

Marta Romankiv

portfolio

Marta Romankiv – was born in 1995 in Lviv, Ukraine. She is an interdisciplinary artist who created art installations, video works and social situations. She graduated a field of artistic ceramics at the Lviv State Institute of Decorative and Applied Arts. She studied at the Pedagogical University of Cracow, majoring in Arts and Media (BA). Master studies she graduated at the Academy of Arts in Szczecin.

As an artist, she is interested in various types of minorities. Particularly, her attention focuses on the issues of nationality, citizenship and related social inequalities, as well as formal and identity problems. Her projects are usually participatory in nature and are situated on the border of areas of social activity, science and art. She lives and works in Poland.

Individual exhibitions

- 2020** *Show Me Your Hands*, KREIS Galerie, Nuremberg, Germany
2020 *Immigrant, Take a Vote!*, Biennale Warszawa, Warsaw, Poland
2018 *Newcomers*, Cooperative Ogniwo, Cracow

Selected Collective Exhibitions

- 2020** *Solidarity and Agency*, Municipal gallery Arsenal in Białystok, Poland
2019 *From the Land to the Air*, City Hall, Cracow, Poland
2019 *NH 2.0*, ARTzona gallery, Cracow, Poland
2019 *State of Matter*, KRAKERS Art Week, Cracow, Poland
2018 *Warsaw Under Construction*, Museum of Modern Art in Warsaw, Poland (in collaboration with Łukasz Surowiec)
2018 *O meu Portugal*, Galeria Aqui Base Tango, Coimbra, Portugal
2017 *Institute of Sensual Memory*, Skład Długa, Cracow, Poland

Competitions

- 2020** *Award of the Marshal of the West Pomeranian Voivodeship. The Best Diplomas of the Academy of Art in Szczecin 2019/2020*, Szczecin, Poland
2020 *Award in Category Person of the Year*, Kraków Art Salon, Poland
2019 *Young Wolves*, Szczecin, Poland
(nomination to participation in competition).

IMMIGRANT, TAKE A VOTE! (2020)

social action, film documentation

In the recent years, Poland has become one of the world leaders in accepting migrant workers. However, this group does not have a proportional voice in the political and media space, and the current political narrative still relies on archaic, often stigmatising categories that divide residents of Poland: into citizens and non-citizens. Such a dissonance in the enforced immigration policy results in complicating the integration processes, or even discrimination and exclusion.

In the project titled *Immigrant, Take a Vote!* I referred to the issue of exclusion of new residents from making political decisions. The initiating of impossible events, aimed to raise the question of an immigrant's role in a national state, and attempts to challenge the established norms and definitions. Who is a citizen? Are the accepted forms of democracy suited to the needs of today's globalised society? Why in the light of rapid changes, outdated divisions still define the perception of the "other"?

An intervention happening which was carried out from 22 to 28 June – before the first round of presidential elections in Poland, was supposed to symbolically collect the votes of immigrants. Under the project, residents of Poland who do not hold the Polish citizenship could "vote" for the president of this country. The action was organised in six cities: Białystok, Gdańsk, Lublin, Poznań, Szczecin and Warsaw. The action took place in the public space of cities, as well as in art institutions (Biennale Warszawa, Centre for Contemporary Art Łaznia in Gdańsk, Labyrinth Gallery in Lublin, Municipal gallery Arsenal in Białystok, Municipal gallery Arsenal in Poznań, Trafos Gallery in Szczecin). The project was part of the Master's degree carried out at the Academy of Art in Szczecin.



Link to the film: <https://youtu.be/YIKGUKzSLG8>

OBIEKT
MONITOROWANY



FADED FLAGS (2020)

objects

The „Faded Flags” project is an attempt to imagine the future in which recognized today as obvious, the concept of nationality loses its importance and becomes only a historical element. Flags of Poland and Ukraine were sewn from bleached fabrics. The fabrics were originally white, yellow, red and blue, respectively.

Getting rid of the national colors, I wonder about the possible shape of a „better future”, in which there are no predefined markings that would allow you to easily identify the enemy. Action is a form of manifestation and concerns the possibility of creating a community whose foundation will be based on openness and equality, and not on the idea of nationality.



