

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).

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.

I exhibited with Catinca Tabacaru Gallery at the Goethe Institut in Bucharest (2024), NS-Dokumentationszentrum in Munich (2023), MOCAK – 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 TRAFÖ Center for Contemporary Art in Szczecin (2016).

Art fairs include 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).

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.

I am represented by eastcontemporary gallery in Milan.

agnieszkamastalerz.com

NODES

video, 2023

Nodes is a project analyzing spells as an example of control over another being. I focused on the violence of persuading somebody to fall in love. I have been considering casting a spell as an influential but not direct act for which specific tools or gestures might be needed.

I chose orchids whose roots were used to influence another person, both when it comes to feelings and sexual activity. In the areas of today's Poland and Italy, dried wild orchid roots were hidden under somebody's clothes, or an orchid-based powder was added to goat milk which was supposed to help sexual arousal.

On the contrary, nowadays, in a huge industrial space, hundreds of almost identical orchids run through a commercial line. Although the production is mechanized and managed by technology, the final sculptural touch on every flower goes through the working hands of women who manually shape this organic material by adding artificial backbones and cutting off the rotten parts. They use this intimate act to fit the normalized aesthetics.

With Nodes, I would like to bring attention to the powerful operations both in private and industrial environments.

Project was shown for the first time within the group show Control by Catinca Tabacaru Gallery at the Goethe Institut in Bucharest, 2024.

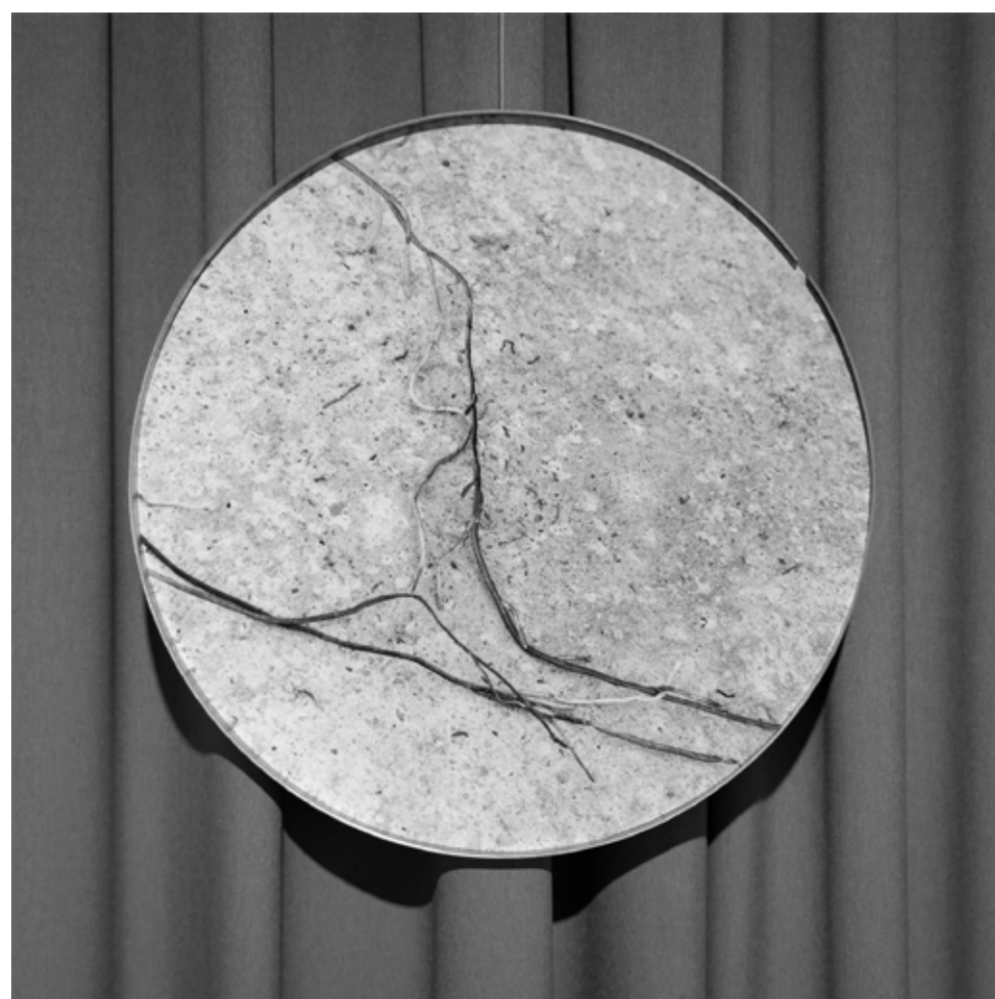
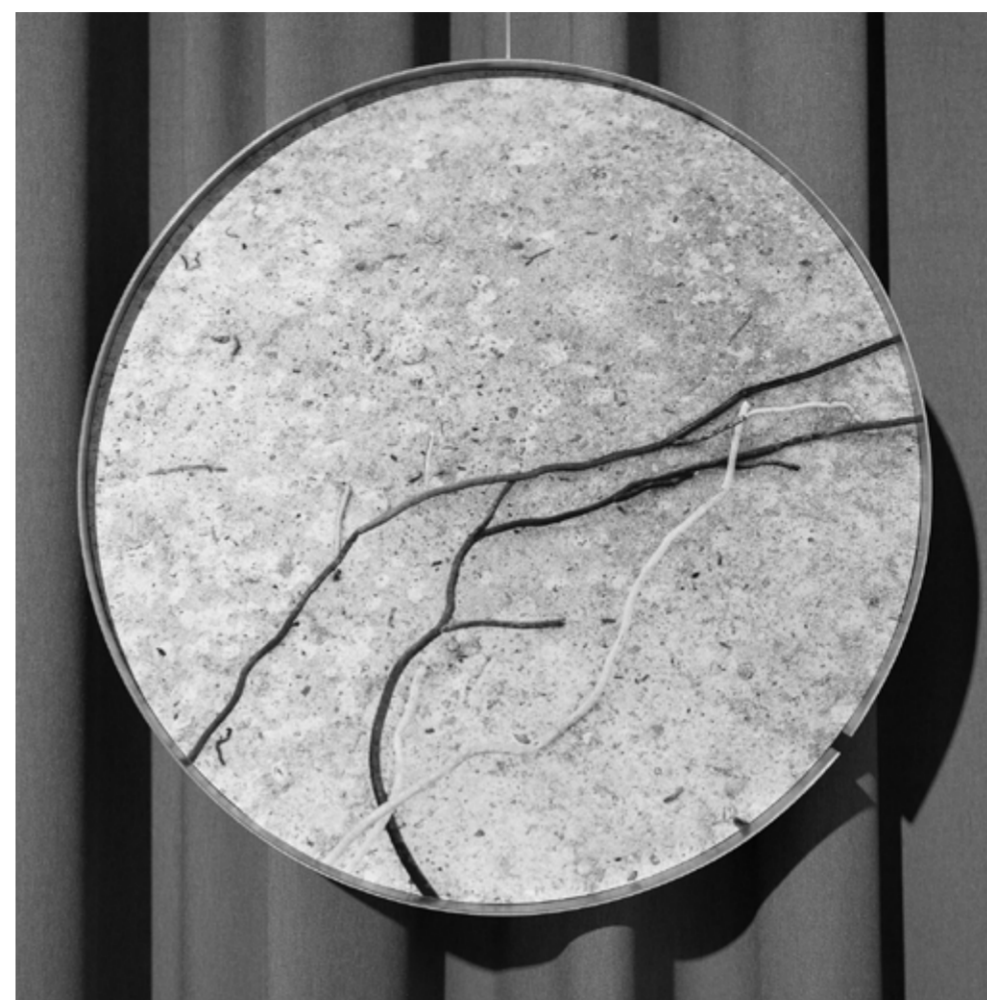
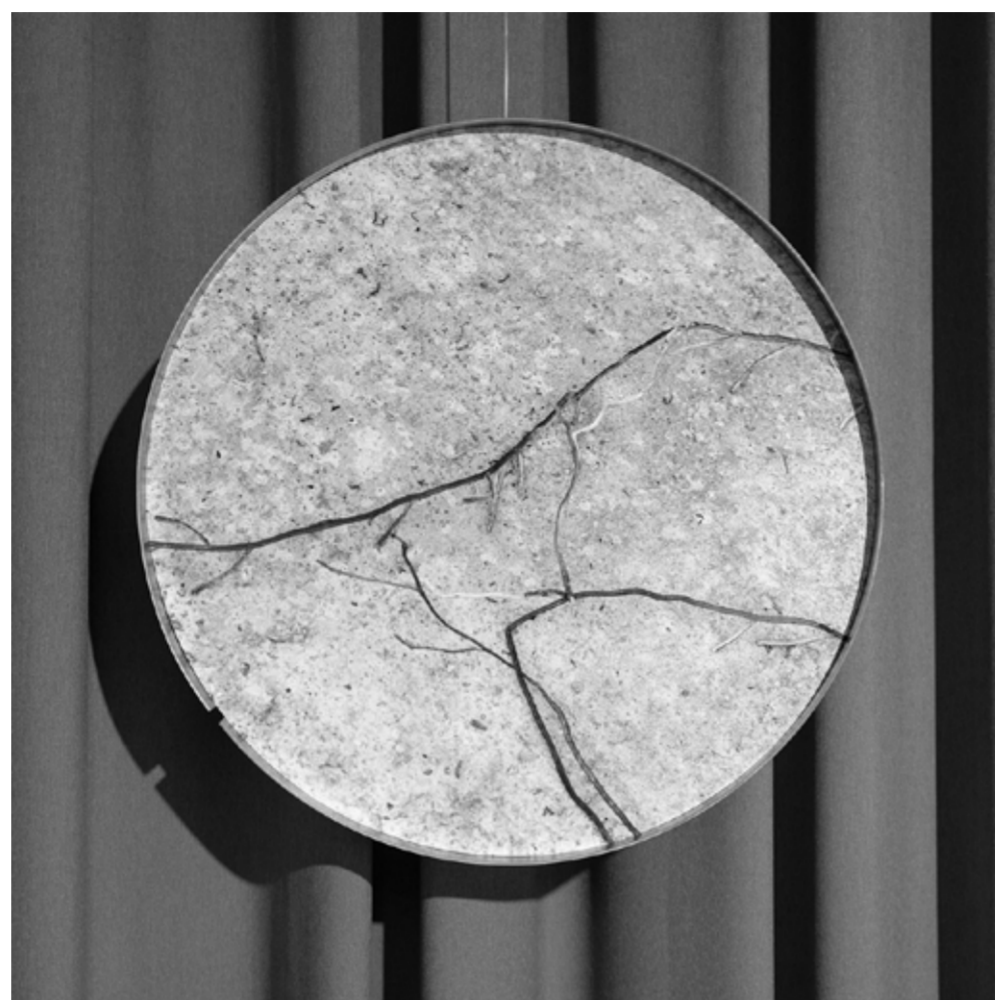
Ed. 1/5 + 2AP

