

***Iza Tarasewicz***

p o r t f o l I o  
2 0 0 6- 2 0 1 3

2013 duets

TTA

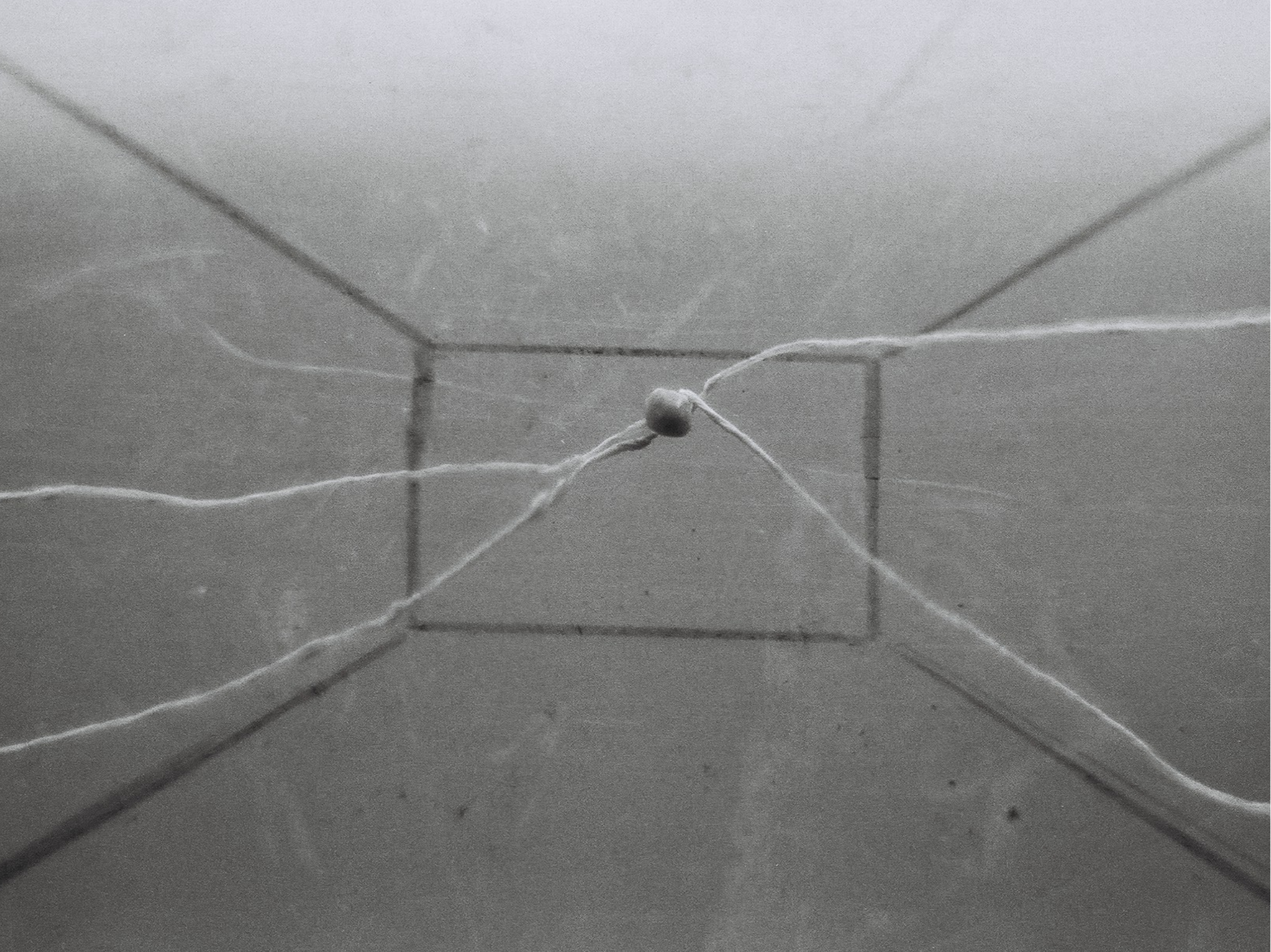


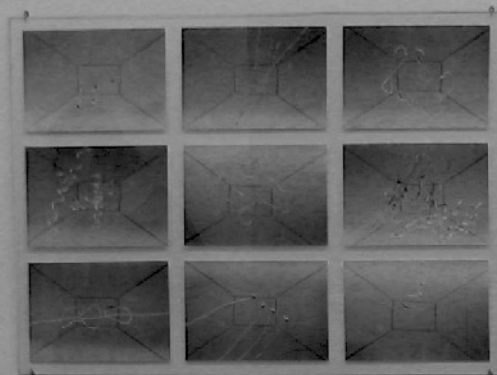
## Ask for something that doesn't exist

exhibition with Ana Roldan and Iza Tarasewicz  
Labirynt Gallery, Lublin, Poland 2013

title from James Lee Byars

In their work both artists are inspired by philosophical and existential issues. They are interested in the cycle of life and death, mechanism of eternal return, a self-propelled machine, perpetuum mobile. They are also fascinated by the relation between geometrical forms subjected to the rules of maths and geometry and natural, living forms that constitute a starting point for science and technology. In her creation, Tarasewicz develops the motif of dualism - between interior and exterior, physics and organics, beginning and the end. The orders of art and science as well as physics and biology overlap in her works. Similarly, Roldan deals with facts, theoretical concepts, cultural and systemic conditioning in relation to what is learned, primal and intuitive. Exhibition in the Labirynt 2 Gallery is a first joint venture of these two artists.





Iza Tarasewicz, Matrix, A series of analogue photographs, 18 × 24 cm, 2013



Picking Holly Words from the Perfect Ghost  
video of the monologue homage to James Lee Byars  
Ana Roldan, 2013

