



***Monika Masłoń***

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*[www.monikamaslon.art.pl](http://www.monikamaslon.art.pl)*

## ***Education***

### **2011-2016**

L. Schiller Polish National Film, Television and Theatre School  
in Lodz (PhD studies)

PhD thesis titled *See you* written under the supervision of  
Prof. Józef Robakowski, a promoter, and Łukasz Ogórek, PhD,  
auxiliary promoter.

### **2003-2008**

W. Strzemiński Academy of Arts, Lodz, Faculty of Graphics and  
Painting (MA studies)

Specialization: Multimedia, Photography Studio

MA diploma *summa cum laude*

Major: photography, tutor: Prof. Grzegorz Przyborek, "Little  
Thing" photo installation

Minor: multimedia, Prof. Konrad Kuzyszyn

Theoretical part: *Universality of privacy in selected  
photographical and film realizations*

### **2002-2003**

Warsaw University, Institute of Polish Culture, Culture Studies

## ***Selected activities:***

### **2016**

- implementing a project titled *Template – a tool to learn how to use an image*, as a part of the grant awarded by the Ministry of Culture and National Heritage [wzornik.edu.pl](http://wzornik.edu.pl)
- implementing a project entitled ABC DDR PRL  
<http://studienart.gko.uni-leipzig.de/abc/>

### **2015**

- implementing a project entitled *WORDS AND PLACES*  
<http://studienart.gko.uni-leipzig.de/wordsandplaces/>

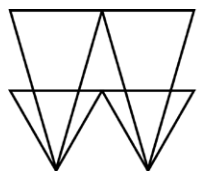
### **2014**

- artist residence in Singapore (Objectifs – Centre of Photography and Film)  
<https://www.objectifs.com.sg/monika-maslon/>
- participation in the art project entitled: *Konflikt dich!*, Berlin  
[http://www.studienkolleg-zu-berlin.de/files/05\\_konflikt.pdf](http://www.studienkolleg-zu-berlin.de/files/05_konflikt.pdf)

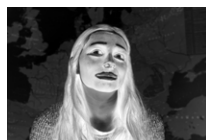
### **2013**

- participation in *Labour in a single shot* project  
<http://www.labour-in-a-single-shot.net>

project *Template* – a tool to learn how to use an image  
[wzornik.edu.pl](http://wzornik.edu.pl)

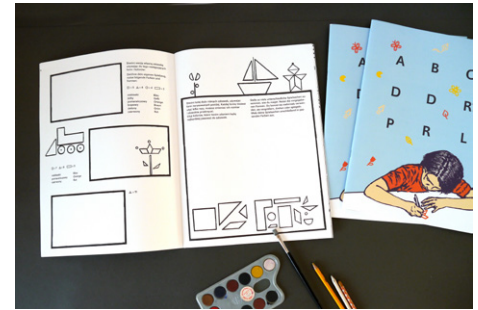
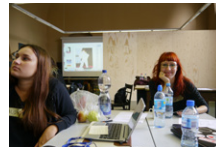


**WZORNIK**  
NARZĘDZIE DO NAUKI POSŁUGIWANIA SIĘ OBRAZEM



project ABC DDR PRL

<http://studienart.gko.uni-leipzig.de/abc/>



project WORDS AND PLACES

<http://studienart.gko.uni-leipzig.de/wordsandplaces/>





artist residence in Singapore (Objectifs – Centre of Photography and Film)

<https://www.objectifs.com.sg/monika-maslon/>



project: *Konflikt dich!*, Berlin


[http://www.studienkolleg-zu-berlin.de/files/05\\_konflikt.pdf](http://www.studienkolleg-zu-berlin.de/files/05_konflikt.pdf)

23.9.2014 Künstler | Konflikt Dich!

**Konflikt Dich!**

KÜNSTLER

**Monika Maslon**



Monika hat ihr Graphik- und Zeichenstudium an der Strezninski Akademie für Künste in Lodz, Abteilung multimediale Graphik, abgeschlossen. 2008 erwarb sie unter Prof. Grzegorz Przyborek und Prof. Konrad Krzyszy im Photographie- und Filmstudio ihr Diplom. Momentan arbeitet sie im dritten Jahr an ihrer Doktorarbeit („See you“) unter der Betreuung von Prof. Jozef Robakowski an der Leon Schiller Polish National Film, Television and Theatre School. Sie ist Mitglied der videopunkt-Gruppe.