Stills:

Pigment ink print on Moab Entrada Natural Rag 300gsm
50x37,5cm, ed. 1/5 + 2AP



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



Nodes, 2024
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)

Ed. 1/5 + 2AP



NMSNNG (Me, I), 2021, medium format photograph
Pigment ink print on Hahnemühle Bamboo 290g, not framed
100x100cm, ed. 1/5 + 2AP

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



NMSNNG (Agnieszka, IV), 2021, medium format photograph
Pigment ink print on Hahnemühle Bamboo 290g, not framed
70x70cm, ed. 1/5 + 2AP



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, ed. 1/5 + 2AP

NMSNNG, 2022, stills from the video, 00:15:39
vimeo.com/agnieszkamastalerz/nmsnngfull



Engadin (a wanderer), 2021, still from the video, 00:05:27
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, ed. 2/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 2/3 + 2AP

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, ed. 2/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 1/3 + 2AP

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, ed. 1/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 1/3 + 2AP

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, ed. 1/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 1/3 + 2AP

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, ed. 1/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 1/3 + 2AP

Realized during the residency in Muzeum Susch, 2021.



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

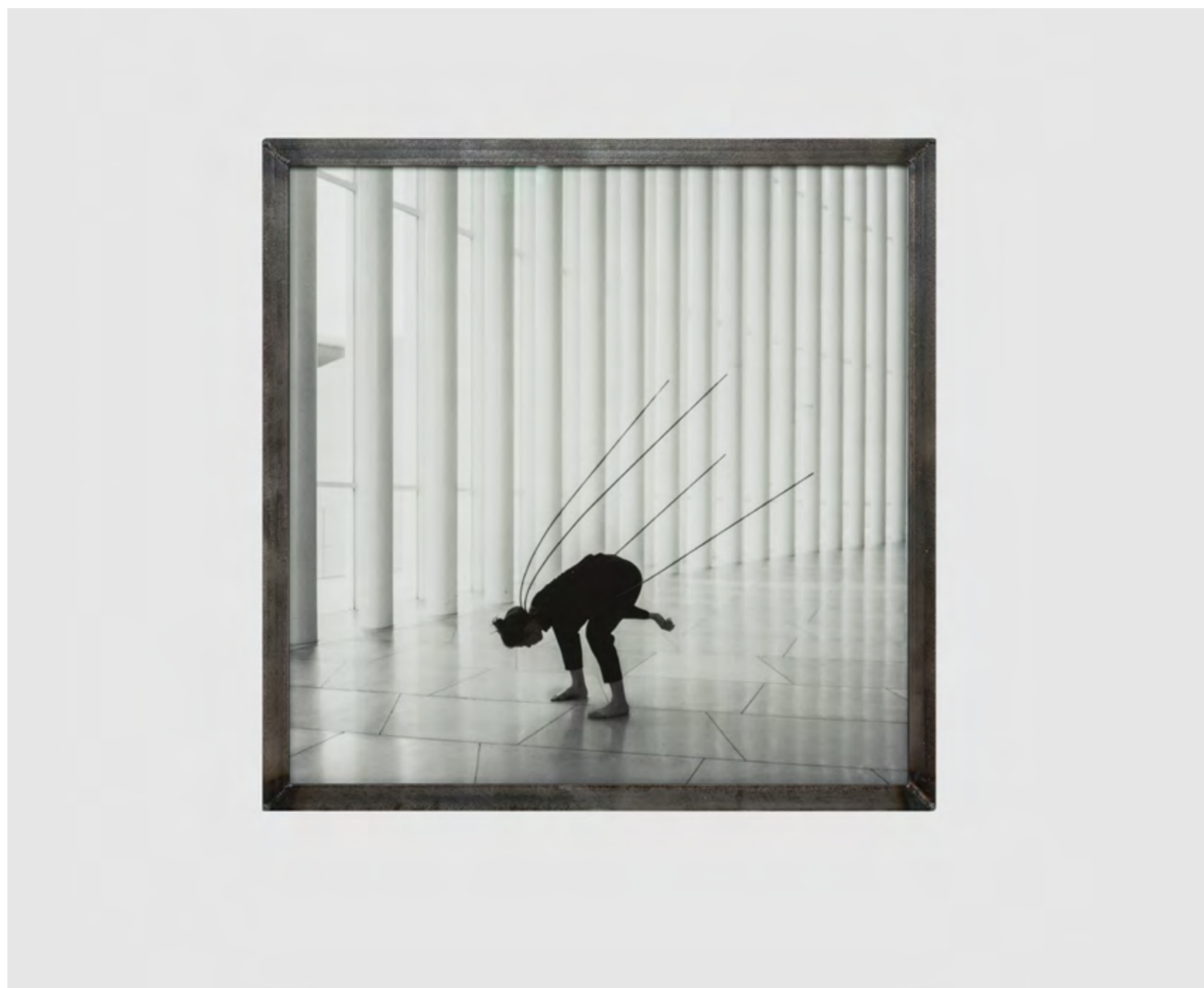
Location: Philharmonie Luxembourg

Music: Żaneta Rydzewska

Ed. 2/3 + 2AP

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

Supports, 2021, still from the video, 00:10:16
vimeo.com/agnieszkamastalerz/supports



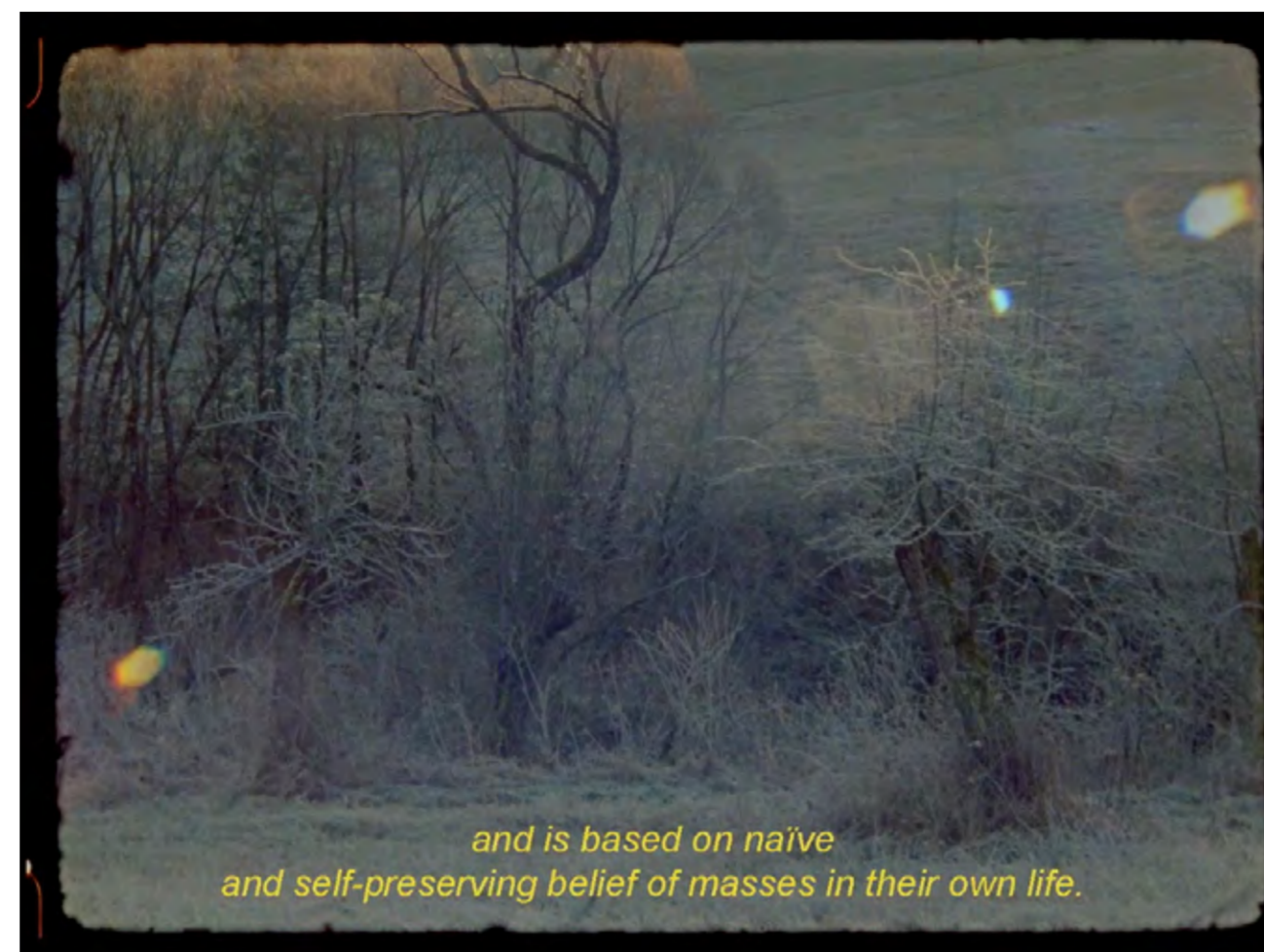
Supports (Elisabeth, I), 2021, medium format photograph
Pigment ink print on Moab Entrada Natural Rag 300gsm, steel frame, museum glass, acid-free mounting board

