

# PORTFOLIO SHORT

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# POLARIZED

The inseparable desire for personal development and the constantly rapid progress of technology from year to year affect our everyday behavior and make us dependent on following the latest trends and posts published on the Internet. Wanting to be always up to date, in touch with the world, surroundings, family or friends, we no longer pay attention to life escaping from our eyes and the madness in which we wander endlessly. The polarization of desires, and thus of behavior, contributes to deepening loneliness, somewhere in the world of virtual absurdities, an illusion, which with each passing day takes on a different meaning and, as a result, becomes a reality. As in photographs, we freeze our real life to be able to enter the "vortex" of virtual space, more or less in line with our beliefs.

The compilation of the colorfully polarized world of people met along the way, captured in photos, becomes a sweetened dystopia of the upcoming social future. Absorbed in another dimension of contemporary "reality" on which we deceptively base our future, not even paying attention to which moment is real and which is just an illusory perfect picture found somewhere on the web.



DETAIL, 2024



INSTALLATION VIEW, 2024

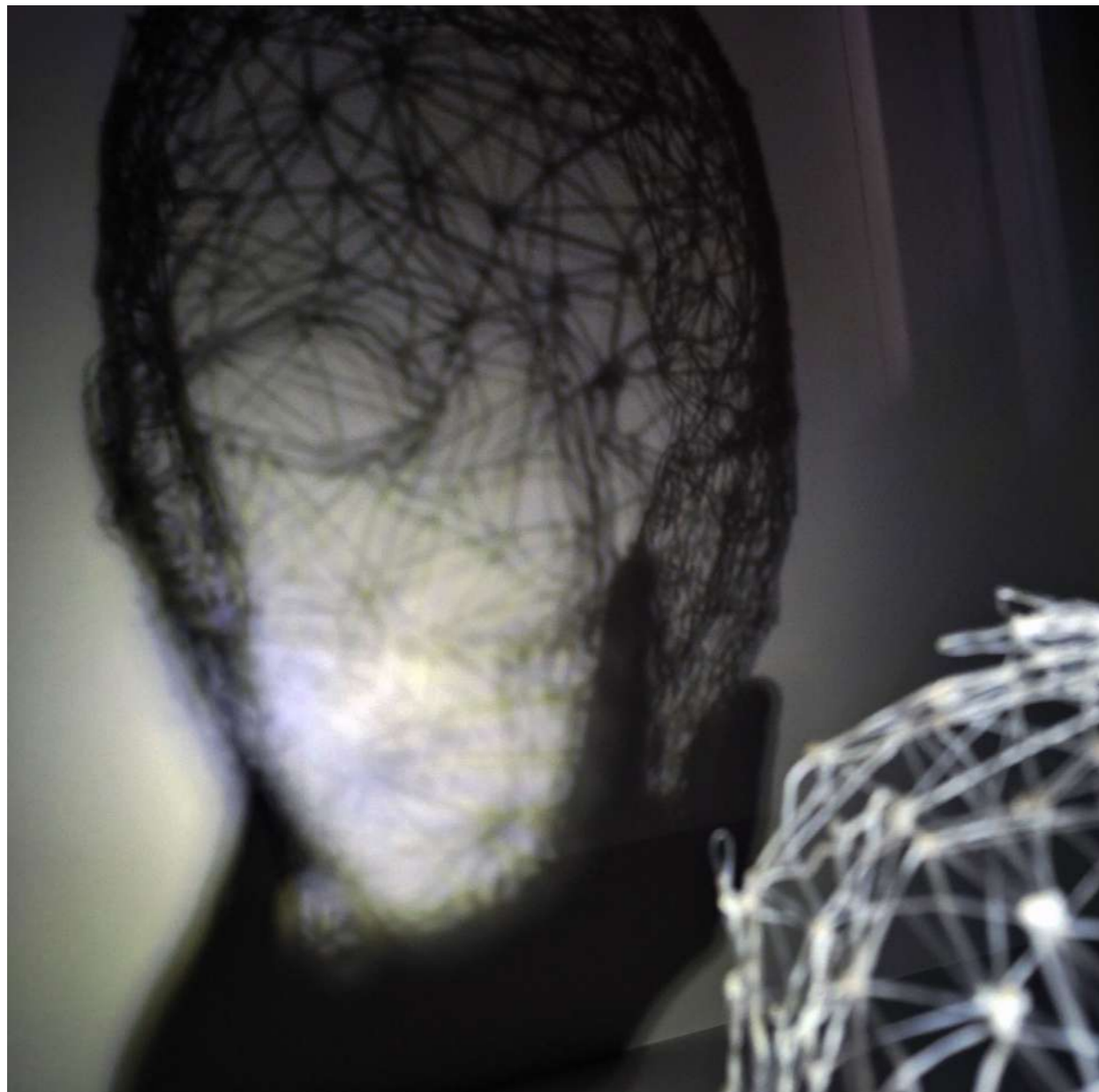


# CLONES

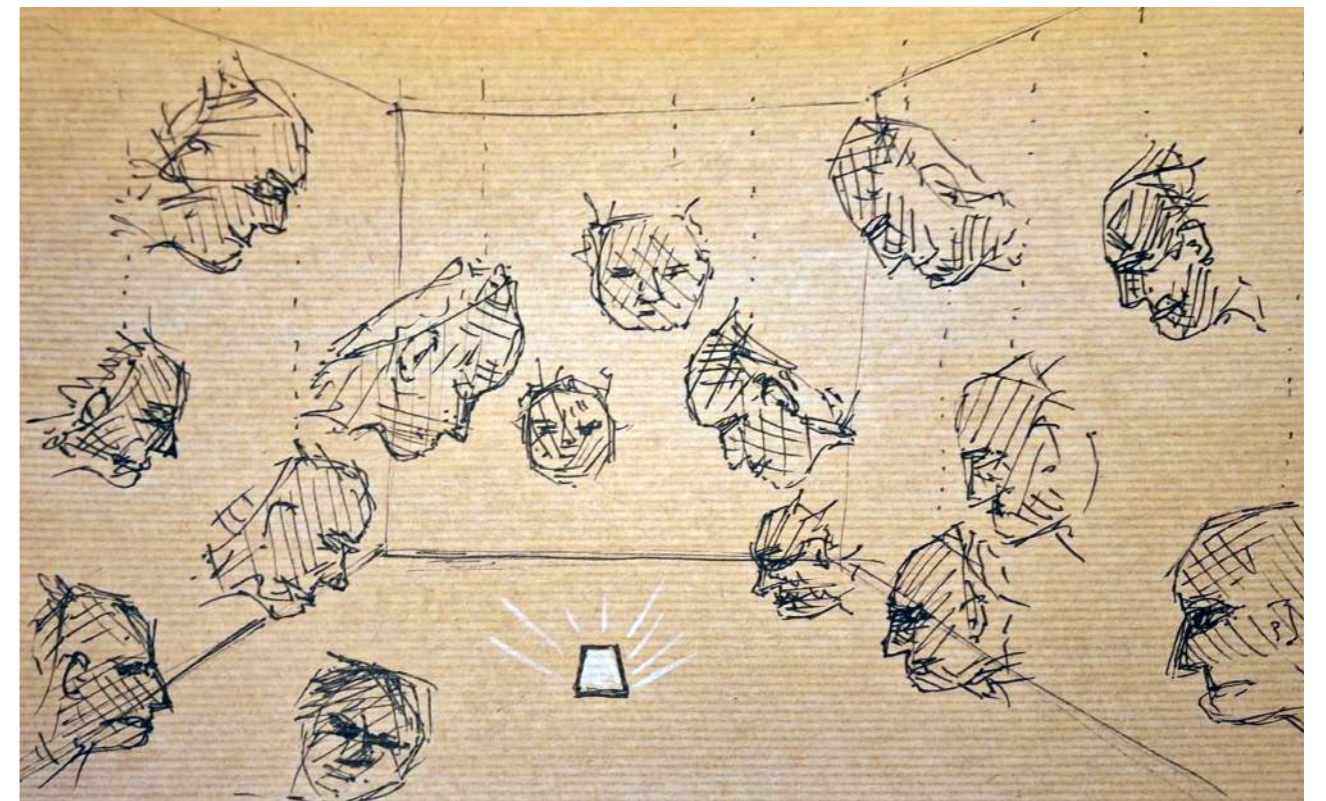
Have you ever wondered what “I allow the use of the camera” really means? Does the modern world have to be under surveillance by heads of state and controlled practically all the time? and is it really only about our safety?

