

MONIKA K. ADLER ESTATE

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MADEMOISELLE GUILOTINE 2014





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Monika K. Adler Estate is pleased to present a new series of limited edition works to mark the tenth anniversary of Adler's iconic work of 2004 'Mademoiselle Guillotine'.

Centred in female representation, the work "Mademoiselle Guillotine" reinvents the concept of femininity. This piece is a counterstrike against the subordination of the women. It reinterprets previous portrayals of 'the female' in art to show woman in all her treacherous nakedness. No submissive poses, flowers or frills, nothing pretty and nothing virginal in sight.

Neither pornography, nor debauchery and far from gratuitous; in this work the female body has a dangerous power. The power to shatter stereotypes.

Here the subject becomes interrogator, each aspect of the work questioning the authoritarian forces under which 'the female' exists; religion, patriarchy, government and the expectations of society.





AVAILABLE WORKS

1. ARTIST'S PROOFS 1/5

Mademoiselle Guillotine, 2004/ 2014, Artist's Proof

Giclée Archival print on Hahnemühle Fine Arts Paper
Edition of 5 large scale Artist's Proofs only, 1/5 AP
Framed, Unframed image dimensions: 150 x 180 cm
Signed with 'Mademoiselle Guillotine' inscription and an optional
personal dedication in pencil by the artist.
Stamped with MONIKA K. ADLER ESTATE edition stamp with
individual Certificate of authenticity.

Price: POA

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2. STANDARD SUBSCRIBERS EDITION 1/100

Mademoiselle Guillotine, 2004/ 2014

C-Print
Unframed*: 10 x 15 cm
Edition of 100 examples only, signed and hand-numbered in pencil
by the artist, 1/100.
White Passe-partout A-5 with 'Mademoiselle Guillotine' inscription,
stamped with MONIKA K. ADLER ESTATE edition stamp with
individual Certificate of authenticity. *Framing can be arranged.

Price \$ 100.00 USD including shipping

RESERVE WORK ►

CONTACT

**TO RESERVE ANY OF THE WORKS AS A CURRENT OR
NEW SUBSCRIBER, OR FOR MORE INFORMATION
PLEASE CONTACT:**

Julia Schönburg (Monika K. Adler Estate)

E: monikakadlerestate@gmail.com

T: +44 (0)7960 991 550

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ABOUT MONIKA K. ADLER

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*, Robert Smart, © 2013

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