Künstlerisch arbeitet sie insbesondere durch die Realisierung von audiovisuellen Material. Sie hat bereits an mehreren Ausstellungen und Veranstaltungen teilgenommen, ihre Arbeiten wurden auf verschiedenen Festivals (darüber VIDEOART Festival 2013 (Österreich), Lodz of Four Cultures 2012 GENERATIONS, Warsaw Festival of Art Photography (2011, 2009), Focus Lodz Biennale 2010, Photofestival 2009 (Lodz), Camerimage (2008)) und Ausstellungen (Museum of Arts in Lodz (2013), Kordegarda Project – Teil des Zacheta-National Gallery of

<http://konflikt.dich.at/kunstler/> 1/4

23.9.2014 Künstler | Konflikt Dich!

Arts in Warschau (2010), Manhattan Gallery in Lodz (2010), El Gallery in Elblag (2010) Flottmann-Hallen Gallery in Herne (2009), Studio Gallerin in Warschau (2009), Central Museum of Textiles in Lodz (2009) ausgestellt.

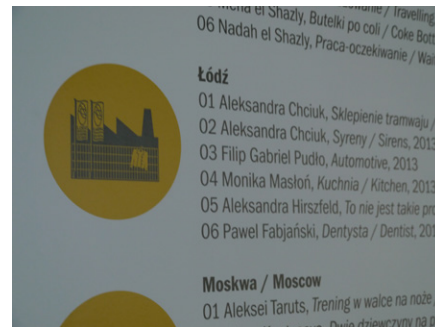
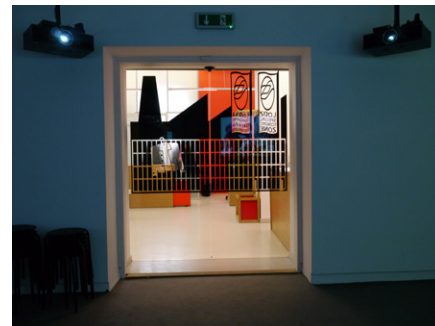
Seit 2011 arbeitet sie am Institut für Kunstausbildung (APS) in Warschau, wo sie Studenten unterrichtet.





## Labour in a single shot project

<http://www.labour-in-a-single-shot.net>



***Selected works:***



## ***Class, 2015***

### **video, loop**

<http://monikamaslon.art.pl/index.php/page/work/108>

The work shows a group of students sitting in a photo lab and gazing at one point – straight into the camera lens and – in effect – at the viewer. Sixteen people gazing at them. Those people are moving slightly. Trees swaying in the wind are visible behind the window. Regardless of minuscule movements, the static situation lasts endlessly. Visual contact is permanent. Absence of straightforward occurrences results in the viewer looking at the work as if it were a painted image or a group photograph. They watch individual figures; they start searching for meaning in minuscule facial expressions or gestures. While watching, they become drawn into in a situation of an exchange of glances. Finally, they must make a decision to interrupt the eye contact. The loop applied in this work results in the glance being prolonged, which in this manner turns into looking. While a glance assumes a brief inspection of a situation and precedes a possible further involvement, looking is full participation. The viewer feels that, in the contact with the people presented on the screen, they are being watched.

The endless situation builds up tension. The figures seem to be awaiting something which will happen. They are focused on the object, which eventually is the viewer, which puts the viewer in a situation where they, their activity is what the figures are waiting for.

Prolonged eye contact is something disturbing in contact with strangers. It is rather reserved for close relationships. Gazing makes the viewer pulled into the image, they stop being a passive observer of events on the screen. The work entangles them in a situation where they need to make a decision to stop it. The gaze directed at the viewer never ends.









