



Monika K. Adler
SELECTED WORKS 2003 - 2013

Introduction

Personal and family history. Trauma. Hidden and secret. That which is denied, forgotten, covered up / over. Impact of war, conflict, events, social conditions and political regimes upon people's wellbeing, circumstances, identity and self, all these aspects of human existence, and it's inevitable obliteration inform the imagery within Monika K. Adler's still photography and artist's filmworks.

Deep and powerful, personal, encoded, cryptic, ominous and ambient iconography and symbolism. Made public, shared, maybe even enforced and inflicted. Open to, allowing, encouraging and provoking interpretation and other engagement. Production and end-result as therapeutic action.

A constant state of cease-fire and false-security, both to the pleasant menace, but also the disturbing charm, which together are the magic. Adler's exact means of production remain mostly undisclosed, joining forces with the power and beauty of the mystery and enigma.

Adler deems every phase and aspect of her production and end-result to be a performance and therapeutic action, catharsis and exorcism; a profound process and experience; including working with and using other people as models and actors, enabling them scope for personal and artistic license and creative expression. Finalisation and conclusive state maybe actually cause or at least lead to emptiness before then moving onwards to next and more. Much done and got

across is unconscious, but there's also considerable meaning, purpose, reason and control as well.

As for Adler's family history, her Grandmother was a Holocaust victim, as well as a pioneering psychiatrist of women. The young Adler knew who Adolf Hitler was before even hearing much or even anything about Jesus Christ. Adler's family suffered persecution under both National Socialism and Soviet State Capitalism. War stories stuck more in her mind than fairytales. Also during Adler's childhood, she once staged a school presentation about the Holocaust. Another female family member, whilst pregnant during an invasion was murdered by occupying forces, then her newborn baby murdered after birth.

Love and Death/Eros and Thanatos. Since childhood, Adler has witnessed, been surrounded and struck by much suffering, disease and fatality. Her grandfather's final illness and death was only several years after her birth. These and other episodes figured strongly in her earliest dreams.

Adler's work is characterised by that which is primal, timeless, pan-human, honest and universal. Intention, meaning, message, cause, agent and outcome identification, exploration and acting as an expose of multiple double standards.

Light / outburst / shadow / contrast / atmosphere / character.

The still image photography characterised by dialogue, exchange and intimacy; the film-works becoming a full-blown adventure.

From the essay 'Monika K. Adler' by Douglas Park, © 2013

Chernobyl of Love, 2011

Born in Poland in 1982, Monika K. Adler grew up in an Eastern Europe suffused with memories as well as more tangible reminders of large-scale assaults on human bodies, particularly female bodies, motivated by ideology and ethnic hatred. From the Nazis, to the Soviet invaders (who victimised her grandmother's cousin) to the rape wars of nearby Serbia, the history of the degradation of the body haunts the imagination of this brilliant young photographer and filmmaker. Yet her works are not exercises in feminist or political filmmaking, such polemics are too obvious and reductive, failing to capture the deeper reality that she seeks to evoke: a reality that eludes easy definitions and explanations and that perhaps derives from - or more likely informs - the unconscious mind of human beings.

The spectre of historical trauma, the manifestation of mystery and desire in the human body, the experience of women as objects and victims of outmoded and pernicious institutions which nonetheless continue to exercise an influence on our thoughts and behaviours, are just part of what Adler's work addresses.

In Adler's photographs both human beings and objects emanate a sense of abandonment or otherness, strange and liminal manifestations existing on the border between our familiar world and some mysterious and ineffable dimension not amenable to full disclosure or to rational discourse. Twilight glimpses of the troubled dreams that infuse our apprehension of this world if not a phantasm of another realm that at moments of extremity or disruption impinges on this one.

From *The Ambivalent Body: On The Short Films Of Monika K. Adler* by American critic and novelist Robert Smart, © 2013



Chernobyl of Love I, 2011, Platinum Print, 30 x 40 cm



Chernobyl of Love II, 2011, Platinum Print, 30 x 40 cm



Chernobyl of Love III, 2011, Platinum Print, 30 x 40 cm



Chernobyl of Love IV, 2011, Platinum Print, 30 x 40 cm



Chernobyl of Love V, 2011, Platinum Print, 30 x 40 cm



Chernobyl of Love VI, 2011, Platinum Print, 30 x 40 cm

Beyond Time, 2005 - 2013

Embracing the phenomenology of 'the now' is so well highlighted in her still photography it almost suggests that a reappraisal, or even a variable degree of possible negation within a potential lack of emphatic relevance of the undeniably human natural phenomenon of memory as a necessary and sufficient condition towards not only development and growth, but also a transformation (in Jungian terms), a dynamic continuous renewal or 'rebirth', of damaged psyche.

Hermeneutic explanation aside, looking at the unmistakable tension and anxiety - in or between - her photographic 'part objects'-as-people or people as- 'part objects', her encoded use of contrast between light and shadow leaves a formidable gaze. Notwithstanding the semiotics or symbolisation that represent the ghosts of significant others or past events inherent in her personal identity, childhood development, dissonant confusions and sexualised passions that present themselves now.

The traumatic memories of the artist - undeniably human and natural phenomenon undergo a cathexis by means of the creative process - a sort of healing process in itself. In this too, Monika K. Adler's honesty and depth are very remarkable as is her artwork.

