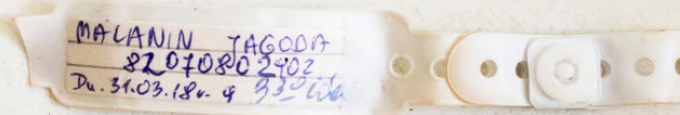


Jagoda Malanin
Portfolio

Memoir found in a bathtub, 2018-2020



Lysicchia 4 c. Berbo
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MALANIN TAGOOD
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MEMOIR FOUND IN A BATHTUB

This is a project which emerged from unspoken fears, lack of acceptance and final relief. I started it 3 years ago, while in high-risk pregnancy. The only safe place I could find to stay for nearly half a year, was a bathtub and my bed. That is where this intimate project stems from. I wish to talk about the fragility of body, about inherited /transferred memory (from a mother to a daughter) and about sense of nurturing / feeding.

Techniques applied are: digital photography, small ready-mades, collage, private film archive and self-portrait.

32x24 cm,
170x92,5 cm
digital print on Hahnemuhle Baryta

Gallery Miejsce przy Miejsu 14, Poland, 2021
curated by Łukasz Rusznica

Book published in 2021, mentor Sara J. Winston, Image Threads

More about the series: <https://jagodamalanin.com/self/>











CRYOGENIA

I started working with Astrida Neimanis concept of hydrofeminism and “becoming body of water”. In addition to the rapid melting of Arctic glaciers, Neimanis also cites studies showing elevated levels of toxins in Inuit mother’s milk. It gets there from the pollution in rivers, oceans and precipitation as well as from the poisoned seafood they ingest.

The objects I photograph are tiny treasures chosen by my daughter and frozen into ice shapes. In glass cubes. Is it done in order to survive the catastrophe? What will become of us? Of our love? Of all our treasures? Of tones of rubbish floating in the water? I do not know, I know only that is the question worth asking.

Series awarded 3rd place in Sony World Photography Awards, professional competition, the category "still life"

More about the series: <https://www.worldphoto.org/sony-world-photography-awards/winners-galleries/2023/professional/cryogenia-jagoda-malanin>



Skins we live in, 2021













SKINS WE LIVE IN

This series stems from an arising sadness and a feeling of betrayal. Covers, curtains, skins, veils—everything seems to conceal repressed emotions. The skin is political and intimate at the same time, marking the border between the inner and the outer worlds, but it also falsifies.

“My conception is equally expansive but of a different nature. For what it finds, in going beyond the periphery of the skin, is not a culinary paradise but a magical continuity with the other living organisms that populate the earth: the bodies of humans and the not-humans, the trees, the rivers, the sea, the stars.* says Silvia Federici in “Beyond the periphery of the skin”. The notion of coexistence of skins impacted me and became an important part of the project.

The skins of mounted animals, bed sheets from unoccupied beds, facial masks, images of the skin of my nearest and dearest, with their self-inflicted wounds, scars, and birthmarks, wallpapers from palaces that will never be revitalized because they are German, word still understood as a synonym of “enemy” in the country I come from, flags and curtains of propaganda. Everything seems to coexist. And beneath there is nothing else but a wounded animal.

*Beyond the Periphery of the Skin Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism Silvia Federici,

Project selected to Nikon NOOR Academy 2022, Poland

Exhibited at Gallery u Agatki, Poland, 2022

Digital print on ecoskins, put in air motion

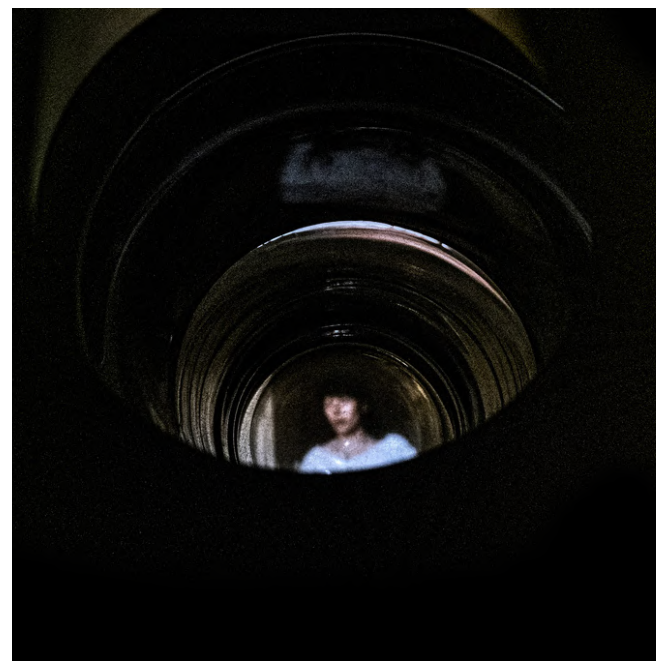
More about the project:

<https://www.membrana.si/recenzija/jagodni-izbor/>

<https://jagodamalanin.com/the-skins-we-live-in/>



Thing of feathers, 2022















THING WITH FEATHERS

I have sought the perspectives of women who have experienced guilt. I asked how they perceived it and how their body reacted. I wanted to listen to their experiences and resonate with their honest testimonials. All while trying to understand, express, and free myself from the habitual, internalized sense of guilt I share too.