We have reached the point where every device connected to the Internet, although it makes our everyday life easier, has its dark side - it watches and eavesdrops on us at every step. The concept of “privacy” has practically ceased to exist. Anonymous, as it might seem, people undergo an “analysis” of the profile and are transferred, sold further to analytical companies. Addicted to constant access to information, we allow ourselves to be manipulated by large corporations at all costs.

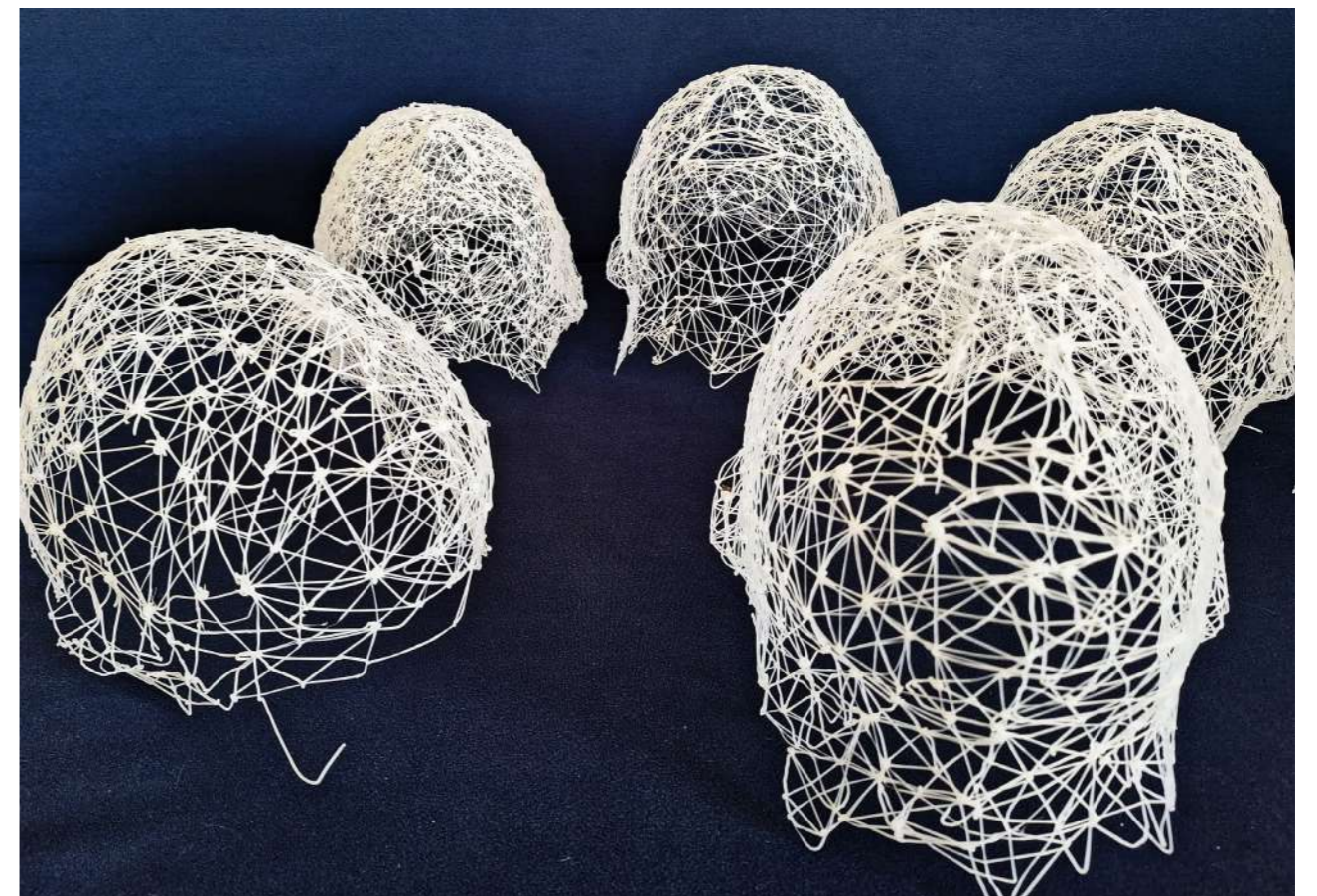
The “Clones” project is a site-specific installation in which we see suspended, multiplied, 3D pen-printed meshes of faces that, like flies, direct their attention to the light coming from a mobile device - a smartphone. Placed on the floor, with the light directed upwards, it generates reflections on the nearby walls and ceiling.



3D MODEL, 2023



INSTALLATION SKETCH, 2023

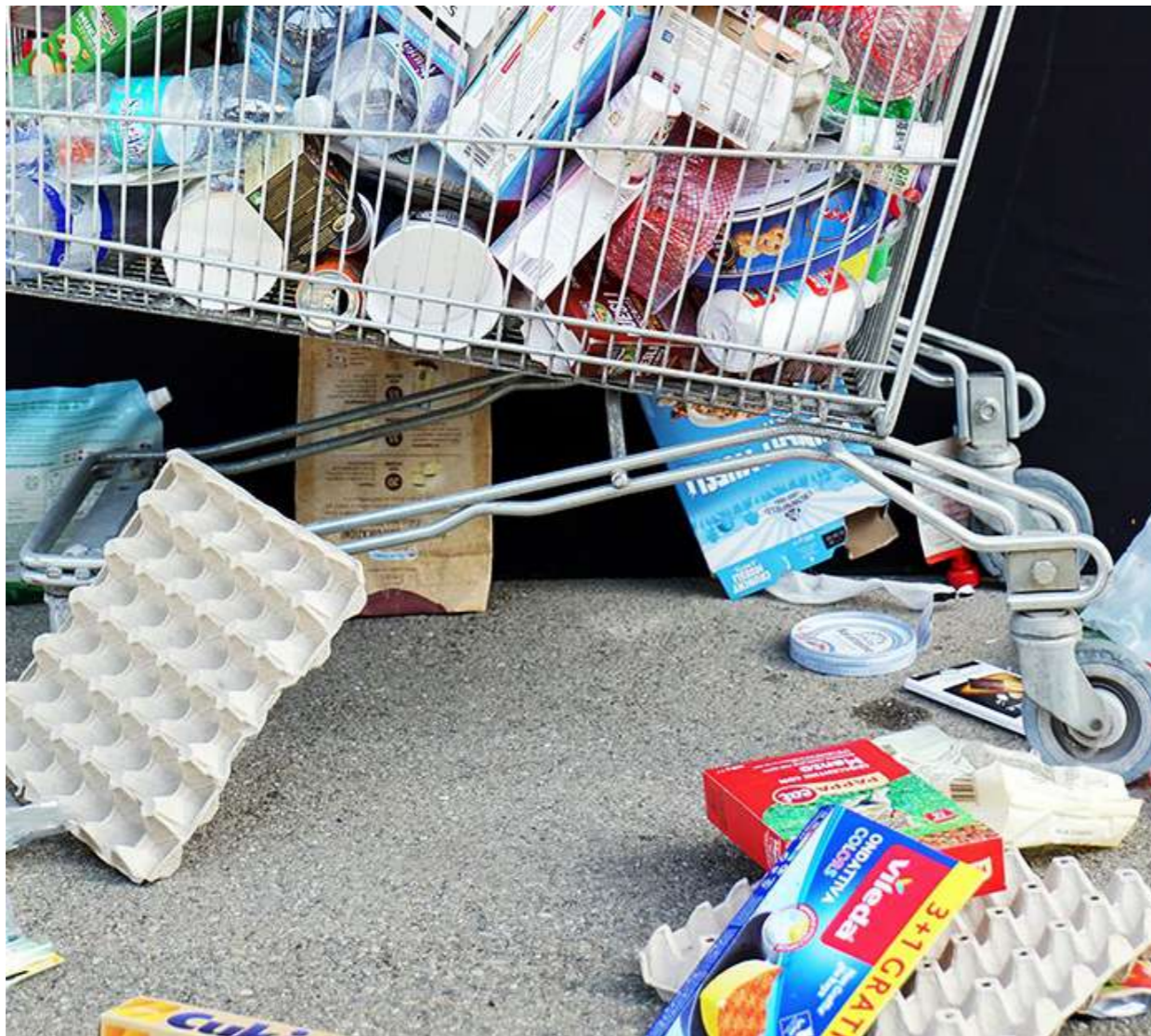


3D MODEL, 2023



The rampant increase in consumerism in recent years, the need to enclose goods in disposable packaging, the speed and carefree life of individuals, the lack of adequate responses to environmental issues and the lack of action in the face of global concerns, contribute to the generation of hundreds of thousands of tons of waste every day, which, more or less disposed of, go nowhere except in the environment in which we live! Haste, superficiality and often total indifference characterize human action towards pollution, despite being one of the main causes of the climate catastrophe we are facing.