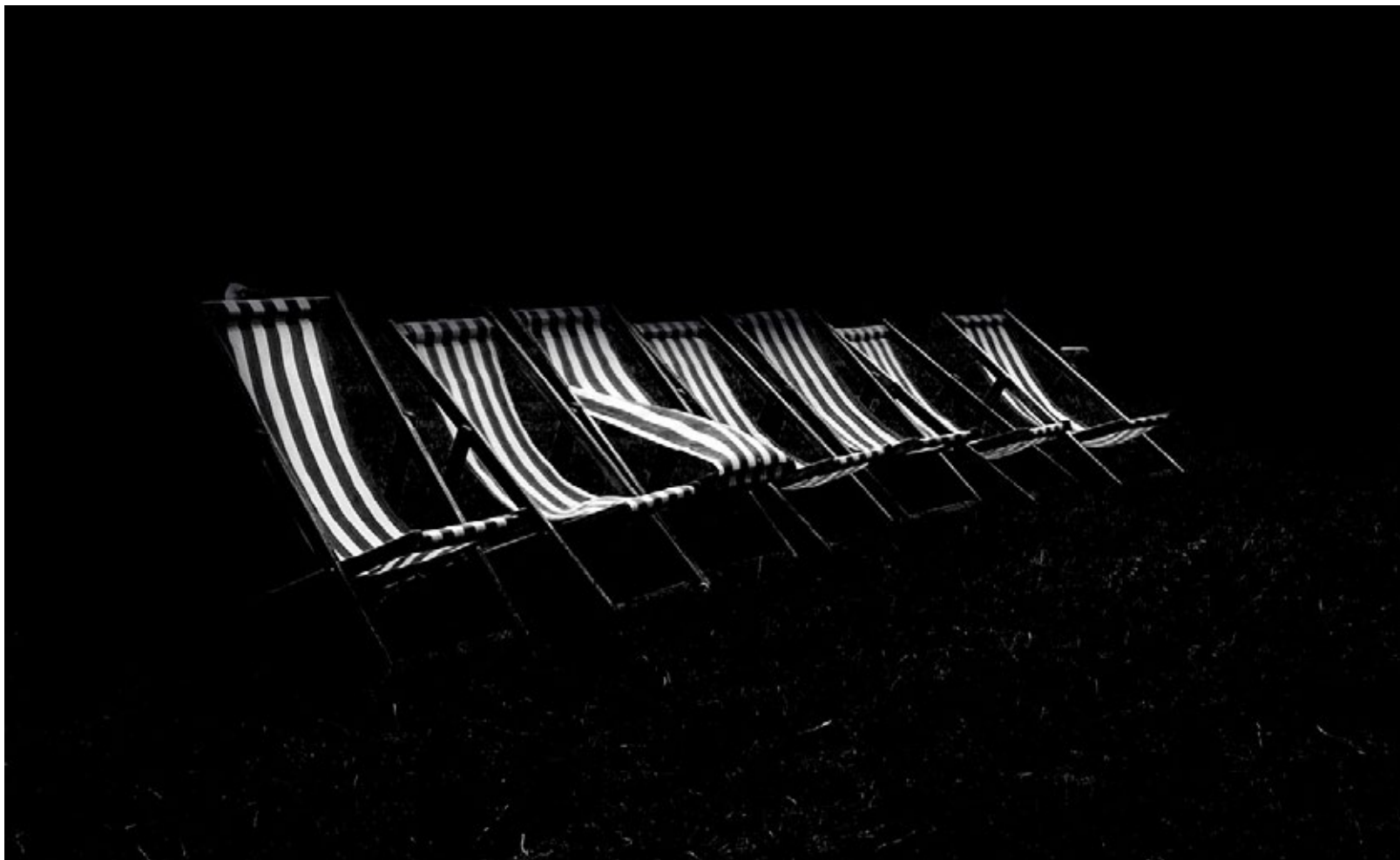
From: *Review of Monika K. Adler's Photographic Work: A Psychological Perspective*,
Drs. Kevin Zdaniecki © 2013



The Secret, 2012, Silver gelatin print, 40 x 50 cm



Without You, 2009, silver gelatin print, 40 x 50 cm



Beyond Time, 2012, silver gelatin print, 40 x 50 cm



The Beginning, 2012, silver gelatin print, 40 x 50 cm



If, 2012, silver gelatin print, 40 x 50 cm



They!, 2012, silver gelatin print, 40 x 50 cm



Parade, 2005, silver gelatin print, 40 x 50 cm



Sub Rosa, 2010, silver gelatin print, 40 x 50 cm



Zen Garden, 2012, silver gelatin print, 40 x 50 cm



White Roses, 2012, silver gelatin print, 40 x 50 cm



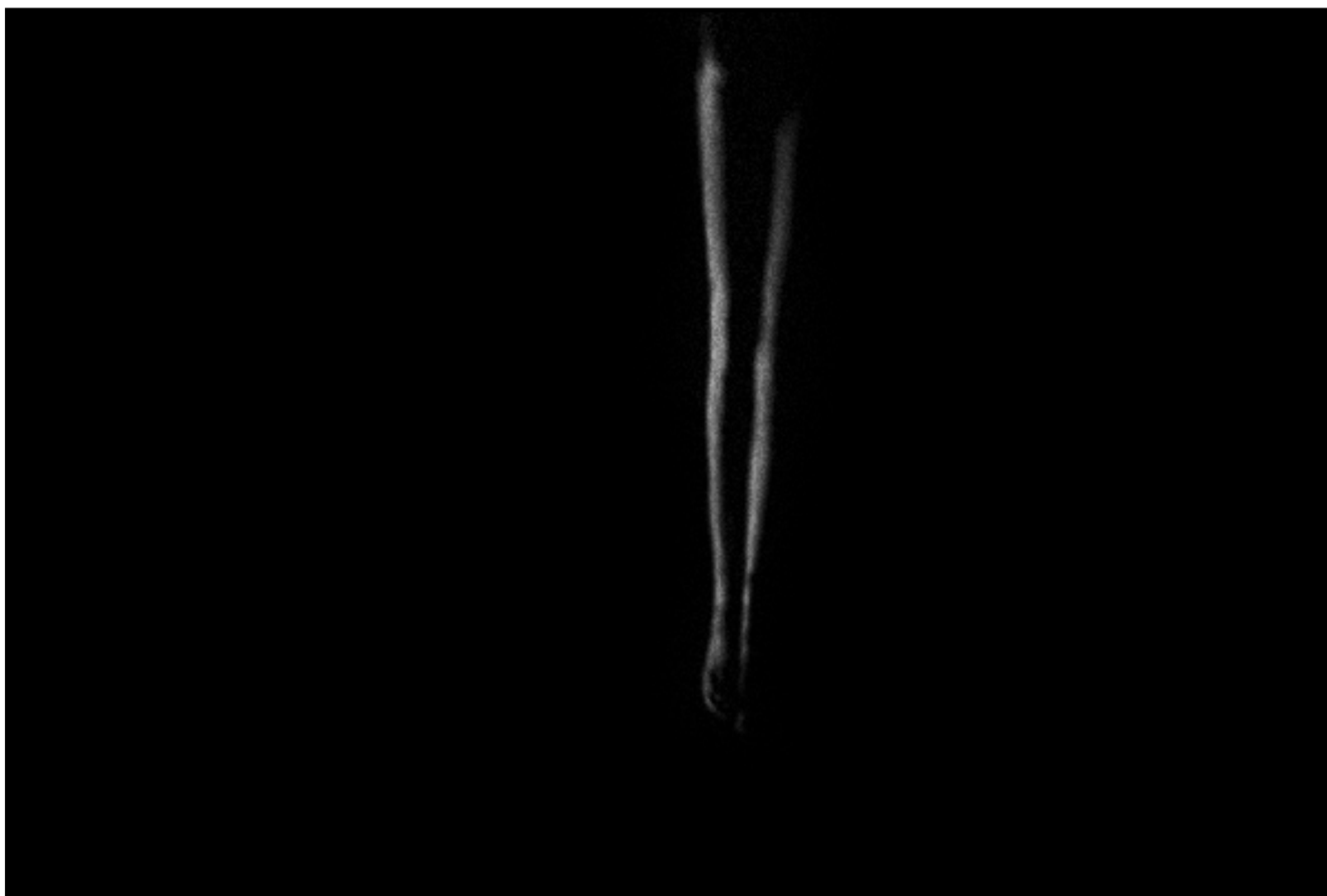
3 Seals of God, 2009, silver gelatin print, 40 x 50 cm



Every thought is a Prayer, 2009, silver gelatin print, 40 x 50 cm



Through a glass darkly, 2012, silver gelatin print, 40 x 50 cm



Crucifixion, 2012, silver gelatin print, 40 x 50 cm



The Messenger, 2013, 40 x 50 cm, platinum print

Anxiety and Neurosis, 2012

Monika K. Adler's still photography pays uncanny homage to possible cross cultural facets of the concept of Thanatos described in terms of 'The Death Instinct' by Freud and by no small number of early psychoanalysts. So too, her art speaks clearly and loudly with the resonance of both the universality and individuality of our human psyche involving the phenomenological existential issues of Birth, Love, Dread, Hate, Life, Sex and Death with a powerful depth, not to mention an individual's demand albeit unconscious or conscious, for authentic meaning. All this her still photographic art displays with a denial, if not 'healthy' refusal, of such labels, or even memories, as a 'victim' of events, trauma or 'significant others'.

