



Agata Wieczorek
Unzipping, Fetish of the Image, 2019
photography, archival inkjet print on Hahnemuehle Photo Rag Baryta 315gsm, mounted on diasec
90 x 60 cm
Edition 4 + 1AP

£ 5,700



Agata Wieczorek

Double Portrait, Fetish of the Image, 2019

photography, archival inkjet print on Hahnemuehle Photo Rag Baryta 315gsm, mounted on diasec

60 x 90 cm

Edition 4 + 1AP

£ 5,700



Agata Wieczorek
The Body, Fetish of the Image, 2019
photography, archival inkjet print on Hahnemuehle Photo Rag Baryta 315gsm, mounted on diasec
90 x 60 cm
Edition 4 + 1AP

£ 5,700



Agata Wieczorek

The Self, Second Skin, 2019

photography, archival inkjet print on Hahnemuehle Photo Rag Baryta 315gsm, mounted on diasec
90 x 60 cm

Edition 4 + 1AP

£ 5,700



Agata Wieczorek

Self Portrait, Second Skin, 2020

photography, archival inkjet print on Hahnemuehle Photo Rag Baryta 315gsm, mounted on diasec
90 x 60 cm

Edition 4 + 1AP

£ 5,700



Agata Wieczorek

Disguising, Second Skin, 2019

photography, archival inkjet print on Hahnemuehle Photo Rag Baryta 315gsm, mounted on diasec

90 x 60 cm

Edition 4 + 1AP

£ 5,700

I use photography to enter hermetic industries and communicate with socially marginalized groups to explore unexposed production and consumption of cultural “fetishes” – artefacts that represent the tabooed desires and unexposed practices, with frequent reference to the body, gender and identity.
~ Agata Wieczorek

In her photographic series *Fetish of The Image* Amanda Wieczorek portrays wealthy, succesful, mostly straight and white men in the most intimate moments of their transition into their feminine alter-egos using silicone costiums realistically imitating female bodies. It happens in strict privacy and secrecy among the hermetic, yet popular worldwide Masking fetish subculture.

Masking seem uncanny, claustrophobic or even cannibalistic. But for these men, a Mask is a symbol of emancipation. At the first moment it seems that Maskers disguise to escape their masculine identity and experience being powerless and objectified. But in fact, they desire to create and become a living, independent female subject. To fulfill this need, they commodify and consume female identity. Self-expression, self-centeredness and consumption are characteristic for our times. Masking well illustrates how they blur the borders between a body and a fetish, desire and narcissism, emancipation and submission.

In *Second Skin* Wieczorek portrays herself wearing the silicone costumes imitating female face and body, used by men practicing Masking fetish, thus presenting us a self-portrait with many layers: personal, social and symbolic. As the artist explains: *While for Maskers wearing the female costume means emancipation, for me posing in a hampering, silicone disguise was a perplexing experience. Wearing the naked female body seemed at the same time exposing and a disguising, identifying and depersonalizing myself.*

Self-disguise and self-portrait became a subversive experiment that turned the photographic record into a performative process, drawing out the complex relation between submission and emancipation.

Agata Wieczorek (b.1992) grew up in Poland where she graduated from the National Film School and from the Strzeminski Art Academy in Lodz. She is currently studying at Le Fresnoy Studio Natial des Arts Contemporains in France. Her works have been exhibited and awarded internationally, including the Finnish Museum of Photography, Helsinki; Capa Center of Contemporary Photography, Budapest; Kiyosato Museum of Photographic Arts (works in collection), Japans. She is the Parallel European Photo-Based Platform 2nd Cycle Laureate in New Artist category and the HELLERAU Photography 2020 – Centre for Contemporary Arts Residency Award winner.