The video PULSE, during which we see empty packs of various food products falling into a shopping cart, is intended to lead us to reflect on our daily choices. Becoming aware of our small and large responsibilities towards the environment in which we live is an urgent necessity. And it is also worth remembering and reiterating that, once the packaging, even recycled, is produced, it will never disappear from our planet. The ending of the film, during which we hear the last heartbeat and then see a character throwing himself into a pile of garbage, is a disturbing and sad metaphor for the death of the Earth and civilization because of our choices.



VIDEO DETAIL, 2023

VIDEO LINK: PULSE:

<https://vimeo.com/839344735>



VIDEO FRAME (00:12:05), 2023



The second version of the Fast Life project, which was adapted to the place where it was shown - ArTellarò, Italy.

It would seem that a sign of the progress of the 21st century is the possibility to buy "exotic" products regardless of the place, and the season in which we find ourselves. Very often we buy good-looking fruits or vegetables that are always available, and we don't ask ourselves how many kilometers they had to travel to reach the shelves of our supermarkets to give us the possibility of being able to taste them at any time of the year. Our intuition tells us that the current situation is something "special", an anomaly that seems to be a privilege, without realizing that this "comfort" of ours has a negative impact on our environment!

Rarely, in our daily frenzy, we think about the long journey that the products we buy have taken, who has not been paid enough for the effort put into cultivation or production, and finally we hardly pay attention to the carbon footprint generated just purpose of reviving, with useless purchases, the lives of people in rich and "developed" countries!



DETAIL, 2023



INSTALLATION VIEW, (200x120cm), *Shifting Landscape*, Tellarò, Italy, 2023



# CONSUMPTION

For several years, we have been hearing about climate change and the degree of pollution of the entire globe, where the effects of our actions are likely to be irreversible. We feel the consequences today, such as increased diseases, epidemics, pandemics, sudden weather changes, endless fires, etc.

Increased consumerism in recent years, the need to pack in disposable packaging, the speed and carefree life of individuals, the lack of appropriate response and lack of action by global concerns contribute to the generation of hundreds of thousands of tons of garbage every day, which, more or less segregated, goes nowhere else than to the environment we live in. Just as we are currently unearthing fossils from hundreds of years ago, learning about the way of life of our ancestors, in a few decades our descendants will learn about our inappropriate habits, "admiring" the pile of colorful, plastic packaging that has already taken over the entire planet.



DETAIL (23x5x23cm), 2023



COMPOSITION SKETCH, 2022



INSTALLATION VIEW, (120x80cm), *Shifting Landscape*, Tellaro, Italy, 2023

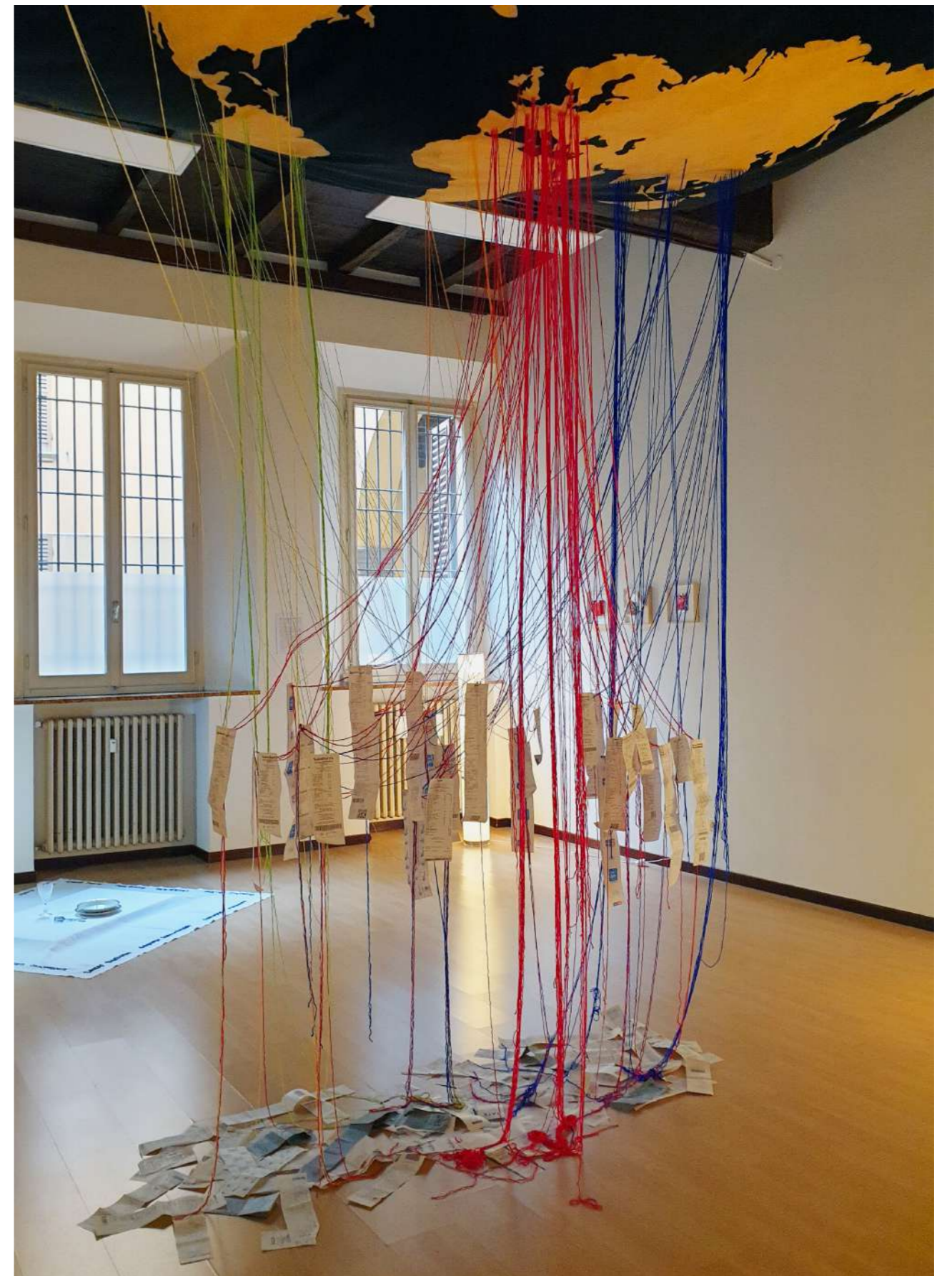


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DETAIL, 2023



INSTALLATION VIEW, (220x390x370cm), TAXON, Bologna, Italy, 2023



# QUALITY

*"Demand quality, not just in the product you buy, but in the life of the person who made it."*  
Orsola de Castro

This quote contains the meaning of Marta Ciolkowska's work "Quality" in favor of a consumption and fashion that are ethical and sustainable both for the People who work in the clothing supply chain and for our planet devastated by pollution caused by the production and transport of these goods. It is necessary to acquire greater awareness of what this industry hides under its splendor in order to act more responsibly in full respect of the communities involved and the environment. One of the tasks of art is to be a spokesperson for its time and its urgencies and the fashion revolution, to continue to quote Orsola de Castro, is certainly one of them.

But why pay so much attention to this sector? Because a dress is much more than a simple piece of cloth, it is a way to define one's identity, a business card to present oneself to others, sometimes it is a mask, in any case it always represents a means of communicating oneself: how I am, how I want to look, how I want you to see me, what culture or social class or lifestyle I belong to. This is why a lot is invested in an "object" to which we do not always recognize the right value.