100x100cm, ed. 1/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 2/3 + 2AP

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.



*and is based on naïve
and self-preserving belief of masses in their own life.*



*We remember those groups walking unescorted,
carrying heavy bundles.*

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



My nerves were shot.



Chapter I: Separation, 2020, stills from the video, 00:01:09
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

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 Symcha 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.

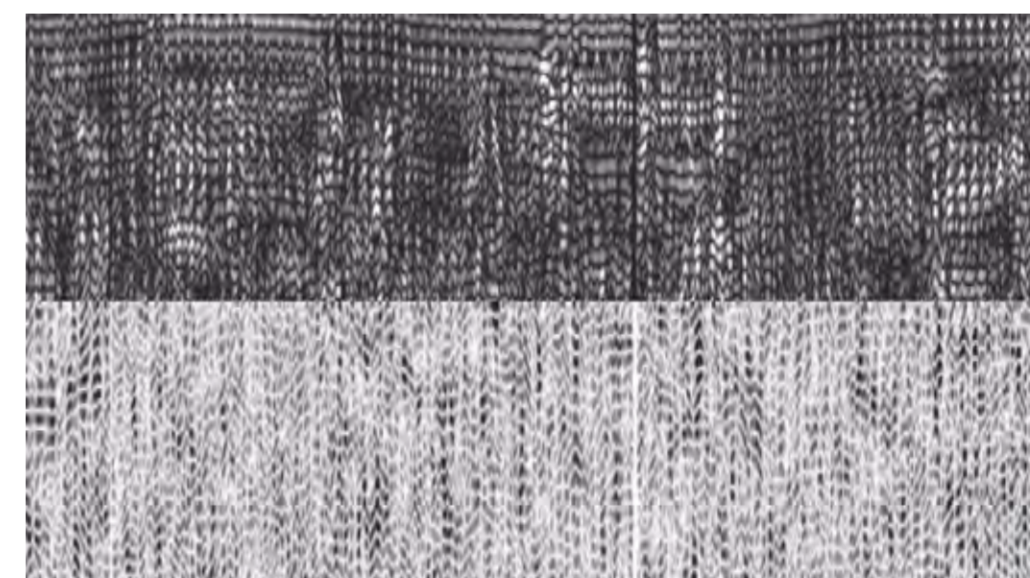
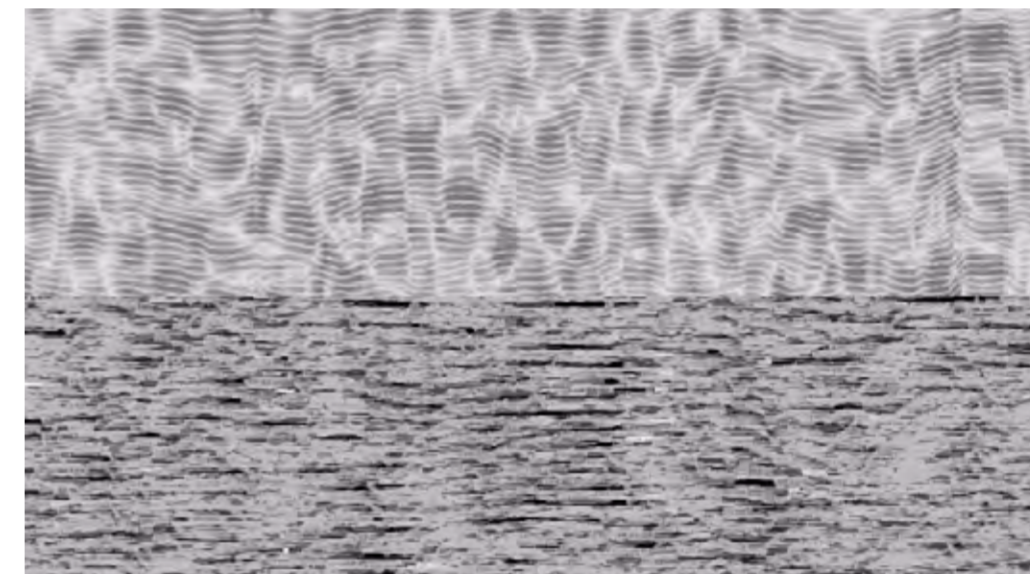
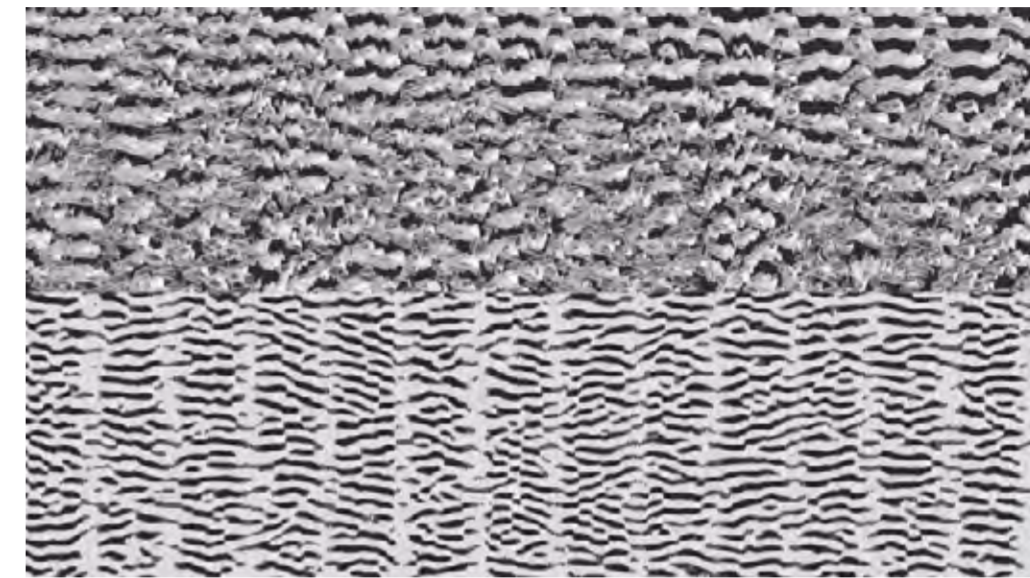
Work realized for and thanks to Jewish Historical in Warsaw, for a temporary exhibition Symcha Trachter, 1894–1942. Light and Color.



