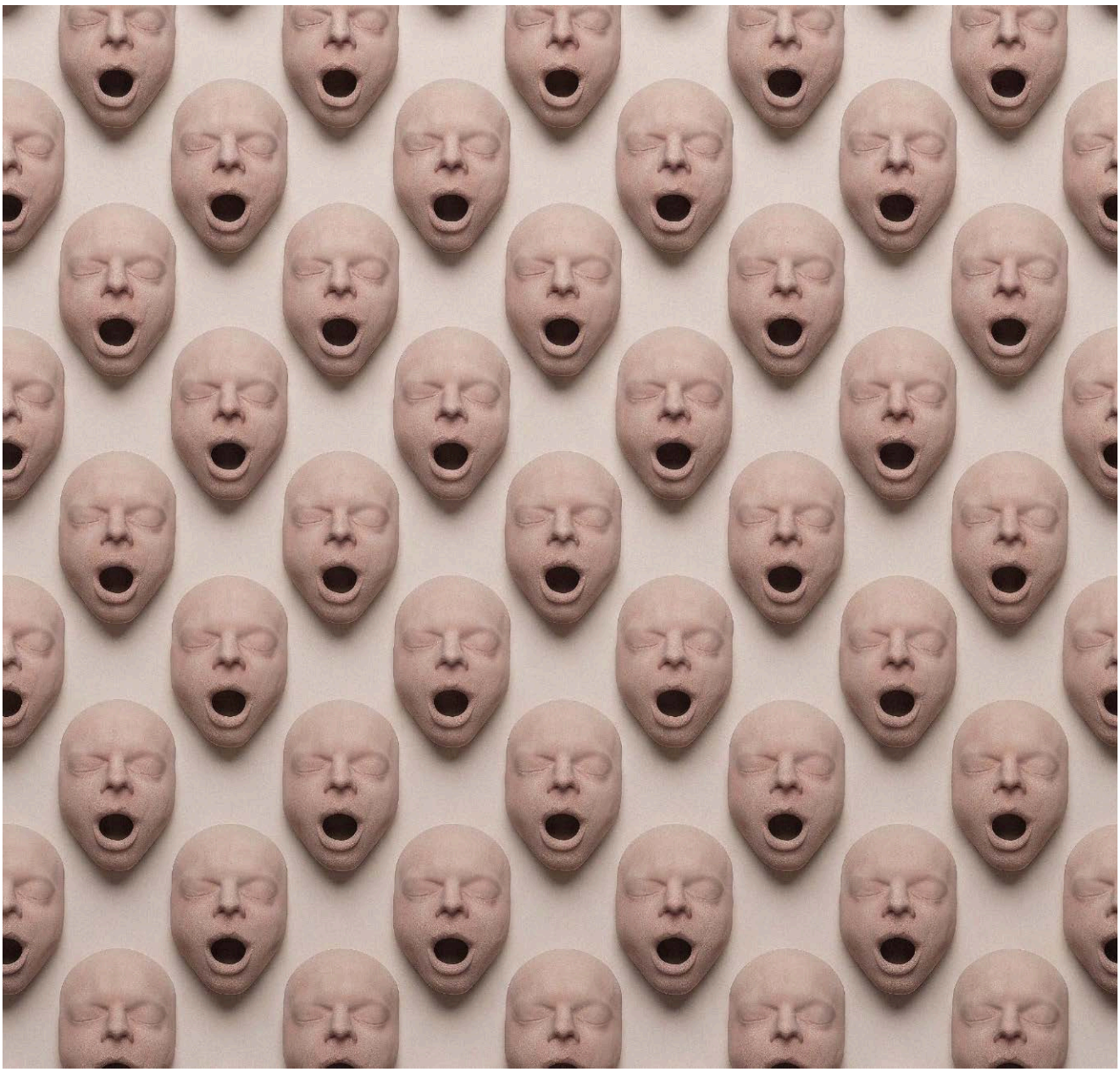
simona kasprowicz.

intermedia art / performance / film



bio.



simona kasprowicz.

Warsaw-based intermedia artist, curator and cultural producer. She works at the intersection of performance, film, sound, text and painting, combining autobiography, research-based practice and references to popular culture. Her work centres on the body, memory, language, and the political and cultural conditions of visibility.

In 2026, she presented the p*erformance Shekhina*h in Labor at the Rotating Gallery of the POLIN Museum of the History of Polish Jews. Her recent works also include the feature-length *essay film Fucking w*ith Marilyn (2025) and the solo ex*hibition I Just Wanted t*o Be an Icon (2025).

From 2019 to 2024, she co-created the Camera Femina Foundation, serving as its president from 2022 to 2024. She co-curated the foundation's program*me, including Demakijaż – Women's* Art Festival*, the Queerz G*et Loud festiv*al and the T*ransposition project. In 2026, she founded the Margin Center Foundation. Her works and projects have been presented at venues including the POLIN Museum, the Austrian Cultural Forum Warsaw, Galeria Labirynt, lokal_30 and the Theatre Confrontations festival.

BASE
Warsaw / Poland

MEDIA
performance / film / sound / text / painting

METHODS / AREAS
autotheory / autobiography / archive / body / pop culture

artist statement.