In fact there seems to be a visual statement, within in her photographic language and semiotics together with her chosen representative symbolisation, of an ambivalence and ambiguity notably to our 'life choices'. At the same time there seems to be an allusion to and questioning of something greater than life's coincidence. Choice plays no small part in her evolving style and conceptual subject matter either as sign or signifier (Jacques Lacan).

From: *Review of Monika K. Adler's Photographic Work: A Psychological Perspective*,
Drs. Kevin Zdaniecki © 2013



Eros & Thanatos, 2012, silver gelatin print, 20 x 30 cm



Rite of Renewal, 2009, silver gelatin print, 20 x 30 cm



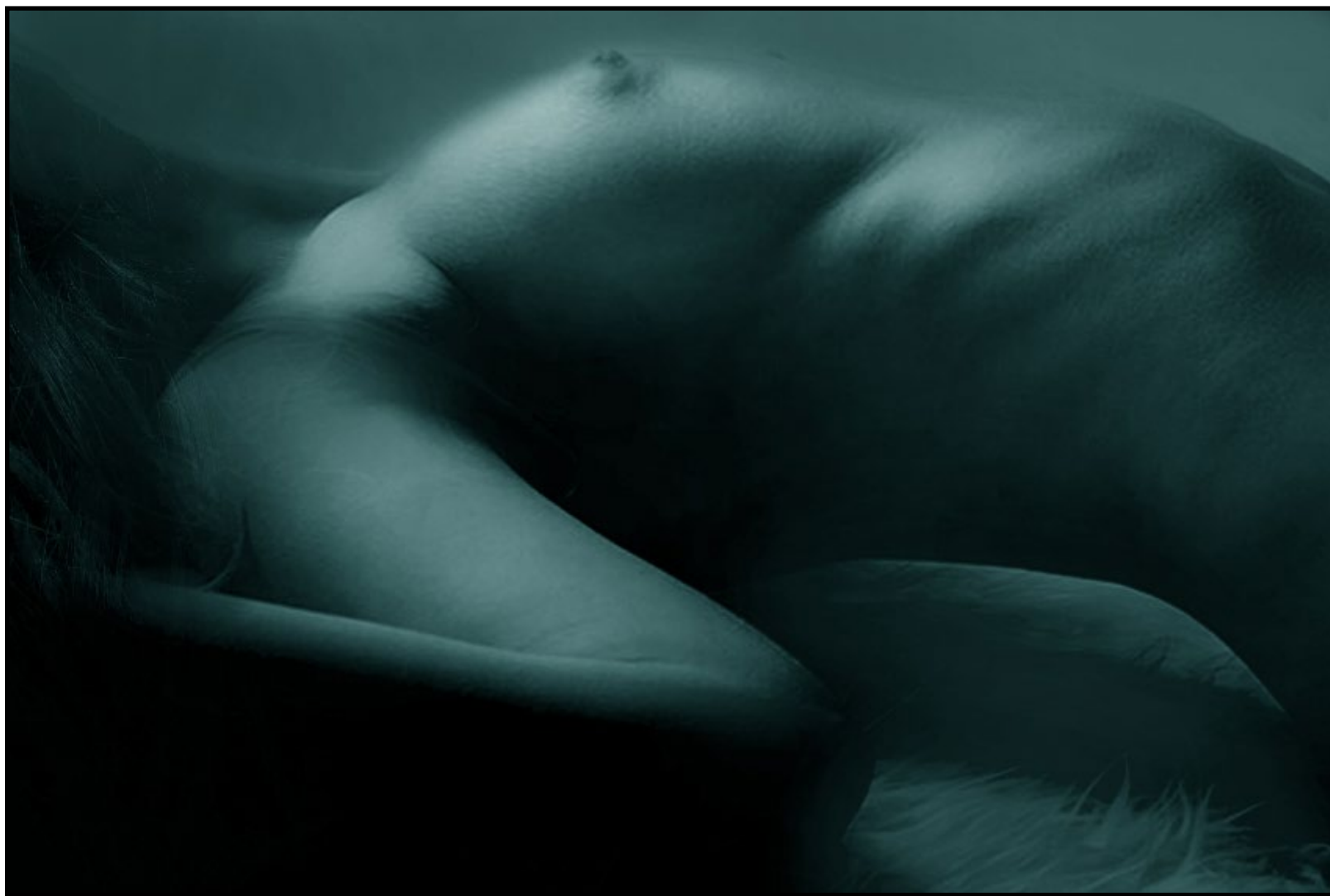
Kingdom of Onan, 2012, silver gelatin print, 20 x 30 cm



You will never have me, 2012, silver gelatin print, 20 x 30 cm



Anxiety & Neurosis, 2012, giclee, 20 x 30 cm



Anxiety & Neurosis II, 2012, giclee, 20 x 30 cm

Mademoiselle Guillotine, 2004

At first glance, Monika K. Adler's work recalls that of fellow eastern European photographer Jan Saudek. Solitary subjects, nostalgic sepia-tones, a focus on feminine beauty ? in cell-like settings. But where Saudek's caged birds exist in a timeless isolation, the outside world may more rudely intrude in Ms Adler's tableaux vivants.

At least that's the case for the photo which became known as Mademoiselle Guillotine at its Paris exhibition earlier this year ? the best example I have seen of her talent for finding a potent semiotic nexus.

The image shocks with the force of its clashing religious and cultural symbols, its dialectical dynamics of covered face, exposed genitals; naked beauty, naked vulnerability; sexual power, sexual humiliation. It alludes to the contemporary political context. The picture draws strong reactions from spectators, who suddenly find themselves voyeur/participants in a would-be war crime scene. Here we have the mainstay subject of the female nude updated to the unfortunate era of Abu Ghraib.

This work unites art and politics in the polemical style of John Heartfield's anti-Nazi photomontages. It is a hyperrealist mise en scène with a lexicon drawn from news media iconography. It blurs photojournalism and art photography, stripping away manipulation and ideological pretence in the process. What's left is a withering commentary, the coup de grace, delivered in the satirical title: Democracy.

The irony is that where Saudek's boldest work had humanity literally gazing into its own anus in the shadow of the Iron Curtain, the other side, Adler seems to retort, is only a rape scene.

Photography as a Weapon Of Resistance - Mark Birdsong, Paris, June 2005 ©



Mademoiselle Guillotine, 2004, giclee, 150 x 180 cm

Nokturn, 2003

Nokturn - Nightly existence marked by memories, reflections, dreams and phantoms of varying intensity.