UZ, 2020, projection view, Jewish Historical Institute, Warsaw
vimeo.com/agnieszkamastalerz/uz

Ed. 2/5 + 2AP — 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, ed. 2/5 + 2AP



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

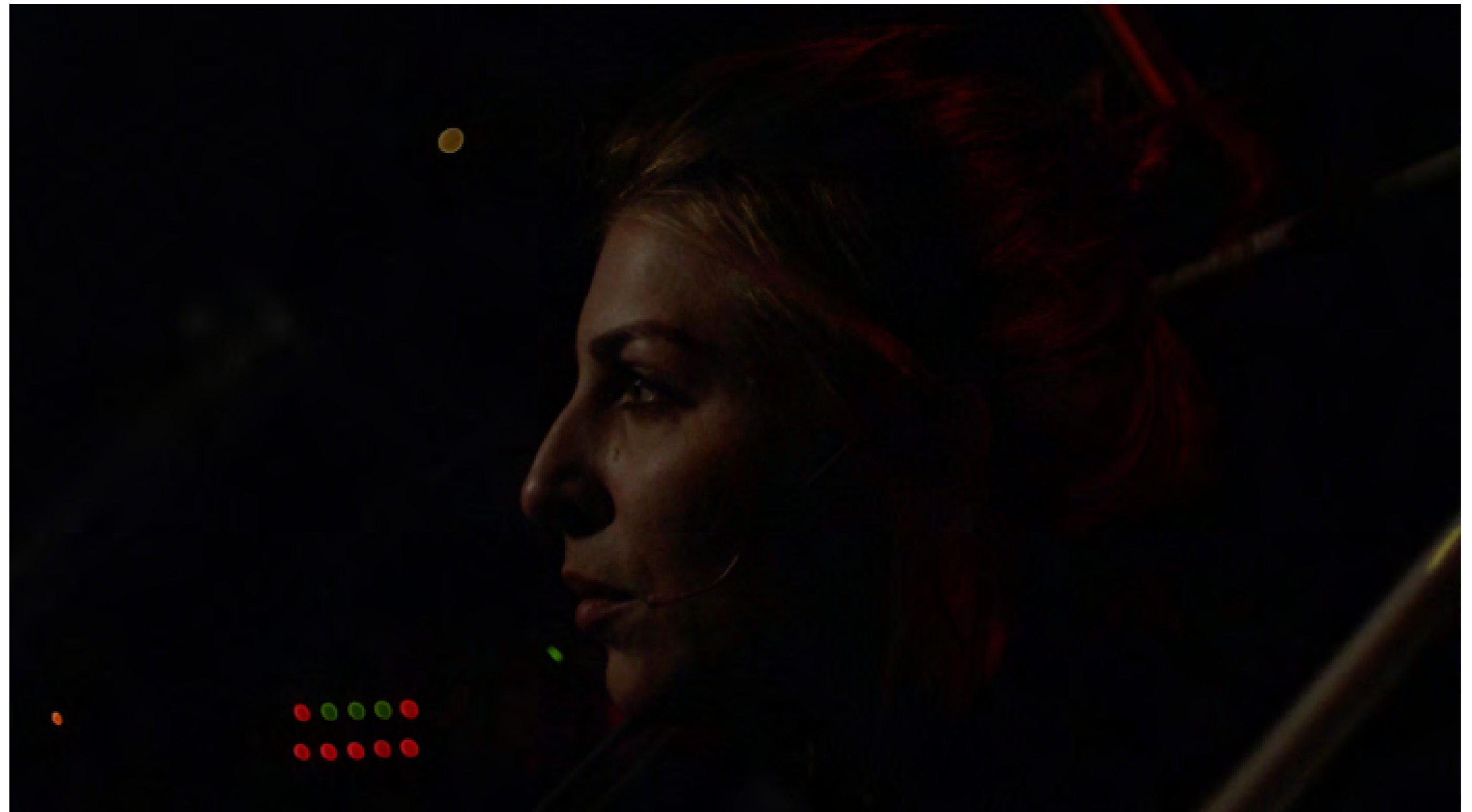
The work touches upon ways of passing and sustaining data. It refers to Gustawa Jarecka - writer and translator who was engaged in creating The Underground Archive of the Warsaw Ghetto. Besides collecting information about life within occupied area, she was supposed to translate Night Flight by Antoine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



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.

