


ARTWORKS LIST //  
ATTACHMENTS

# galerie dohyanglee

# Attachments

An exhibition of the artworks by **MARTA SKOCZEŃ**  
Curated by Marilou Thirache

With the support for the galleries / exhibition of  Centre national des arts plastiques  
(National Centre for Visual Arts).

13.04 – 11.05.2024

## ARTWORKS LIST



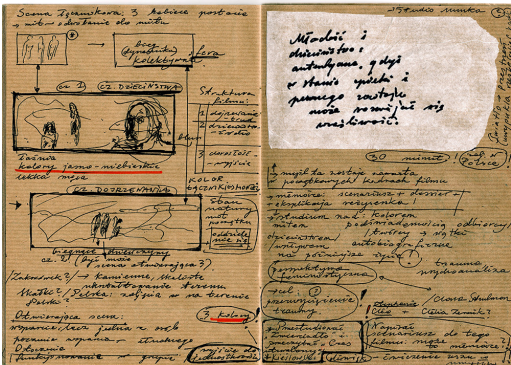
### 1. ATTACHMENTS

2024  
HDV video, 16:9 format, color and white and black, stereo, 11'  
Edition of 5 + 2 AP

Production Dohyang Lee Gallery, Paris. With the participation of Émilie Favre-Bertin and Aleksandra Rykowska.

Thanks to : Aleksandra Golenda, Martha Kubiniec, Association Non-étoile, Wojtek Szczerbetka

2 notebooks with printings of preparatory drawings, Cocoa shell 250 g paper, folding and stapling, 1st notebook of 24 pages (10 double sided sheets and cover), 21 x 14,8 cm, 2nd notebook of 24 pages (10 double sided sheets and cover), 29,7 x 21 cm  
Edition of 5 + 2 AP



*Attachments* a video work with the participation of two actresses, Émilie Favre-Bertin and Aleksandra Rykowska, talks about stories inherited unconsciously and the experience of loneliness in women. The word «attachments» in the plural refers to the notion of attachment developed by John Bowlby (1907-1980), an English psychiatrist and psychoanalyst, and can be explained as the link that humans create towards their parents during their childhood. I use it in the plural to describe the patterns of attachment created and transmitted by different generations of a family, especially between women.

In the film, we can see two female subjects: one evoking a maternal figure, the other evoking adolescence. They are found in domestic spaces, without ever being together. At the same time, in the natural context, near a lake, there is a nest of pigeons. We can observe all the stages of development of pigeons alongside their mother, from birth until they leave the nest. This symbolic image becomes the main axis of the film, evoking the life cycle with all the natural stages of growth, through the process of growing, gaining independence, until separation.

In families where one or more traumatic events have occurred, subsequent generations, as well as their attachment pattern, may be affected. The black and white part of the film, which seems to be detached from the context of the lake, as out of time, refers to the past. A teenage figure remains inside a wooden house, in a frozen emotional state, and at some point comes out of the closed space, to find itself in nature. This passage outside, symbolizing liberation, can be found in my other video- and photographic works, as nature also plays an important role in my work.

Before I started working on the film *Attachments*, I went to Eastern Poland to carry out scouting and research on the history of my maternal family. In the video, the spaces where the two characters are located are not quite defined, but their environments evoke the natural landscape of Poland, as well as fragments of French architecture and interior. The film evokes for me the notions of distance and proximity, it depicts the subtleties of a relationship between a mother and a daughter, with a context of migration in the background, and it takes a critical look at the association of women with domestic space.