Cold, lonely times in the company of hidden instincts and fears. Who is the figure in the darkness of night?

What is a conscious and what is a waking dream?

Existence and nothingness, wisdom and illusion, truth wreathed in a shadow of madness.

Photographs from the series Nokturn cross the borders of reality, they are a reflection of the spirit, escalating nightmares, a mirror inside the darkness. They show a world of highly intense sensations: internal abandonment, loneliness, weakness, pain, and despair.

Nokturn was created from an inner need for self-destruction, a confirmation of the words of playwright Sarah Cane, that we must descend into hell imaginatively in order to avoid going there in reality.

Sometimes it is better to die than live the life of filthy oyster.

Nokturn is a story about crossing the borders of my own physicality, the story of my escape to a new quality of existence. Nokturn is a convulsive self portrait of my desire to liberate myself from the tentacles of darkness

Nokturn - Monika K. Adler, Pozytyw Magazine, Warsaw, June 2003 ©



Nokturn I, 2003, giclee, 40 x 50 cm



Nokturn II, 2003, giclee, 40 x 50 cm



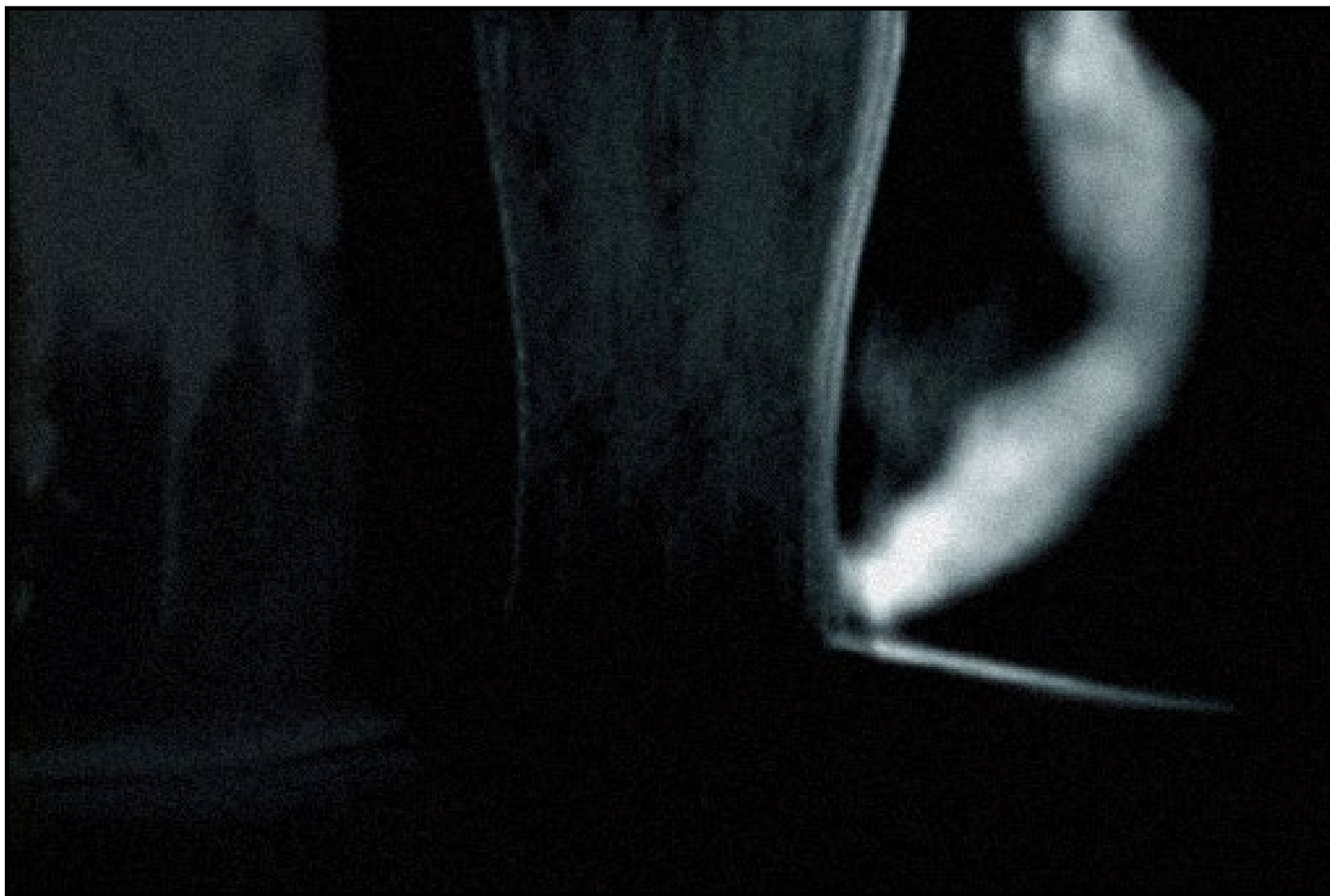
Nokturn III, 2003, giclee, 40 x 50 cm



Nokturn IV, 2003, giclee, 40 x 50 cm



Nokturn V, 2003, giclee, 40 x 50 cm



Nokturn VI, 2003, giclee, 40 x 50 cm



Nokturn VII, 2003, giclee, 40 x 50 cm



Nokturn VIII, 2003, giclee, 40 x 50 cm

Sacred Flesh, 2003

Cycle *Sacred Flesh* - some scares, some people react on it even with anxiety, but for others it is like a brilliant full moon illuminating a dark endless sky. I have not seen anyone react indifferently.