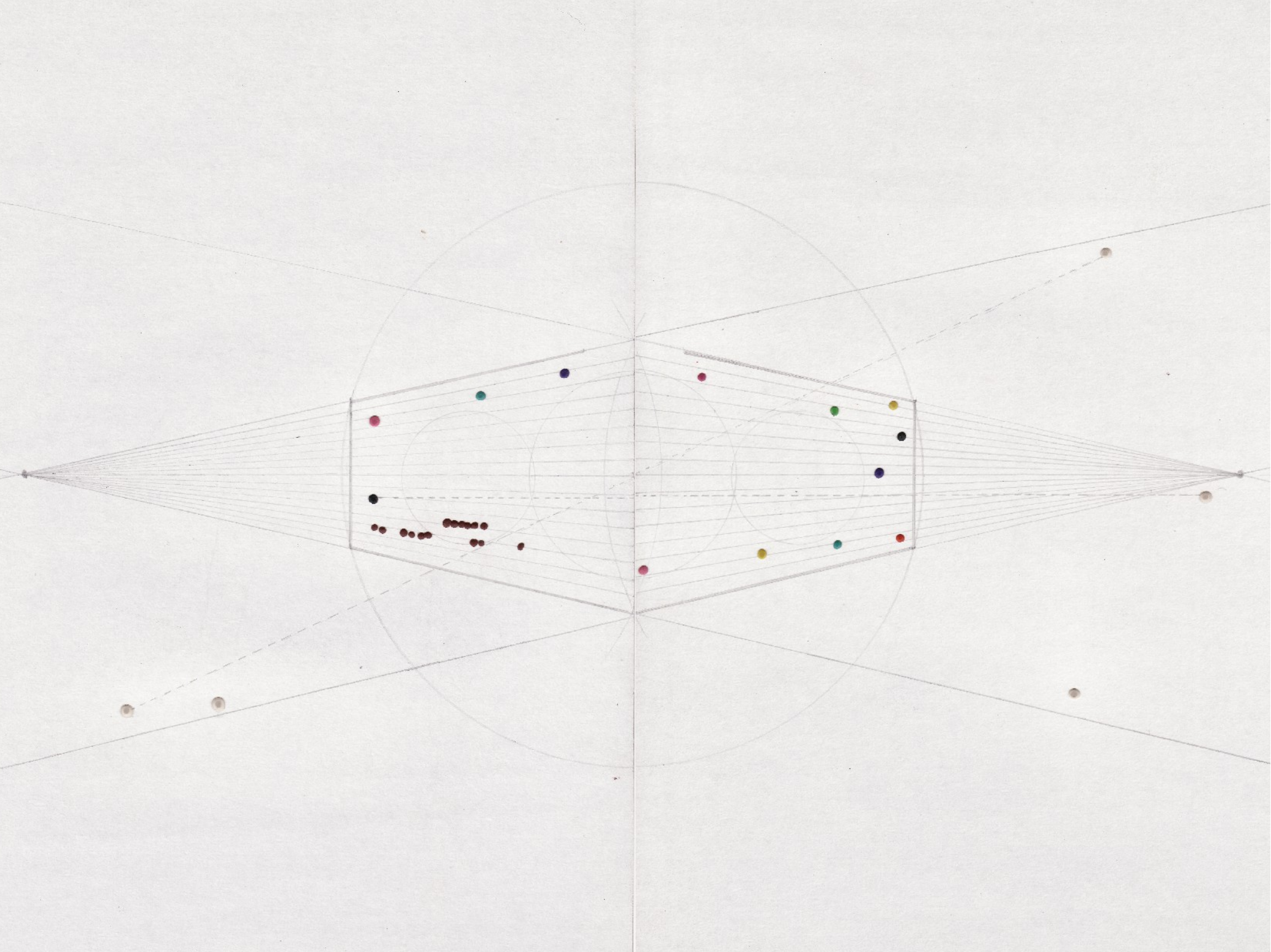
Natural Growth  
Ana Roldan, 2013

Model  
Iza Tarasewicz, 2013





View, drawing, Iza Tarasewicz, 2011

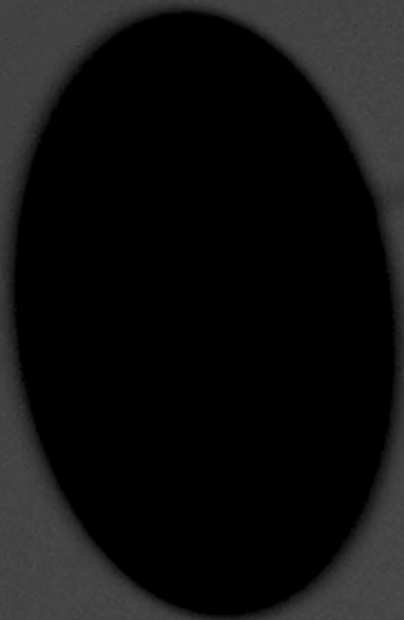




Reading Constellations in the Sky  
photographs of zodiac constellations  
Ana Roldan, 2013



continuation is important  
and continuation is a matrix  
and matrix is a set of possibilities  
rotation mechanism, Iza Tarasewicz 2013



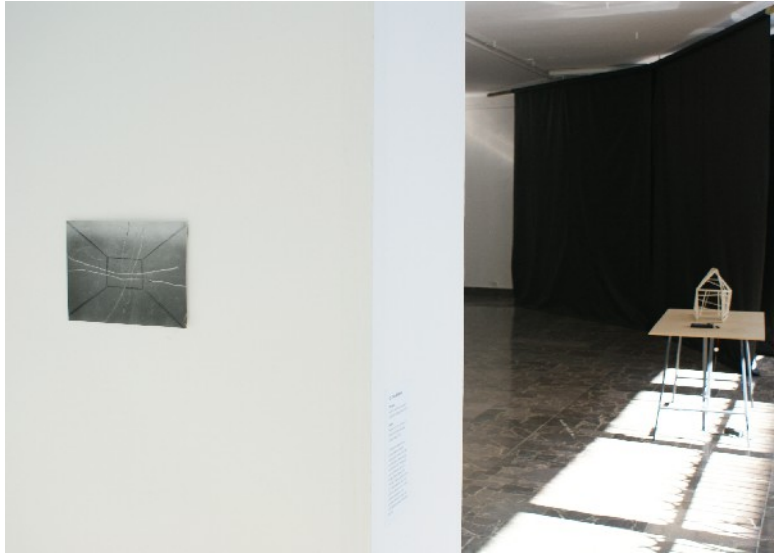
## Tools for Catching One's Balance

exhibition with Janek Simon and Iza Tarasewicz  
Arsenal Gallery, Poznan, Poland 2013





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Iza Tarasewicz, 2013









2 to 2, Iza Tarasewicz, 2013

## DOES SCULPTURE HAVE INTESTINES?

Łukasz Gorczyca

Ancient sculpture was a celebration of the perfect body, its movement and anatomy.

The perfectly smooth surface of marble statues was a substitute for a perfect complexion, supple skin tightly hugging the natural contours of a silhouette. And only the coolness of the stone reminded us that we were dealing with a studied, timeless ideal rather than a living organism. Although more than one ancient story contains a scene of a human being turned into a silent statue – and even modern art knows such cases – nobody has seriously studied the question of sculpturing human intestines, with the possible exception of novice medical scientists. The hagiographies of famous artists of the past were full of dramatized descriptions of illegal anatomy classes that helped better understand the structure of a model. Yet ancient statues were always created from the outside – by chipping stone off a block. Would it be possible to work in the opposite way? To start work from the heart? From the blood?

European culture is born rather from a rib. The metaphor of the body as a perfect construction is deep-rooted in our language. Indeed, the frame forms the basis of every structure. Modernism ultimately legitimized not only practical but also the aesthetic dimension of the structure. What about the entrails? What about guts, irritated liver and twisted intestines? In art, especially in our thinking about what is representative, a great revolution must have happened in order to finally allow soft and warm, light and sticky statues, foul-smelling statutes and ones devoid of a permanent, precisely defined form. The history of this process can colloquially be called the history of skinning the statue.

You can read about how to skin a hare in older culinary books. Does a sculptor or sculptress have something in common with a cook? Can we cook, prepare, drain or knead a sculpture? To dissect? To warm up, cool down, to place and serve? Can we feed or overfeed on sculpture? Can you carve something from inadequacy? How do you take over excess? A huge pile of lard with a human face staring into the viewer with a vacuous expression. How do you stand up to it, how do you look into its eyes? How do you express the experience of communing with the sculptures of Iza Tarasewicz in the simplest and most honest way? How do you express, expound and shape? To slit, weigh, process, cut out, trim, flay and reveal. To spit it out from oneself, squeeze, drag out, extract. To tear into shreds, evert and gnaw. To finally wring it from ourselves, mince, make an impression on a passer-by? To tear apart, de-laminate, contemplate, multiply, to give away, to waste. To hang on, pause, line up, arrange, seduce?