GERMAN FLAG (2020)

instalation

When the Swedish parent company Electrolux announced the closure of AEG's main plant in Nuremberg at the end of 2005, workers strikes began. Electrolux cited the sharp fall in household appliance prices as the reason. 1700 workers were laid off, and the production of washing machines and dishwashers was moved mainly to Poland, employing, apart from local workers, also Ukrainians.

Putting fabrics of national german colours (yellow, red and black) in the washing machine and subjecting them to repeated washing and rinsing is an attempt to deprive the flag of the national context. In my work, I consider the issues that flow from the ruthlessness of the free labor market, social inequalities, and the relationship between democracy and regression.

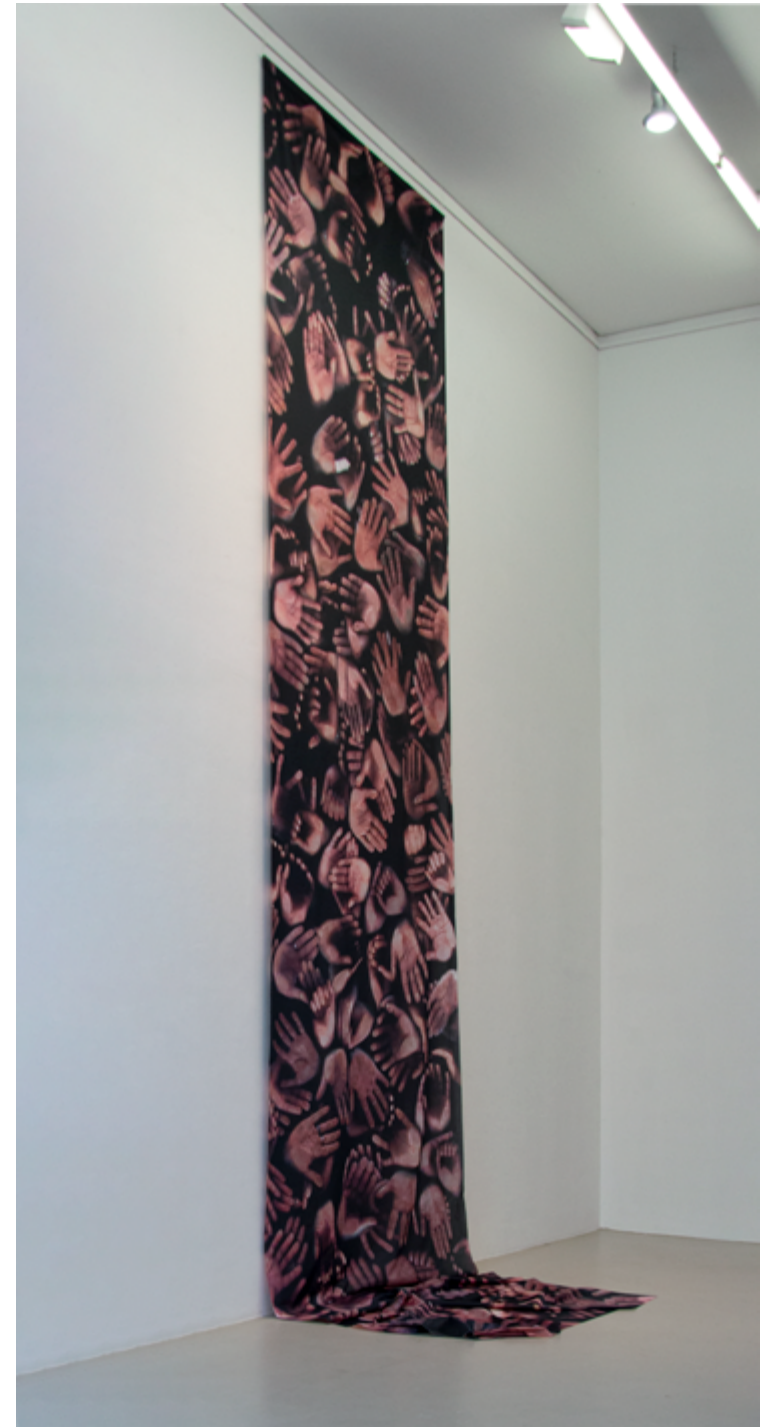
The work was done as part of a residence at the Kreis gallery in Nuremberg.