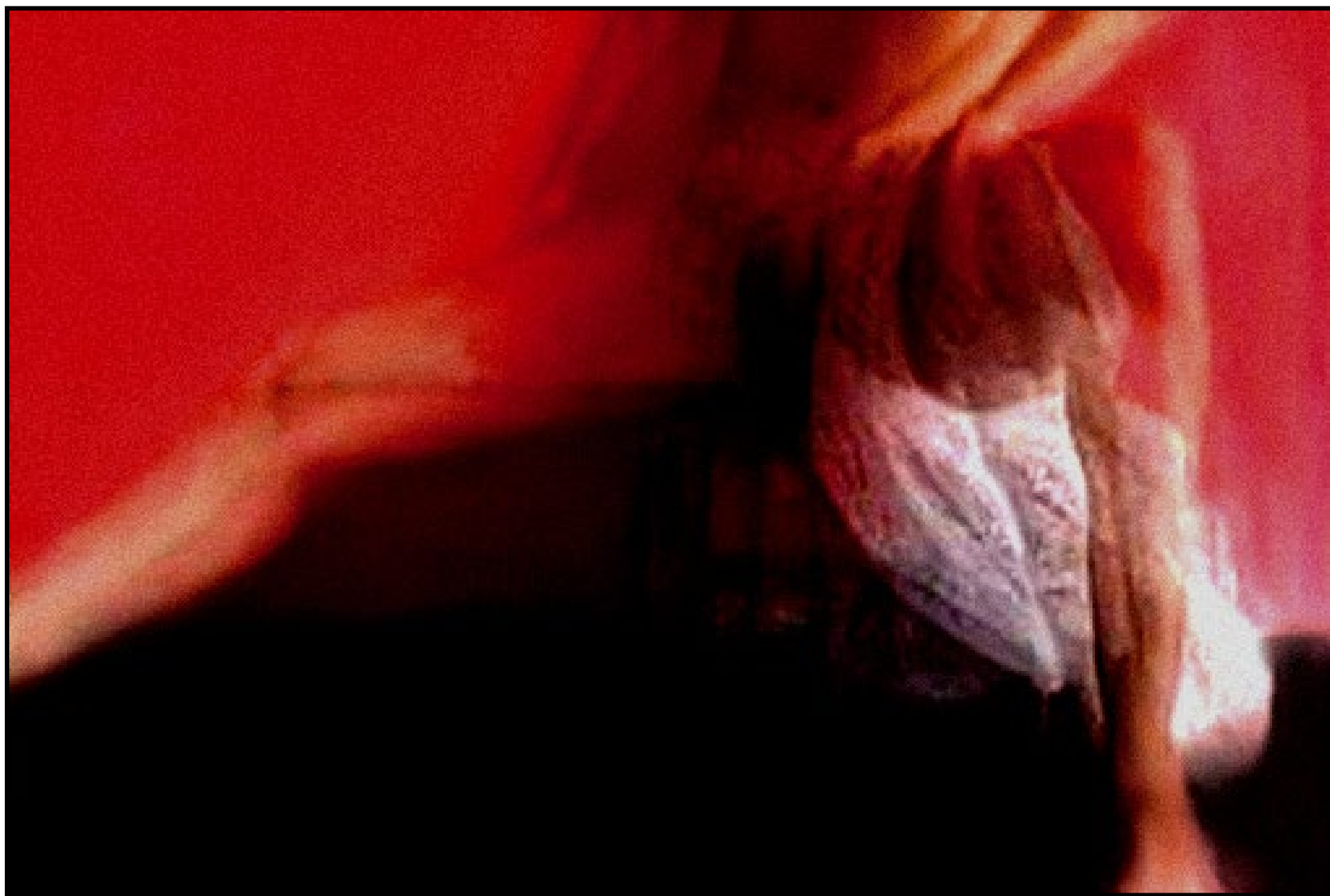
After thousands of years of mindless killing, murder, and other barbaric acts of violence and insensitive pseudo-enlightenment thinking we stopped looking at the world in terms of wonder and sat languid and jaded in sloppy armchairs in front of the television.

An overpopulated world of homo sapiens, proud of their power over nature delighted in the new system of voluntary slavery called work. The magic of taking life replaced respect for the miracle of life as more important to the continuation of peoples and societies.

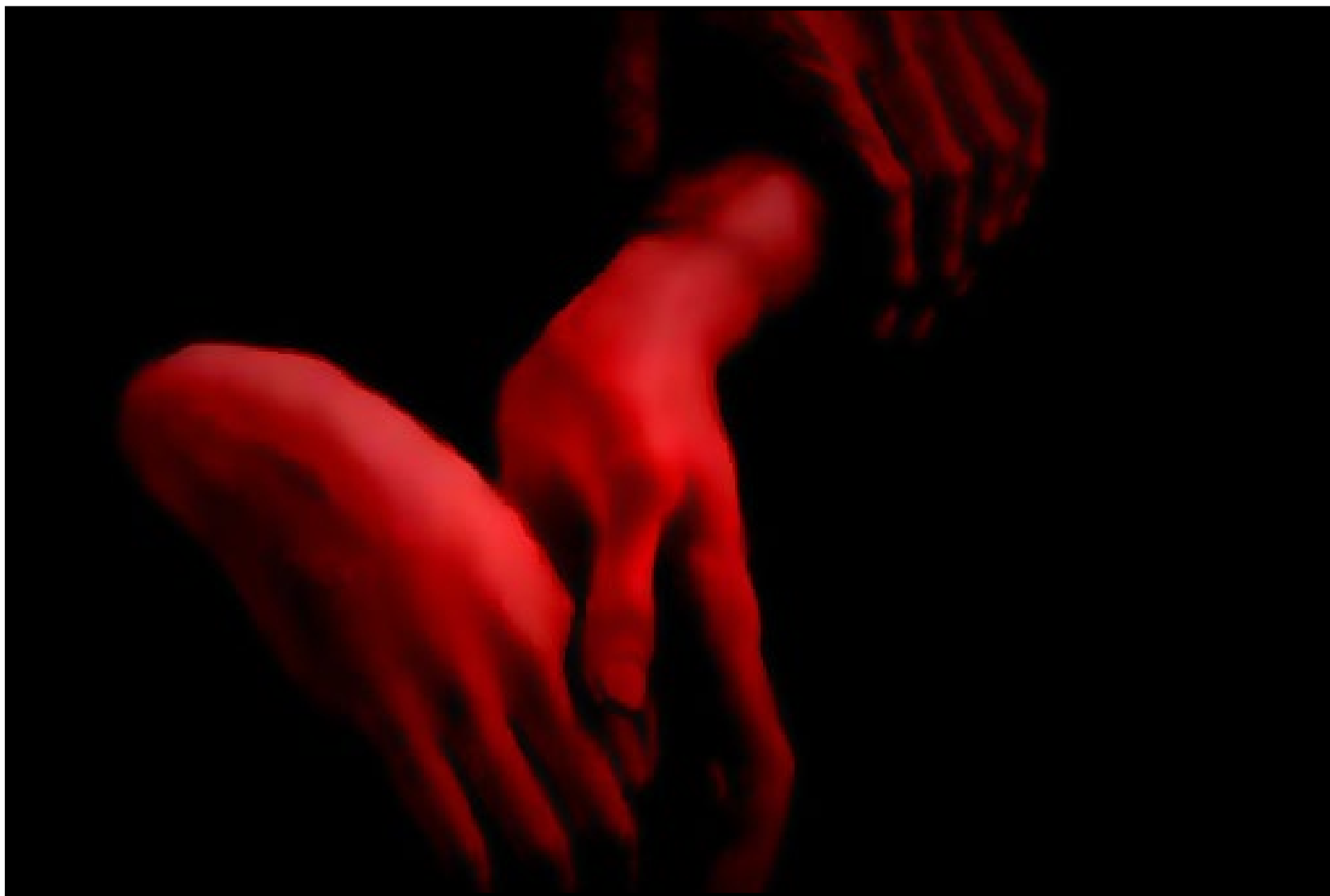
Today blood scares, it rages to Mars with the release of a serial killer. Blood is destruction and suffering, the magic of blood has been long forgotten — magic and life-giving flow which sustains the breath of our existence.

Monika K. Adler is trying to remind us of this in her series of photographs *Sacred Flesh*. The images radiate love, warmth and comfort. Blood is the element of women, blood can change the history of the world.