Please imagine speech as a metabolic process. To imagine, express, excrete. Words as special states of matter. And the other way around – the speech of the intestine, bowels twisted into an infinity symbol. Sculpture as a cut tongue. What might it mean to skin a sculpture? To deprive it of its protective surface and to reveal the soft abdomen. To reveal the artificiality of construction and the deceitful nature of the material that claims to propel the body into eternity. And to show how things are in nature, to show weakness and mortal life, the lack of a definite point of support – to reveal everything that makes our bodies and the bodies of our animals something other than perfect sculptures, that they devour each other and decay, reduce to fragments. It is like talking about the same thing but in a different language, reasoning differently and having a different set of words at our disposal. Not a skeleton, but a liver. You can allow the sculpture to sculpt itself. To observe how it bends and deforms under its own weight, how it appears, arises, how one leaks from another. What exactly is this text about? To collect, clench and form all circumstantial evidence, remains, remnants, traces, stains, substances that have leaked out. Moultings, splits, expelled scraps, skin, clotted discharges, secretions. Blends, ropes, chains. Guts, bowels, fat, skin, resin, Plasticine, blood, hair, plaster, wood, steel, rubber, paraffin, glass. Pig, pig leather, pig intestine, pig blood. Pork fresh from slaughter! To weigh, be stringent, get dirty, make use of all the leftovers. Waste products, tangles, nuggets. Something no longer needed, turned out to be an extra – it was once cast away, then came in handy once more. We managed to squeeze something out of it, extract, extract from it, articulate, sculpt. To invent, create, carve. Recycle. Sculptures made from soft materials are formed differently, not carved. We set them up but they are tugged towards the earth, they bend under pressure, take a form that is an outcome of gravity and the powers that set them in motion. Like chewing gum, a sandcastle made of wet sand, sculpting is one of those unintentional reflexes, the meaning of which we are not fully aware of. Core, a crumpled sheet of paper, a ball made of fresh bread, a pile of trimmed fingernails. What will happen if we call these sculptures involuntary and ephemeral forms? We will start to look searchingly and with a small hint of disbelief. We will understand just how much the sculpture connected with the touch, fingering, feeling, the physiology of everyday reflexes. A sculpture can be either a statue or a relic – can be the cold and internally empty function of a representation or a warm, fragile mark of life, liver, gut, intestine.

Does everything that life will evaporate from, that life left its distinguishing mark on, automatically become a sculpture? Gristle. That's a real stinker. Shell. Sculpture as modest remains? Waste. Nevertheless, each of the works that we are discussing here has its own intended shape, however fragile and temporary it may seem. Each sculpture is described by a word that symbolises their physical and metaphorical territories. Moults, splits, plaits, nuggets, a snake of waste. At the same time, each of them includes a special element of anti-artificiality. Each, with its remnants of waste, is a split, a sloughed skin and a gut up to a point. In this way, in those modest and seemingly severe creations, there is an element of grandeur and sensation. It is intensified by bringing them ostensibly into the light: laying them out on the floor, putting them on a table, exhibiting them in a glass display cabinet. Please look, please watch carefully, please see, but you had better not touch it. Something has frozen, has died, has gone dry like a cut umbilical cord but it is still talking, speaking very quietly. Such sculpture is neither pretty nor ugly, it is real. If organic matter, intestine, lard, blood becomes its material, it simply ceases to be an aesthetic phenomena, as the sight of intestines is not, too. It is a physiological feeling – fear, anxiety, angst, but also meat, sustenance, food, fattening, slaughter, use. When a human being sinks his teeth into, sculpts, hacks a chunk of animal meat for himself, eats, consumes art, the art of meat, it leaves an imprint, a track, a negative of his jaws. But he also crams, stocks and leaves remnants sculpted on the naked bones. So why study this? Why is it interesting and appealing? Think, look for the easiest, the closest, the most palpable thing, a plate of warm soup, a man in the doorway of a flat, a window, a chair, a table. Such a sculpture made of soft tissue, organic matter, a sculpture with intestines, is not only a form, a lump sealed within the space. Such a sculpture uses the air around it and, as every living organism maps out its own habitat and territory, it defines the distance between itself and the viewer. This distance is individual and it often depends on the subjective or actual physiological disposition of the spectator. To see, touch, feel, join and take part in. Everyone will choose their own communicative distance, as each of us experiences what is alive within us with different power, anxiety and pleasure. The artist underlines this natural area, the territory of her sculptures, by putting some of them in cabinets that resemble terrariums. So it is not only about the simple gesture of bringing something into the light, but it is also a protective action, care about preserving the fragile intimacy of those sculptures, about harshly setting the impassable border between the human territory and sculpture. One stands in front of the cabinet and looks, passes by, steals in from the other side, is astonished and admires. A form of table defines this relation in a different way. You can sit at the table, lean across the table; you can work at the table, talk, prepare a meal, drink and eat. You can dismantle something on the table, gut it, cut it into two, lay it out, leave it there for some time. Something lies on the floor – you can stoop down, kneel; it stands leaning against the wall – you can step closer, look carefully, you can even touch it. The creation of these sculptures, but also the understanding of them, like every process and unlike a given, unchanging situation, is fortified with a proliferating number of verbs. One thinks, says, repeats, takes a closer look, disbelieves, feels intuitively through the skin, becomes surprised. Utterances stick together, are expelled, are long-winded, envelop, clothe. At the same time, the physicality and plasticity of the sculpture provoke movement around it, but in this case they also cause anxiety: what is this, what is it made of? A sculpture? Probably skinned? With its intestines on the outside. You talk to it, it breathes. Half-alive, half-artificial, half-real.

From the catalog "SCULPTURES" Iza Tarasewicz  
Transmisja Fundation, Poznań, Poland 2011  
Cooperation:  
Arsenal Gallery, Białystok  
Labirynt Gallery, Lublin  
BWA Zielona Góra  
Stereo Gallery, Poznań

Zuzanna Hadrys

Is active in the field of sculpture, drawing, and performance. The originality of her activities rests to a large extent on the uniqueness of the matter the artist uses and the subjects she raises. Quite often, content and form are here inextricably intertwined.

In her successive projects, Iza Tarasewicz creates a world constructed predominantly of organic matter (animal skin, guts, fur, fruit). Her major projects in this spirit are the "Dirty Bomb", or a gigantic female figure made of animal fat, a wolf made of hog meat exposed to the wear and tear of time, or teddy-bears made of fur.

In the works that make up the "Brawn" exhibition, (Gallery Arsenal, Bialystok 2008), Iza reveals both our inherent entanglement in matter and, figuratively, the "intestinal" character of human existence, which is obsessively self-analysing. Apart from the "Dirty Bomb", the artist included in the exhibition a sign of infinity twisted out of prepared hog intestines and "wounds" inserted in one box; the wounds are made of hog bladders that resemble seashells, flowers, or vaginas.

Her characteristic mode of expression was abandoned by the artist in the series "Children and Animals". The set consists of pairs of children and animals. All the participants of this relation are very close to each other, embracing or retaining eye contact. This time, the sculptures are snow-white, smooth, made of salt mass, but in each case, a red mark can be noticed on the white surface. Pairs composed in this way bring out the affinity of children and animals, their unique and primordial manner of existence that combines in a coherent whole cruelty, fun, and innocence. The seeming difference between this work and the previous ones is in fact a perfect supplementation to, or a transcendence of, the earlier work.