SHOW ME YOUR HANDS (2020)

print on fabric, 700x150 cm

The print on the presented flag is a collage consisting of hand scans of manual workers who labour on construction sites in Nuremberg. The series documents the hands of workers from e.g. from Poland, Ukraine, Czech Republic, Senegal, Syria, Kazakhstan, Kosovo, Romania, Russia, Mozambique, Bulgaria and Germany. In this way, a peculiar monument dedicated to laborer and their work was created. The installation *Show Me Your Hands* is an attempt to capture contemporary history and draws attention to the role and visibility of manual workers and the consequences of free market ideas in today's world.



82,2 KG OF USED COFFEE (2020)

instalation

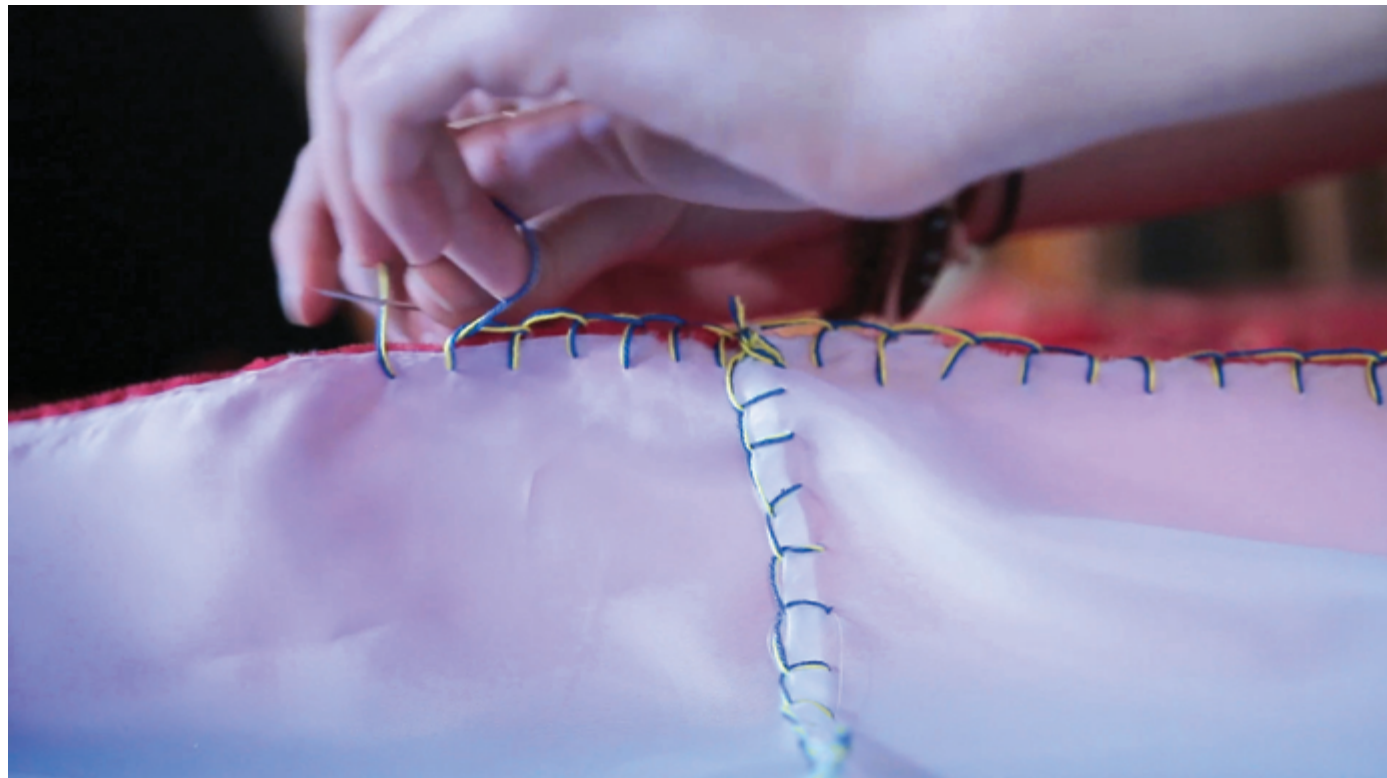
The project „82,2 kg of Used Coffee” is an attempt to archive material that is a testimony to today’s era of global capitalism. The objects created are a result of the process of collecting coffee waste in Krakow cafes. Served in beautiful venues, that often were established as a result of gentrification, kilograms of coffee beans have now become a proof of continuous consumption present in „the first world”. The coffee market is historically associated with the European slave system. In modern days, it serves as a way of exploitation based on the social and economic inequalities. By stopping coffee remnants from utilization and decay, I would like to save the collected material for future generations as the evidence of the processes that take place today. The waste was collected in 22 cafes in Krakow in seven days.



