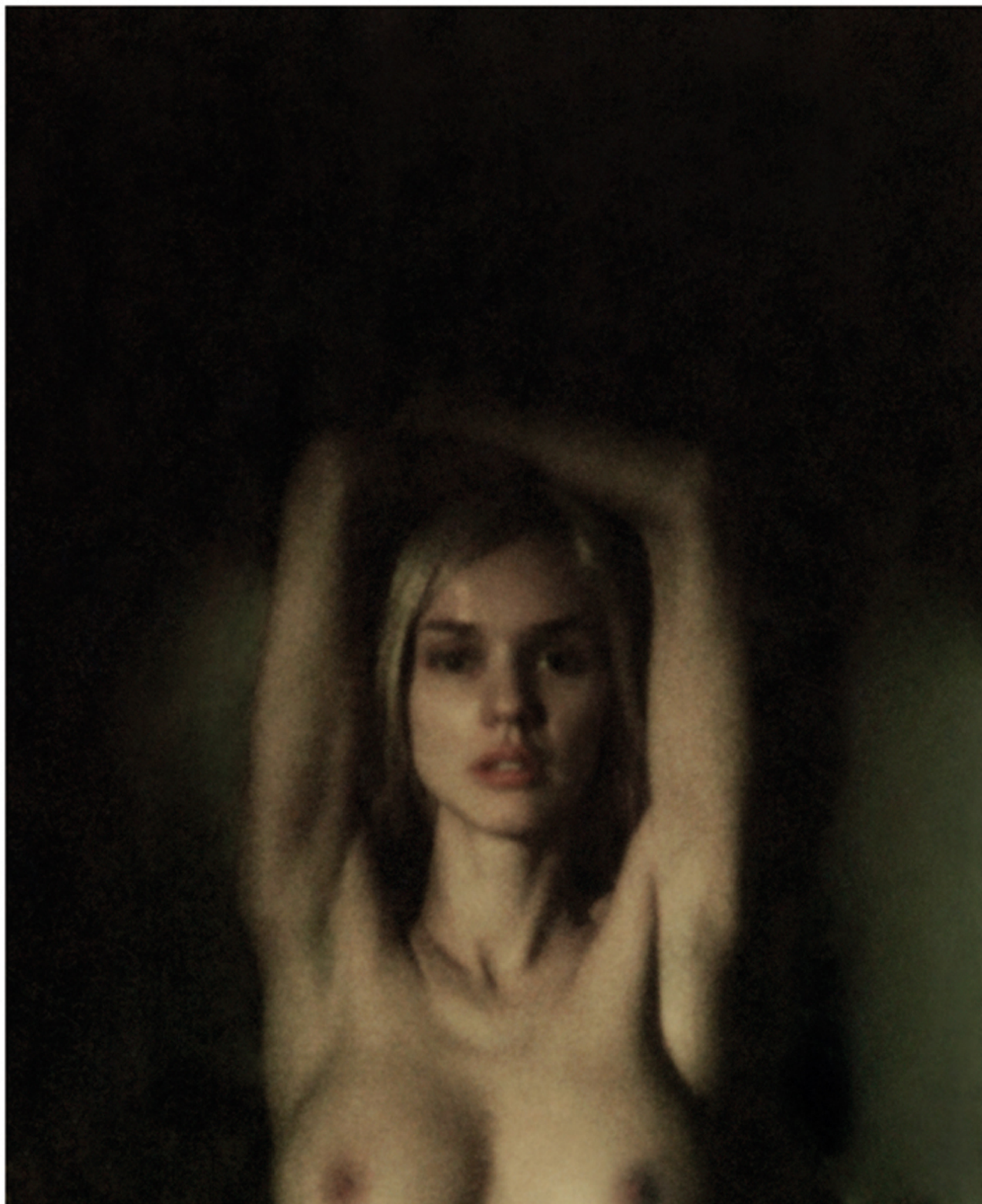
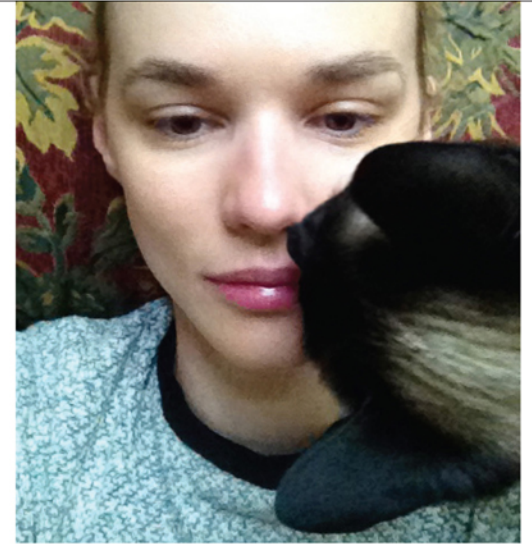


Self Portrait:
Aneta Bartos
2012 UNTITLED



Aneta *Bartos* by Mike Albo

Now that everyone with an iPhone thinks they are a photographer, it's increasingly difficult to find a person who may actually, genuinely be one. Take one look through Aneta Bartos's erotic, haunting, hallucinatory work, and you know you are dealing with someone who lives and breathes the medium. "When you come to my apartment there is no food," laughs Bartos, "But you can eat polaroid."



ANETA BARTOS





Still Here UNTITLED

Bartos, who has been living in Manhattan since 1998, began shooting fashion for a living in the mid 00s. Now she has turned her focus to fine art photography, creating a body of work that is entirely recognizable and original -- not easy in our dizzying, Instagram-happy culture.

Her images are dark, sexually appealing but also a little scary at the same time. Her series, "Boys" shows young men pleasuring themselves in murky atmospherics. In the collaborative series "4 Sale," she joined Elle Muliarchyk, Yana Toyber, and Martynka Wawrzyniak, to take photos of one another in nude, hungrily twisted contortions. Even her more straight-forward portraits -- a magnetic young woman in a black chiffon gown, a topless female peeking out from behind a coffee cup -- seem as if they emerge from some darker place, only now exposed to light.

Bartos moved from Tomaszow Mazowiecki in Poland to Canarsie Brooklyn when she was 16 to live with her mother (her parents divorced in 1987). Not speaking English and attending a chaotic public school in Rockaway Park was difficult. "My first impression of america was that it was awful," she admits. Her mother moved her to a small town in Connecticut, where she attended a more reputable public school.

It was there she took her first photography class, and she was hooked. Photomaking became a secret space for her to express herself. "I liked the whole experience. I like the darkroom. I like to be where no one is talking, no one interacting."

Attending SVA for photography, she remained more of an expressionist than technical image maker. "I never really looked up what the F-Stop was and how it worked. I was shooting blind. After going to SVA, even when I learned technical skills I was dependent on my intuition. To this day I just kind of shoot."

For her most recent series, Spider Monkeys, couples are splayed with their legs in insect like arrangements. She explains she is exploring a duality in these photos. "The attracting and repulsion that exists beyond ecstasy and verges on terror. I want to invite the viewer by opening the hole between the legs. It can be a place of transcendence, or you can get lost."



Scott UNTITLED



Expectant UNTITLED