*Maria Chiara Wang*



DETAIL, 2022



INSTALLATION VIEW, (220x140x10cm), Kamina, Togo, 2022



*"It's not that we have little time, but more that we waste a good deal of it."*  
Lucio Anneo Seneca

The "SOCIAL TIME" work is an Hourglass composed of tiny electronic components numerous manually chopped smartphones. The work is accompanied by a video of just a few seconds that sees, as the protagonist, a smartphone ready to be blended in a food processor. However, the opposition of technology to being destroyed appears evident to us when the container in which it is inserted breaks, thus facilitating the escape of the same device. It was necessary to spend several hours reducing dozens of telephones into tiny pieces that fill the space of the hourglass. Today there is a lot of talk about "managing," "governing" and "simplifying" complexity, especially concerning new technologies that allow the sharing and use of an unprecedented amount of data and information, perhaps in real-time, that also concern relationships of human beings, for example, through social networks.

This project, intended to demonstrate that the destruction process could be reduced to a rapid action, simplifying it through the blender, instead ends up implying that the same technology requires us to use our time and create and use even to destroy it.

There is nothing to do: we are condemned to use technology, which is gradually transforming itself to the point of becoming invisible to our eyes while remaining, in reality, omnipresent next to us.



VIDEO (00:00:27), 2021

VIDEO LINK: SOCIAL TIME:

<https://vimeo.com/652005808>



SCULPTURE (25x10x10cm), 2022



SCULPTURE DETAIL, 2022



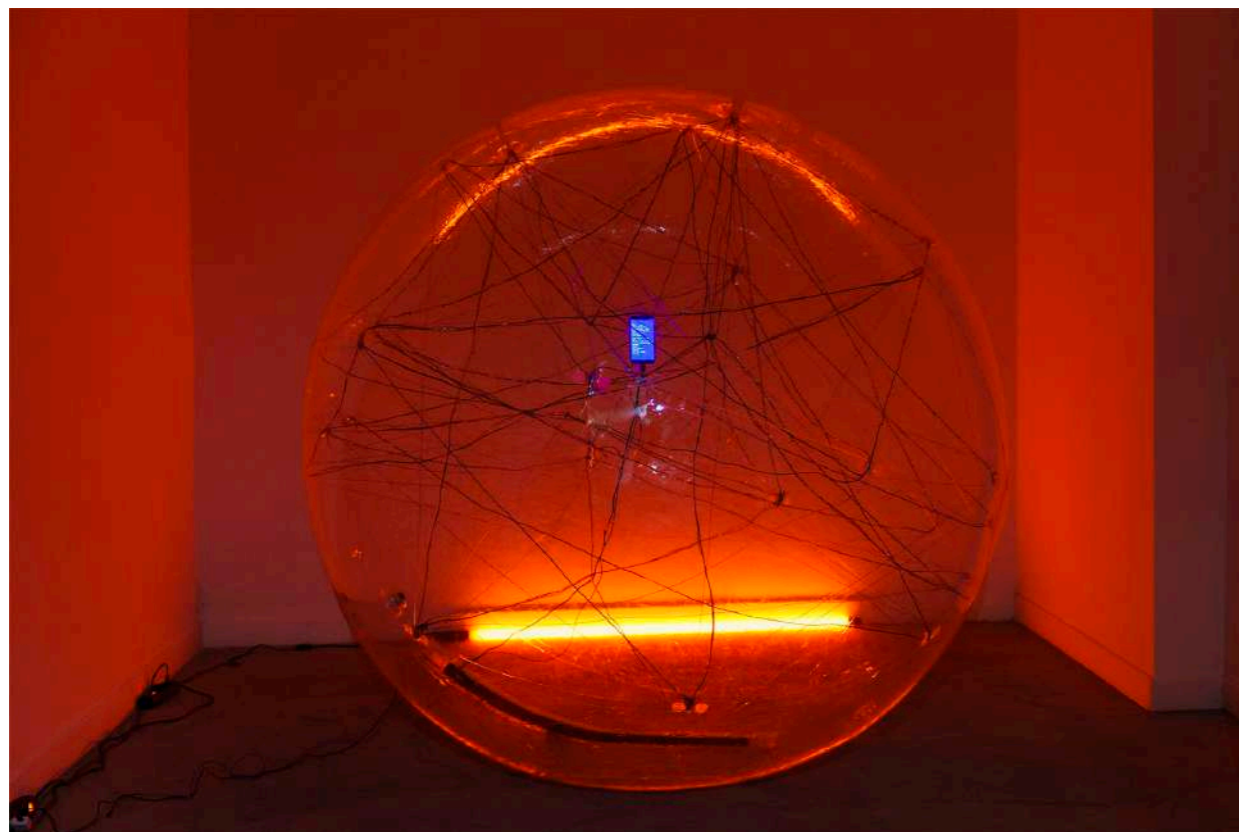
# SOCIAL TRAP

Our daily lives have undergone drastic changes over the past two years, spreading mainly fear and uncertainty.

Limited freedom of movement in the physical world has led to the transfer of relations and meeting opportunities to a virtual, seemingly “social” reality after 2020 that is inexorably flowing behind the screens of computers and smartphones. The use of technological tools and the amazing multitude of stimuli and messages that can be experienced through them gave us the illusion that we can easily survive in a critical situation that seriously questioned our previous beliefs, but... is it really so? Does the fact that we spend a lot of time on the Internet in front of the screen really help us solve problems and connect with others?

It might seem that daily conversations via mobile devices can help us to keep in touch with each other and can offer us infinite “mobility,” but we, as people with a strong need to live in a group, begin to notice an objective and sometimes exaggerated state - loneliness! We live as in an inflatable bubble, guaranteeing us the comfort of insulation, in which our only “friend” is the phone screen. We are increasingly trapped in an imaginary zone of perfect virtual life, which, instead of connecting us, distances us from each other. Dependence on technology significantly reduces our ability to make independent decisions. In the long run, it can lead to negative or even fatal consequences. By undermining the ability to recognize the rightness of the paths to follow, it may trigger mechanisms from which it will be difficult to withdraw or modify them.

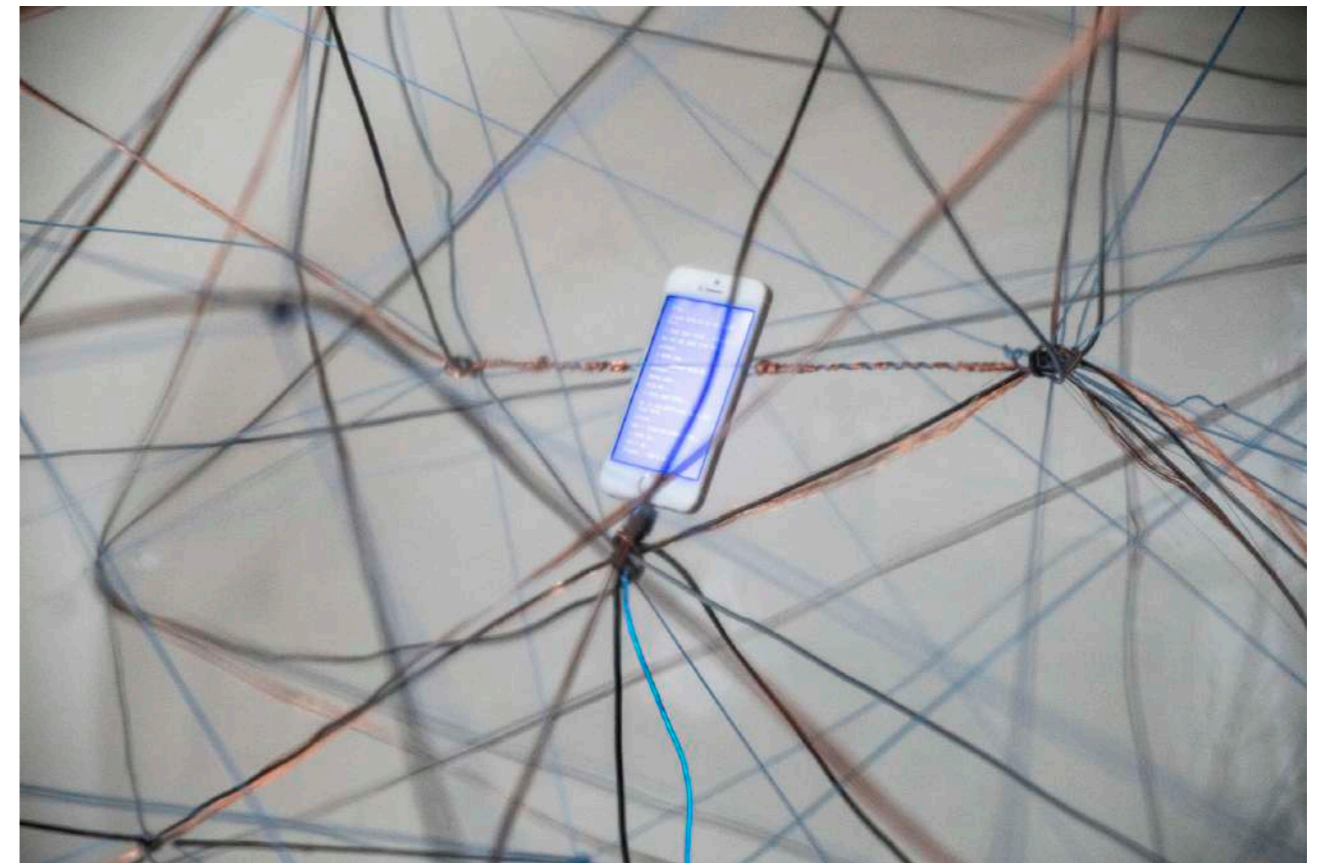
In the “SOCIAL TRAP” installation, we see a transparent, inflatable ball that shows our daily deepening isolation from the outside world, in which there is only room for one person, deluding that we can cross the whole world without obstacles or worries. We are encouraged to enter by the illuminated “calling for help” located inside the smartphone. However, it is only a trap that invites us to its place at every step, in which any movement is limited and from which it is very difficult to get out.