COLOURS (2019)

workshop, object

Ukrainians living in Poland were invited to jointly create the Polish flag, consisting of 44 white and 44 red pieces. Participants stitched together white and red pieces of material with yellow and blue threads. The project is an attempt to create a space in which Ukrainians living in Krakow could mark their presence. The meeting at the joint sewing of the flag was also an opportunity to exchange thoughts, conduct dialogue, and emphasize the development that flows from the meeting of cultures.



I GOT FROM HELL TO PARADISE... (2019)

Video performance

I saw something that was hard to believe. It just seemed to me that I got from hell to paradise. Isfahan, the former capital of Persia, suddenly became a city full of Polish children. It was not only a school, it was finally a safe haven, a home...

Irena Godyń

Life there was carefree. There was enough food for us, including grapes and pomegranates.

Ryszard Gołębiewski

The camp in Pahiatus has become a haven of kindness, peace and benefaction for me. I got food every day, I slept on a beautiful clean bed and I could take a shower.

Irena Coates

The texts belong to Polish refugees during World War II. Voiced by Luisa, a refugee from Chechnya, living in a foreigners centre in Warsaw.

Link to the film: <https://youtu.be/fNTh9Dhqv58>



ARCHITECTS (2019)

film

Homeless people try being architects, engineers and urban space designers. They create maps of places that are most important to them, point out problems as well as propose changes and seek solutions. The film is a documentation of the actual discussion.



Link to the film: https://youtu.be/_qITnjzotrw



OSIEDLE
ALBERTYŃSKIE

OSIEDLE
PRZY ARCE

OSIEDLE
KRAKOWIAKÓW

OSIEDLE
SPORTOWE

OSIEDLE
NIEPODLEGŁOŚCI

OSIEDLE
GÓRALI

OSIEDLE
TEATRALNE

OSIEDLE
ZIELONE

OSIEDLE
SPÓŁDZIELCZE

OSIEDLE
ZGODY

OSIEDLE
SŁONECZNE

OSIEDLE
SZKOLNE

OSIEDLE
KOLOROWE

OSIEDLE
HANDLOWE

OSIEDLE
CENTRUM C

OSIEDLE
SZKLANE DOMY

OSIEDLE
HUTNICZE

OSIEDLE
WILLOWE

OSIEDLE
CENTRUM E

OSIEDLE
OGRODOWE

OSIEDLE
WANDY

OSIEDLE
NA SKARPIE

OSIEDLE
MŁODOŚCI

PARK ZALEW
NOWOHUCKI



○ - BARY DLA BEZDOMNYCH
obie ciepły posiłek
+ suchy prowiant

○ - TOI TOI

FEAR, FUTURE, HOPE, PEACE, LIFE... (2018)

object combined with soundtrack

We arrived in Serbia by plane and went to Greece on foot through the forest. We had nothing. For five days and five nights we were not able to eat nor sleep.

Mahsa Rastegar

This work was created at the Eleonas Camp refugee centre in Athens, together with a 15-year-old Iranian refugee Mahsa Rastegar. The soundtrack is looped and consists of the overlapping voices of the refugee and the Polish politician Piotr Liroy Marc. As a mantra, the young woman repeats the words that she associated with her trip to Europe: آینه ترس (fear, future, hope, peace, life). Intertwined with the voice of a refugee, the politician's sentence: „It is our right not to accept” was borrowed from his public statement. The object attached to the soundtrack was found and decorated by Mahsa with repeated by her words.