Video: ed. 2/5 + 2AP

Stills: 45x80cm, ed. 2/5 + 2AP

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



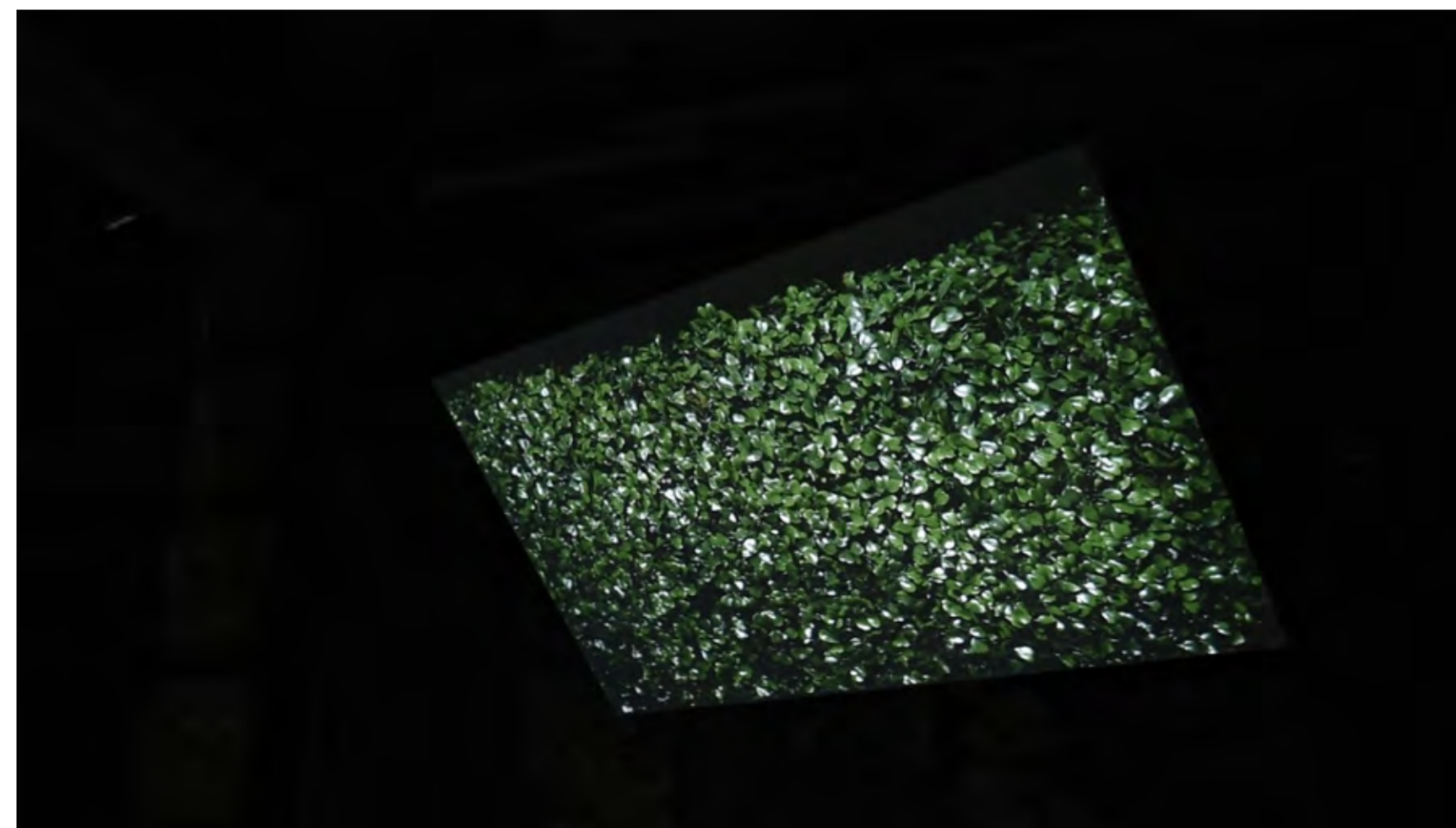
SLUICE

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.

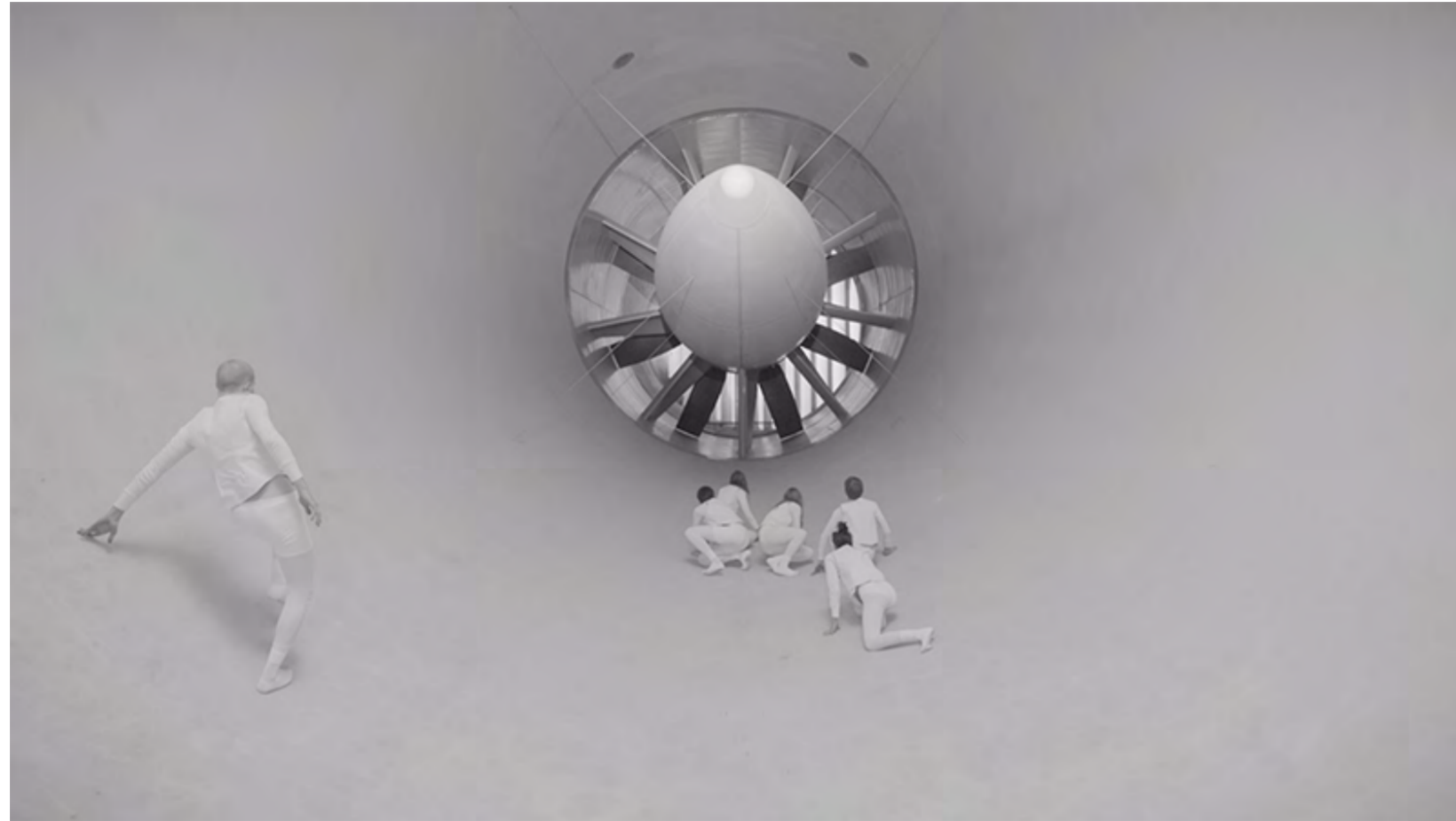
Master's degree duo work with Michał Szaranowicz in Studio of Spatial Activities of Mirosław Bałka, presented in the Komputer gallery in Warsaw.