In her art, Tarasewicz invokes her childhood experiences, her growing up in a village near Bialystok, where contact with nature was based on primordial directness, with no need to hide what is unsightly/unaesthetic. Thanks to this first-hand experience, Iza's projects are not pretentious and she herself is always a person "from out there", who, thanks to experiencing a certain distance from her original background, has been able to develop a detached perspective and thanks to education, has been given tools to re-name "that" world.

From the "Gazeta Malarzy i Poetów"

no.3-4/2008

Arsenal Multicipal Gallery, Poznan, Poland

ELEMENTARY PARTICLES  
Michał Lasota

The most recent work by Iza Tarasewicz is a symbol of infinity made of a coiled rope which looks like a nerve pulled out of a vertebral column of a gigantic mammal. It is composed of pig guts, twisted layer after layer, and preserved in formic acid. Iza's entire body of work is based on similar preparations, therefore the work under discussion is in a way the essence of this art. Tarasewicz extracts the elements of reality which highlight that are weak, in pain, and marginal, and she imbues them with simple physiological connotations in order to show them as transformed matter. Animal fat and meat, hog guts or bladders are the physical elements reduced to a scrap of flesh, which is the dominant feature and building material of a traumatic whole, blooming in ambiguous symbolism. Disintegrated remains acquire new forms and signification.

The author uses the term "brawn" in order to describe the matter of her work. The word describes soft parts of an animal's head, i.e. brain, ears, tongue, and eyes, which are used as foodstuffs, but, as Iza says, there is "nothing to eat" there. For tarasewicz "brawn" is first of all a psychological capacity, which she subversively reduces to a mutilated body, reconstructing as it were a model of self-destructive reaction. The rawness of unhealed wounds and the masochist pleasure connected with the celebration of the wrongs suffered are the underlying themes of the exhibition in Białystok. On a broader scale, the theme here is violence in its multiple incarnations, treated, as in usual in Tarasewicz's works, indirectly and at a distance. Violence, seen as a *par excellence* natural act inherent in reality, is its principal feature.

The centrepiece of the exhibition is a series of small-sized works entitled *Wounds*. Laid in a simple cardboard box a wall, the objects are a synthesis of the shape of an open wound (extracted from the body), which in reality takes the form of a fresh wound, scab, or tumor. Objects made of hog bladders are oval, and have a hole that runs lengthwise, with an orifice at the side. These are autonomous creatures that bring to mind fantastic animals from oceanic depths, retaining at the same time something of the fleshy concreteness of a maimed body; as such they are shocking metaphors of psychological fixation.

Animal, or rather the relationship between an animal and the human being, is the principal issue in Iza Tarasewicz's art. In *Brawn* animals are present in a fundamental way, through matter. Surprisingly consistent, Tarasewicz transposes the subject of violence that is inherent in this relationship. The artist's perspective is purposefully stripped of emotions, thanks to which her works have an element of an endurance test. This is a test for both the viewer, who is exposed to an extreme aesthetic experience, and the author herself, who finds it hard to work in what is considered repulsive matter. However, is the horror which Iza prepares for the viewer with her successive shows more cruel than a bowl of duck blood soup?

Works by Tarasewicz are strongly influenced by folk cuisine, which is also a source of the ethics of this art, reiterated by Iza in her work. On the one hand, it hinges on an impassive exploitation of an animal's body, and, on the other, on blaming the viewer for the suffering inherent in this exploitation. This reference is not a provocation, since Tarasewicz's art is the transcendence of this ethics; a transformation of condemned matter; an act of profound and complete compassion.

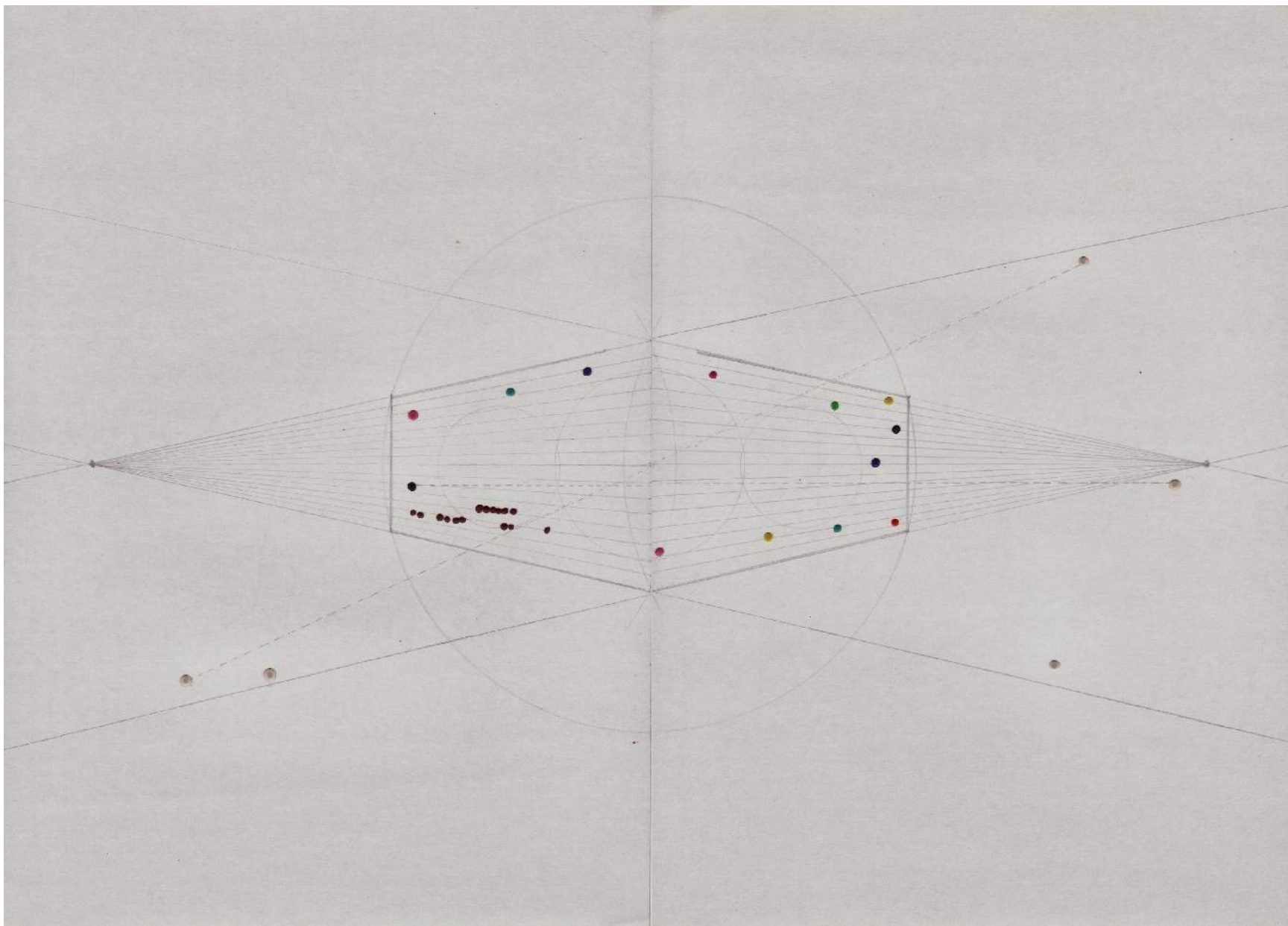
From the exhibition catalogue "BRAWN" Iza Tarasewicz  
Arsenal Gallery, Białystok, Poland 2008