Arkadiusz J. Krolkowski, Warsaw, November 2003



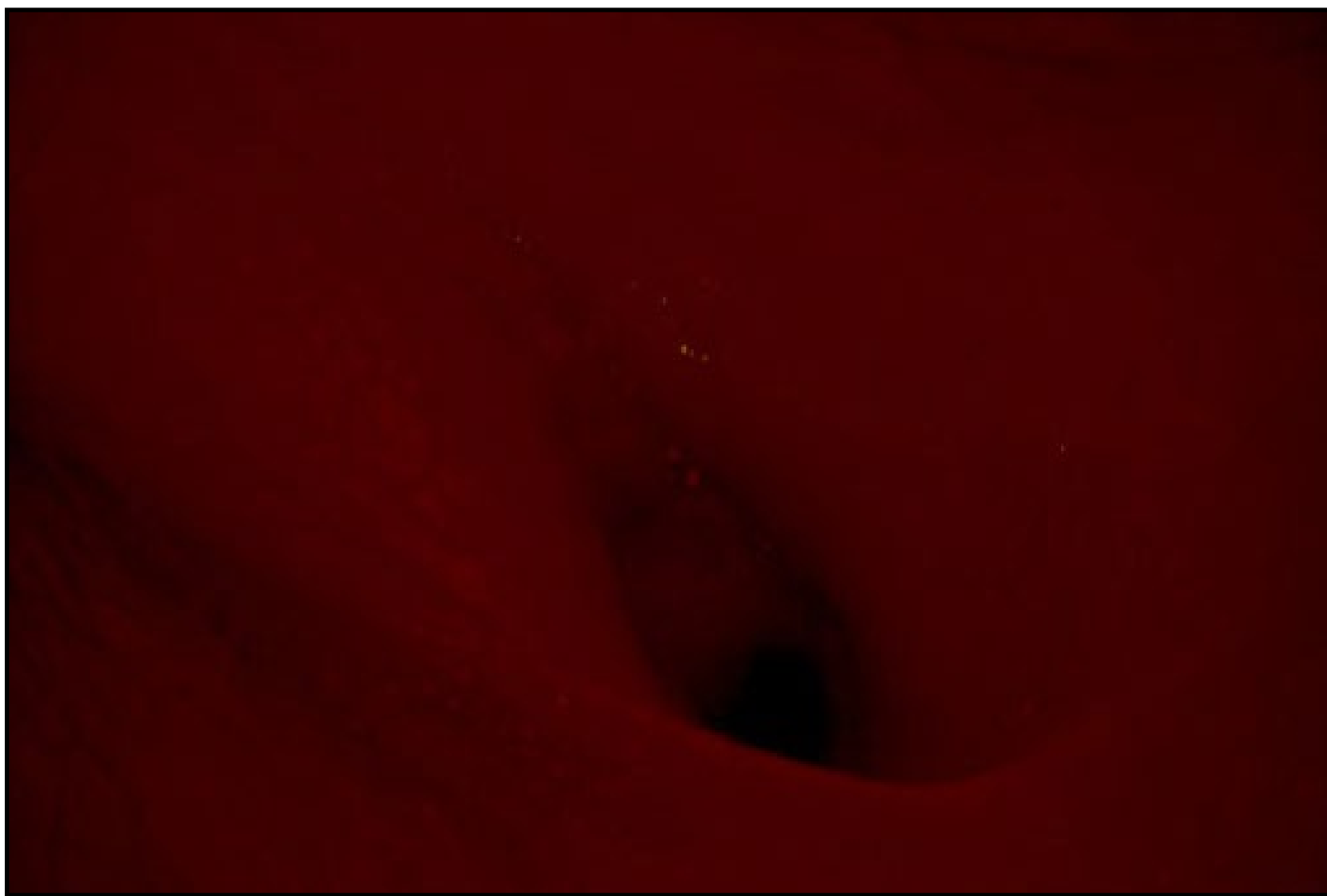
Sacred Flesh, 2003, giclee, 40 x 50 cm



Sacred Flesh, 2003, giclee, 40 x 50 cm



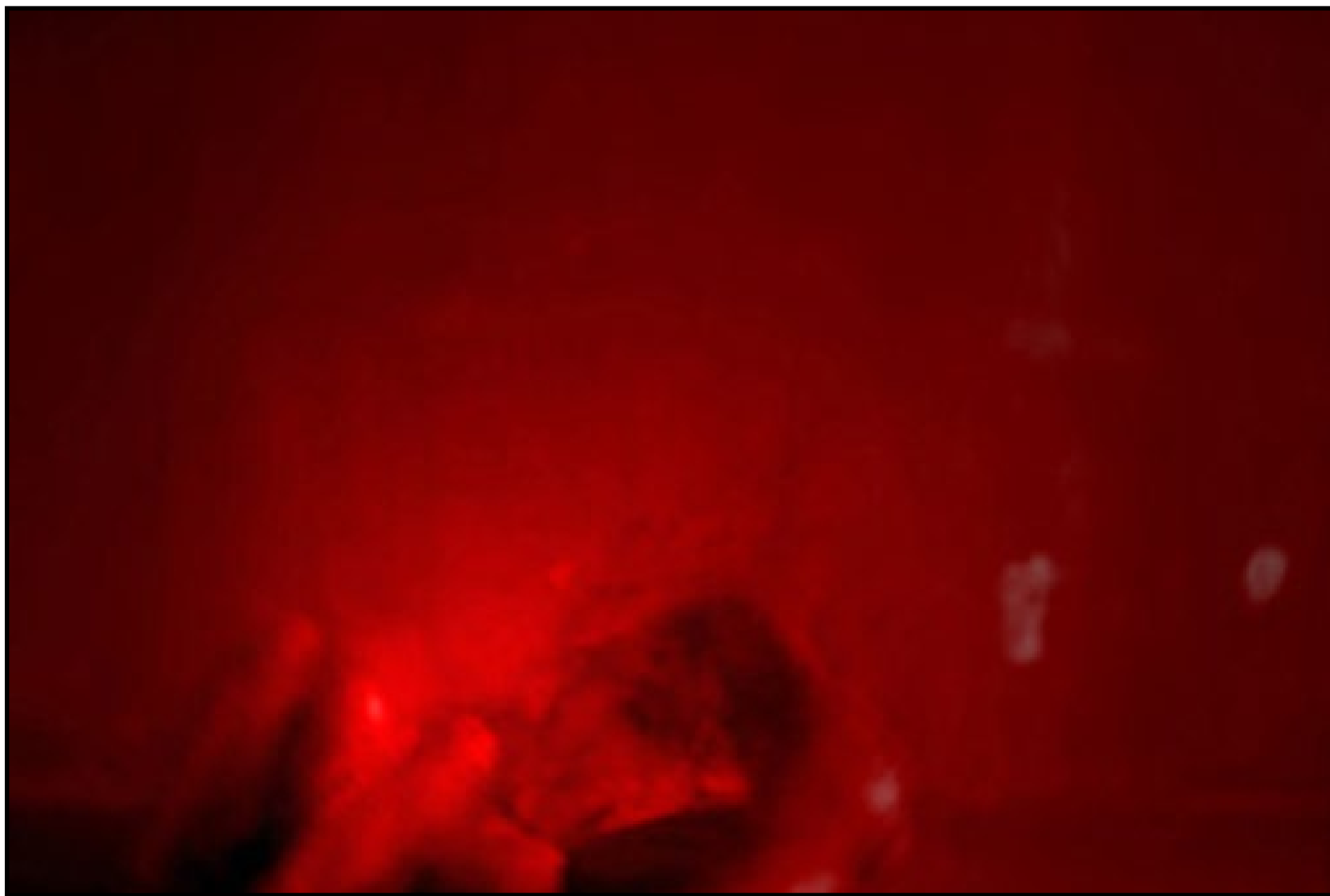
Sacred Flesh, 2003, giclee, 40 x 50 cm



Sacred Flesh, 2003, giclee, 40 x 50 cm



Sacred Flesh, 2003, giclee, 40 x 50 cm



Sacred Flesh, 2003, giclee, 40 x 50 cm



Sacred Flesh, 2003, giclee, 40 x 50 cm

Existence, 2012 - 2013

Monika K. Adler's work is certainly of high value, not only in her work but in terms of her dialectic - there resides the subject matter of human history. All the dialectical method has to do is unveil or reveal it-much as Michelangelo said he found his statue waiting in his block of marble - hence 'truth' is unveiled in much the same way, and this sort of 'unveiling' is evident in this female artist's photographic work. It is also what makes Monika K. Adler's perspective and 'eye' innovative and unique. Her 'phenomenological truth' gets rid of 'artificial' structures. Such artificial structures are found in the roles we play, our status, or within our sex or gender. This is another psychological perspective. But so far gazing at her work all perspectives add up to an excellent artist with much to communicate on many levels. This could also be gathered, even, from Betty Friedan's Freudian mystique. As well as through Eva Frigg's views of Freud's patriarchal attitude. Choice and freedom are highlighted by Monika K. Adler's work.

From: *Review of Monika K. Adler's Photographic Work: A Psychological Perspective*,
Drs. Kevin Zdaniecki © 2013



Lost Dream of Borges, 2012, platinum print, 30 x 40 cm



Existence I, 2012, platinum print, 30 x 40 cm



Existence II, 2013, platinum print, 30 x 40 cm



Steppenwolf, 2013, platinum print, 30 x 40 cm



Battlefield, 2013, platinum print, 30 x 40 cm

Travel No End, 2006 - 2013

I'm fascinated with human existence – the moral choices we make, our mentality and psychology, and on the other hand, the extraordinary bestiality, brutality and low levels of awareness.

Life has always fascinated me - it's intensity, a liberation from the everyday reality frameworks in which people impose upon themselves slavery based standards. Breathing full breast, looking for my place in the world, and so it was since I was 14 years old.

From: *In a Cult Of Their Own Slavery* - Monika K. Adler interviewed by Piotr Gulbicki, The Polish Journal, September, 2013



The Night, 2009, silver gelatin print, 40 x 50 cm



Master and Margarita, 2009, silver gelatin print, 40 x 50 cm



New York, 2009, silver gelatin print, 40 x 50 cm



Midlands, 2012, silver gelatin print, 40 x 50 cm



Ask the mountains, 2007, silver gelatin print, 40 x 50 cm



Things are always different from what they might be, 2010, silver gelatin print, 40 x 50 cm



Tallin, 2010, silver gelatin print, 40 x 50 cm



The Answer, 2006, silver gelatin print, 40 x 50 cm



Buenos Aires, 2013, silver gelatin print, 40 x 50 cm



One Night That Changes Everything, 2011, silver gelatin print, 40 x 50 cm



Biography

MONIKA K. ADLER (B. 1982, POLAND)