Sluice, 2018, Agnieszka Mastalerz, Michał Szaranowicz, Komputer gallery, Warsaw
Documentation: vimeo.com/agnieszkamastalerz/sluice



Sluice, 2018
Agnieszka Mastalerz, Michał Szaranowicz
Documentation: 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



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.

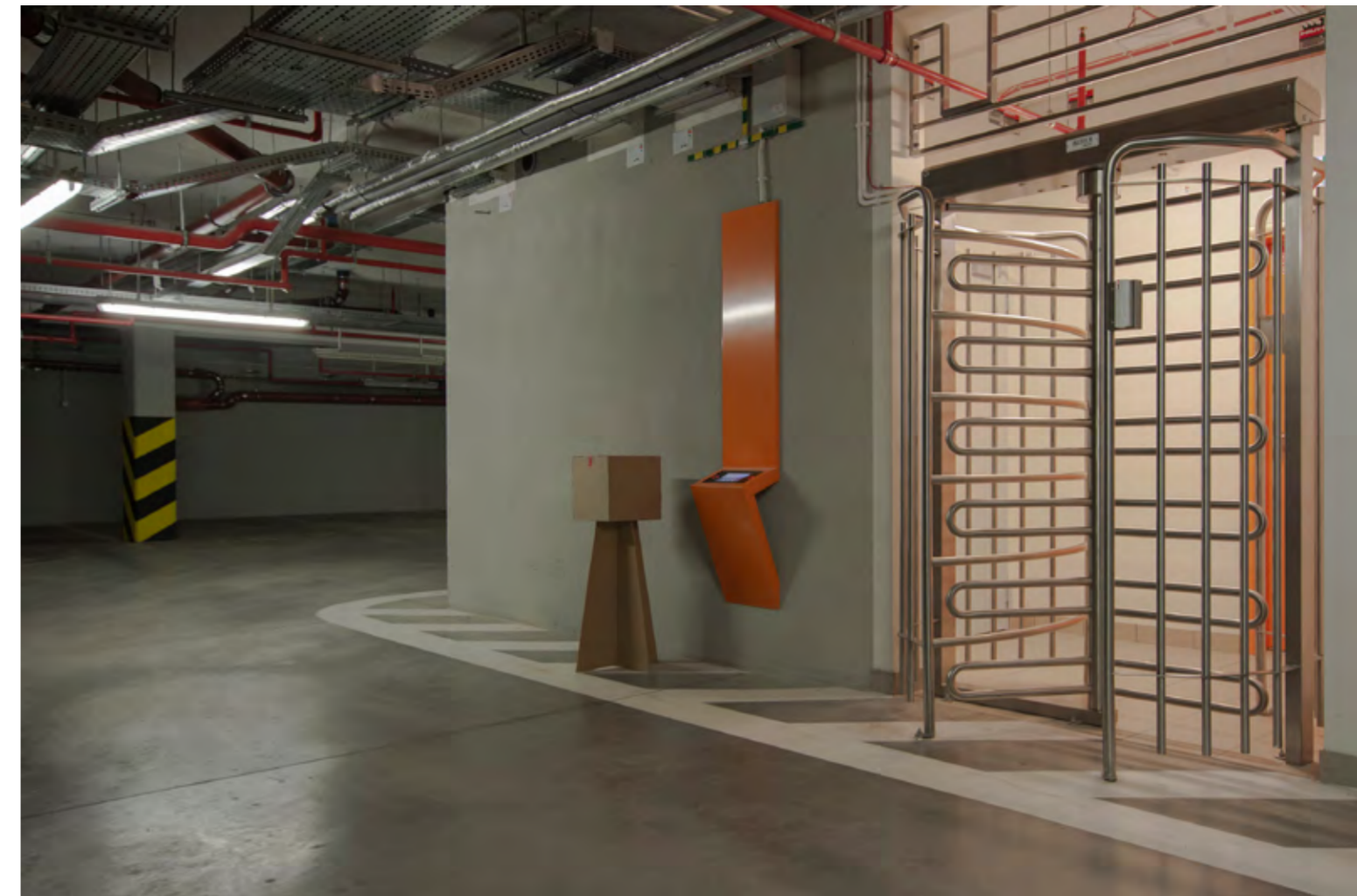
I chose dreams and thoughts as the sphere of life that is unpredictable, and escapes monitoring and examination with the technical capabilities of ERGO Hestia as insurer and employer. I focused on the relation between the corporation and the individual. I was interested in control and privacy, risk management 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

Stills:
28x50cm, ed. 1/5 + 2AP



Play Down, 2017, digital photograph, 100x150cm

Ed. 2/7 + 3AP

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

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

Ed. 2/7 + 2AP, 1/7 + 2AP



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



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

Ed. 2/7 + 2AP



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

100x100cm, ed. 1/3 + 2AP
70x70cm, ed. 1/3 + 2AP
50x50cm, ed. 1/3 + 2AP



EDUCATION

2019/20 - Candice Breitz/Eli Cortiñas studio, Hochschule für bildende Künste, Braunschweig (DAAD scholarship)
2013-2018 - MA diploma in the Studio of Spatial Activities of Mirosław Bałka, Academy of Fine Arts, Warsaw
2017/18 - Photoclass by Adam Broomberg & Oliver Chanarin, Hochschule für bildende Künste, Hamburg