I work with the body as an archive under pressure
—a site where memory, desire and other people's projections overlap.

PRACTICE

The body is the starting point of my work—my own body, remembered bodies, imagined bodies, bodies found in archives. I am interested in the moment when the body becomes an image to be read, a surface for projection and a site of negotiation between desire, visibility and control.

I combine autobiography with cultural history and research-based practice. I return to icons, religious symbolism, popular culture and memory, examining how images teach us to look, desire, classify and reject. I treat personal experience as material through which I can engage with broader social and cultural structures.

METHODS AND PROCESS

I work through the montage of image, voice, text, movement and material. I use performance, film, sound, painting, objects and archival materials, choosing each medium in response to the specific tension of a work. Autotheory allows me to use personal experience as a research tool and place it in dialogue with history, theory and cultural memory.

Repetition, overload, rupture and shifts in perspective are central to my practice. I construct situations in which ways of looking, spatial position and the viewer's presence become part of the work. I am interested in the tension between the materiality of the body and the images and languages that attempt to describe, organise and appropriate it.

selected works.

2026 **Shekhinah in Labor**
performance / multimedia installation — Rotating Gallery, POLIN Museum

2025 **Fucking with Marilyn**
feature-length essay film, 69 min

2025 **I Just Wanted to Be an Icon**
solo exhibition / painting / video / installation / performance

2024 **Transposition**
artistic-curatorial project / exhibition — Austrian Cultural Forum Warsaw

2022 **Three Times Modrzewska**
performance triptych / queer historiography

2022 **Body/City of Desperation**
experimental video, 5:46

2021–2024 **Simona Kozidrag**
performance cycle: *Ave, Cabaret, Human Nature, Sweet Nothing Love*

2016 **Vivisections**
intermedia performance / alternative opera / sound work — Theatre Confrontations

shekhinah in labor.



multimedia installation / performance

Rotating Gallery, POLIN Museum of the History of Polish Jews, Warsaw

2026

concept, text, performance, objects, painting, video and music – Simona Kasprowicz
curator – Ewa Chomicka
production – Alicja Kaczmarek-Poławska, Joanna Chodkowska
dramaturgical consultation – Remigiusz Ryziński, Sylwia Hejno, Betty Q

A multimedia installation activated by the performer's body. The space is composed of plaster casts of bellies and heads, paintings, objects, video and sound. During the performance, ten bellies corresponding to the ten sefirot are transformed into the structure of the Tree of Life. The performer's body moves through the installation while gradually altering its structure; in the finale, one of the casts is shattered, disrupting the order built throughout the action.

The work begins with a memory from the Western Wall in Jerusalem—an experience of a space organised through division, gender, access and refusal—and with the Shekhinah, the feminine aspect of divine presence in Jewish tradition. The work carries these threads through the experience of a trans body, pregnancy and reproduction, asking who is allowed to occupy a given place, which side one is assigned to, and what happens to a body that does not fit the imposed order.







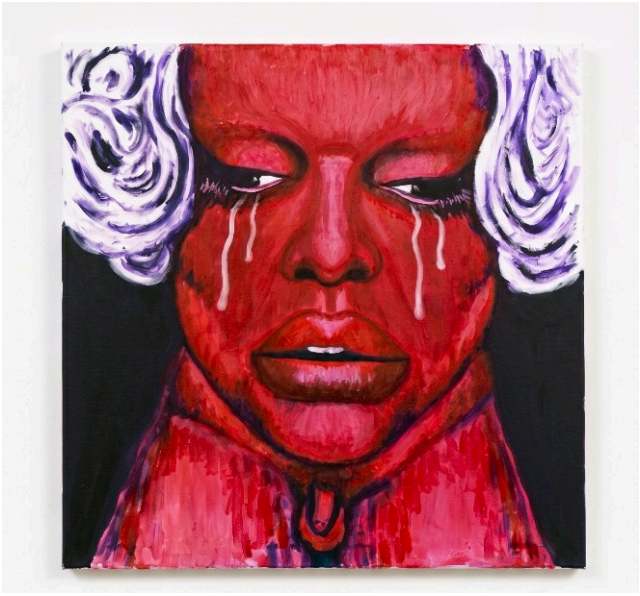




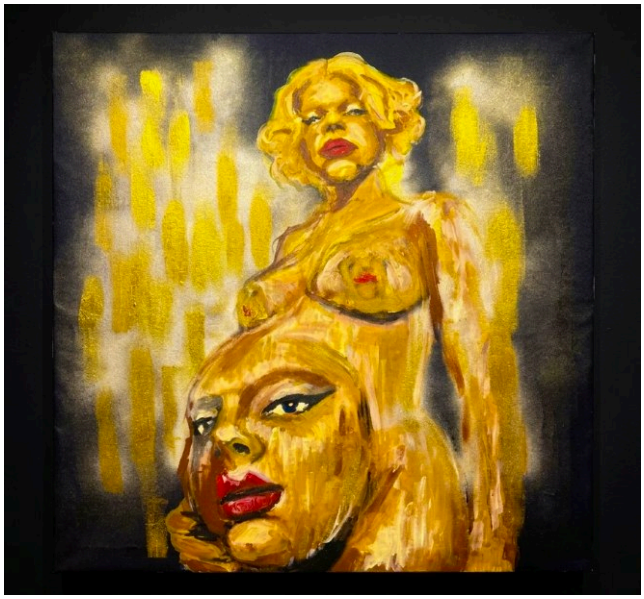
01 / in labor, 2026
mixed media, 40 x 40 cm



