

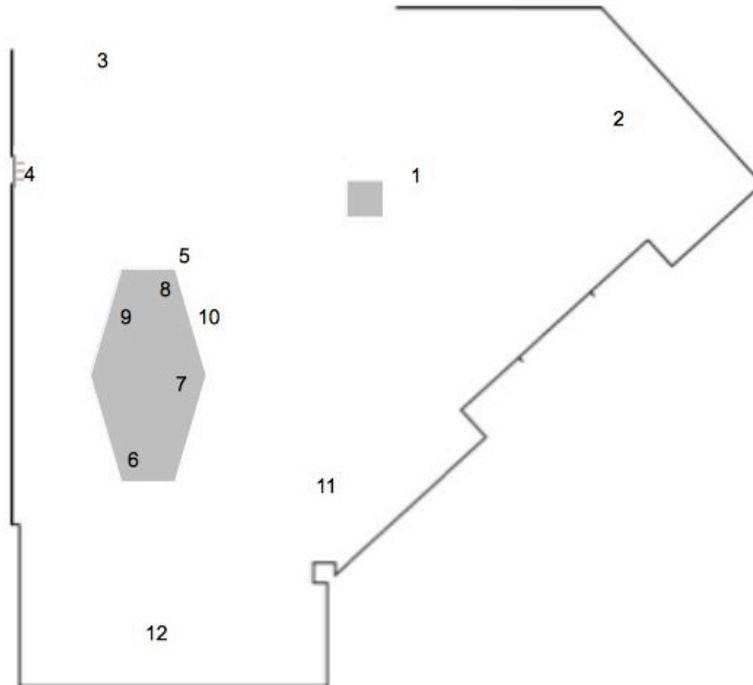
KÜNSTLERHAUS BETHANIEN

ATELIERS UND BÜROS: Kohlfurter Straße 41-43 · 10999 Berlin · SCHAURAUUM: Kottbusser Straße 10

TEL: +49 (0)30 616 903 0 · FAX: +49 (0)30 616 903 30 · info@bethanien.de · www.bethanien.de

IZA TARASEWICZ

Collaborating Objects Radiating Environments



1. Dimensional Compression

mdf, canvas

2. At The Junction Of Clarification

hemp fibre, plastic

3. ><

canvas, metal, rotation mechanism

4. Rate

series
metal, salt, plastic

5. Terrain

canvas, metal

6. Force Becoming Reason

ash, animal intestines, paraffin, metal

7. String

caoutchouc mass, hemp fibre

8. no title

salt, canvas, plastic

9. no title

concrete

10. no title

concrete

11. no title

concrete, paraffin, salt, canvas, plastic,
metal

12. Arena

50 m hemp rope, caoutchouc mass,
hemp fibre, metal,

Iza Tarasewicz

Collaborating Objects Radiating Environments

Iza Tarasewicz's works serve as temporary conduits for a meeting of substances, energies, locations, temporalities, intonations, and concepts, which the artist identifies as only events in a continuous series of material and symbolic interactions. Her objects and arrangements are base things that resist the binary of natural and artificial—joining together accessible, quotidian, ignoble, or emblematic stuff such as rubber, steel, cotton, cement, wax, paraffin, plant fibers, and ash. Her investigative practice distills, combines, deconstructs and redirects materials so as to rediscover hidden aspects and relations, while equally signifying a contingency or deficiency in rational, human understanding to access such properties.

Since coming to Künstlerhaus Bethanien, Tarasewicz's projects have increasingly focused on lines, graphs, and models that are appropriated and transferred from economic, statistical, technical, philosophical, spiritual, natural scientific, thermodynamic, and cosmological diagrams—figures of thoughts and charts of relations that systematize knowledge and abstractly describe the interaction of phenomena. Operating within specific material and productive constraints, for the exhibition the artist has produced a series of dynamic systems manifested in a three-dimensional phase space. Each sequence of lines, surfaces, bodies, and aggregations are at once autonomous and interacting in a broader composition within a field of continuously shifting observation. Not only are the works attempts at spatializing information (implanting bodies in a field so as to elaborate laws of correlation, affect, and mutual position), but they also accentuate the ways objects themselves produce and distort perceptions of space. The rationalist conceits of linear perspective and Cartesian mapping are deconstructed and amplified, deployed both as disorienting abstractions and as forms that yield a series of possibilities and inhibitions. Space is continuously folded, stretched, compressed, disfigured, contorted, broken apart, and reintegrated.

By liberating illustrative representations and graphical systems from their sources and emphasizing the base materiality of the components, her works run contrary to a purely semiotic understanding of the diagram, according to which diagrams function independently of their concrete execution. Instead, Tarasewicz's objects function more as tools: contingent, temporary, and variable engines of information that chart lines of flight between scales, dimensions, and events, displaying the consequences of entering objects into a system. They are at once representations of micro and macro processes, and bare demonstrations of their own thingness, the result of material properties and constitutive relationships. Each work charts the transformation of energy and concepts as they move from phenomena to representations and back again, making visible both the moments when symbols fail and when transmission and transposition yields unexpected results, becoming vital objects in their own right.

Post Brothers