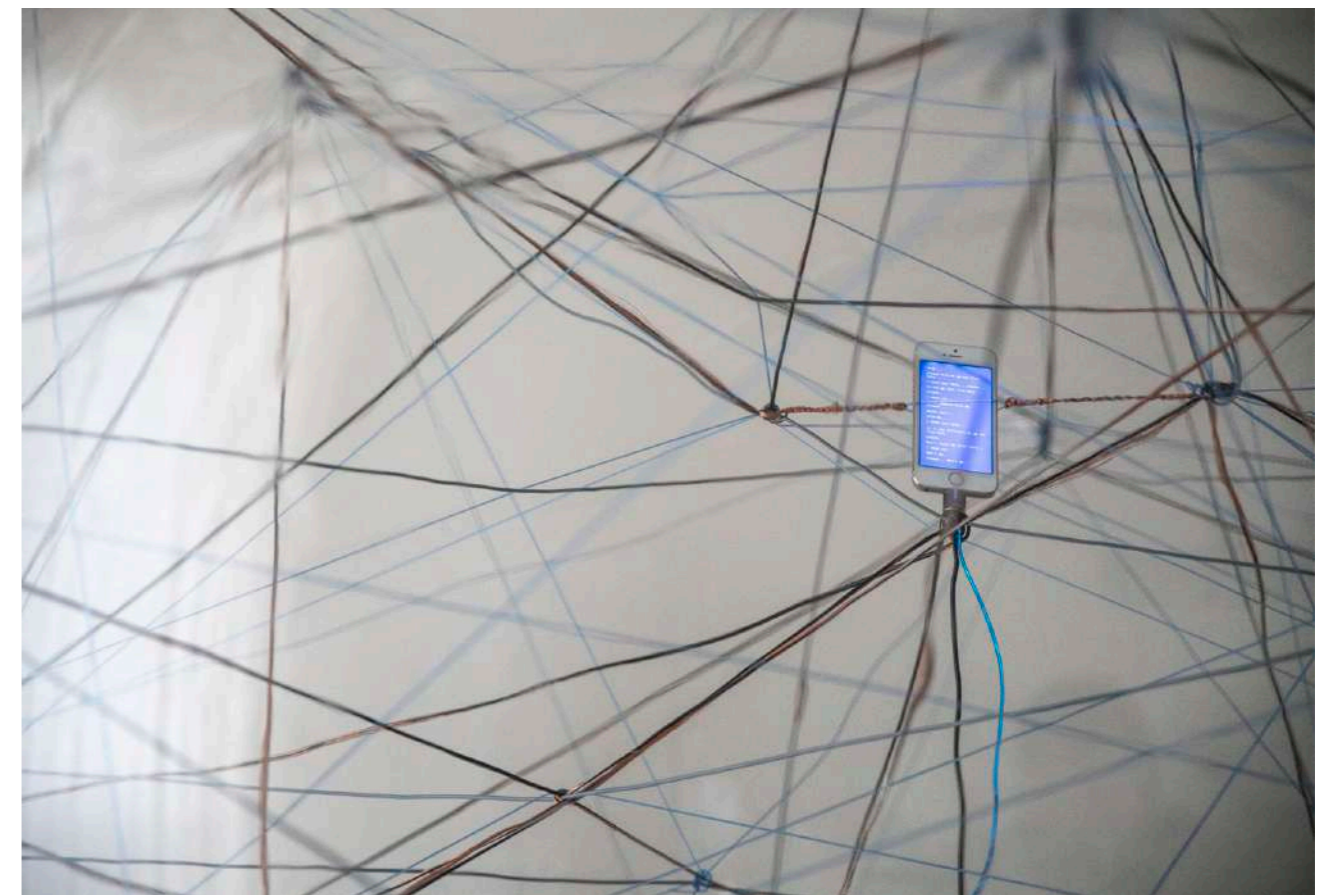
INSTALLATION VIEW(200x200x200cm), KoArt Gallery, Catania, Italy, 2022

WIDEO LINK: SOCIAL TRAP:

<https://vimeo.com/719073132>



INSTALLATION DETAIL (200x200x200cm), 2022



INSTALLATION DETAIL (200x200x200cm), 2022



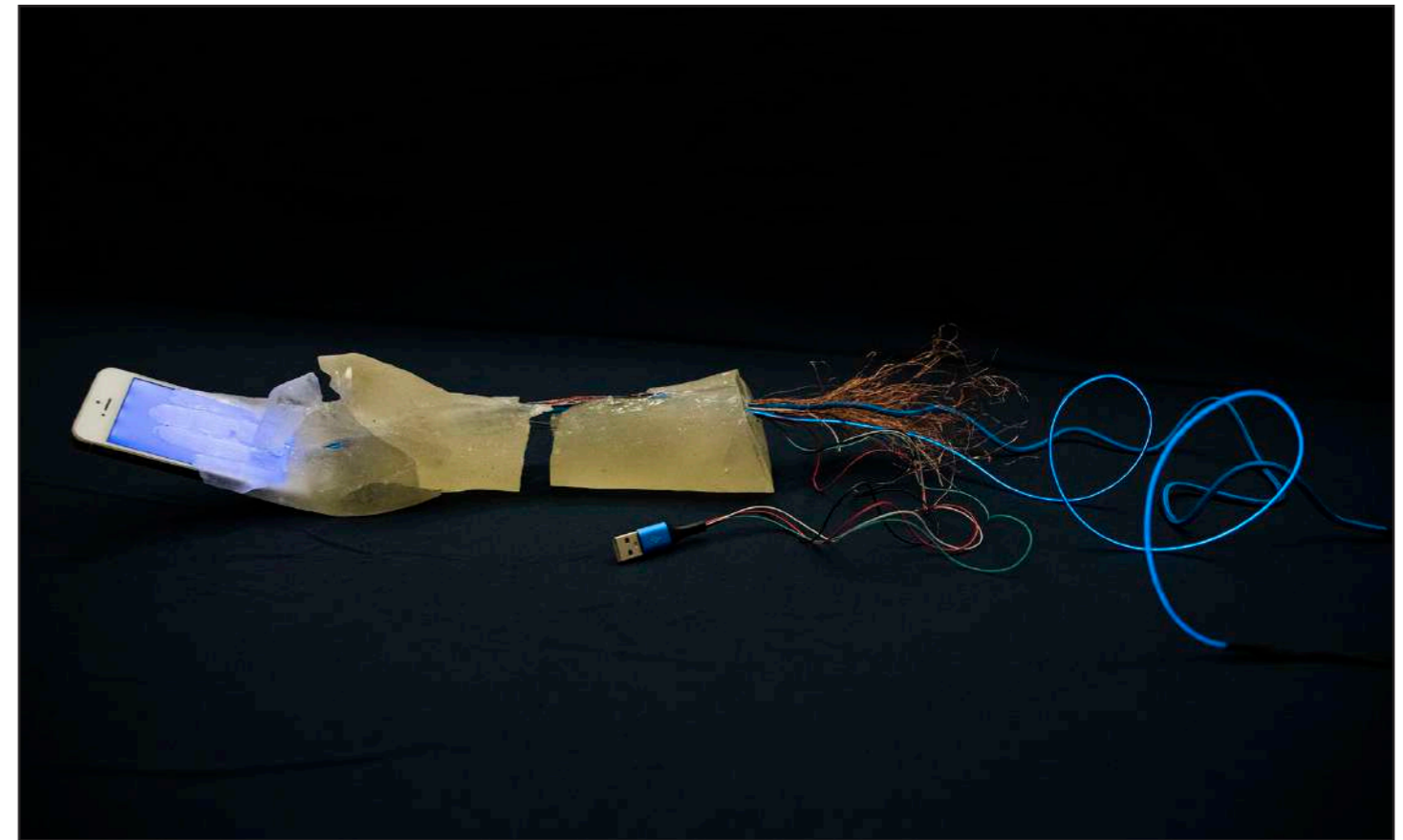
# FUTURE

In recent years, the “nomophobia” (NO Mobile Phone PhoBIA), or the fear of losing or being deprived of the possibility of using their mobile phones, has been increasingly rampant among young people. The term was first used in England in 2008 during a study commissioned by the British government to investigate the correlation between the development of anxiety spectrum disorders and the overuse of mobile phones. This, in fact, creates real states of anxiety and frustration deriving from the feeling of disconnection from relatives and friends. Numerous studies have explored these variables, finding both the presence of high levels of introversion and neurosis, along with low self-esteem and increasing impulsivity related to significant anxious conditions.

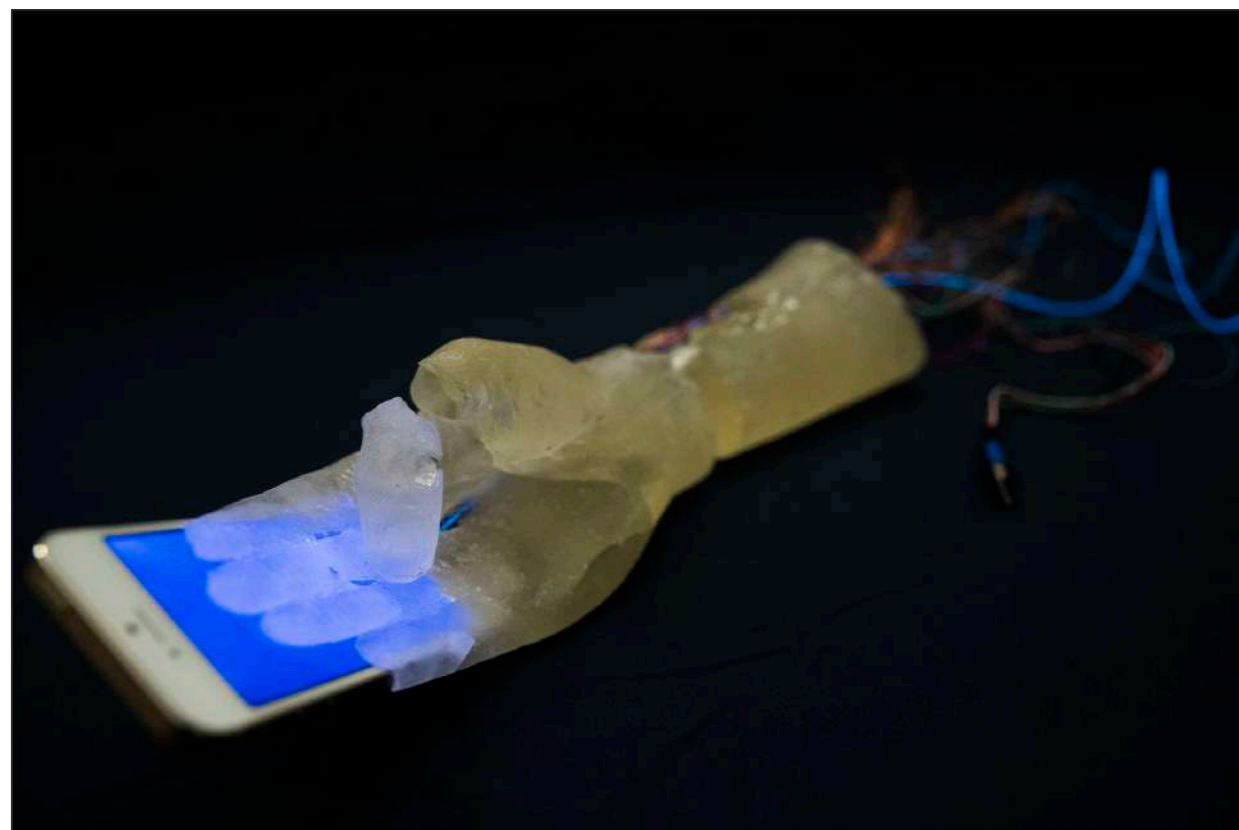
With the work “FUTURE”, the artist wants to imply the fragility of an individual who is always connected, who cannot free himself from the chains (represented in the work by the different intertwining of electrical wires) that keep him constantly clinging to his devices, almost as if they were his only source of life.

The work does not intend to demonize new technologies. Thanks to their use, people undoubtedly have been advantaged, and society has obtained enormous benefits from them. Just think of the historical period in progress in which, for two years now, the whole world has been in a health emergency, and without the communication that the Internet and various devices offer, it would not have been possible to inform people about the regulations and precautions to be taken, nor to work or study as has been done thanks to smart working and remote teaching.

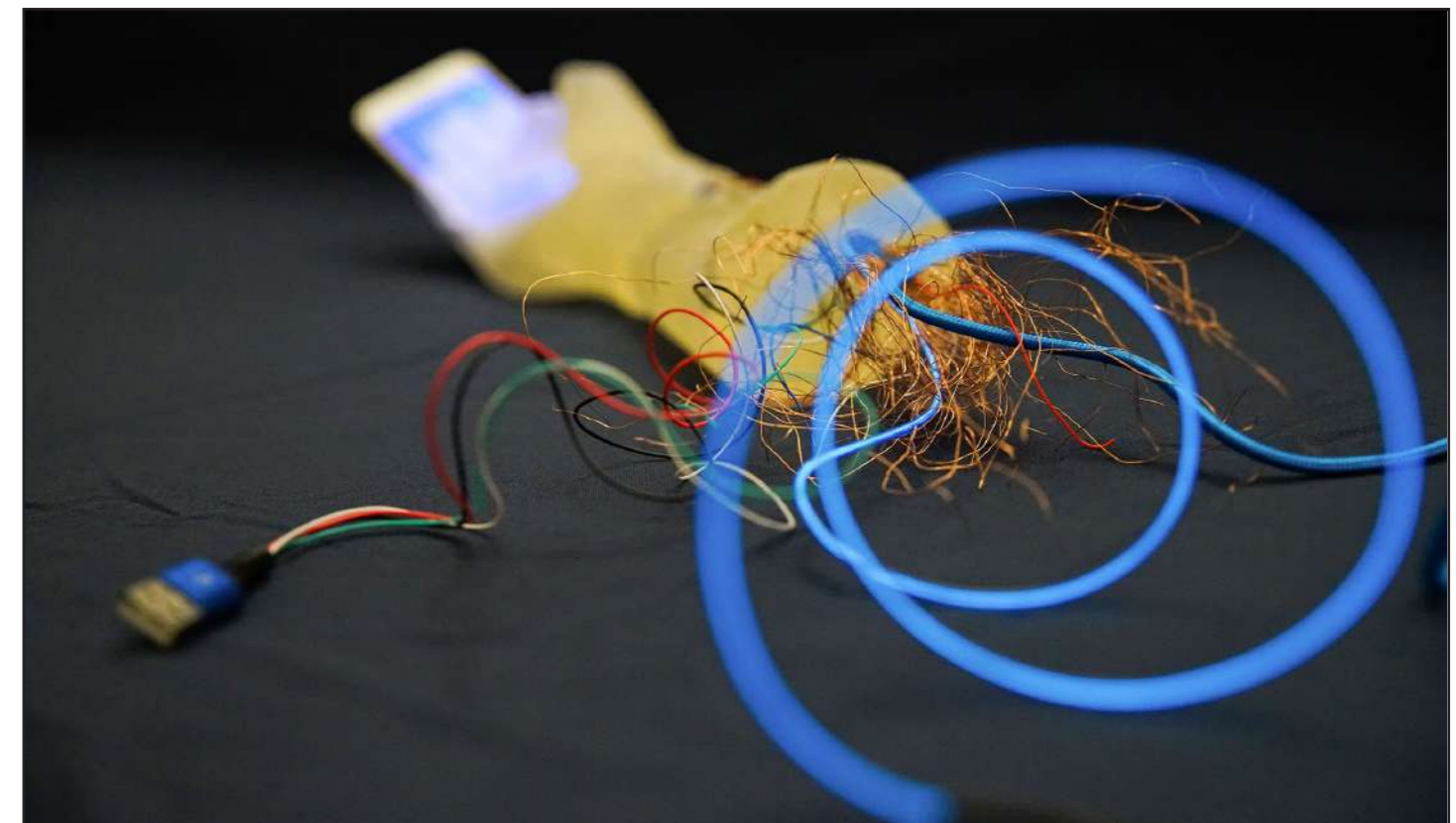
For each situation, specific “instructions” are needed. It would be important that there be more attention and care to digital education from an early age so that the new world of the Internet can be populated with aware users, and thus be a healthier and safer place.