02 / glory hole / 2026
mixed media, 30 x 30 cm



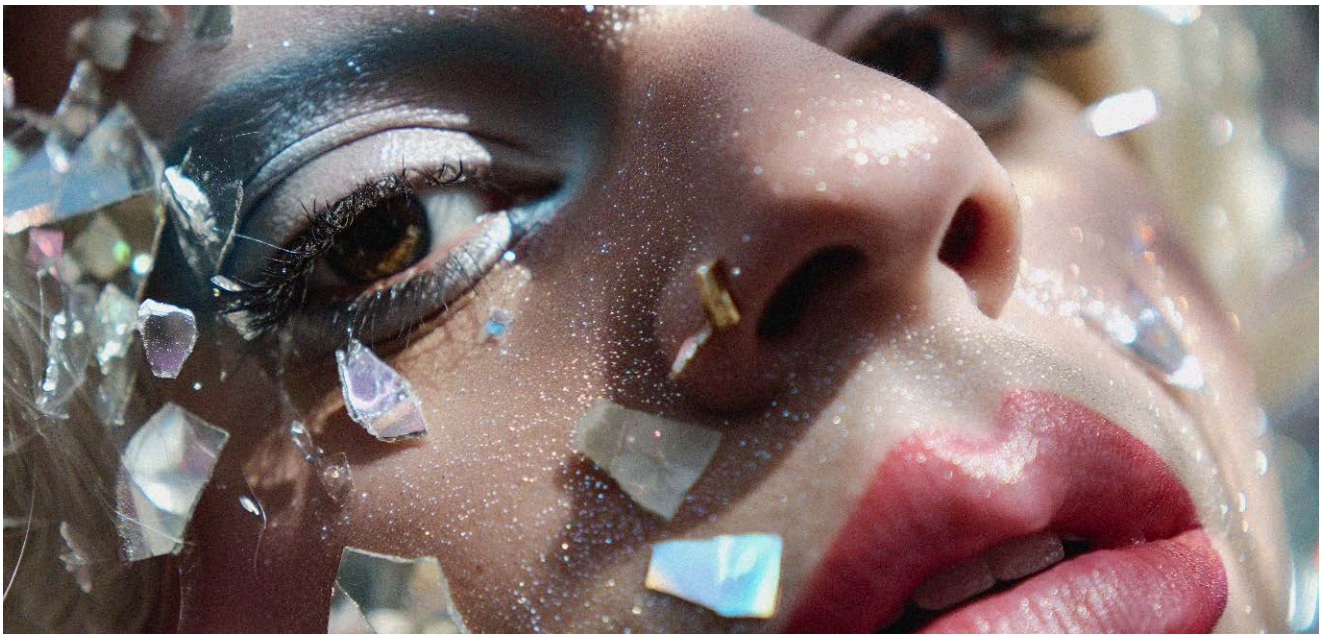
03 / bacherolette II, 2026
mixed media, 80 x 80 cm



04 / bacherolette I, 2026
mixed media, 80 x 80 cm

fucking with marilyn.

A 69-minute semi-documentary film about the difference between being looked at and being truly seen, in which the myth of Marilyn Monroe intertwines with an autobiographical experience of a body exposed to other people's gaze.



2025 / semi-documentary film / 69 min / Poland / English, Polish subtitles

CONCEPT

The film begins with the difference between looking and seeing. Looking objectifies: it exposes the body to the gaze, strips it of intimacy and reduces it to an image. Seeing requires pausing at what is easy to overlook—a gesture, a break in the voice, a trace of exhaustion—and opens the possibility of an encounter with another person.

For me, Marilyn Monroe embodies this tension: one of the most watched women of the twentieth century, whose image almost eclipsed the person behind it. By entering her myth, I also examine my own experience of living under other people's gaze. My fascination with Marilyn is intertwined with resistance to the mechanism that produces an icon through the continual appropriation of her body.

PROCESS

The film is built through quoting, repeating and transforming existing images. I recreate iconic poses and frames, filtering them through my own body, autobiography and borrowed material until the boundary between what is mine and what belongs to Marilyn begins to blur. Documentary merges with fiction, performance with self-portraiture, and personal memories with images appropriated from culture.

This method also raises a question about the act of quotation itself: by appropriating Marilyn's image, can I release it from the violence of the gaze, or am I simply performing yet another act of appropriation? The film leaves this tension unresolved.