## ***Comfort of long-distance perceiving, 2014***

video installation, loop

<http://monikamaslon.art.pl/index.php/page/work/107>

*Places in public space of the town, where we are able to look up to the horizon line are exceptional in a landscape. In these places we experience special kind of pleasure named a comfort of long-distance perceiving.*

- Janusz Skalski

The text of a Polish landscape theorist, Janusz Skalski has made me realize how important for me is the pleasure of looking into the distance that he describes. When it comes to the space of the biggest Polish city, Warsaw, where I currently live, I feel the greatest joy when I can look at the Vistula River while crossing it. Then I can look into the distance. Such situation is a rarity in large cities, where we spend our time between densely-built and high buildings. We fulfill the desires inherited from distant ancestors during our holidays by the sea. My project is based on the uniqueness of the marine landscape that allows us to feel the immensity of space which is in front of us.

The project was carried out during a six-week artist-in-residence program in Singapore. The video was recorded on different coasts defining the boundaries of the city-state. All videos (parts of the cycle) have the same character. The horizon line is always at the same level of the frame and at the eye level of the spectator. People in the frame are different from each other but are connected by the same activity – looking into the distance. The videos are presented in the loop and the scenes change in such a way that only a small movement distinguishes these films from photographs. This way, the viewer achieves the impression of infinity of time and space in one and the same image.

\*

This series was created as part of the the Objectifs Residency & Lab Programme, supported by the National Arts Council, Singapore.



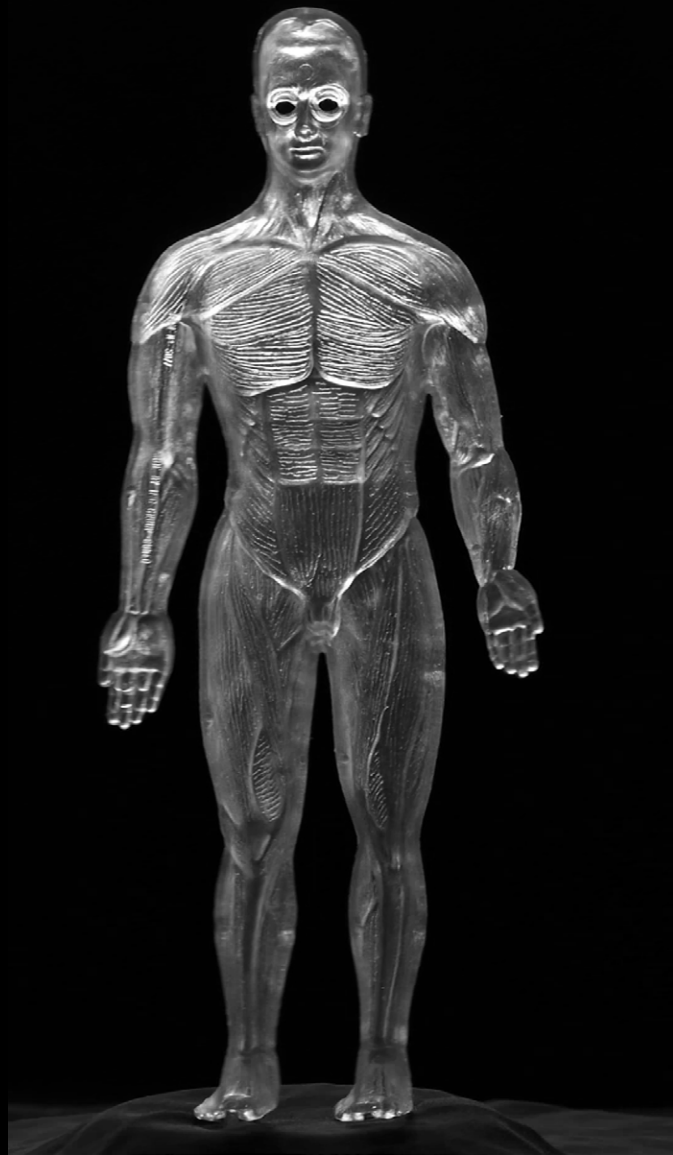
## ***Swing (distant intimates), 2014***