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## 2. WATER AND LIGHT

2023

36 photographies instantanées, inkjet printing on Kozo Thick White 110g Awagami paper, 4,5 x 6,2 cm each printing

6 frames of 6 printings each, glued on 1mm aluminium, 30/10ème Digital passe partout, dark wenge Nielsen Alu 34 Natura wood frame profile, anti reflect glass, 15,5 x 65,7 cm each frame

Edition of 9 + 2 AP

Production Dohyang Lee Gallery, Paris

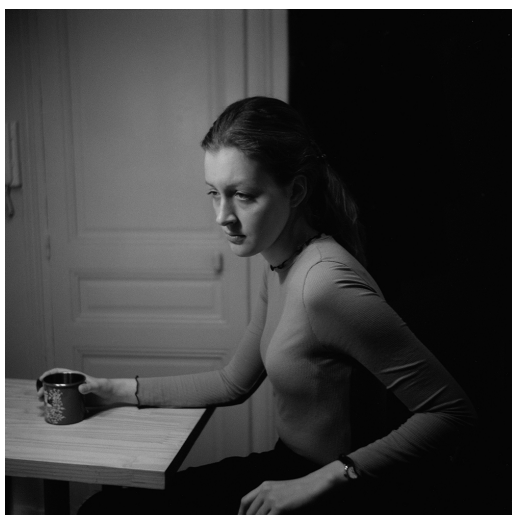
*Water and light* is a project composed of instant photographs. The momentary aspect of instant photography corresponds, in my opinion, with the fragility of the season transition, the beauty of snow, and the delicacy of light.

The project was born out of my need for a better continuity of weather conditions. In recent years, sudden changes in temperature, with very strong amplitudes, have been increasing all around the world. This tendency is getting only more important and dangerous, having disastrous effects on the planet, strongly disrupting the rhythm of life and agriculture due to frequent droughts.

In my project, I try to reconstruct the gradual and peaceful aspect of nature through the representation of the landscape throughout a year. I am particularly inspired by the moment when the snow becomes water under the slowly upcoming heat of the sun. One can feel a humid, fleeting but intense smell of nature waking up, and this atmosphere is what I'm trying to capture.

The photographs have been taken in Poland, in the corners of Warsaw, and around Szczecin, a small town surrounded by fields and gardens, where my maternal family comes from. By photographing places where I come from, I was trying to get closer to the image of stability and continuity in which I grew up. I believe that the cyclical experience of the season is in line with the human need for stability and security, and is necessary to maintain a natural balance.

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## 3. HANNA (INDOORS) (SERIES PRESENCE)

2018 (2019 series *Presence*)

Analog photography, inkjet printing on Rag Photographique Infinity Canson 310g paper, glued on 1 mm aluminium, slate gray Nielsen Alu 34 Natura wood frame profile, without glass, 50 x 50 cm

Edition of 9 + 2 AP

Production Dohyang Lee Gallery, Paris

I made the series *Presence* between France and Poland, in the region from which my distant family comes. Analogue is used because of its sensitivity to light and its longer processing time, which correspond with the nature of the creative process.

*Presence* can simply mean the physical existence of someone, who is there, but who may be going away, absence in power.

We can keep the image of the person we saw in our mind in the form of a memory, or by taking a photo. I reconstruct this image – the situation or the state of the character I photographed – in my imagination, so it is erased once my film is developed.

Photographs as physical objects replace images kept in my memory. This reference to another time and another space is possible thanks to a camera, which, by the operation of the darkroom, serves to capture views of the outside world. Photographing a person is for me based on empathy and expectation that it unfolds with all its personal truth. I confront the portraits with landscapes representing places far from the big cities, simple and authentic, which could constitute symbolic shelters for these characters.

On the portraits, one often has the impression as a spectator to be looked at by the people photographed, or to look into their eyes. We can talk about the distance between the viewer and the photographed who was looking at the lens. The look still allows us to read the psychological activity of the latter which will register on the film. The more significant the presence of the person photographed, the deeper the spectator's relationship to his representation will be.

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## 4. BATHERS

2012

2 inkjet printings on Bamboo Hahnemühle Natural Line 290g paper, 5,4 x 7,2 cm each printing, glued on 1mm aluminium, 30/10ème Digital passe partout, bright wenge Nielsen Alu 34 Natura wood frame profile, anti reflect glass, 18 x 24 cm the unique frame  
Edition of 5 + 2 AP

Production Dohyang Lee Gallery, Paris

The two small photographs entitled *Bathers* were taken in 2012. They are part of the beginning of my photographic journey, at the time conducted in parallel with my practice of drawing and painting.

