

I will explain the motion by which  
the generative bodies of matter give birth  
to various things, and, after they are born,  
dissolve them once more...

### Lucretius, *De Rerum Natura*

The exhibition is titled after the Roman philosopher Lucretius' description of a spontaneous and unpredictable "swerve" or deviation in the motion of atoms that initiates turbulence. Lucretius proposed the clinamen as a sudden rhythm that at once leans bodies together and breaks them apart, reshuffling relations to make all things manifest.

As an example of neo-classical architecture from the Stanisławian period, the Królikarnia palace expresses a legacy of static equilibrium, reason and a dominance of man over nature. This exhibition attempts to "swerve" and disrupt these ideological foundations by exposing the rooms to the glow of the park and intuitively juxtaposes Iza Tarasewicz's works with marginal images and artifacts from the collections of National Museum in Warsaw.

*Clinamen* highlights Iza Tarasewicz's sensitive examination and transformation of base materials as a complex interpretive exercise, aggregating, deconstructing, and reorienting physical, social, historical, and ideological systems. Iza Tarasewicz's objects and arrangements resist the binary of natural/artificial. She frequently joins ordinary, ignoble materials such as clay, plaster, concrete, gold, steel, glass, tar, animal fat, skin, fur, intestines, plasticine, plant fibers, dung, and ash. Often bordering on hylozoism (the concept that all matter and non-matter has life), her works serve as temporary conduits for a meeting of substances, energies, locations, temporalities, and concepts—events in a continuous series of interactions. By identifying a correlation between the principles of the clinamen and Iza Tarasewicz's idiosyncratic works, this exhibition affirms that objects are not inert entities, but things in constant fluctuation.

The monumental centerpiece *Nexus* (1) is a pendulous line of fibre and caoutchouc that extends from just above the floor into the museum's eminent dome. It operates as the physical and symbolic axis on which the exhibition pivots, but is the work a three-dimensional drawing, bisecting the blanched environment of the central rotunda with an inky streak? Or are the tawdry materials branching into the "heavenly tent" of the cupola a liana-like creeper-parasitic, yet implying a means of ascent and transgression? Throughout the exhibition notions of high and low are made ambiguous or even inverted to undermine expected or normalized hierarchies.

A pair of small ancient amulets identifies language as an intermediary between the experience of man, nature, and divinity. While one features the Greek inscription "good fruit" (44), the other presents an image of Bes-Pantheos, a winged hybridization of man and animal who presides over triplets of other hieroglyphic beasts, evoking a mathematical yet spiritual utility (45).

In another instance of the integration of the universe, abstraction, and human form, a preparatory Xawery Dunikowski painting entitled *Man in the Cosmos* (43) features a red perpendicular cross resulting from numerous reworking of a figure regressing or evolving into its abstract surroundings.

In Iza Tarasewicz's *Table* (21), is the anthropomorphic furniture kneeling down or arising? Is the human figure objectified or the object humanized? The artist flattens socially constructed demarcations of status, value and vitality, and questions the "verticality" of historic profundity, tradition, significance, progression, and certainty underpinning art institutions.

A classical Corinthian Roman marble capital (8) was once an elevating support, but descended and broken from its context, and has now "ascended" into the realm of art in the museum. Placed on the floor, and rededicated to the task of support, it displays Iza Tarasewicz's *Pellet* (7)—an ignoble ball of compacted plant waste. Is this gesture a form of iconoclasm that degrades the antique curio? Leveling hierarchy and shifting priorities, the recontextualization points to the stone as being made not only by the human hand, but also a succession of metamorphic processes of aggregation and entropy just as the ball is an altered and digested ensemble of matter.

A crown (23) from a medieval altarpiece has been placed upon a fragment of classical architecture (24). With its gilded surface worn down and its placement low to the ground, is this the site of a dethroning? The erosion of its surface reveals its wooden core and emphasizes its plant-like shape. It suggests a return to organic origins just as its support is brought back down to the ground from which its material derived. Are these gestures at testing to a fall from grace or are they an appeal for a renewed veneration of matter?