# CREATURE

Georgian National Museum, Tbilisi, Georgia 2011

## VIEW

drawing on paper, plasticine  
42 x 29.5 cm



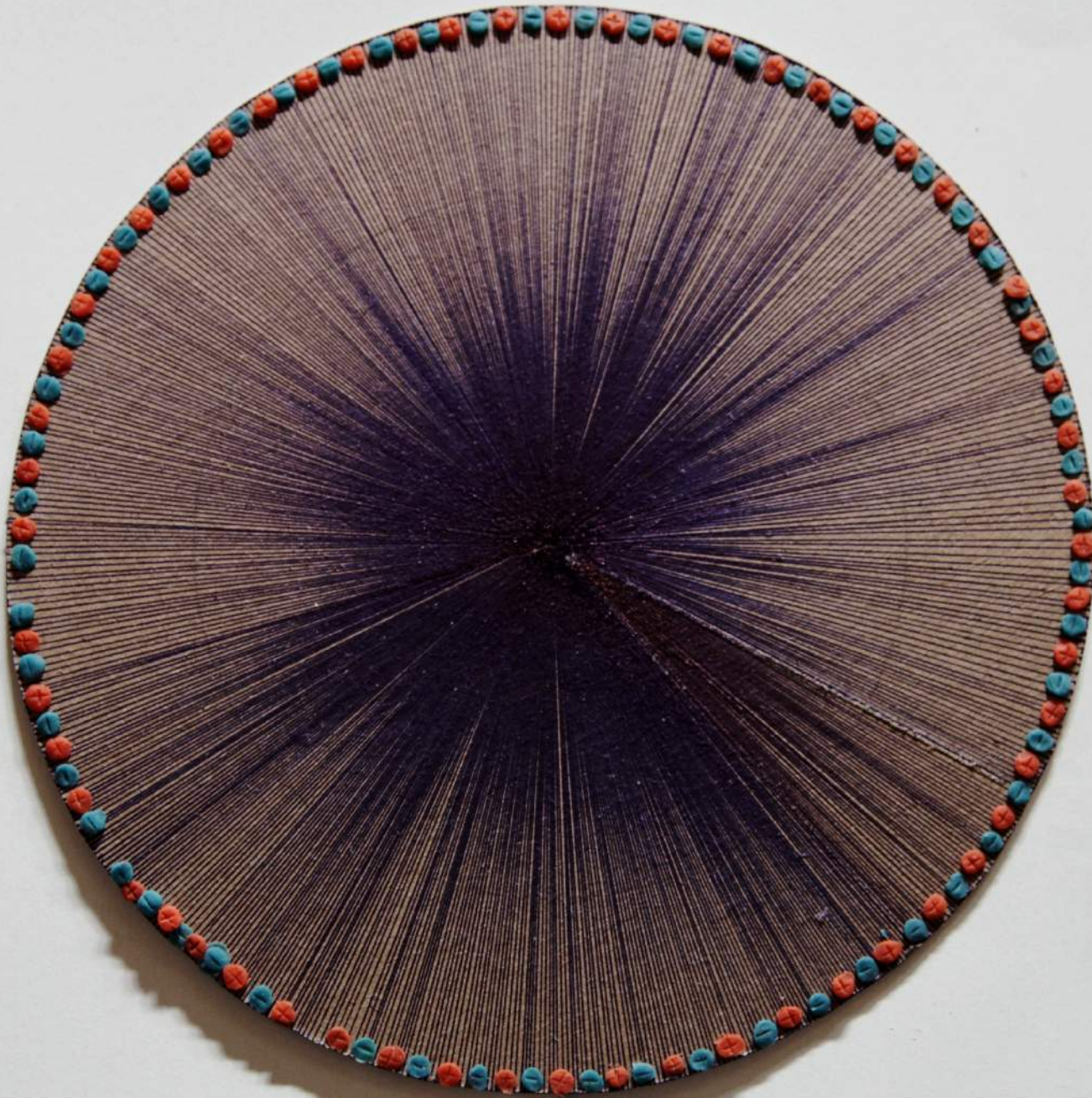
## TUBE OF CUMULATION

paper, metal  
169 x 42 x 116 cm



## ONENESS

drawing on paper, plasticine  
25 x 25 cm



## BUNCH

plant fiber, tar, glass  
42 x 30 cm



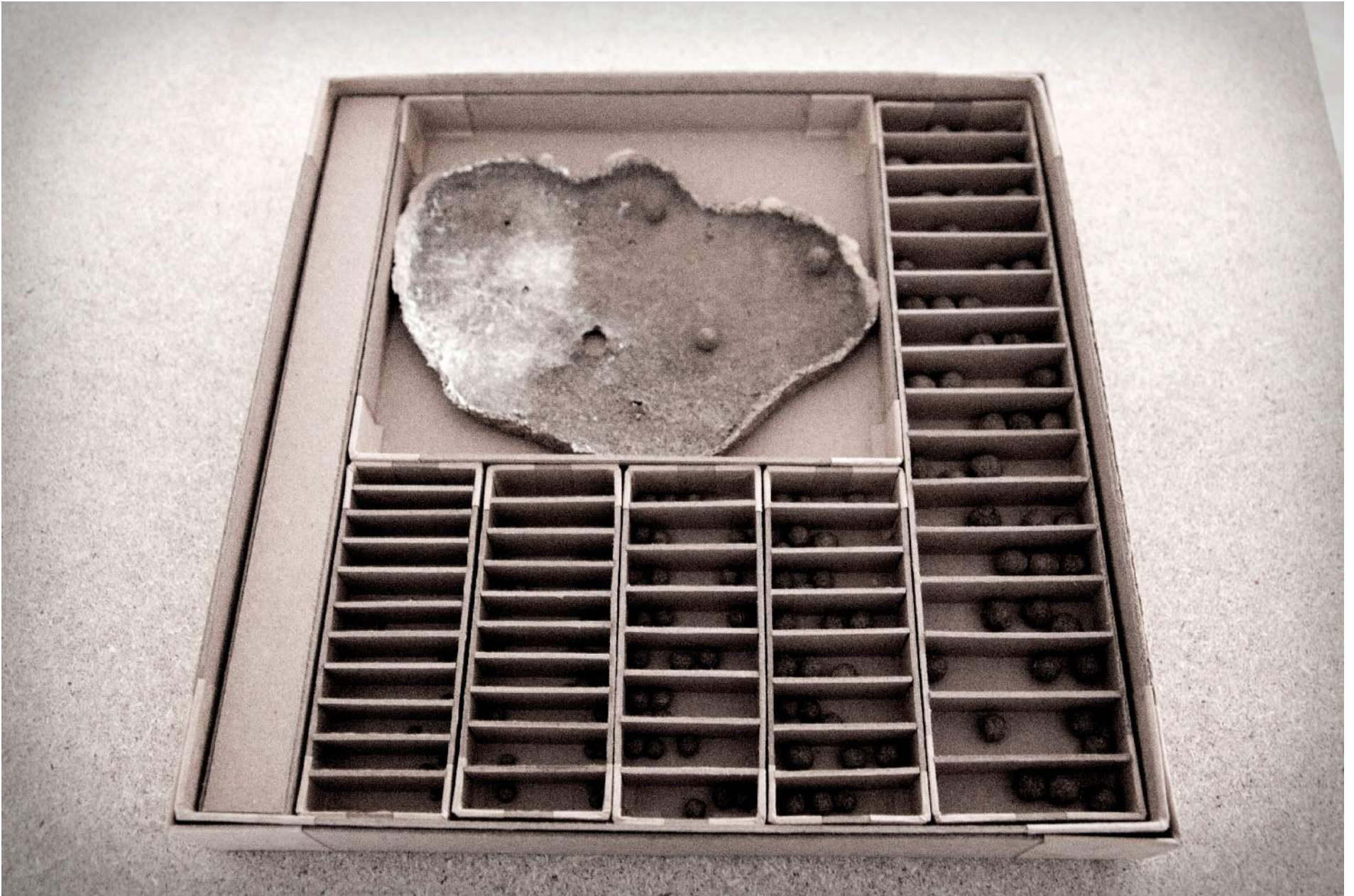
## MODULUS OF CONNECTION

soap, animal hair, plastic  
20 x 15 x 3 cm



## HABITAT OF SELECTION

plant dust, glue, paper  
37 x 37 x 4.5 cm



## LABYRINTH

drawing on paper, soap, plastic  
32 x 25 x 3.5 cm