PREMIERE

12.09.2025 / Rozkosz Festival
Kino Muza, Poznań
premiere screening + Q&A

SELECTED SCREENINGS

9.10.2025 / 16.10.2025 / Kino Amondo, Warsaw
1.12.2025 / Lublin Culture Centre
28.03.2026 / Kino Amondo, Warsaw
28.04.2026 / Hacker Porn Film Festival / Rome
24–25.10.2026 / Pornfilmfestival / Berlin

AWARDS

2026 / Special Mention for Artistic Contribution
Hacker Porn Film Festival, Rome

CREDITS

direction, screenplay, editing, music, performance – Simona Kasprowicz
cinematography – Malga Kubiak, Au Matt, Natalia Trojgo, Betty Q, Aga Szreder





i just wanted to be an icon.

2025 / solo exhibition
8–14.06.2025 / Wilcza 16 / Warsaw
produced in collaboration with Queer Week and Lisowski Gallery
next iteration: Rozkosz Festival / Poznań / 2025



CONCEPT

The exhibition examines iconicity as a mechanism of cultural projection. Here, the icon is not the fulfilment of a desire to be seen, but an image shaped under the pressure of recognisability, attractiveness and constant exposure.

The exhibition considers what happens to the body when it is reduced to an image expected to be legible, desirable and easy to reproduce. For queer and trans bodies, visibility becomes conditional: it demands legibility, self-disclosure and the constant maintenance of one's own image. The self-portrait therefore becomes fragmented and unstable—suspended between the desire to be seen and a refusal to submit to an imposed image.

FORM / MEDIA

Painting, photography, video, sculptural objects, installation and performance scores form a dispersed self-portrait. Religious iconography, popular culture and camp collide with materials and gestures that evoke fragility, exhaustion and care. Handwritten texts, bodily traces and objects function not only as representations, but also as residues of the labour invested in one's own image.

Gloss, glitter, neon and reflective surfaces create a tension between the attractiveness of the image and the cost of maintaining it—between the promise of being seen and the exhaustion that remains outside the image.



01 / Fallen Icons, 2025
mixed media, 25 x 25 cm



02 / Simona MM, 2025
mixed media, 60 x 60 cm



03 / Deus Sex Machina, 2025
object, mixed media



04 / Autopieta, 2025
mixed media, 60 x 80 cm



05 / Sweet Nothing Love III, 2024, oil on canvas,
60 x 80 cm



06 / This Is Not Rape, 2025
mixed media, 60 x 60 cm

AUTHORSHIP / PRODUCTION

exhibition concept and authorship – Simona Kasprowicz
painting, video, objects and installation – Simona Kasprowicz
photography – Malga Kubiak, Au Matt, Natalia Trojgo
produced in collaboration with Queer Week and Lisowski Gallery
curator – Betty Q
production – Simona Kasprowicz
exhibition installation – Robert Gajda, Krzysztof Wiluch

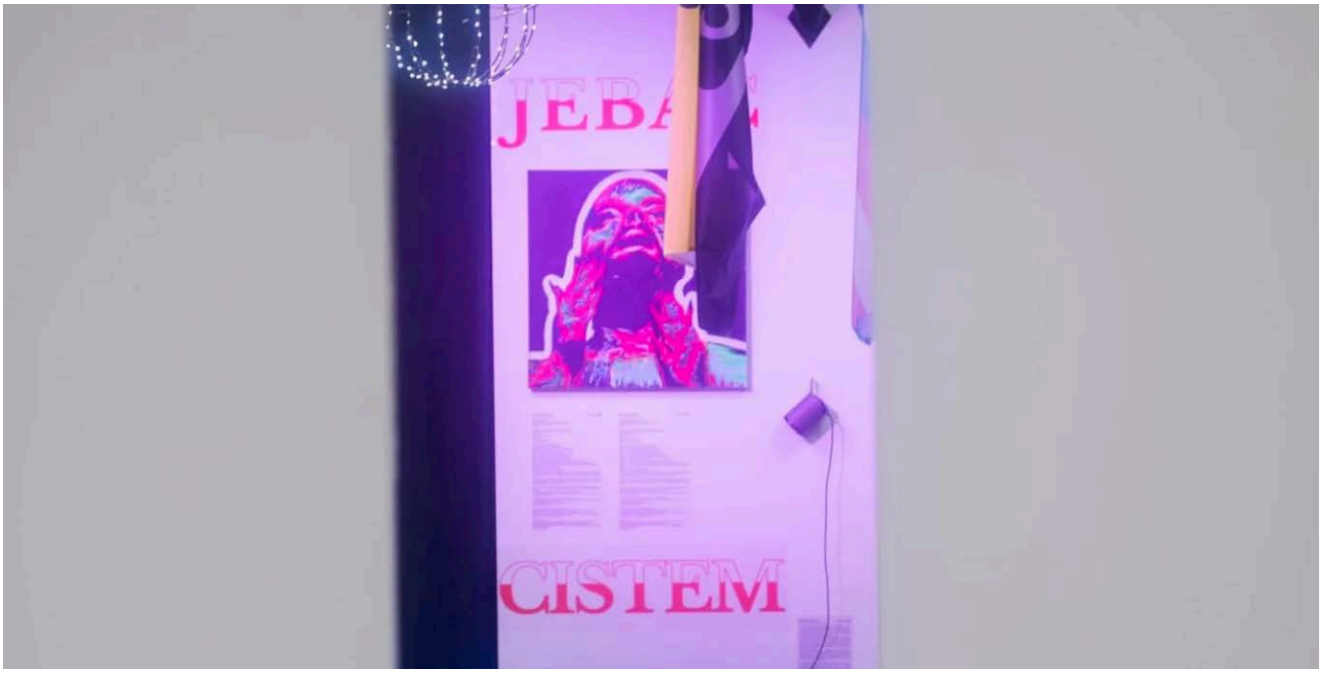
PRESENTATIONS / ITERATIONS

8–14.06.2025 / Wilcza 16 / Warsaw
as part of Queer Week / in collaboration with Lisowski Gallery

13–14.09.2025 / 2progi / Poznań
next iteration as part of Rozkosz Festival

transposition.