Throughout the exhibition are other ruins, stones, sculptures, and even Xawery Dunikowski's furniture replacing conventional museum pedestals, staging a discourse on the reciprocal relationship between objects and their supports, either physical or ideological. On an old chest ornamented with folk designs (38), Iza Tarasewicz commingles a number of her material experiments (38a-d) with found objects and tools used by Xawery Dunikowski (38e-h). By equalizing all artifacts on a single plane, Iza Tarasewicz implores the viewer to re-examine how context and arrangement modifies the expression, circulation, and meaning of things.

A series of drawings by Xawery Dunikowski and Iza Tarasewicz (37) rotate daily, so that the exhibition looks different every day. The drawings are placed next to a tablet (36) from an Egyptian sculptural workshop (Ptolemaic Kingdom), used to map out a prospective work; placing the diagrammatic processes of Iza Tarasewicz, Xawery Dunikowski, and the ancient artisan in conversation. More than a contrasting or celebration of creative production, this gesture illustrates the experimentation, representation, and reworking of matter. It expresses the "rhythm of work", mirroring the subject and title of an included image of workers pushing a cart of grit (10).

A sense of the triumph of creative redistribution emerges especially in an image of Xawery Dunikowski's hands grasping at a sculpted face (34). But Iza Tarasewicz is quick to undermine the implied deliberation. Does form depend on intentional human alteration or is it the result of identifying potential structure in random relationships? For a case in point there is a blown up photograph of a congregation of fallen trees in a forest (3). Does the breakdown of a seemingly stable structure create an obstruction as another archival photograph of crumbling buildings entitled *Stumbling Block* suggests (19)? Or do these disintegrations and fusions of order imply nuance in the relationship between destruction and construction? Is catastrophe coming in tandem with creative renewal? The notion of architecture as a "building up" and a setting into order is inverted. Instead, structure is equally dependent upon a collapse creating new configurations.

An Egyptian clay sacrificial platter from the Middle Kingdom period (31), potentially alluding to domestic architecture, seems to linger in between the falling into mud and the rising up from the dirt just as its original purpose possibly correlated sacrifice, decay, and growth. This theme can be found in the history of the Królikarnia itself. Similar to the vital roles disruption and regeneration play in both Xawery Dunikowski and Iza Tarasewicz's work, the building has been erected and destroyed multiple times. As a documentary photograph (5) of a cave-like chasm found beneath a destroyed Królikarnia affirms, these transformations can leave holes, lapses in knowledge, history, and structure beneath the surface.

One can find other holes and "architectures of emptiness" throughout the exhibition, including Iza Tarasewicz's animal hide carapace *Uniform* (27), the hole in the thatched structure of *Plait* (4), the scorched skull-sized gap in *Hearth* (26), a posse of hollow anthropomorphic casting moulds for Xawery Dunikowski's sculptures, and an empty production mould for an absent ancient Egyptian ushabti (25). Through these objects, do we encounter loss or emptiness at the core of being, emptiness in fullness, or fullness in emptiness? Are they invigorated by their voids? This question also arises with a photograph from the 1930s, taken during the conservation and reconstruction of an archaic ball-like structure —

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Iza  
Tarasewicz

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OPEN:  
TUESDAY-SUNDAY  
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E N

MW/ Królikarnia

Xawery Dunikowski Museum of Sculpture  
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an Egyptian clay vessel from the Old Kingdom period (28). With broken pieces strewn about, an engorged mass fills the void in the sphere, indicating an arrested moment between fragmentation and reformation, and compensating for missing information like that of a viewer encountering each of the displayed objects.

In *Clinamen* internal structures are exteriorized and parts replace their wholes and take on new uncanny roles. What can we learn about the stability and fragility of our bodies when a string of intestines becomes an ouroboros-like circuit (22), when blood cells are enlarged into a turgid pile of matter (20), when tools for survival are debilitated and dangled in an anthropomorphic assemblage of metal (18), when a backbone is displaced from the body it supports and falls against the gallery wall (6), and a large torso, a part of a Xawery Dunikowski project for a monument (33), reveals an abstract anatomy of crisscrossed wooden structures? As comedian Steven Wright once quipped, he "went to the museum where they had all the heads and arms from the statues that are in all the other museums." A museum collection is an agglomeration of displaced remnants—a body conjoining broken bodies. This principle takes on even deeper meaning in an installation shot of similarly dismembered sculptures (Stanisław Augustus' plaster casts of antique originals) from the momentous 1945 exhibition *Warsaw Accuses*, which at once partially itemized the devastation of Poland's cultural heritage and demanded the reconstruction of the National Museum's collections (13).