## CAVE

clay, animal skull, metal  
37 x 25 x 31 cm



## UNIFORM

animal skin, textile  
30 x 35 x 104 cm



## ICONE

plant dust, glue, metal  
40 x 40 x 150 cm



## TANGLE

tar, animal teeth, horns, metal  
45 x 35 x 46 cm



## MODELS

part of work

plant dust, stone, glue, plaster, plastic,  
paper, plasticine  
different sizes



## RECONSTRUCTION

paper, plant dust, glue, plasticine, metal  
30 x 21 cm



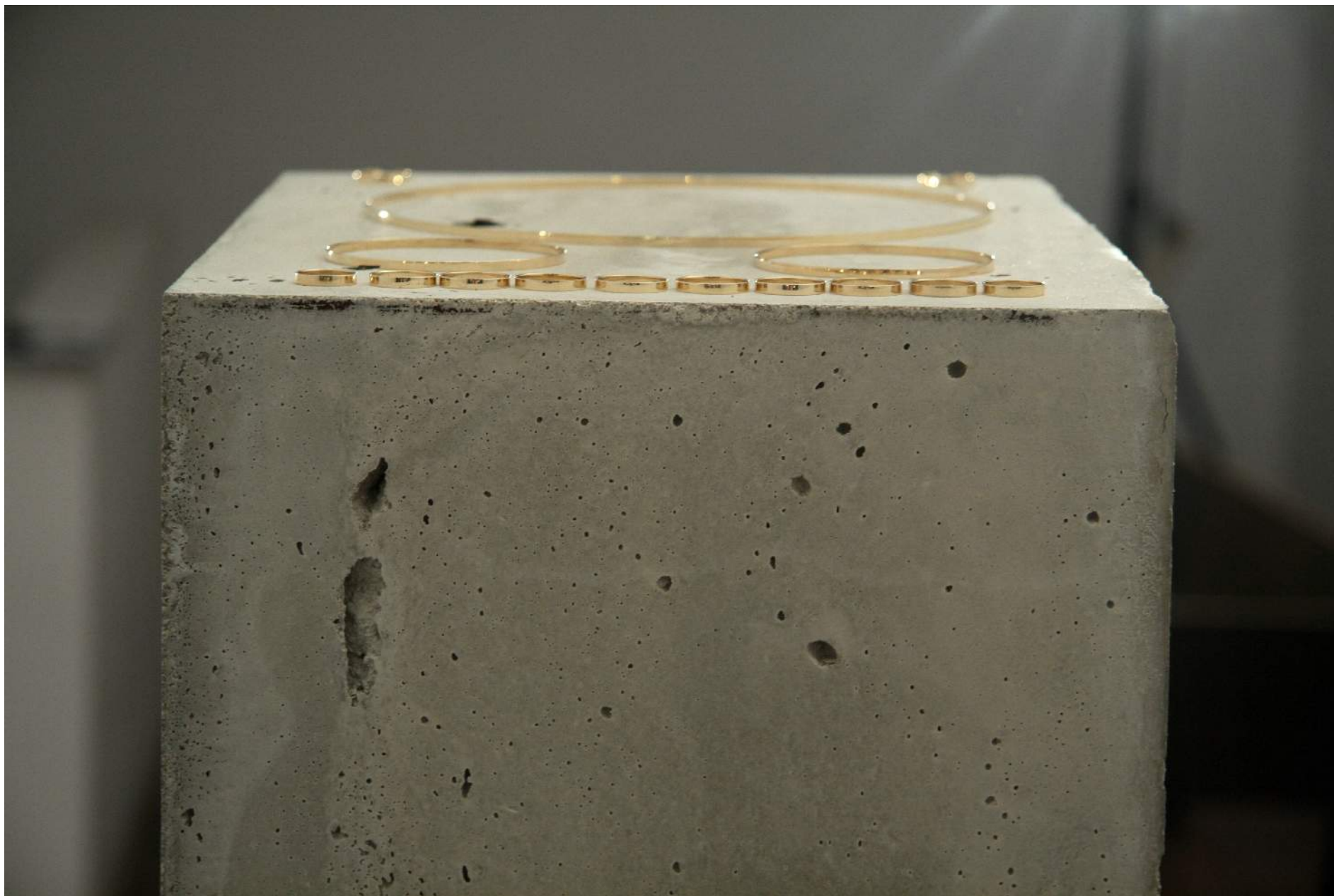
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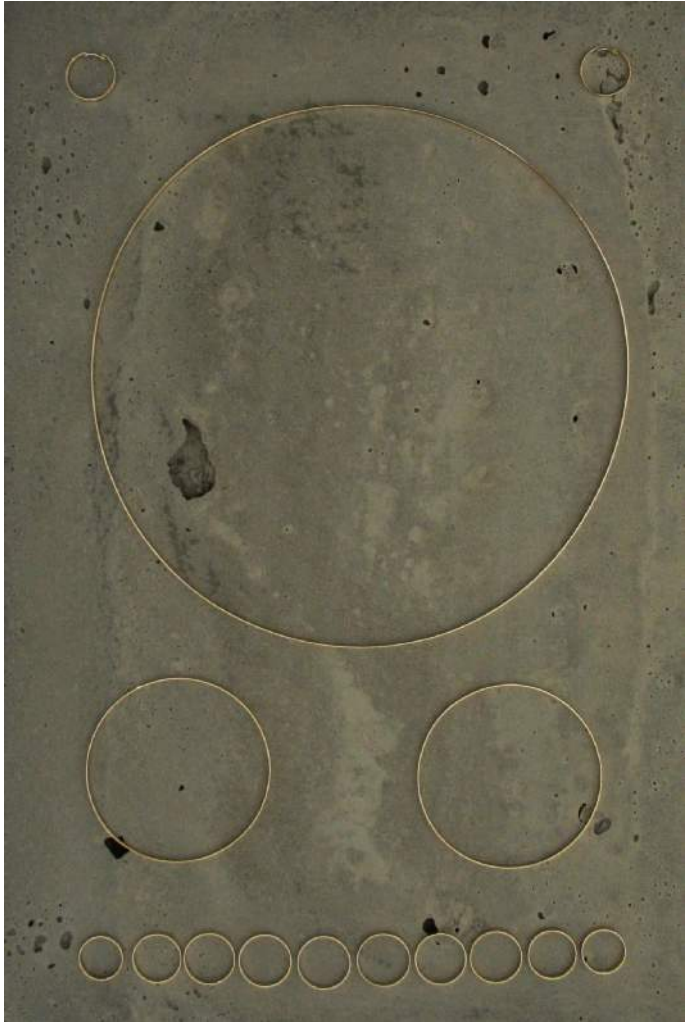
Labirynt Gallery, Lublin, Poland 2011