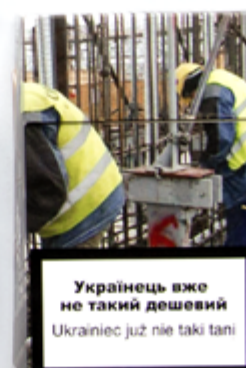
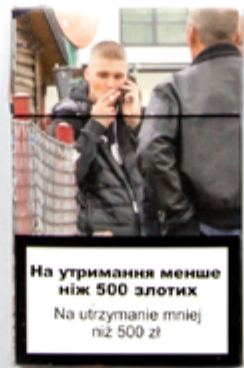
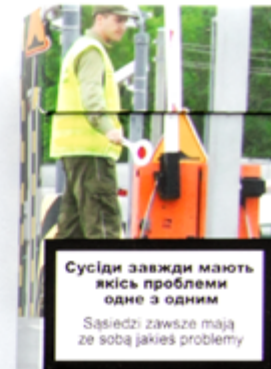
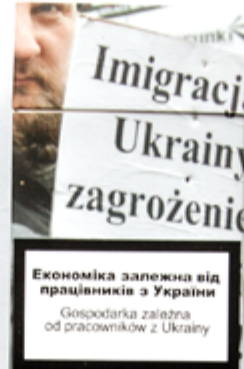
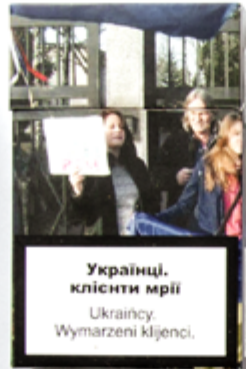
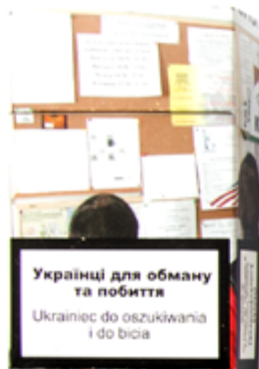
KIOSK (2016)

installation (in cooperation with Łukasz Surowiec)

The Kiosk project is related to the contraband smuggling from across the eastern border and the associated with this process stereotypes present in the perception of people engaged in this process. In this installation, packs of cigarettes served as a medium for communication. The texts written on the packs and the photos used are excerpts from articles about Ukrainian immigrants in Poland.

The project was carried out in cooperation with Łukasz Surowiec and Oleksandra Ovsianikowa. The installation was a continuation of the KIOCK installation realised in 2016 for the Museum of Emigration in Gdynia.





TRACES OF MEMORY (2017)

installation

Where the borderline of my self should be? When I take a pencil it is not a mere piece of wood and graphite anymore. It helps me leave the mark I wish to leave. Objects become an extension of my body. We contact the world through the senses, and personal items support this contact and serve as intermediaries between the body and the outside world. For me, the objects I often encounter merge with me and become an inseparable element of some period of my life, evoke strong emotions and memories.

1. Charcoal for drawing. It was the first tool thanks to which I stopped being afraid to draw.
2. Broken Talisman. It was one of a few gifts from my father. After 2 months of wearing the necklace daily, it broke in two.
3. Belt pack. I received the belt pack from my grandmother when I moved to Poland. It was used to secure the most important things (mainly money) during several trips to Cracow.





FOUR TWO-HOUR LECTURES (2016)

Film

The project addresses the problem of the students from Ukraine who, in order to study in Poland, must bear huge extra costs.

The problem is presented from the perspective of people who „work” on the Polish-Ukrainian border. There, despite the stress and the risk, they try to earn some money by selling smuggled cigarettes and alcohol. In the video material presented, I juxtaposed two worlds: illegal work at risk and paid education. By taking up illegal work I wanted to find out for how long I would have to work to earn enough money to pay for one lecture.

Link to the film: <https://youtu.be/Pg6yLsD7ZDM>





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2016 – 2020