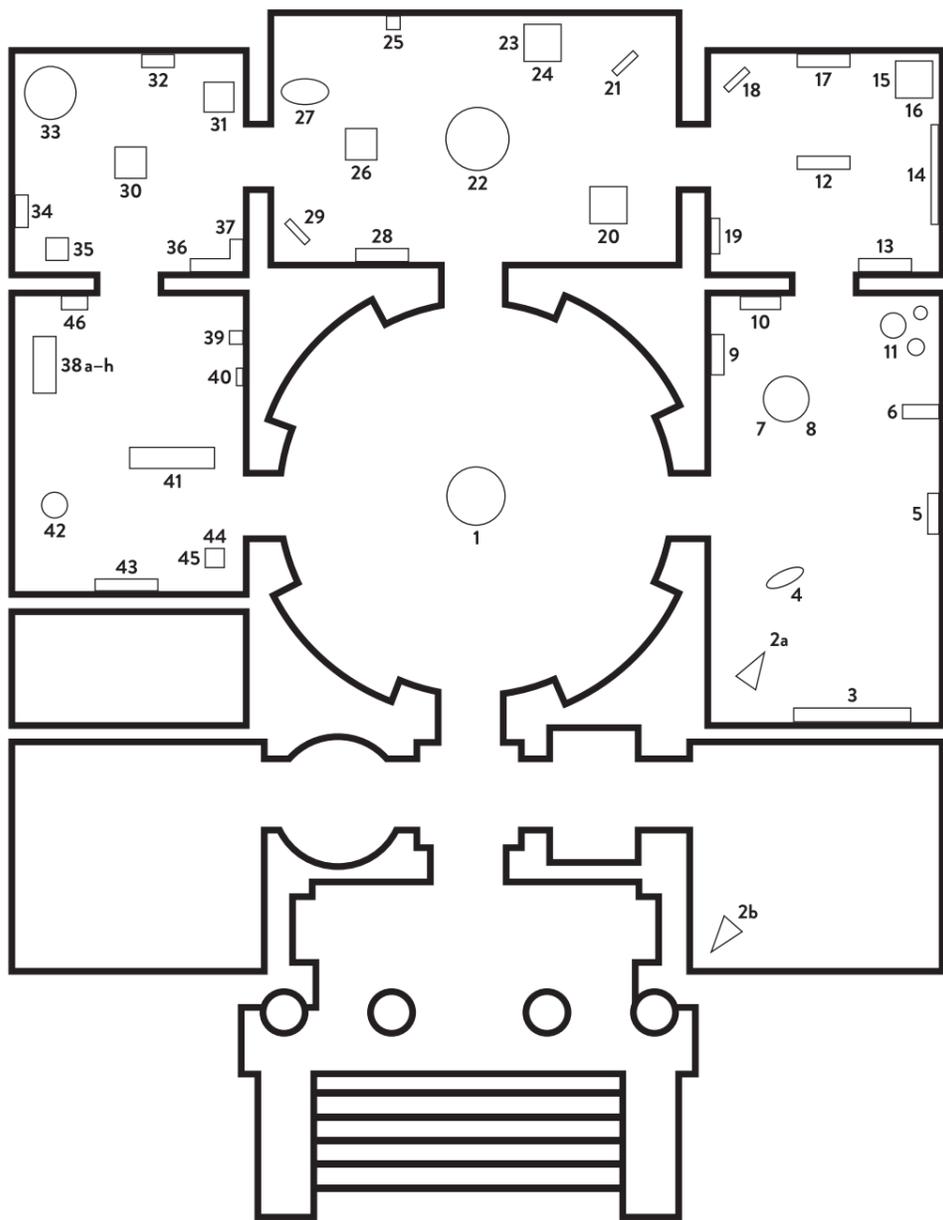
Iza Tarasewicz offers the unusual privilege of accessing the museum's card catalogue (17) indexing objects in the collection. Rather than refer to Królikarnia's sculptures, the drawer includes an abnormal archive of Xawery Dunikowski's art-making implements. Does the organization of the museum's index allow value, details and connections to be seen, or is it an artificial ritual of arbitrary classification as the board-game-like sculpture *Habitat of Selection* (15) may imply? Like the varied objects on Xawery Dunikowski's table, the standardization of the cards is a frame that registers difference, sameness, and association to create recurrent neutral fields for events to occur and be observed just as the photographic series *Matrix* (14) stages and documents arrange-

ments of matter. Seen in its gridded order are the variations and affinities between the images, but are the compositions of miniscule morsels of animal innards coming together or breaking apart?