video installation, loop

<http://monikamaslon.art.pl/index.php/page/work/96>

In the work *Swing* I apply recording of an image created during swinging. The registered image is closely related to my physical features such as body weight, dynamics of motion. The image displays a figure of a motionless man in an undefined space. The image approaches him and withdraws in a pendulum-like movement. The work, however, is not composed of a registered image alone. Placing, in front of the projection, the same swing which was used to register the shown material offers the viewer an opportunity to attempt to synchronise their own motion with the effect of motion visible on the screen making the situation of the camera approaching and withdrawing seemingly copy their activity. Yet, the possibility of a complete synchronisation in this work is almost unattainable. It is possible only at some moments. *Swing* gives us for a moment an impression that our physical activities affect the image displayed in front of us. This illusion is disturbed when the image stops corresponding with the motion performed. Then disharmony becomes our companion. On the one hand we make a movement and on the other hand we see the effect of a movement,

which differs from our expectations. Such situation alternately creates an illusion of cohesion/homogeneity of the physical reality with the screen reality and disturbs it. *Swing* reminds us of a situation when we are on a train and we see through the window a train on the other platform set off and we have an impression that our train is in motion although in reality it is stationary.





## ***Anatomy, 2014***

video/video installation, loop

<http://vimeo.com/106905870>

At the centre of a frame we see a human figure – a fragment of a semi-transparent anatomical model on a black background. We see a human figure, body part shapes as well as muscular structure. A model seen from the side reveals that we have got in front of us only a half of it – its front part, or actually the front part of a shell covering the absent internal organs. The spatial character of the object is constructed by light bringing out its structure and it is revealed in motion. During one full rotation cycle the figure seems to face us twice. Once it is genuine and the other time it is false. Other than in the instance of the rose where the direction of the motion is always equally credible, here, after a short while we already know that it is an illusion and the moment when the inside becomes the outside and the shape moves in the opposite direction may be indicated precisely and is not an issue of the viewer's individual experience. Despite of that knowledge, illusion may emerge with every rotation of the object.



## ***Black rose, 2013***

video/video installation, loop

<http://monikamaslon.art.pl/index.php/page/work/101>

Vertical realisation displaying an object rotating around its own axis. A black rose on a white background, of a silhouette character, stripped of chiaroscuro allows us to regard its movement in a dual way – it may move clockwise or anticlockwise. We continue to see the same image but, yet, we may experience it differently. The change does not take place within the image but in the viewer's mind.

Here a flower, a part of animated nature, is of an unnatural colour, which is associated with death and mourning. Motion dynamics of the rotating figure is typical of the mechanisms of man-made machines. A constant rotating motion brings the notion of a destiny.



## ***Pulse, 2013***

video, loop

<http://monikamaslon.art.pl/index.php/page/work/105>

In the work *Pulse* the viewer is in front of two screens. Each of them shows the same image but in an alternating arrangement. It is a breathing person, who disappears upon exhaling and reappears when inhaling. It happens in a manner allowing the sum of the figures' transparency on two screens to be 100 percent always. Upon the appearance and complete "materialisation" of one of them, the other one is completely invisible at that moment. Air exhaling on the first one, coincides in time with inhaling on the second one and a smooth reverse of the situation takes place. Despite the presence of a climax (100% and 0% or 0% and 100%) the air/transparency exchange persists without a break and it seems that the figure image eludes the viewer. There is strangeness in this situation and it does not stem from just a fictitious combination of the act of breathing and disappearing, although this feature evokes a sense of artificiality as well as associations of apparitions. It is also significant that in reality inhaling lasts much longer than exhaling and even if a viewer is not aware of it, looking

at the unnatural length of breathing they sense that something is not right. In *Pulse* the unnatural balance between inhaling and exhaling as well as its precise rhythm makes us think of a technical mechanism. This is additionally enhanced by the figure's eyes focused almost at the viewer but this almost makes it an unseeing look. All this, combined with transparency, locates the figure in a zone between a human and non-human.

Disappearing of a shape seems to be correlated with breathing. Two screens show alternately a figure breathing in and out. This activity makes it disappear and reappear. In such manner the image visible on the screen translates into the viewer's visual experiences. The air smoothly transfers between the screens thanks to the interpenetration of images.

