERGO Hestia Group employees to write down any dream they remembered. The only requirement was that the report be handwritten and anonymous. Employees of the central office in Sopot, of thirty agencies and two foundations belonging to the Group were invited to participate in the activity. 2624 people were informed about the campaign.

The card registration system was switched off for the duration of the campaign and 40 boxes for “dreams” were placed next to the telematics readers. I received 232 responses.

Outcomes of the action were presented at the exhibition of the finalists of the 17. Hestia Artistic Journey Competition, in the Museum of Modern Art in Warsaw.

In the ERGO Hestia Group’s collection.



Trajectory of Bodies, 2018  
Documentation of action

Phot. Agnieszka Mastalerz, Michał Szaranowicz



## PLAY DOWN

Digital photograph, video, 2017

Registration of semen collection from a stallion to using it in artificial insemination.

Courtesy of Wechta Stallion Station.

1/3 edition of the video is in the Fondazione In Between Art Film by Beatrice Bulgari.



Play Down, 2017, still from the video, 00:02:31  
[vimeo.com/agnieszkamastalerz/playdown](https://vimeo.com/agnieszkamastalerz/playdown)

Stills: 28x50cm



Play Down, 2017, digital photograph, 100x150cm



UNTITLED (REMOTE CONTROL)  
Thermograms, 2017

Topographic series of thermograms featuring places in Warsaw, Poland, where political decisions are being/ have been made. The way of depicting deflects relation between state and an individual, diverts direction of observation.

Thermography detects radiation in the long-infrared range and records temperature emitted by objects. Due to a thermographic camera used in the project, construction of the significant, influential buildings, the inside of their organisms as well as their tissues, became visible.

The work was presented ia at the exhibition of the finalists of the 16. Hestia Artistic Journey Competition (laureate) in the Museum of Modern Art in Warsaw, 2017, as well as within Immobilized - the show at Fondation Hippocrène, Paris, 2017, promoting the emerging art scene in Poland.

In the ERGO Hestia Group's collection.



Untitled (Remote Control), 2017  
Thermograms, 9 x 30x40cm





Untitled (Remote Control), 2017  
9 x 30x40cm, digital print on dibond, archive paper: Moab Entrada Natural Rag 190gsm

Exhibition of the finalists of the 16. Hestia Artistic Journey Competition, Museum of Modern Art in Warsaw, 2017.

Phot. Piotr Litwic





Untitled (Fish Net), 2016, moving image, loop, [vimeo.com/agnieszkamastalerz/net](https://vimeo.com/agnieszkamastalerz/net)



Untitled (Live Traps for Rodents I, II), 2016, digital prints mounted on dibond, 2 x 70x100cm

## DISCIPLINARY MECHANISMS

Analog and digital photographs, moving images, 2016

By analyzing the shape and material of hunting gear, the work examines the oppressiveness of environment geometrization, it also looks at the analogy between hunting and photography — between firearms and a camera, appropriating through firing a shot and capturing within a frame, pulling the trigger and pushing the shutter release button, between the moment of entrapping and recording. The aim of the project was to portray disciplinary mechanisms, the structure of disciplinary forms, and supervision processes from a neutral point of view.

In the context of the given works, the term mechanism might be interpreted in two ways — either as a structure mechanism that leads directly to real subjection or as a device mechanism that creates a subconscious, hierarchical relationship between the observer and the observed. An example of a structure mechanism is a live trap, whereas a film recorded with a trail camera is an example of a device mechanism.

Grand Prix at 12. Inspirations Festival in TRAF0 Center for Contemporary Art in Szczecin.



Untitled (Trail Camera), 2016, moving image, loop  
[vimeo.com/agnieszkamastalerz/camera](https://vimeo.com/agnieszkamastalerz/camera)





Untitled (Ring for Birds), 2016, digital print mounted on dibond, 105x150cm





Untitled (Net for Birds, Live Trap for Bisons), 2016  
Large format photographs, 3 x 80x100cm

100x100cm  
70x70cm  
50x50cm