Order arises from digression, but the social ramifications can be found in an ambiguous archival image of individuals assembled in either parade or protest (40). The image and the evolving panorama of intestinal tissue *Points* (41) illustrates a socio-genetic act of communal absorption; the atom deviates 'outside' of itself and 'inside' something greater than itself—a community—and then disintegrates or disperses. But do communities of people or even objects begin from a unity, a universal substance as proposed by many spiritual traditions and illustrated in Iza Tarasewicz's drawing *Oneness* (9)? Or do these assemblages, where things incline away from themselves and towards others, produce aggregates of difference—each part maintaining their individuality while commingling with and affecting others as in the heap of clay and animal parts *Connection* (35)? Iza Tarasewicz's *Rainbow* (42) mediates a compromise between these interpretations. A succession of contrasting materials has been amassed into a mountainous heterogeneous whole that is greater than the sum of its parts.

Presenting an archive of deviations, Iza Tarasewicz consistently deploys rituals of fusion and fission. She investigates and bifurcates disparate materials and questions what indeterminate orders connect and repel them. *Clinamen* is structured to catalyze in the audience processes of creative interpretation and speculation so as to recognize the simultaneity of chaos and complexity and reexamine how generative acts such as collision, displacement, stress and rupture are essential to the way things exist and relate. The diverse objects and artifacts presented interact and appear in certain formations, but just as the objects themselves are gatherings of displaced matter with variegated properties and histories, this exhibition is only a precarious and temporary composition. The objects will be redistributed. They will deviate towards other unpredictable connections. They will continue to "swerve".