2024 / exhibition and artistic-curatorial project
05.12.2024–09.01.2025 / Austrian Cultural Forum Warsaw
curator and artist – Simona Kasprowicz



CONCEPT

An exhibition devoted to the voices and memory of the trans community, preserved in personal stories, images, objects and archival materials. It brings individual memories together with contemporary artworks, tracing shifts in language, concepts and forms of self-definition that developed alongside the community itself.

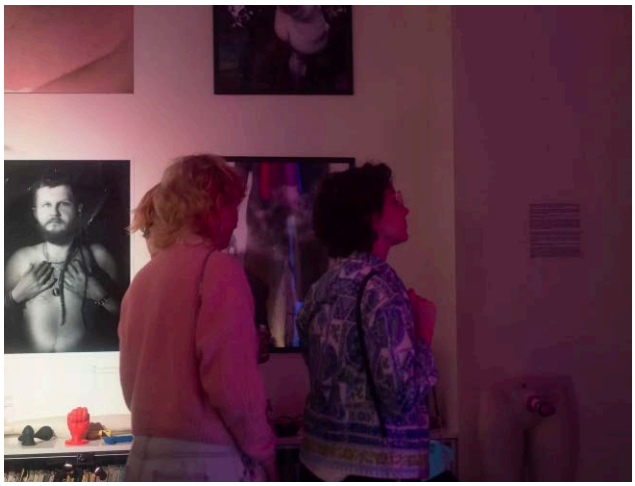
The project was created primarily with trans people in mind—as a space for discovering their own history, searching for local genealogies and finding points of reference for personal biographies. Rather than offering a single, ordered narrative, it presents a collection of fragments from which different understandings of trans history can be assembled.

METHOD / MATERIALS

The exhibition combines contemporary works by trans artists with materials found in the Lambda Warsaw Archive, the Trans-Fuzja Foundation and private collections. Excerpts from interviews, personal testimonies and archival recordings, including footage from Miss Trans pageants, form an important part of the project.

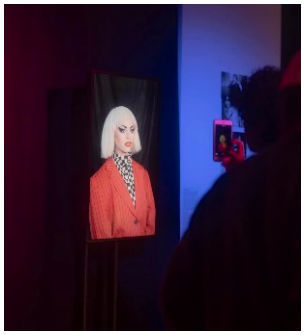
Social, cultural and activist history is interwoven with everyday experience. The founding of Trans-Fuzja and Anna Grodzka's election to the Polish parliament appear alongside memories of trans community evenings, support-group meetings and early grassroots initiatives. History is therefore not reduced to a handful of landmark events, but also emerges through the relationships, encounters and practices that helped shape the life of the community.

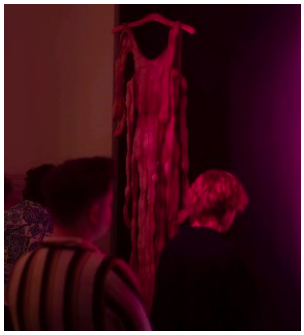












AUTHORSHIP / PRODUCTION

curator and artist – Simona Kasprowicz
content development – Alina Synakiewicz, Emilia Wiśniewska
collaboration – Kuba Tschier**se**
archival materials – Lambda Warsaw Archive / Trans-Fuzja Foundation / private collections

ARTISTS

Aljas / Edyta Baker / Sylvia Baudelaire / Olo CBD / Dellfina Dellert / Alicja Długołęcka / Sam Dryja-Zabielskie / Hugo Gruszczyński / Leon Narcyz Kamiński / Nina Kuta / Stasiek Niziołek / Tamara Pieńko / Pamela Porwen / Cyprian Rubeńczyk / Alina Synakiewicz / Tea Tomaszewicz / Emilia Wiśniewska / Bożna Wydrowska / Lava XXX / Marta Zelent

VOICES / ORAL HISTORIES

Edyta Baker / Leo Dragon / Eva Filimonava / Róża Majewska / Misia Joachim / Danu Meduziewicz / Maciej Misiorny / Anna Puchała / Pepe Le Puke / Ida S. / Elliot Ruiz Vidales / J. Szpilka / Ewa Werda / Emilia Wiśniewska / Zenobia Żaczek

PERFORMANCE

Atef Amri / Neo Mosa / Harpy Queen / Dana Vitkovska / Bożna Wydrowska

PRODUCTION
organised by – Camera Femina Foundation
venue – Austrian Cultural Forum Warsaw
support – City of Warsaw / Embassy of the Kingdom of the Netherlands

three times modrzewska.