**OBELISCUS**

concrete, gold, plywood

28 x 40 x 140 cm, 28 x 15 x 90 cm





## FRAME

playwood, metal  
184 x 62.5 x 25 cm



## FRAMEWORK

clay  
180 x 58 x 20 cm



## BACKBONE

metal  
167 cm



## WHAT YOU SEE

cardboard, glass, wood, metal  
115 x 70 x 99 cm

Kolonie Gallery, Warsaw, Poland  
2011



## POKERS

metal

31 x 165 x 27 cm, 164 x 4.5 cm

„Transylvania 2“, Arsenal Multicipal Gallery  
Poznan, Poland 2011

## HEARTH

concrete, ash

25 x 29 x 11 cm



## SOIL

clay, pencil  
33.5 x 28.5 x 2.5 cm

„Mir“, Arsenal Gallery, Bialystok  
Poland 2011





## SARQOPHAGUS

stone, concrete, plasticine, metal  
165 x 52 x 55 cm, 45 x 20 x 12 cm  
„Mir”, Arsenal Gallery, Bialystok  
Poland 2011



**TABLE**

cement, steel  
55 x 145 x 45 cm

"TRANSYLVANIA"  
BWA Zielona Gora, Poland 2010



## **MOULT**

Stereo Gallery, Poznan, Poland 2010



**PLAIT**

plant fibers, plastic  
25 x 30 x 80 cm



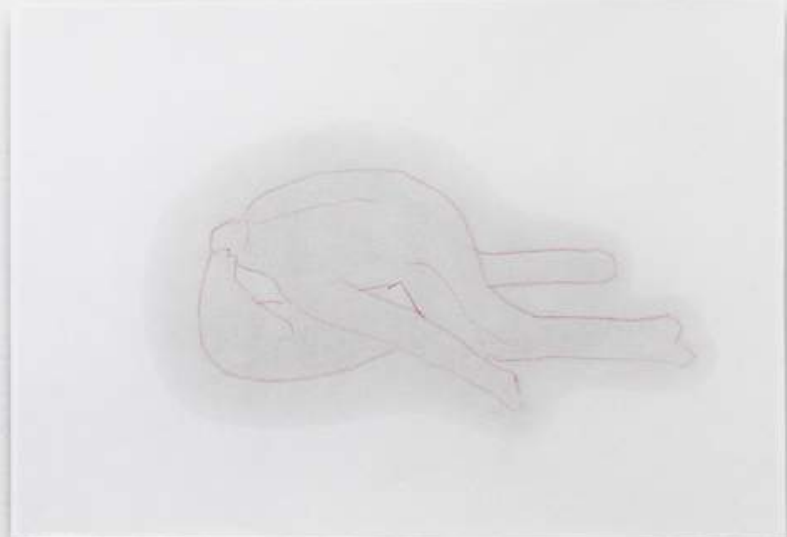
**SMALL MAN**

dissected hog bladders, plasticine  
styrofoam, epoxy resin  
100 x 25 x 25 cm



**Untitled**

drawings, colour pencil, lard, paper  
2 x (29.5 x 21 cm)



## CONNECTION

BWA Zielona Gora, Poland 2010



**MOULT**

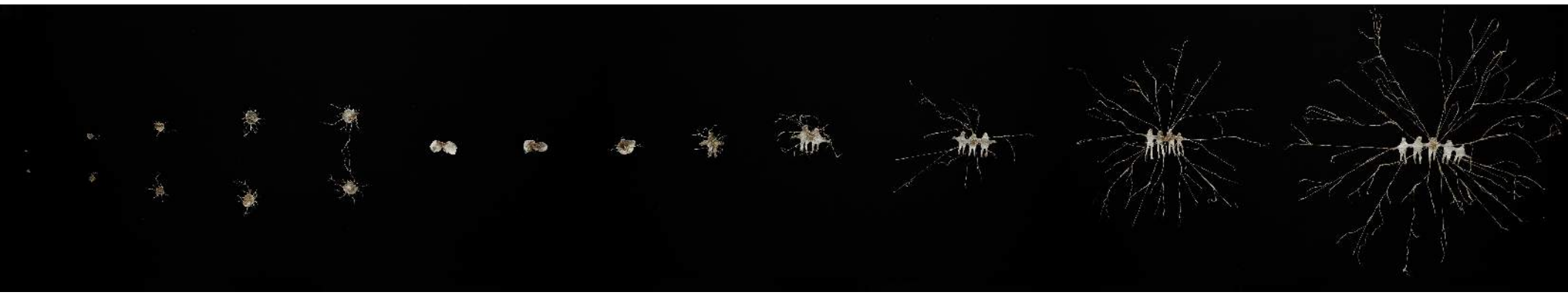
glass, steel, dissected hog intestines  
165 x 100 x 70 cm





# POINTS

dissected hog intestines, glass  
40 x 140 x 30 cm



**POINTS**

a part of work  
dissected hog intestines, glass



## RAINBOW

human hair, animal fur,  
dissected hog intestines,  
asphalt and caoutchouc mass

50 x 35 x 35 cm



# CONNECTION

clay, dissected hog intestines, paper  
15 x 10 x 7 cm



## AUTONOMOUS SYSTEM

glass, plasticine, paper,  
dissected hog intestines, pencil  
30 x 30 x 3 cm

## Untitled

drawings on paper  
marker, dissected hog intestines  
30 x 30 cm



# COAL

paper, hog blood, steel  
70 x 80 x 60 cm



## NUGGET

Arsenal Gallery, Bialystok, Poland 2009



## **SECTION**

epoxy resin,  
dissected hog bladders and the large  
intestines

7 x 50 x 32 cm

## **IMPURITY SNAKE**

paper, hog blood  
epoxy resin

14 x 85 x 16 cm



# **NEST**

wool, asphalt and caoutchouc mass,  
dissected hog bladders and intestines  
15 x 95 x 85 cm



## **MASKS**

dissected hog bladders and intestines, paints, styrofoam  
3 x ( 100 x 4 x 50 cm)



## GRUBS

a part of work

epoxy resin, dissected hog bladders,  
asphalt and caoutchouc mass, plant fibers

55 x 20 x 20 cm, 20 x (22 x 4 x 2 cm)



**MOTHER AND CHILD**

epoxy resin, wool,  
asphalt and caoutchouc mass,  
dissected hog the large intestines  
150 x 90 x 55 cm