SCULPTURE (50x20x15cm), 2020



SCULPTURE (50 x 20 x 15cm), 2020



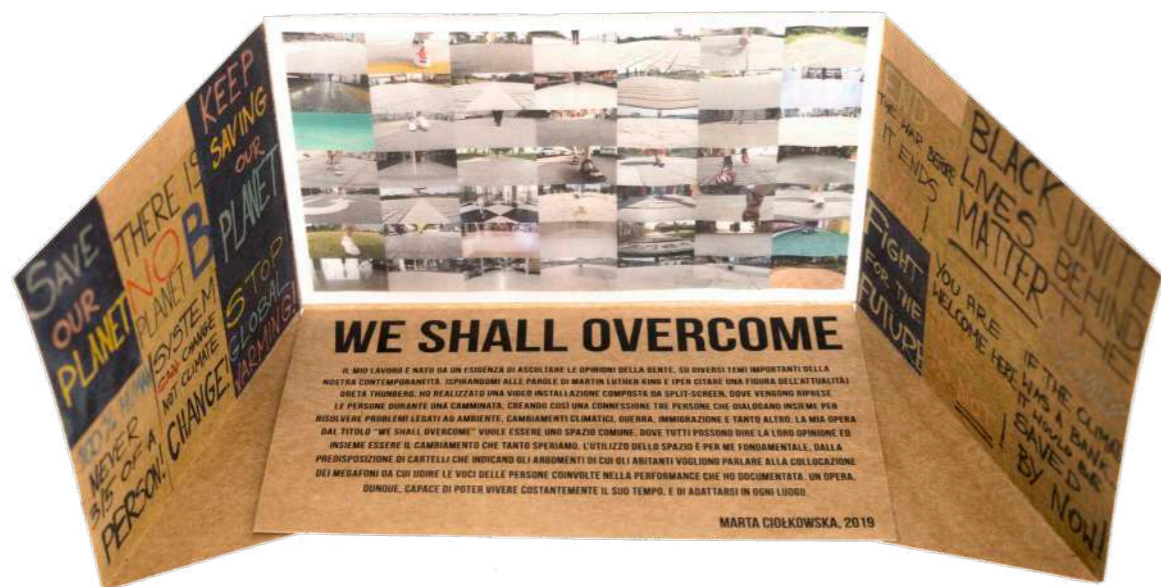
SCULPTURE (50 x 20 x 15cm), 2020



# WE SHALL OVERCOME

My work was born of a need to listen to people's opinions, in different important moments of our contemporary world. Inspired by the words of Martin Luther King and (to cite a figure of current events) Greta Thunberg, I made a video installation consisting of split-screen, where people are filmed during a walk, thus creating a connection between people who dialogue together to solve issues related to the environment, climate change, war, immigration, and much more. My video installation entitled "WE SHALL OVERCOME" wants to be a common space, where everyone can say their opinion and at the same time be the change we hope for so much. A work therefore, able to constantly live its time, able to adapt in every place.

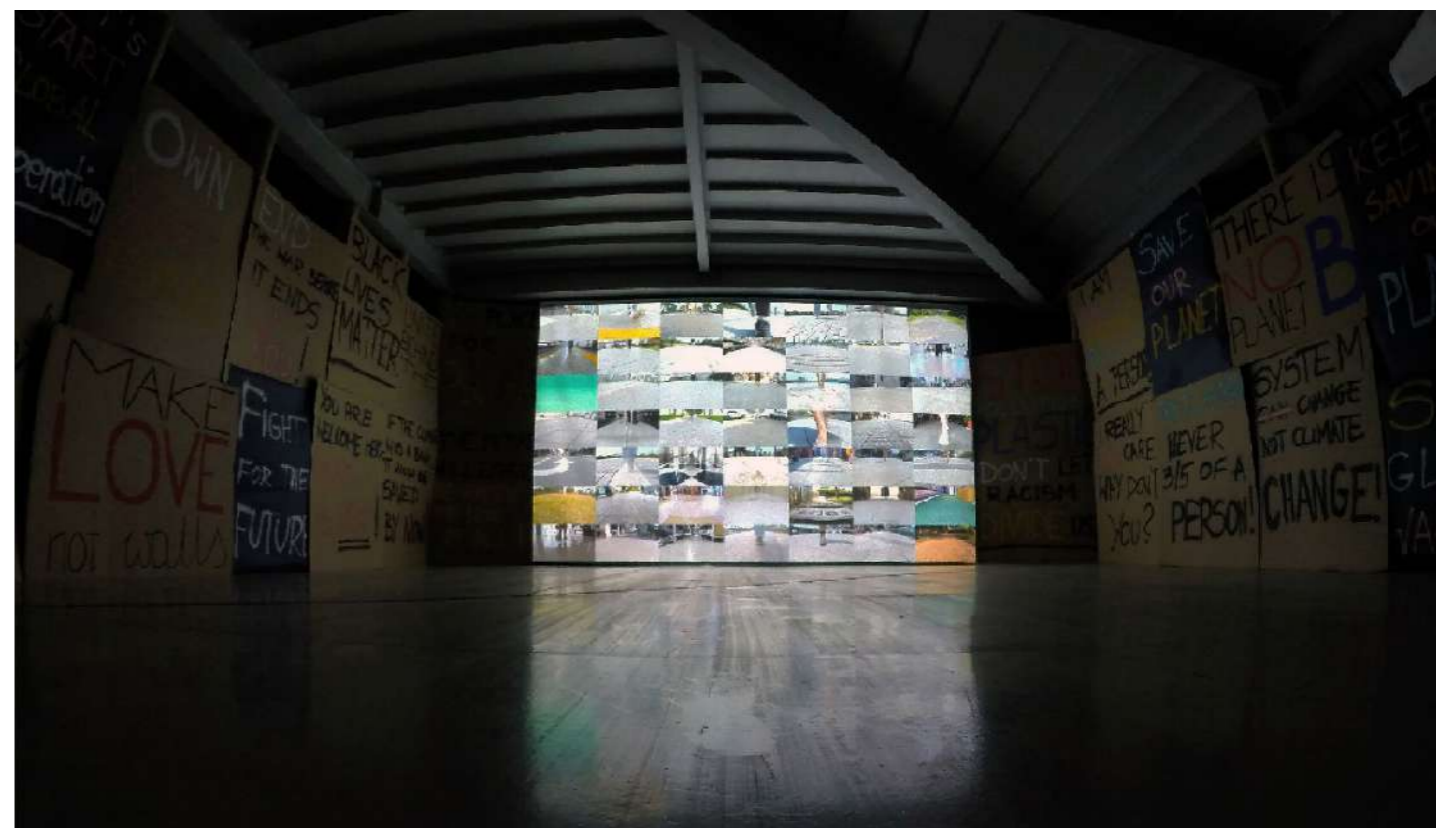
The most interesting thing is how we, as humans, can unite and come together to solve issues collectively and how artworks might inspire social change and encourage people to care about their environment.