Monika K. Adler is a London-based Polish artist/filmmaker. Her work has been shown in exhibitions and film festivals internationally and published in numerous magazines and publications. She is currently working on her debut feature film *Story of Marianne K.* based during the Yugoslavian Civil War of the 1990's.

Monika K. Adler is represented by Trinity ∴ London & Oslo.

SOLO EXHIBITIONS

2006 - A Presentation of The Photographs Of Monika K. Adler and Masterpieces By Salvador Dali - McKinsey & Company, Warsaw, Poland.

2005 - Sacred Flesh - Galerie la Tour, 111, Rue St. Honore, Paris.

2005 - Monika K. Adler - La Photographie Moderne - Galerie la Tour, Rue St. Honore, Paris.

2004 - Monika K. Adler - Yoko Yamauchi Silver Screen Space, Tokyo

SELECTED GROUP EXHIBITIONS AND FILM SCREENINGS

2013 - Art:Screen: All Woman - Gislaveds Konsthall, Gislaved, Sweden.

2013 - Douglasism Festival - curated by Kim Kim Gallery - National Press Gallery Seoul, Korea and Ilmin Museum, Seoul, Korea.

2013 - Feminism in London - The Institute of Education, London.

2013 - Feminism in London (Conference) - SS65, London.

2013 - Screening: Purification - Exploding Cinema, London.

2013 - A Retrospective of the Film works of Monika K. Adler - The Edinburgh Festival Film Festival: C-the-Film, The Edinburgh Festival, Edinburgh.

2013 - Screening: Shame and Purification - Magmart, International Video Festival, Italy.

2013 - Wolfe Von Lenkiewicz - Portrait Of The Artist - Shortcutz Amsterdam, Netherlands.

2013 - In The Eyes of Women - Festival of Art and Music Evolution, Canary Wharf, London.

2013 - Exploding Cinema at MS Stubnitz, Canary Wharf, London.

2013 - Artists with iPhones - curated by Anders Weberg, Stockholm, Sweden.

2013 - Misery of My Soul - Human Emotion Project, London.
 2013 - One Billion Rising Arts Festival: Arts Against Violence Against Women, London.
 2013 - Bodies of silence #3: When Words Are Made Flesh - curated Giulia Casalini at Cuntemporary - Platform, Netil House, London.
 2013 - Chinese Open 2013 - Q Park, Chinatown, Soho, London.
 2012 - Homeless Gallery 10th Anniversary show - Palace of Culture and Science, Warsaw.
 2012 - Gwangju Art Fair - Gwangju Biennale, Gwangju, South Korea.
 2012 - Edinburgh Art Festival, C the Film, Edinburgh.
 2012 - Cannes Film Festival - Chernobyl of Love at Villa Garbo, Cannes, France.
 2012 - Screen from Barcelona - Espacio de Proyectos San Pere C. Barcelona, Spain.
 2010 - Virtual Memorial for the victims of the terror "London" curated by Wilfried Agricola de Cologne (CologneOff).
 2009 - Espacio_A_Rojo De Arte Contemporanea - Cordoba, Spain.
 2008 - Espacio Kubiko – Madrid, Spain.
 2007 - The Pound – Photography Show - Montreal, Canada.
 2005 - Parasolka Floats at Silk Mill, New York, United States.
 2005 - Zlota: Homeless Gallery, Warsaw, Poland.
 2003 - II International Festival of Photography – Lodz, Poland.
 2003 - National Art Gallery Wozownia - Torun, Poland.
 2002 - Stocznia Gdansk: Homeless Gallery – Gdansk, Poland.
 2002 - Zlota: Homeless Gallery – Warsaw, Poland.
 2001 - Cultural Centre, Lowicka - Warsaw, Poland
 1999 - Diploma Exhibition in Art & Design – PLSP, Warsaw, Poland.
 1998 - Biennial Exhibition of School of Fine Arts – PLSP, Warsaw.
 1996 - Biennial Exhibition of School of Fine Arts – PLSP, Warsaw.