2022 / performance triptych / queer historiography
premiere: 16.12.2022 / Lublin Culture Centre

project conceived and initiated by – Simona Kasprowicz
direction and dramaturgy – Iza Gawęcka
production, multimedia, composition and music production – Simona Kasprowicz



CONTEXT / STRUCTURE

The project emerged from the story of Krystyna Modrzewska—a Jewish doctor, anthropologist and writer whose history is almost absent from dominant cultural memory and who described her own experience of transness in her writing. She used feminine grammatical forms while also experimenting with masculine and transmasculine gender expression. Her autobiographical texts became the starting point for the project, together with a question about how queer histories can be restored without confining them to a linear, closed biography.

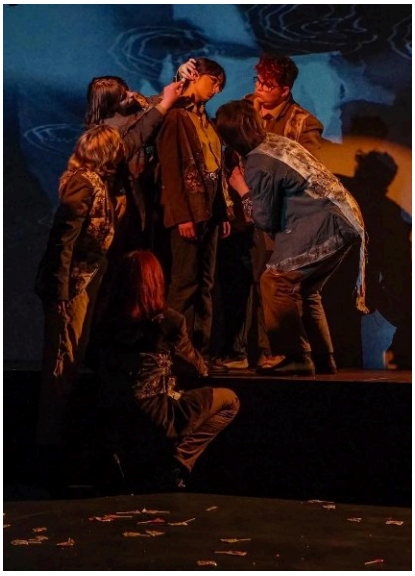
Modrzewska's autobiographical trilogy—spanning childhood, adulthood and old age—provides the structure of the performance. The performers do not impersonate Modrzewska; instead, they enter into dialogue with her texts, activating them through contemporary voices, bodies and experiences. Lublin, where Modrzewska spent most of her life, becomes one of the reference points for engaging with her biography and local memory.

PERFORMANCE LANGUAGE

The performance was built from three interacting registers: language, movement and new media. Text is spoken and transformed; movement takes over what cannot be expressed in words; image and sound disrupt and redirect the performers' stage presence.

I was responsible for production, multimedia, composition and music production.







TEAM / AUTHORSHIP

project conceived and initiated by – Simona Kasprowicz
direction and dramaturgy – Iza Gawęcka
production, multimedia, composition and music production – Simona Kasprowicz
costumes – Harpy Queen
lighting – Marcin “Kabat” Kowalczuk
live video projection – Karol Jakóbczyk
visual identity and poster – Olga Winiarczyk

creative and research collaboration – Patrycja Dołowy / Maciej “Gąsiu” Gośniowski / Teresa Klimowicz / Alina Synakiewicz

performance – Adrianna Dras / Aleksandra Fudalej / Daniel Grabowski / Karolina Jatczak / Aleksandra Najda / Nikola Owczarkiewicz / Olaf Staszak

SOURCE MATERIALS

autobiographical texts by Krystyna Modrzewska
archival materials – Grodzka Gate – NN Theatre Centre

PREMIERE

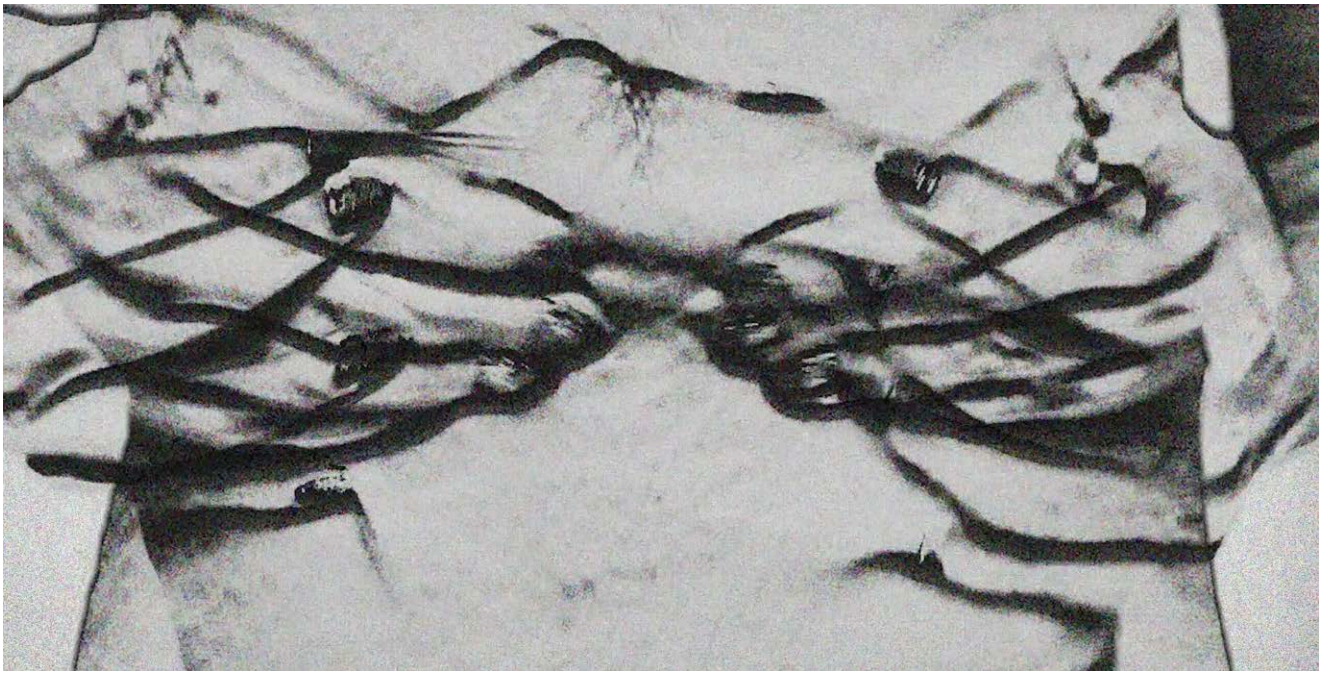
16.12.2022 / Lublin Culture Centre
free admission / later made available online