Post Brothers



1. Iza Tarasewicz, *Nexus*, metal rope, hemp fibre, asphalt and caoutchouc mass, 10 × 10 m, 2013
- 2a. Iza Tarasewicz, *Tube of Cumulation*, paper, steel, 116 × 42 × 169 cm, 2011
- 2b. Iza Tarasewicz, *Tube of Cumulation*, paper, steel, 116 × 42 × 169 cm, 2011
3. M.V. Jurašajitis, *Białowieża Forest*, photographic print, 127 × 170 cm, ca 1900, inv. no. DI 38266
4. Iza Tarasewicz, *Plait*, plant fibre, plastic, 25 × 30 × 80 cm, 2010
5. *Grotto*, palace at Królikarnia, state before conservation in 1965, photographic print, 12.5 × 17.8 cm, inv. no. PKZ 69948, photography J. Szandomirski
6. Iza Tarasewicz, *Backbone*, steel, 167 cm, 2011
7. Iza Tarasewicz, *Pellet*, plant waste, 20 × 14 × 14 cm, 2008, private collection
8. Corinthian capital, marble, 25 × 33 × 32 cm, Roman workshop, 2nd cent. A.D., inv. no. 198941
9. Iza Tarasewicz, *Oneness*, drawing on paper, plasticine, 25 × 25 cm, 2011
10. Zygmunt Gamski, *Rythm of Work I*, photographic print, 13 × 18 cm, 1999, inv. no. DI 96271/48  
Photograph from the competition "At the Service of Peace" organised by the Polish Photographic Society in 1949. It was on display at the artistic photography exhibition under the motto "Peace Wins" at the National Museum in Warsaw in December 1949.
11. Casting mould of Xawery Dunikowski's sculpture – *Ignacy Daszyński* (MKr 315), plaster, silicone, 62 × 34 × 19, 1960s, inv. no. MKr 1293  
Casting mould of Xawery Dunikowski's sculpture – *Ignacy Daszyński* (MKr 316), plaster, silicone, 62 × 34 × 19, 1960s, inv. no. MKr 1294  
Casting mould of Xawery Dunikowski's sculpture – *Ignacy Daszyński* (MKr 317), plaster, silicone, 62 × 34 × 19, 1960s, inv. no. MKr 1295
12. Iza Tarasewicz, *Weave*, fabric, asphalt and caoutchouc mass, paper, 164 × 490 cm, 2013
13. "Warsaw Accuses", exhibition view, destroyed exhibits, National Museum in Warsaw 1945, photographic print, 18 × 24 cm, inv. no. Ddwneg 7859
14. Iza Tarasewicz, *Matrix*, A series of analogue photographs, 18 × 24 cm, 2013
15. Iza Tarasewicz, *Habitat of Selection*, plant dust, glue, paper, 37 × 37 × 4.5 cm, 2011
16. Blocks (supports) for sculptures, granite
17. Inventory cards of exhibits from the collection of the Xawery Dunikowski Museum of Sculpture at Królikarnia
18. Iza Tarasewicz, *Pokers*, steel, 31 × 27 × 165 cm, 4.5 × 164, 2011
19. Krystyna Gorazdowska-Neuman, *Stumbling Block*, photographic print, 30 × 24 cm, 1949, inv. no. DI 96271/2  
Photograph from the competition "At the Service of Peace" organised by the Polish Photographic Society in 1949. It was on display at the artistic photography exhibition under the motto "Peace Wins" at the National Museum in Warsaw in December 1949.
20. Iza Tarasewicz, *Coal*, pig blood, paper, steel, 70 × 60 × 80 cm, 2009
21. Iza Tarasewicz, *Table*, steel, concrete, 145 × 45 × 55 cm, 2010
22. Iza Tarasewicz, *Symbol of Infinity*, dissected hog intestines, steel, 164 × 65 × 130 cm, 2008, private collection
23. Wooden open crown of the figure of Mary in the scene of Virgin Mary's Triumph, wood, 36.8 x diameter 21.5 cm, Silesia ca 1380, inv. no. sr161\_1a(1).1. Reclaimed from Cracow, transport on 18th July 1946.
24. Architectural fragment
25. Ushabtı mould, Egypt, clay, 8.6 cm, Ptolemaic Kingdom, inv. no. 238709. Figurine in the shape of a mummy put into the grave alongside the body of the deceased was believed in Egypt to release the soul from the obligation to work.

#### Iza Tarasewicz

was born in 1981 and raised in a small village near Białystok, Poland. She graduated from the Faculty of Sculpture and Performing Art at the Academy of Fine Arts in Poznań in 2008. She has had solo exhibitions in Georgia, Hungary and in various institutions across Poland. She has also participated in numerous group exhibitions in Germany, Italy, Switzerland, Georgia, and throughout Poland. She has attended artist residencies in Georgia and in Warsaw. In 2013 she will be attending an artist residency in Rio de Janeiro, and in the fall will start a yearlong residence at Künstlerhaus Bethanien in Berlin, the first Polish artist to be invited there under the support of the Foundation for Polish-German Reconciliation.

#### Post Brothers

is a critical enterprise that includes Matthew Post, a curator, writer, and artist often working from an elevator in Oakland, California. Post Brothers has curated exhibitions and presented lectures and projects in the US, Mexico, Canada, and throughout Europe, and his work was recently featured in the San Francisco Pavilion of the 9<sup>th</sup> Shanghai Biennial. His essays and articles have been published in *Annual Magazine*, *Punkt*, *Fillip*, *Cura Magazine*, *Spike Art Quarterly*, *Nero*, *Kaleidoscope*, *Mousse Contemporary Art*, and *Pazmaker*, as well as numerous artist publications and exhibition catalogues. Post holds a MA degree in Curatorial Practice from California College of the Arts in San Francisco and a BFA from Emily Carr Institute in Vancouver, Canada.