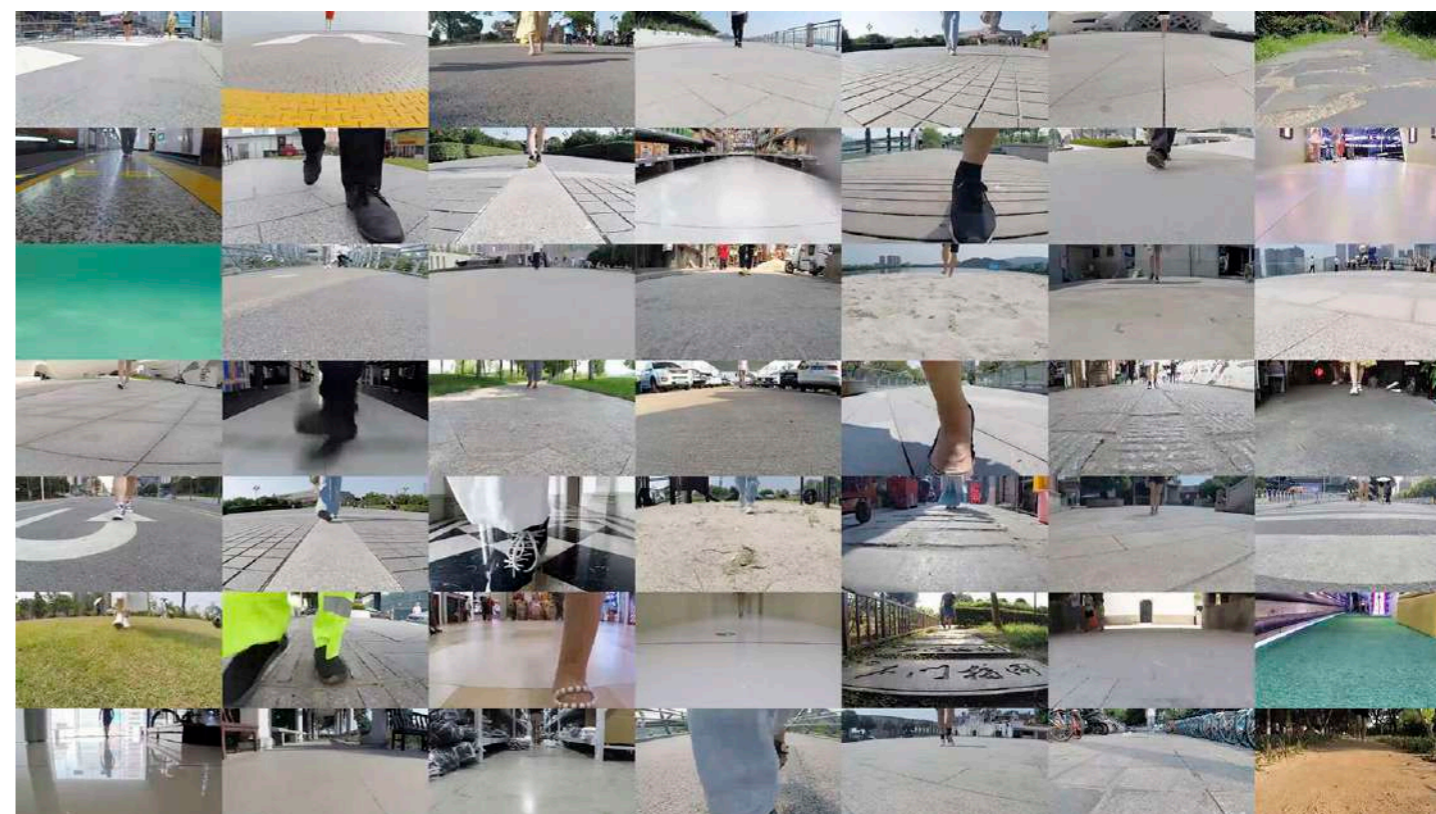
BROCHURE, 2019

VIDEO LINK: WE SHALL OVERCOME:

<https://vimeo.com/359653268>



INSTALLATION VIEW, BY THE CITY, Changsha, China, 2019



VIDEO FRAME (00:06:15), 2019



# BOTTLEFIELD

Human beings have been using weapons for too many years to neutralize other human beings. But it seems like he has adopted, increasingly in recent years, another invention born to help man in his common life, using a weapon much more powerful than bombs and rifles, which slowly affects the whole of humanity, through his constantly improper use, THE PLASTIC.

In the video BOTTLEFIELD, we find ourselves underwater, as if we were swimming and looking towards the sky, when suddenly we start to see some bottle caps, which rest vigorously on the surface of the water.

Just like real bombs, the scene is filled with plastic caps, increasingly limiting the view and reducing the last rays of sunlight penetrating through them.

We hear a frantic noise, caused by the dozens of caps that overlap with each other, and where we can barely take a slight gasping breath, due to a claustrophobic suffering from which there is no escape.

A strong crash, as if it was a final attack, which makes the imposing plastic mass move towards the bottom, when immediately after you see a hand rummaging through the pile of bottle caps which goes down more and more in the bottom to help us survive that onrush by pulling us to the surface.

With the video BOTTLEFIELD are raised important questions to which the human being must necessarily answer and find, with diligent care and actions, valid solutions to avoid his disappearance and final extinction.



INSTALLATION VIEW MODEL, 2019

VIDEO LINK: BOTTLEFIELD:

<https://vimeo.com/365557105>



FRAMES FROM VIDEO



VIDEO (00:03:06), 2019



# SOCIAL PRISON

Every day we are constantly bombarded with messages, millions of posts and tweets in social networks, direct intrusions into our conscience, which quickly begin to rise in the palm of each hand. Such assaults are so persistent as to have profoundly altered our cognitive style, learning methods, and systems for understanding and processing information.

This imprisonment, which derives from a global situation characterized by the invasive experience of a world filtered by smartphones, imposes an ever faster pace. Thanks to the massive diffusion of the network, its dynamics seem to some extent at the mercy of contradictory flows of information. Real news is denied by phony, reliable notices that follow and get mixed up with others without any foundation, secure communications and misleading announcements. You create a website, place a "sensitive" title, use adjectives wisely, and then insert a "powerful" photo, and the target is (almost always) centered. How many of us have the critical tools to decode and defend against deliberate and systematic manipulations, disparaging or promotional campaigns, ambiguous and stubbornly continuous messages? How many of us live imprisoned in solitude and individualism?

What is it and where does this closure in oneself come from, if not from a powerful and diametrically opposed force to solidarity, from a negative energy that blocks the beneficial effects of making each other strong and essential for life in society?



SCULPTURE (20x75x20cm), 2018

VIDEO LINK: SOCIAL PRISON:

<https://vimeo.com/362299918>



FRAMES FROM VIDEO



VIDEO (00:04:54), 2018



# SOCIAL TOILET

What does the life of modern man look like? What is important? To which activity does he devote his time? Does his first thought go to his family? to friends? to relations with them? After an in-depth analysis, unfortunately it is possible to conclude that what attracts his attention the most, especially in recent years, is social media, which has changed daily behaviors and flooded opinions with prejudices.

More and more people of all ages are using them, and many of us not only have an account on social networks, but also need to log in every day or even several times a day. Furthermore, we can see that during many down-to-earth activities it appears essential to have a smartphone with a camera and Internet access always with you, as the network constantly encourages sharing snapshots and thoughts of private life, providing individuals with the feeling of existing, but lifting in the meanwhile delicate issues of the limits of privacy.

Are there places or situations where a photographic reportage is not put online? Are there any moments when not being connected to the use of mobile devices seems normal? In fact, "Social Toilet" ironically represents one of the most important and radical changes that have taken place in the modern world.

The installation places the viewer in a narrow and overwhelming environment that gives the impression of a room of fear. There are apparently favorable conditions for the recipient, but the presence of a series of already pervasive logos symbolizes the hundreds of thousands of profiles visited daily on social networks. The only object that usually appears as a symbolic place of privacy and confidentiality prompts us to ask very important questions: is it possible to really believe that private life is safe? Or can social media give a greater sense of security inside homes? "Social Toilet" induces the observer to imagine a better world in which people use technological innovations in a conscious (and fun) way.



DETAIL OF THE INSTALLATION (10x10x10cm), 2017

VIDEO LINK: SOCIAL TOILET:

<https://vimeo.com/362299905>



INSTALLATION (100x100x200cm), 2017