PRODUCTION / SUPPORT

organiser – Studnia Pamięci Association
institutional support – Lublin Culture Centre / Galeria Labirynt / Piwnica Labiryntu / Grodzka Gate – NN Theatre Centre / Camera Femina Foundation
funding – City of Lublin / Polish History Museum in Warsaw, Patriotyzm Jutra (Patriotism of Tomorrow) programme

body/city of desperation.

2022 / experimental video / 5:46 / 16:9
by – Simona Kasprowicz



CONCEPT

The video examines the pressure placed on trans and non-binary bodies to become socially legible. It shows the body in constant negotiation with other people's gaze, exposure and control, without subordinating it to a coherent narrative of identity.

Scars, the experience of eating disorders and invisible illness function as records of shame, discipline and violence connected to the demand for social legibility. Desire coexists with threat, and objectification with agency. Body and city overlap: skin and asphalt become a shared map of observation, regulation, desperation and resistance.

FORM / EDITING

Instability is the work's formal principle. Jagged editing, layered images, interrupted phrases, accelerated gestures, voice and sound fracture narrative continuity. Surveillance-like shots implicate the viewer in the mechanism of observation.

The recurring "What the fuck was that?" refuses the demand for explanation: the film leaves identity fragmented and unstable rather than organising it into a closed narrative.

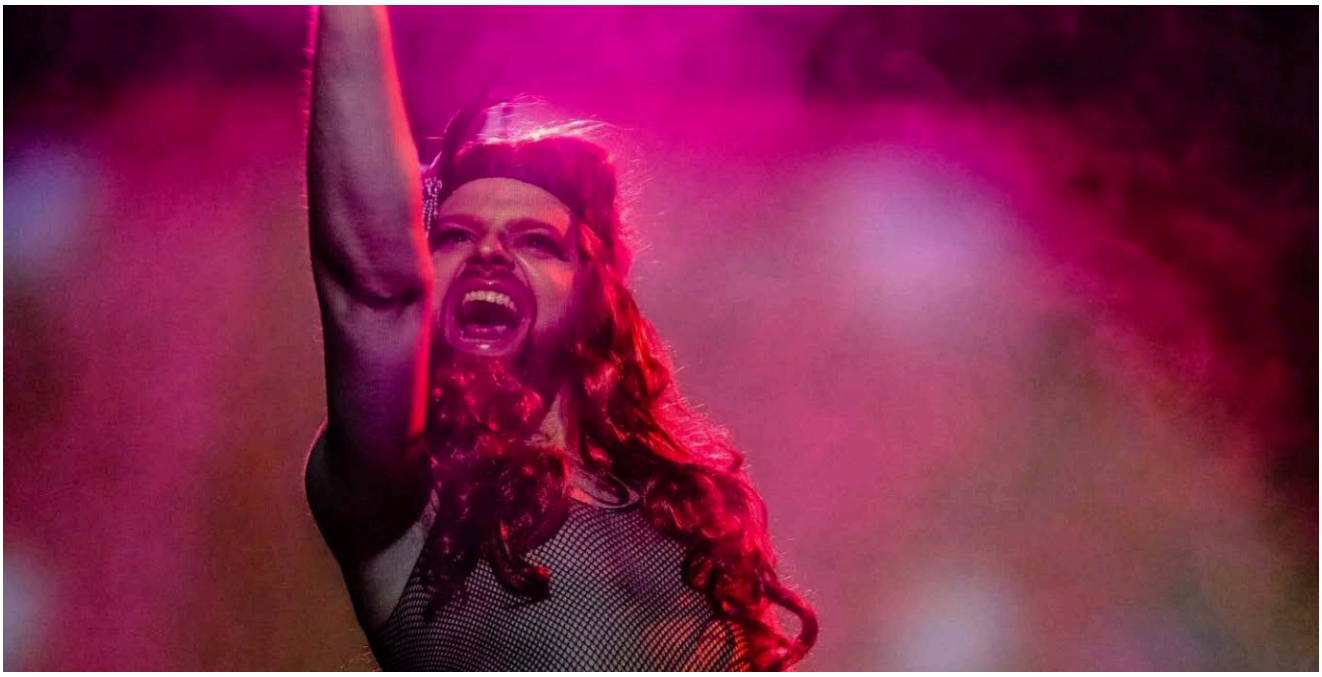
SELECTED PRESENTATIONS

2025 / Porn Film Festival Amsterdam
Filmhuis Cavia / Amsterdam
2024 / Mosaikörper: Between Body and Identity
Kunstraum Kreuzberg/Bethanien / Berlin
2024 / Excéntrico – International Festival of Critical Pornographies
Espacio del Ángel / Santiago, Chile
2023 / Pornfilmfestival Berlin
Kino Moviemento / Berlin
2022 / Post Pxrn Film Festival Warsaw
Kino Muranów / Warsaw



simona kozidrag.