Habitual guilt was found to be significantly more intense in women than in men in all age groups. This is according to research conducted at the University of the Basque Country in Spain and headed by Dr. Itziar Extebarria. [Intensity of Habitual Guilt in Men and Women: Differences in Interpersonal Sensitivity and the Tendency towards Anxious-Aggressive Guilt, The Spanish Journal of Psychology, 2009]

The semantics of the words shared with me led me to think that most women gave guilt an animalistic quality by referring to “it.”. What especially impacted me were phrases like “it nests, it settles, it hatches, it oppresses me.” “It” has the form of an oppressive, vicious mythical, animal figure of many shapes. I looked at traps, trophies, and screenshots of internet violence. And I would like to pose a question about empathy. What puzzled me was how photography can set the viewer to empathize, if only through the ambiguity of the context situation: hunting vs.rescue

“It” attacks wrists, throats, necks and hips. And destroys the soul.

More about the project: [:https://jagodamalanin.com/thing-with-feathers/](https://jagodamalanin.com/thing-with-feathers/)



Lo perdido, 2023











LO PERDIDO

Astrida Neimanis says “Just as the deep oceans harbor particulate records of former geological eras, water retains our more anthropomorphic secrets, even when we would rather forget. Our distant and more immediate pasts are returned to us in both trickles and floods.”

The series of photographs is about losing paradise and saying farewell, it is an attempt to tell a story about an illusion. It is a statement of longing for that better world, and at the same time the realization that it is a paradise that is cracked, tainted, already dried up, a utopia that cannot be recovered. A chick in an egg without water, snakes awaiting our mistake everything lush but already drying up, tainted by the possibility of decay. I thought the only answer to the loss of paradise was touch, the laborious melting of ice, I was wrong. Which also fits in with Neimanis text. For who will cry for us last.

More about the project: <https://jagodamalanin.com/lo-perdido/>

JAGODA MALANIN

Jagoda Malanin is a finalist in the 2023 professional competition Sony World Photography Awards in the category “Still Life” and took 3rd place for the series “Cryogenia”. She graduated from the Academy of Fine Arts in Wroclaw and studied at the Faculty of Arts in Porto. She was selected to the Nikon Noor Academy in Poland in 2022, as well as the Sputnik Photos Mentoring Program in 2019/2020.

Her work was featured among others in Der Greif (Guest Room), Abridged Magazine (Ireland and NI), and Membrana Journal of Photography (Slovenia). In 2021, she published her first photobook, “Memoir found in a bathtub”. Co-creates the art collective “Hydroza”. She exhibited in Poland and abroad.

She works mainly with photography and ready-mades. She is interested in photography as a medium of disbelief, with its ambiguity and dissonance, and she looks for the tactility of photographic objects.

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JAGODA MALANIN

Exhibitions / Recognitions:

- 2023, Sony World Photography Awards 2023, Somerset House, London, UK, collective
- 2023, “Cryogenia” 3rd place finalist of Sony World Photography Awards professional, category still life
- 2023, “Who is the last to cry”, Pracownia Wschodnia, collective Hydroza
- 2022, selected to Nikon Noor Academy in Poland 2022, mentored by Andrea Bruce
- 2022, “Skins we live in” Galleria u Agatki, Poland, curated by Agata Grzych
- 2022, “Good evening”, BWA Wrocław, Galleries of Contemporary Art, Poland, collective, curated by Iwona Kałuża
- 2021, “Skins we live in” selected to publish in Membrana Journal of Photography, Theory and Visual Culture, Vol. 6. no. 2 (Skin) 2021. Slovenia, collective
- 2021, “Year of restless sun” – Book Art Museum in Łódź, Poland, collective;
- 2021, Memoir found in a bathtub – Gallery Miejsce przy Miejsu 14 in Wrocław, curated by Lukasz Rusznica, individual;
- 2021, NO. 9 – Social Center of Photography in Warsaw, by Sputnik Photos Mentoring Programme, collective;
- 2021, featured in Abridged Magazine, No-77, Northern Ireland, collective
- 2021, accepted to Image Threads mentoring program, worked on the book with Sara J. Winston;
- 2021, Der Greif – Guest room, online collective exposition curated by Anna-Alix Koffi, teamed up with artist Sadikou Oukpedjo;
- 2020, Memoir found in a bathtub –TIFF Festival, Wrocław – Featured author – collective;
- 2019, Takeovers – Agora Gallery, Wrocław – individual;
- 2016, Spontaneous architectures 2 – Galeria Duży Pokój, Warsaw – individual;
- 2013, Move up – Galeria Dos Leones, Porto, Portugal – collective;
- 2013, Four Points – Galeria Duas da Letra, Porto, Portugal – collective;

Publications:

- Sony World Photography Awards, 2023, World Photography Organisation, SBN-13 : 978-0957201033, collective
- Membrana Journal Vol. 6. no. 2 (Skin) 2021 Membrana Journal of Photography, Theory and Visual Culture (ISSN 2463-8501; eISSN: 2712-4894)
- No. 9., Sputnik Photos Mentoring Programme, 2021, ISBN 978-83-956367-2-1 , collective, print run 700
- “Memoir found in a bathtub” Mustikka Press, 2021, individual,