The photographs were taken during a painting course in the summer of 2012 with my old phone – hence their reduced resolution. The small size of two prints refers to something childish and, at the same time, very precious in these female subjects at the dawn of their adolescence and maturation. Precious, because bathed in nature, in a context of a rural area remote from major cities.

This image of the child symbolizes for me life cycles, especially in women.

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## 5. REGINA

2012

Analog photography, inkjet printing on Rag Photographique Infinity Canson 310g paper, glued on 1mm aluminium, slate gray Nielsen Alu 34 Natura wood frame profile, without glass, 100 x 73 cm

Edition of 5 + 2 AP

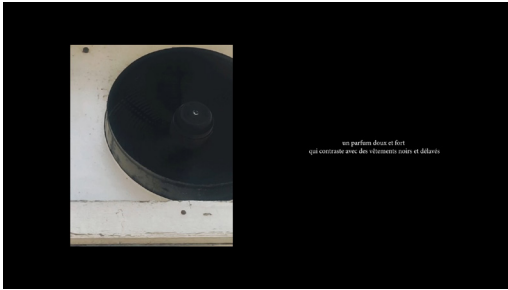
Production Dohyang Lee Gallery, Paris

The photograph *Regina* was taken in 2012. This is for me the first image, which is a starting point for future series and my interest in analog photography. During summer 2012, while cycling around the city of Szczucin, where my maternal family comes from, I noticed a woman walking on a vast hill. After a first shot from a distance, I approached her to ask her permission to portrait.

Having almost no voice, she expressed her agreement with her body. It is this second photograph that I present during my personal exhibition. Later, I was able to learn the story of Regina: she never left her house which is right next to the hill on which I photographed her. I was strongly influenced by what Regina evoked for me: this image of solitude, suffering, linked to the social role in which she found herself, but also of power.

The photographs were taken with an old *Chaika* film camera that I bought at a market in Ukraine in May 2012. The small size of the sensor gives a slightly blurred and imperfect rendering, which allows a feeling of timelessness. This camera will accompany me throughout my travels in Poland during my last years of high school and my first years of studies in Warsaw.

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## 6. *HOUSEWORK AND AROUND*

2024

Video, 16 : 9 format, color, mute, 6,18''

Edition of 5 + 2 AP

Poems written by the artist.

*Housework and around* is a series of videos including images filmed with my phone and original poems that are currently in progress. Having already played with the text and archive images in the video *Outdoors* (2020), I rebuilt the same editing logic, but this time I use the images that I shoot myself.

I film fragments of my daily experience as I walk through the city, and I create a story of a female character who, once out of her domestic space, walks around her home. Impressions of windows, fountains, passers-by interact with each other. These impressions are for me symbols of codes of beauty, of the suburbs, of the position of the woman in the city, as well as the social and family roles in general.

My poems are always born of a particular feeling or an observation of the reality that surrounds me and that is why they often have a «pictorial» quality. I look for indirect links between images and words, evoking images according to my associations. Inspired by the Kulechov effect\*, I give life to new senses thanks to the possibilities of video editing. I also play with rhythm—sometimes slow, contemplative, sometimes more dynamic, unpredictable.