1994 - Biennial Exhibition of School of Fine Arts – PLSP, Warsaw.

SHORT FILMS

2013 - Mutability
 2012 - Purification
 2012 - Chernobyl of Love aka Drink Blood of your Sin
 2012 - Come Back to The Trees
 2011 - The Beauty of the Shadow
 2010 - I know – (Script, Direction: Monika K. Adler and Arthur Schmidt)

DOCUMENTARY FILMS

2012 - Wolfe von Lenkiewicz – Portrait of the Artist

VIDEO ART

2013 - Death in a Landscape (in collaboration with Aeon Rose)
 2013 - Shame
 2013 - Misery of my Soul
 2012 - In The Name of The Father

FEATURE FILMS

2014 - Story of Marianne K.

FILM PRODUCTION

2013 - 2014 - Story Of Marianne K.
 2013 - Mutability
 2013 - Shame
 2012 – Misery of My Soul
 2012 – In The Name Of The Father
 2012 - Purification (Short Film: Producer Monika K. Adler)

2012 - Chernobyl Of Love (Short Film: Monika K. Adler)
2012 - Come Back To The Trees (Short Film: Monika K. Adler)
2011 - The Beauty Of The Shadow (Short Film – Monika K. Adler)
2010 - I Know: Music Video (Monika K. Adler)

WRITING

2013 - Story of Marianne K. feature film: script loosely based on short story Beata Santa written by Gustaw Herling-Grudziński
2013 - Mutability
2013 - Shame
2012 – Misery of my Soul
2012 - Wolfe von Lenkiewicz - Portrait of The Artist - co-writer/ documentary film
2012 - Purification (short film)
2012 - Chernobyl of Love aka Drink Blood of your sin (screenplay of short film)
2012 - Olympia 2012 short film: (script)
2012 - Comeback to the trees (short film screenplay)
2011 - Bloodsucker (novel)
2010 - Amnesia (short film screenplay)
2008 - The Beauty of the Shadow (feature/short film screenplay Pol. Eng.)
2008 - Letter to my Father - Biblioteka Gazety Wyborczej, wybór opracowanie i wstęp Jerzy Wójcik i Grzegorz Piechota.
1998 - Late Fall (short film screenplay)
1998 - Two Loves (short film screenplay with Kamil Polak)

FASHION

2005 - John Galliano, Haute Couture - Theatre du Nord, Paris, Backstage Photography.

PRESS

2013 - The Ambivalent Body: On The Short Films Of Monika K. Adler (Essay) - Robert Smart
2013 - Review Of Monika K. Adler's Photographic Work: A Psychological Perspective (Essay) - Drs Kevin Zdaniecki
2013 - In a Cult of their own Slavery (W kulcie własnego niewolnictwa) Interview with Monika K. Adler - Piotr Gulbicki - The Polish Journal (Dziennik Polski, London - September, 2013)
2013 - Monika K. Adler's Film-works at Edinburgh Festival Fringe Film Festival 2013 - Trinity News, London & Oslo.
2013 - Monika K. Adler's film: Wolfe von Lenkiewicz - Portrait of the artist showing in Amsterdam, 22nd May 2013 - Trinity News, London & Oslo.
2013 - Monika K. Adler: A black and white world of wonder, drawn from the mundane - White Coffee Magazine, July, 2013
2013 - Monika K. Adler at Edinburgh Film Festival - White Coffee Magazine, August, 2013
2013 - Monika K. Adler and Douglas Park - Parking Garage, Seul, Korea, August, 2013
2013 - Monika K. Adler's latest film-work Mutability (2013) - feature - TetraktysMag
2013 - Monika K. Adler By Douglas Park (Essay)
2013 - VOGUE Italia (Photovogue May - June)
2013 - Coyote by Monika K. Adler - In My Bed Magazine: Sex Addiction Issue - In My Bed Magazine, Toronto, July - August, 2013
2012 - Chernobyl of Love by Monika K. Adler - Collarbones Magazine: Intimate Moments, First Issue, August, 2012.

2012 - Chernobyl of Love by Monika K. Adler - Soanyway Magazine: 'Over and Out' (Issue 15), July 2012

2011 - Monika K. Adler - In My Bed Magazine: Collage a trois – In My Bed Magazine/Toronto/Canada, 2012.

2011 - Monika K. Adler | Derange in London: Exkognito Secret Agent – Mission Impossible Right Up LandWarp (essay) - Douglas Park.

2011 - The Mad Polish, A brush at the Paris Ritz, Determination wanes, More then I bargained for on Valentine's - Chapters about Monika K. Adler from a novel "Who is Petite Nicole?" by Nicola Carley, January 2011.

2009 - "Monika K. Adler", The dtourpaper – Russia, November 2009

2009 - Monika K. Adler - Photographer of the Day - The Saatchi Gallery London – 9 August 2009.

2008 - Monika K. Adler - One Nights Stands - In my Bed Magazine 4th Issue, Toronto, Canada, November 2008.

2008 - Monika K. Adler - Sexual Myths - In my Bed Magazine 3rd Issue, Toronto, Canada, September 2008.

2008 - Monika K. Adler - Foreplay - In my Bed Magazine 2nd Issue, Toronto, Canada: June 2008.

2008 – "Fetish" by Monika K. Adler - Area Zinc Art Magazine, Madrid, Spain, 2008.

2008 - "Idyllic" by Monika K. Adler - Area Zinc Art Magazine, Madrid, Spain, 2008.

2008 - "I" by Monika K. Adler - Area Zinc Art Magazine, Madrid, Spain, 2008.

2008 - Monika K. Adler - Photo of the day - MAP Magazine, Madrid, Spain, January 2008

2007 - 5th Anniversary of Homeless Gallery - Agnieszka Kowalska - Gazeta Wyborcza, Poland, May 2007.

2005 - Bezdomni jadą do Nowego Yorku - Agnieszka Kowalska - Gazeta Wyborcza, Poland, 2005.

2005 - Photography as a weapon of Resistance - Mark Birdsong (essay)

2005 - Unspoken word - Nicola Carley (essay).

2005/01 - Photography Events: Monika K. Adler - La Photographie Moderne, Paris - Krzysztof Miękus - Pozytyw Magazine, January, 2005

2004 - "Adler Cyclist" - Agnieszka Kucharska (essay).

2003 - "Sacred Flesh" - Arkadiusz Krolikowski (essay).

2003 - "Monika K. Adler" - Magdalena Czapska-Michalik (essay).

2003 - "Nocturne" - Monika K. Adler - Pozytyw Magazine, Poland, June - July 2003.

2002 - "The Materialisation of Imagination" - Monika K. Adler, Pozytyw Magazine, November 2002.

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Image, previous page: *Portrait of Rasputin's Relative - Monika K. Adler (Self Portrait)*, 2011, silver gelatin print, 150 x 180 cm, Monika K. Adler

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Monika K. Adler