# **CREATURE**

dissected hog bladders and  
intestines, textile  
40 x 25 x 25 cm



**GRAIN**

dissected hog bladders, plastic  
20 x 40 x 25 cm



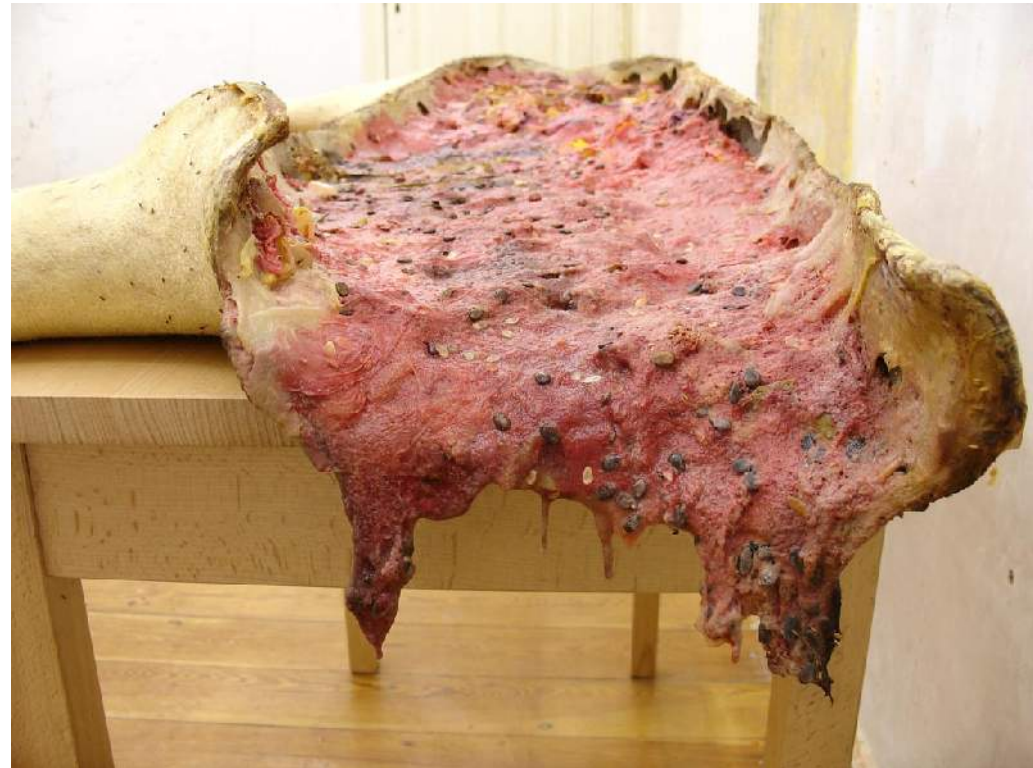
## **BREADWINNER**

Starter Gallery, Poznan, Poland 2008



**STILL LIFE**

dissected hog hide, epoxy resin, fruits, wood  
93 x 125 x 75 cm





**RAG**

dissected hog hide, steel, live fire  
160 x 64 x 64 cm



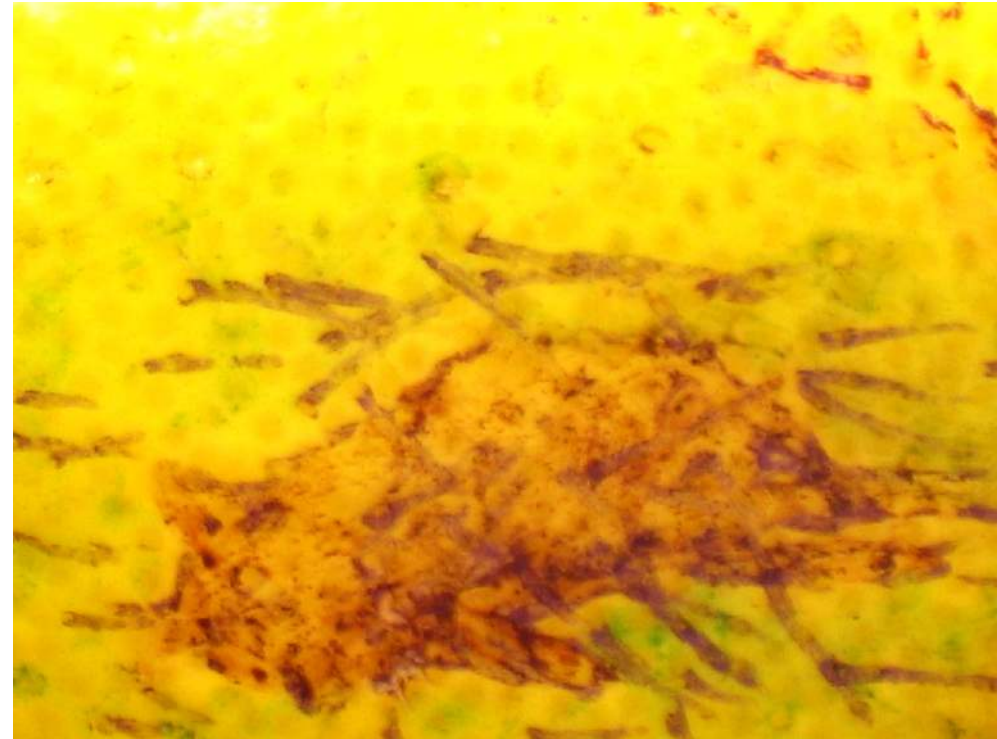
**PALLET**

plants' waste  
20 x 14 x 14 cm



**BREADWINNER**

book, drawings on fruits  
22.5 x 15.5 cm



**BRAWN**

Arsenal Gallery, Bialystok, Poland 2008

**DIRTY BOMB**

animal fat, paraffin  
75 x 145 x 95 cm





**THE SYMBOL OF INFINITY**

dissected hog intestines, steel  
164 x 130 x 65 cm



## **WOUNDS**

dissected hog bladders and intestines,  
pork meat and blood, cardboard, paper  
17 x 30 x 30 cm





**HAND MADE**

Pies Gallery, Poznan, Poland 2007

**Untitled**

drawings on paper, mixed media  
50 x 50 cm



## **MASCOTS**

animal fur, horse hair, wood  
25 x 80 x 20 cm



**WOLF**

pork meat, steel  
140 x 60 x 40 cm



**HAND MADE**

lard, drawing on the wall  
190 x 350 cm



## CHILDREN AND ANIMALS

salt mass, plasticine

28 sculptures

55 x 130 x 55 cm - 8 x 10 x 12 cm

Arsenal Multicipal Gallery, Poznan  
Poland 2008





**PATTERN**

sheep fur, wool, make up  
165 x 45 x 8 cm  
85 x 30 x 35 cm

Poznan, Poland 2007





## **CANCER MEDICINES**

clay, butter, wire, plaster,  
dought yeast  
150 x 90 x 90 cm

Poznan, Poland 2006



# KIKIZ

rabbit fur, sponge  
90 x 45 x 45 cm

Poznan, Poland 2004



# **APNEA**

performance

Gallery Arsenal, Bialystok, Poland 2010



**MOST PEOPLE HAVE ALREADY DIED**  
performance at Penerstwo Group event

Lodz, Poland 2009



## ELMS THREADS BUSHES

performance-cooperation with Magda Starska

Stereo Gallery, Poznan, Poland 2009



**GOOD AT HOME AND OUTDOOR**

happening, Penerstwo Group artbook

Poznan, Poland 2008



**REVIVE**  
performance

Poznan, Poland 2007



## RECYCLING

performance

Poznan, Poland 2006