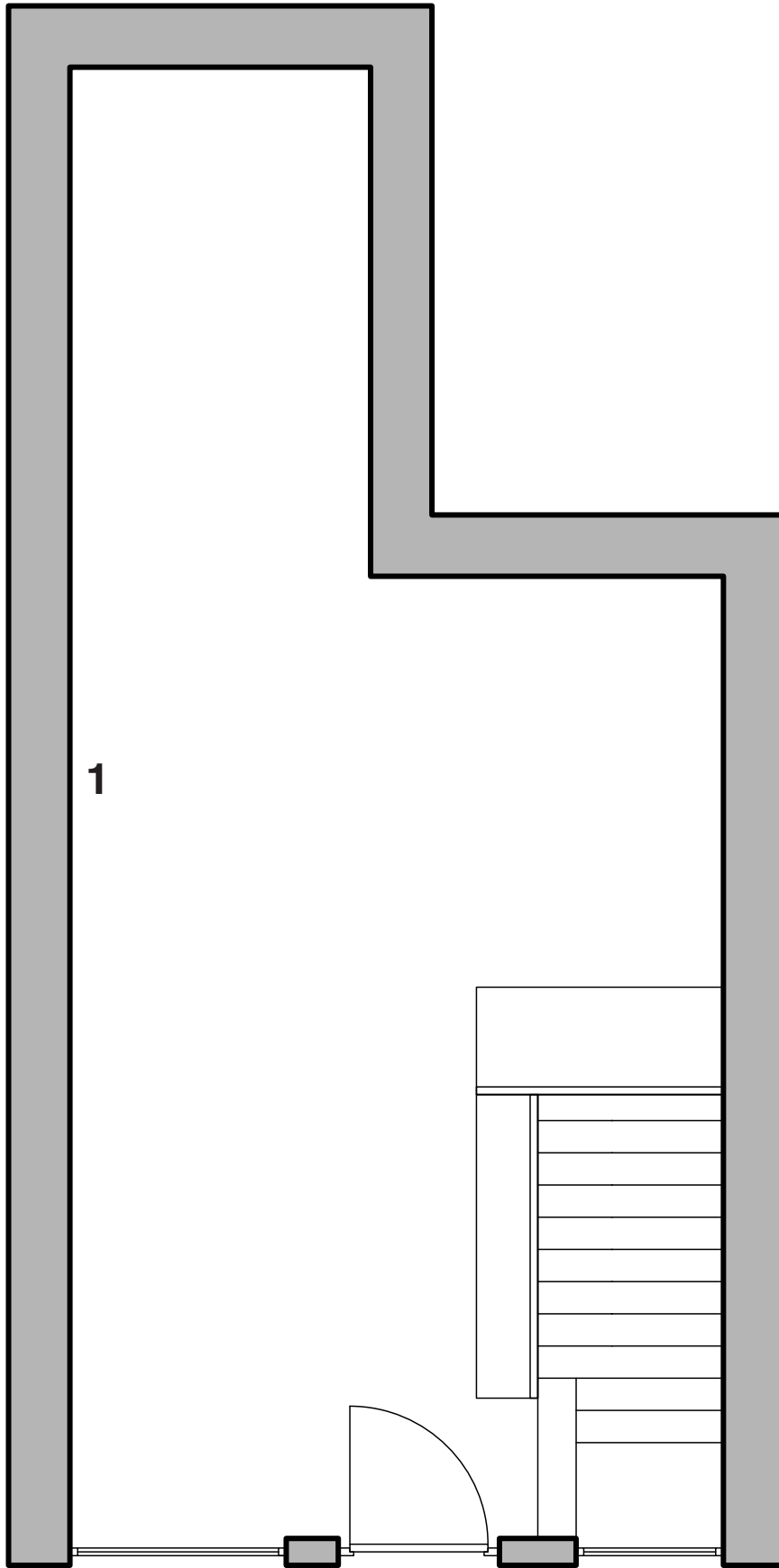
Each video including the images and a text is always made in two versions: French and English, given the fact that I write my poems in English and then translate them into French.

\* Kouleshov effect: In cinema, the Kouleshov effect is a montage effect by which viewers derive more meaning from the interaction of a shot (shooting) with another shot to which it is associated, than from an isolated shot. Source: [https://fr.wikipedia.org/wiki/Effet\\_Kouleshov](https://fr.wikipedia.org/wiki/Effet_Kouleshov)

Marta Skoczeń

**High level**

**1. Attachments**



**Low level**

- 2. Water and Light
- 3. Presence
- 4. Bathers
- 5. Regina
- 6. Housework and around