2021–2024 / performance persona and performance cycle
Ave / Cabaret / Human Nature / Sweet Nothing Love



CONCEPT

Simona Kozidrag was a performance persona developed over four years, appearing both in my own works and in successive stage performances. She had no fixed biography or unified identity. She changed with each new iteration, appropriating and transforming codes of religious devotion, camp, spectacle, desire and performed femininity.

The persona made it possible to build performance through transformation: changes of costume, voice, gesture, movement and ways of occupying the stage. Rather than creating a coherent character, successive works revealed contradictory versions of her—from devotion and self-erasure to excess, confrontation and spectacle.



PERFORMANCE LANGUAGE

The cycle combined voice, movement, costume, sound and a highly stylised stage presence. Ave worked with religious devotion and self-erasure; Cabaret with camp, excess and spectacle; Human Nature with cultural ideas of the body's "naturalness"; Sweet Nothing Love with attachment, repetition and the labour of desire.

Successive iterations of Kozidrag did not develop a linear history of the persona. Each performance reconfigured her through a different relationship between body, costume, voice and audience.

SELECTED PRESENTATIONS

2024 / Ave + Cabaret
FestivALT / Scena Berlin / Kraków
2023 / Ave
Tender Debauchery / Czułość wyuzdania / lokal_30 / Warsaw
2023 / Ave
Rozkosz Festival / Lokum Stonewall / Poznań
2022 / Ave + Cabaret + Human Nature
Post Pxrn Film Festival Warsaw / Kino Muranów / Warsaw
2021 / Ave
Galeria Labirynt / Lublin

vivisections.

2016 / intermedia performance / alternative opera / sound work
intermedia debut



CONCEPT

The work focuses on the disintegration of a coherent image of the self and on what remains when habits, gestures and language cease to sustain a sense of continuity. It unfolds through fragmentation: the voice appears in fragments, gestures are repeated until their meaning shifts, and the body becomes material subject to continuous transformation.

Personal experience is not arranged into a linear story or subordinated to a narrative of crisis and overcoming it. What becomes more important is the mechanism of endurance itself—the way the body and voice reorganise themselves in the course of the action.

AUTHORSHIP

concept, music, libretto, performance — Simona Kasprowicz
visual production — Simona Kasprowicz / Arkadiusz Sławek / Małgorzata Wasilek / Natalia Trojgo
video — Natalia Trojgo

PERFORMANCE LANGUAGE

The performance operates as a live procedure in which voice, movement, sound and projection form an unstable system. The individual layers do not illustrate one another; they remain in tension, while the work's structure is built through repetition, disruption and shifts in rhythm.

PRODUCTION / SUPPORT

premiere — 29.07.2016 / Cellars of Lublin Culture Centre / Lublin
co-production — Lublin Culture Centre
support — Artistic Scholarship of the Mayor of Lublin

11.10.2016 / 21st Theatre Confrontations International Festival / Lublin

selected cv / 2016–2026.

CURATORIAL AND PRODUCTION PRACTICE

2022–2024 — president, Camera Femina Foundation
curator and producer of artistic projects, including *Transposition, Demakijaż* – Women's Art Festival and *Queerz Get Loud*

2026 — founder, Margin Center Foundation

SELECTED PRESENTATIONS

2026 — Rotating Gallery, POLIN Museum / Warsaw
Shekhinah in Labor
***2026* — Hacker Porn Film Festival / Rome**
Fucking with Marilyn
***2025* — Warsaw Queer Week / Warsaw**
I Just Wanted to Be an Icon
***2024* — Austrian Cultural Forum Warsaw**
Transposition
***2024* — Kunstraum Kreuzberg/Bethanien / Berlin**
Mosaikörper: Between Body and Identity — Body/City of Desperation
***2024* — FestivALT / Kraków**
Ave / Cabaret
***2023* — lokal_30 / Warsaw**
Tender Debauchery / Czułość wyuzdania — Ave
***2023* — Pornfilmfestival Berlin**
Body/City of Desperation

AWARDS / SCHOLARSHIPS / DISTINCTIONS

2026 — Special Mention / Hacker Porn Film Festival
Fucking with Marilyn
2022 — nomination for the LGBT+ Diamonds Awards
Queerz Get Loud / Camera Femina Foundation
2021 — Żurawie Cultural Award, Cultural Animation category
2016 — Artistic Scholarship of the Mayor of Lublin

CONTACT

simonakasprowicz@gmail.com
simonakasprowicz.art
+48 519 517 027