In the piece of work *Pulse* a cyclical character of an image is linked to a biological loop of the respiratory system. The pendulum-like character of the loop – the rhythm of breathing in-out (so there is reaching and returning from a certain point), since there are two screens, changes to a one which is more typical of the cyclicity of the world of nature and closer to the idea of infinity and equilibrium. Like in the Mobius' strip, presence shifts into infinity.





## ***Labour, 2013***

video, 00:02:00

<http://monikamaslon.art.pl/index.php/page/work/104>

Video works created during the project *Labour in a Single Shot*

<http://www.labour-in-a-single-shot.net/en/films/>



## ***See you, 2012***

video installation containing two synchronized projections  
situated on the opposite walls , 00:01:32

<http://monikamaslon.art.pl/index.php/page/work/95>

On each screen you can see a person who sits in front of a *gray* wall. At first it is not clear, whether these are the same or different videos. After a while the static situation is changing. Both characters reach for a glass of liquid. One reaches for a white drink. The other reaches for the black. Both black and white beverages are being sipped. When a character drinks, the picture is changing. It seems that drinking the white liquid causes the screen to bleach gradually and dinking the black one brings the darkness. The viewer can not see both projection at the same time. One has to turn from side to side. After a while, one sees only a white rectangle on one side and black one on the other. Work is constructed by showing a distinction on several levels, which is clearly visible in the separation of the two screens. The two screens emphasize dichotomies (interior-exterior, reality-image, distance-participation, free will-determinism, unity-difference). Each of these axes represents the tension generated by a culturally significant difference.





## ***House, 2012***

video, loop

<http://vimeo.com/48610329>

In the work *House* we see an object revolving around its own axis, one way and then in the opposite direction. The movement is not monotonous in nature. The slower motion smoothly moves towards faster motion and the other way round. The object in motion is the house from the title, which hangs in the air and seems to levitate. Its white colour combined with the white of the background results in the edges of the house becoming invisible at times. It is something on the brink of a dream and reality. It also reminds of mobiles hanging over baby cots. This association is also related to the sound used for this work. It is a tune of a slightly broken musical box, which occasionally stretches the sound in time unnaturally.

## ***Shows and exhibitions:***

## 2017

- installation in a public space "Przysłówek sposobu, stopień wyższy", Śródkowa 8, Warsaw, Poland
- show "VR ART - sztuka w wirtualnej rzeczywistości", a part of: 14. Noc Kulturalna, City Art Gallery, Częstochowa, Poland
- group exhibition "Pracuję od tygodnia i mam tylko czarną skrzynkę z ziemią" The Władysław Hasior Gallery (branch of the Tatra Museum), Zakopane, Poland
- group exhibition: U-structure, Theater Of The City, Gjilan, Kosovo

## 2016

- Wizje festival, Toruń <http://www.festiwalwizje.pl/>

## 2015

- group exhibition "Frieden im Land - 70 nach 45", KZ-Gedenkstätte Kaltenkirchen in Springhirsch, Ortsteil Springhirsch, Nützen; former synagogue, Friedrichstadt; Eröffnungsausstellung Doris Rustig-Ladewig Stiftung, Schleswig, Germany
- solo exhibition "Na Zawsze/For Ever", Imaginarium Gallery, Łódź, Poland
- group exhibition "Przestrzeń wspólna, przestrzeń własna/Shared space, private space", Branicki Palace, Warsaw, Poland (Exhibition was a part of: 8th Warsaw Festival of Art Photography)
- solo exhibition "Do zobaczenia/See you", Manhattan Gallery, Łódź, Poland

## 2014

- project presentation COMFORT OF LONG-DISTANCE PERCEIVING, Objectifs, Singapore
- group exhibition "10. NeNNale – Memory", Poland
- participation in the art project "Konflikt Dich!" - group exhibition "Courage.Zentrale" (Exhibition was a part of: 48 Hours Neukölln), Zentraler Ausstellungsort Neukölln Arcaden, Berlin, Germany
- group exhibition "Darkroom" (Exhibition was a part of: Fotofestiwal 2014), ART\_INKUBATOR, Łódź, Poland