SELECTED SHOWS & SCREENINGS

2024-02 - Control - group exhibition with Catinca Tabacaru Gallery at the Goethe Institut, Bucharest
2023-11 - Who is dancing for me? - presentation of 2 video works in the Fryderyk Chopin Museum, Warsaw
2023-10 - Materializing - group exhibition at the NS-Dokumentationszentrum, Munich
2023-04 - group exhibition presenting the European Investment Bank collection, Luxembourg
2022-11 - Francesco Fabbri Prize, Villa Brandolini, Pieve di Soligo (Special Jury Mention)
2022-09 - Exuberance - group exhibition in the State Art Gallery, Sopot (20 years of the Hestia Artistic Journey competition)
2022-07 - 14. Manifesta Biennial with Secondary Archive by Katarzyna Kozyra Foundation, Prishtina
2022-04 - Politics in Art - group exhibition in MOCAP, Krakow
2022-03 - paradise is exactly like where you are right now.. - group exhibition in Palazzo Nicolò Spinola di Luccoli, Genoa
2022-01 - no mental scars, no nursed grudges - solo show in eastcontemporary gallery, Milan
2021-11 - Hollow Vessels - duo exhibition with Harit Srikhao for Fabbri Schenker Projects, London
2021-10 - Her Docs Film Festival - screening in the Palace of Culture and Science and group exhibition in Czapski Palace, Warsaw
2021-07 - Supports - solo show in ROD (Realny Obszar Działañ), Warsaw
2021-05 - After Us - screening in the Center for Contemporary Art Luigi Pecci, Prato
(video works from the Fondazione In Between Art Film by Beatrice Bulgari chosen by Julian Rosefeldt)
2021-03 - Primary Swarm - screening in Spazio Volta, Bergamo
2021-02 - After Us - screening in MAXXI, the National Museum of 21st Century Arts, Rome
2021-01 - Primary Swarm - screening with The Room Projects & LUX London, online
2020-11 - Where Art Thou? Gen 3:9 - group exhibition in the Jewish Historical Institute, Warsaw
2020-10 - Pandemic consequence: dreams - group exhibition with Serce Człowieka Gallery, Warsaw Gallery Weekend
2020-09 - Джутта (Jutta) - solo site-specific installation for Stroboskop Art Space, Warsaw
2020-09 - The Word That Troubles - group exhibition at the Temple University, Rome
2020-09 - I guess I die another day - group exhibition in the Neuer Friedhof St. Jacobi, Berlin Art Week
2020-07 - Effort - group exhibition in GAMU, Prague
2020-06 - I do not share with anyone - main exhibition of Krakow Photomonth
2020-05 - Proposals for a show - group exhibition in Wschód gallery, Warsaw
2020-02 - Primary Swarm - duo exhibition with Michał Szaranowicz in MOS Gorzow Wielkopolski
2019-12 - auf_begehren - group exhibition in Städtische Galerie, Hannover
2019-11 - New Translation - group exhibition in Kasárne/Kulturpark, Kosice
2019-11 - VISIO. Moving Images After Post-Internet - group exhibition in Palazzo Strozzi, Florence (Lo schermo dell'arte Film Festival)
2019-09 - Young Polish Video Artists - screening during Festival Mondial des Cinémas Sauvages, Brussels
2019-09 - Three Plagues - group exhibition in Labirynt gallery, Lublin
2019-05 - Atmosphere - group exhibition in Stary Browar, Poznan
2019-01 - Bloodstream - duo installation with Michał Szaranowicz for the Starak Family Foundation, Spectra Art Space, Warsaw
2018-06 - We Could Be Heroes - performances in Królikarnia, National Museum, Warsaw
2018-06 - Phototriennale - group exhibition in Deichtorhallen, Hamburg
2018-04 - Immobilized. Focus on the emerging art scene in Poland - group exhibition in Fondation Hippocrène, Paris
2018-01 - Landscapes of the Anthropocene - group exhibition in the Baltic Gallery of Contemporary Art, Slupsk
2017-11 - Art Future/Future Revolution - group exhibiton in the Art Academy of Latvia, Riga
2017-06 - Breathtaking - group exhibition in TRAF0, Center of Contemporary Art, Szczecin (grand prix)
2017-06 - 16. Hestia Artistic Journey competition, Museum of Modern Art, Warsaw (laureate)
2017-06 - Nothing Happens - group exhibition in The Fort Institute of Photography, Warsaw
2017-01 - M D M - screening in Zachęta National Gallery of Art, Warsaw
2016-12 - S1_92537 - group performance for Otwock Studio, Warsaw

FAIRS

2022-02 - e-ARCO Madrid with eastcontemporary gallery, online
2021-11 - Artissima Art Fair with eastcontemporary gallery, Turin

RESIDENCIES

2022-05 - Hospitalfield, Arbroath
2021-08 - Muzeum Susch
2021-05 - Artists Development Programme, EIB Institute, Luxembourg (tutor: Jorma Puranen)
2020-01 - Futura gallery, Prague (Visegrad Artist Residency Program)

AWARDS & SCHOLARSHIPS

2023-05 - Selection for the Ducato Prize
2022-10 - Selection for Francesco Fabbri Prize for the Contemporary Arts
2021-05 - Selection for the Ducato Prize
2020-01 - Visegrad Artist Residency Program - Visual & Sounds Arts
2019-10 - DAAD Scholarship for Foreign Graduates in the Fields of Fine Art for 2019/20
2019-05 - Made in Art Foundation Scholarship Program for Young Polish Artists
2019-03 - Scholarship from Polish Society of Authors and Composers (ZAiKS)
2017-12 - Scholarship of the Marshal of the Masovian Voivodeship
2017-10 - 9. Polish Biennale of Young Art (finalist)
2017-10 - 3. International Contest for Experiment in Visual Arts Attempt (laureate)
2017-06 - 12. Inspirations Festival, TRAF0 Centre for Contemporary Art, Szczecin (grand prix)
2017-06 - 16. Hestia Artistic Journey competition (laureate)
2016-10 - Scholarship of the Capital City of Warsaw

COLLECTIONS

Fondazione In Between Art Film by Beatrice Bulgari
Warsaw Ghetto Museum
European Investment Bank Institute
Ergo Hestia Group

OTHERS

2023-11 - Matter of Identity - conducting a workshop for students at NABA, Milan
2022-09 - Lucy Art Residency Talks public program, Kavala
2019-09 - School of Expressions, PLATO, Ostrava (curated by Michal Novotny)
2019-08 - Summer School as School, Stacion, Center for Contemporary Art, Prishtina
2017-09 - Paradox Fine Art European Forum, University of the Arts, London

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