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26. Iza Tarasewicz, *Hearth*, concrete, 25 × 29 × 11 cm, 2011
27. Iza Tarasewicz, *Uniform*, animal skin, textile, 30 × 35 × 104 cm, 2011, Arsenal Gallery, Białystok
28. Documentation of conservation of Egyptian clay vessel from the Old Kingdom period, paper print, 24 × 30 cm, inv. no. Ddwneg149
29. Iza Tarasewicz, *Icon*, plant dust, glue, steel, 40 × 40 × 150 cm, 2011
30. Iza Tarasewicz, *Obeliscus*, concrete, gold, plywood, 28 × 40 × 140, 28 × 15 × 90 cm, 2011, Labirynt Gallery, Lublin
31. Sacrificial platter, Edfu (Egypt), clay, 10 × 31 × 40, Middle Kingdom, 12th Dynasty, inv. no.141475
32. *Sarcophagus*, steel, stone, concrete, plasticine, 165 × 52 × 55 cm, 20 × 12 × 45, 2011
33. Xawery Dunikowski, *Design of the monument to the Liberation of Warmia and Masuria*, fragment of pylon, plaster, 422 × 112 × 91, 1949, inv. no. MKr 739/b
34. Zygmunt Szargut (Szarek), *Hands of X. Dunikowski upon Modelling the Head of Maria Skłodowska-Curie to the Second Cycle of the Wawel Heads*, photograph on fibre board, 39.8 × 49.6, ca 1955, inv. no. MKr 6486
35. Iza Tarasewicz, *Connection*, dissected hog intestines, clay, paper, 31 × 31 × 9 cm, 2009
36. Auxiliary model from a sculptural workshop, Egypt, Edfu, limestone, 15 × 11 cm, Ptolemaic Kingdom, III-I cent. B.C., inv. no. 139967
37. Drawings by Xawery Dunikowski from years 1946-1963 and by Iza Tarasewicz from years 2009-2013. Display changed daily.
38. *Hutsul chest*, wood, 88 × 135 × 62, early 20th cent., inv. no. MKr 6407
- 38a. Iza Tarasewicz, *Models*, plant dust, stones, glue, plaster, plastic, paper, varied sizes, 2011
- 38b. Iza Tarasewicz, *Labyrinth*, drawing on paper, soap, plastic, 32 × 25 × 3.5 cm, 2011
- 38c. Iza Tarasewicz, *Speciman*, plasticine, plant fibre, varied sizes, 2001
- 38d. Iza Tarasewicz, *untitled*, paper, marker, dissected hog intestines, 27 × 28 cm, 2010
- 38e. Mallet, Xawery Dunikowski's heritage, wood, 29 × 10 cm, inv. no. MKr 6198
- 38f. Folded inch-ruler, Xawery Dunikowski's heritage, wood, 122 × 1.6 × 0.2 cm, inv. no. MKr 6221
- 38g. Steel square, Xawery Dunikowski's heritage, wood, 1.7 × 26.8, 15.8 × 3.6, inv. no. MKr 6214
- 38h. Easel plug, Xawery Dunikowski's heritage, wood, 3.8 × 17 × 1.5 cm, inv. no. MKr 6219
39. Iza Tarasewicz, *Bunch*, sculpture, plant, tar, glass, 30 × 42 cm, 2011
40. Anonymous artist, *Warsaw. 'Bird's Eye View' of the Castle Square*, photographic print, 24 × 30, ca 1920, inv. no. DI 17720/2
41. Iza Tarasewicz, *Points*, sculpture, dissected hog intestines, glass, steel, 30 × 140 × 40 cm, 2010
42. Iza Tarasewicz, *Rainbow*, sculpture, human hair, animal fur, asphalt and caoutchouc mass, dissected hog intestines, 30 × 32 × 40 cm, 2010
43. Xawery Dunikowski, *Man in Space*, oil, canvas, 203 × 166 cm, 1958, inventory no. MKr 421
44. Amulet, Miletus (Turkey), limestone, 5.2 × 2.3 cm, 2nd cent. B.C. – early 1st cent. A.D., inv. no. 237916. Letters on five edges from a consistent inscription in Greek reading 'good fruit' bearing magical significance.
45. Two-sided magic tablet with the image of Bes-Pantheos and Greek inscription, Egypt, green slate, 43.88 × 28.86 (upper part) and 25.93 (lower part) × 9.14 cm, 1st-3rd cent., inv. no. 148393
46. Iza Tarasewicz, *View*, paper, plasticine, 41.5 × 45 cm, 2011