## 2013

- group show "Labour in a Single Shot" (Premiera KP nr 35–36, „Kino–fabryka"), Warsaw, Poland
- group show danubeVIDEOARTfestival, Stadtkino Grein, Austria
- group show „Labour in a Single Shot at the Goethe-Institut Athens", Greece
- group show „Labour in a Single Shot at the Goethe-Institut Montréal", Canada
- group exhibition "Praca w jednym ujęciu/Labour in a Single Shot", Muzeum Sztuki, Łódź, Poland
- group exhibition "#20latfotografiipwsftvit", Ośrodek Propagandy Sztuki, Łódź, Poland
- group show Festiwal OtwARTa Wystawa, Book Art Museum, Łódź, Poland
- group exhibition "Places", Lutnia Gallery, Łódź, Poland

## 2012

- group exhibition "EASTERN EXPRESS. RETURN TO THE AVANT-GARDE" (ŁÓDŹ OF FOUR CULTURES 2012 - GENERATIONS) THE FORMER PINKUS HOUSE, Lodz, Poland

- group exhibition „Dom – rytuał życia”, Amfilada Gallery, Olsztyn, Poland

- group exhibition „Twórcy-Pedagodzy”, Gallery Center for the Promotion of Culture - South Praga, Warsaw, Poland

## 2011

- presentation of video works (show on Traugutta Street in Łódź) part of the festival „Imieniny Romualda”, Poland

- group exhibition "Dalecy Bliscy", Amfilada Gallery, Olsztyn, Poland

- solo exhibition TYMCZASEM, Delfina Gallery, Warsaw (VII Warsaw Festival of Artistic Photography), Poland

- group show (video art festival Points of View), Manhattan Gallery, Lodz, Poland

## 2010

- „Plac Wolności” – artistic project in public space (Focus Łódź Biennale 2010), Poland

- group exhibition "MIASTO ŁÓDŹ", Kordegarda Gallery, Warsaw, Poland

- group exhibition "Łódź 05.09", Manhattan Gallery, Lodz, Poland

- group exhibition "VIDEOLABOLATORIUM", EL Gallery- Center for the Arts in Elblag, Poland

## 2009

- group exhibition "Wechselwirkungen/Wzajemne oddziaływania", Gallery Flottmann-Hallen, Herne, Germany

- video show (Film and Art Festival TWO BANKS), Kazimierz Dolny, Janowiec, Poland

- group exhibition "PUNKT VIDEO", Studio Gallery, Warsaw, Poland

- group show Review of short films - 4'62 ", Hall of the Faculty of Architecture, University of Białystok, Poland

- group exhibition "Factory of Photography", Patio AHE Art Center, Lodz (Fotofestiwal), Poland

- group exhibition "Archiwum/Teraz", East Gallery, Lodz (Fotofestiwal), Poland

- solo exhibition "Monika Mastoń - Photographs", Emergency Exit Gallery, The Old House of Culture, Warsaw (V Warsaw Festival of Artistic Photography), Poland

- group show BROTFABRIK, Caligariplatz, Berlin, Germany

- group show (Łódź Po Wiśle Festival), Luna Theater, Warsaw, Poland

- group show Ad Arte, Poznań, Poland

- group exhibition "ASP Rocznik 2008", Central Museum of Textiles, Lodz, Poland

## 2008

- group show (Camerimage), Łódź, Poland
- group show, Kino LAB, Centre for Contemporary Art, Warsaw, Poland
- group show (Vivisesja'08 Festival), Poznań, Poland
- Myspace.ldz.02 (project that uses showcases, located in the center of the city of Lodz, as an object of artistic intervention), Poland
- group exhibition "Mam plan", Nizio Gallery, Warsaw, Poland
- group show "PROJEKCJA v13 / Pracownia Multimediiów ASP w Łodzi"  
(the Festival of Dialogue of Four Cultures) Lodz, Poland
- group show "ASP Łódź - pracownia multimediiów" (PODWODNY WROCŁAW  
100% NON-PROFIT INDEPENDENT FESTIWAL) Wrocław, Poland
- XXV group exhibition contest them. Strzeminski, Kobro Gallery, Lodz (Award  
Marshal of Lodz), Poland

## 2007

- group exhibition "Intermedia Group Art Meetings", old factory tights, ul.  
Pomorska 77, Lodz, Poland

