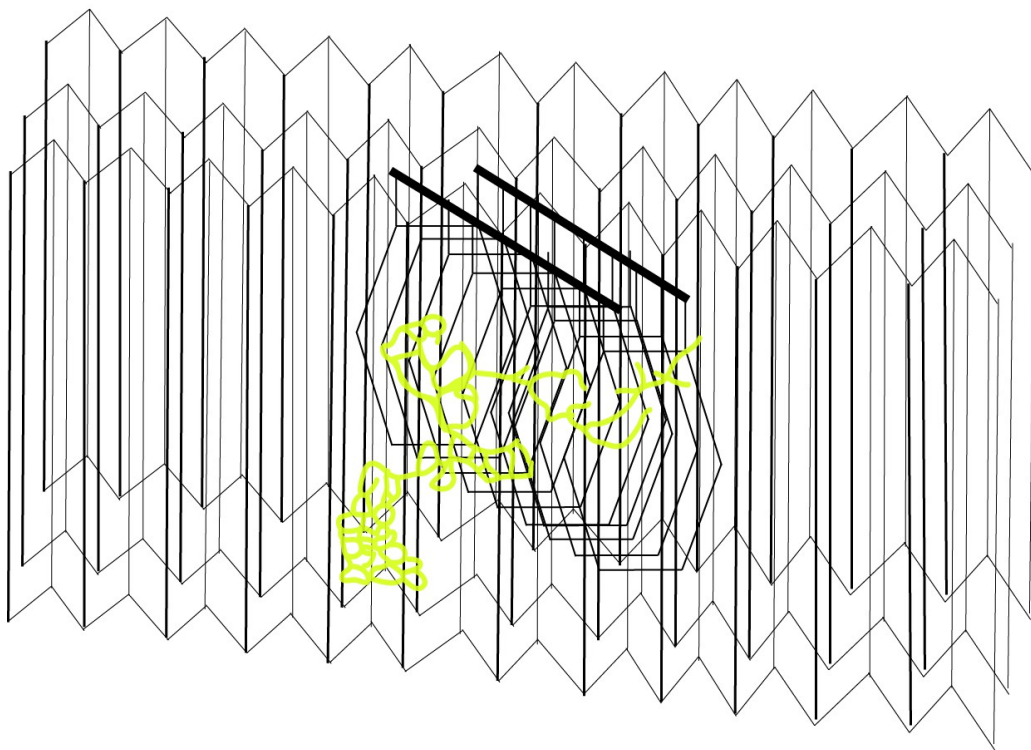


In the solo presentation "The Means, The Milieu" at Objectif Exhibitions in Antwerp, Belgium, in November 2014, Iza Tarasewicz punctuated the basement space with thousands of metal rods. Bent and interconnected, they hung from the ceiling in a suspended modular lattice, which was intercut by clusters of overlapping, almost cellular, hexagonal forms. A number of growing eukaryotic organisms were enfolded into its intertwined geometric structure—encircled by base materials and stalactite receptacles, a half-kilometre of caotchouc-infused hemp rope and fibre plates of ash-infused caotchouc, serving as a factory, a hospitable culture—a subterranean mycobiota. Everything in the display was hand made using serial production methods, and was developed so that the elements can continuously be modified depending on the conditions and needs of the place they are installed. Every production decision extends from a flexible practice. It's a conversation we can't hear—microbes conversing with microbes, fungi developing their cryptic lifestyles.

Installation "The Means, The Milieu" was built with variable mobile units that were continuously rearranged in the exhibition space and have later dispersed into new and different configurations in further exhibitions, operating like mushroom spores spreading from one space to the next, continuously growing, rearranging, transforming, breaking down, and progressively developing into new assemblages and reconstructed architectures. Some later appearances and new arrangements of these elements have been presented in the exhibitions "Becoming red", Greylight Projects, Brussels, Belgium, 2015; "Reverse logictics", BWA Warszawa, Warsaw, Poland, 2015; "Procedures for the head. Polish Art Today", Kunsthalle Bratislava, Slovakia, 2015; "Gardens" at Zacheta National Museum, in Warsaw, Poland and will also appear in some upcoming exhibitions, including the group show.



***The Means, the Milieu***

Iza Tarasewicz

solo show at Objectif Exhibitions  
8 November- 20 December 2014  
Kleine Markt 7-9/26, Antwerp, 2000, Belgium

Objectif Exhibitions and the artist would like to thank  
the Polish Institute, Brussels, for supporting this  
exhibition

<http://www.objectif-exhibitions.org/#iza>

Photographs taken by Isabelle Arthuis



It's not a metaphor. It functions. *The Means, the Milieu* is a factory, a hospitable culture—a subterranean mycobiota. Iza Tarasewicz punctured the basement space at Objectif Exhibitions with thousands of metal rods. Bent and interconnected, they hang from the ceiling in a suspended modular lattice, which is again intercut by clusters of overlapping, almost cellular, hexagonal forms. A number of growing eukaryotic organisms have been enfolded into its intertwined geometric structure—encircled by base materials and stalactitic receptacles, a half-kilometre of caotchouc-infused hemp rope and fibre plates of ash-infused caotchouc.

Rust, rubber, yellow ochre, char, and the luminous qualities of medical mushrooms pervade, and an unconfirmed past hovering in the basement is reanimated. It's the perfect climate. The pipes lining the ceiling, which extend upwards to the many residential apartments above, regulate the temperature of what is already a humid basement. In that way, the neighbours transfer significant energy—doing the dishes, taking a hot bath, unawaresly stimulating a mushroom, remotely. Yet Tarasewicz's biological forms are influenced by other, more far-flung people too. She brought alien forms into being and view through conversations with an underground diamond trader, an amateur mycologist, a puppeteer, and through the collective skill sets of acquaintances, family members, and a driver specialising in trafficking construction materials (and now art).

Everything is hand made. Every production decision extends from a flexible practice. It's a conversation we can't hear—microbes conversing with microbes, fungi developing their cryptic lifestyles.

*Iza Tarasewicz (b. 1981, Bialystok, Poland; lives in Bialystok) graduated from the Academy of Fine Arts, Poznan, Poland (2008). She has exhibited her work in solo exhibitions at Kunstlerhaus Bethanien, Berlin (2014); Polish Institute, Berlin (2014); Krolikarnia X. Dunikowski Museum of Sculpture, Warsaw (2013); ARTISTERIUM, International Contemporary Art Exhibition and Events, Tbilisi (2011); Gallery Labirynt, Lublin (2011); Platan Gallery, Budapest (2011); Stereo Gallery, Poznan (2010); Arsenal Gallery, Bialystok (2009); and in group exhibitions at BWA Contemporary Art Gallery, Katowice (2014); Museum of Modern Art, Warsaw (2014); Center Of Contemporary Art, Torun (2013); Arsenal Gallery, Power Station, Bialystok (2013); Dunikowski Museum of Sculpture, Warsaw (2012); Kuenstlerhaus Dortmund (2012); Frutta Gallery, Rome (2012); J Gallery, Geneva (2011); Spokojna Gallery, Warsaw (2011); Europe House, Tbilisi (2011); Art Villa Garikula, Khaspi (2011); and many others. From 2013-14, she was an artist-in-residence at Künstlerhaus Bethanien, Berlin, Germany.*

Objectif Exhibitions would like to thank the Polish Institute, Brussels, for supporting this exhibition.









































308 x 204

104 x 272

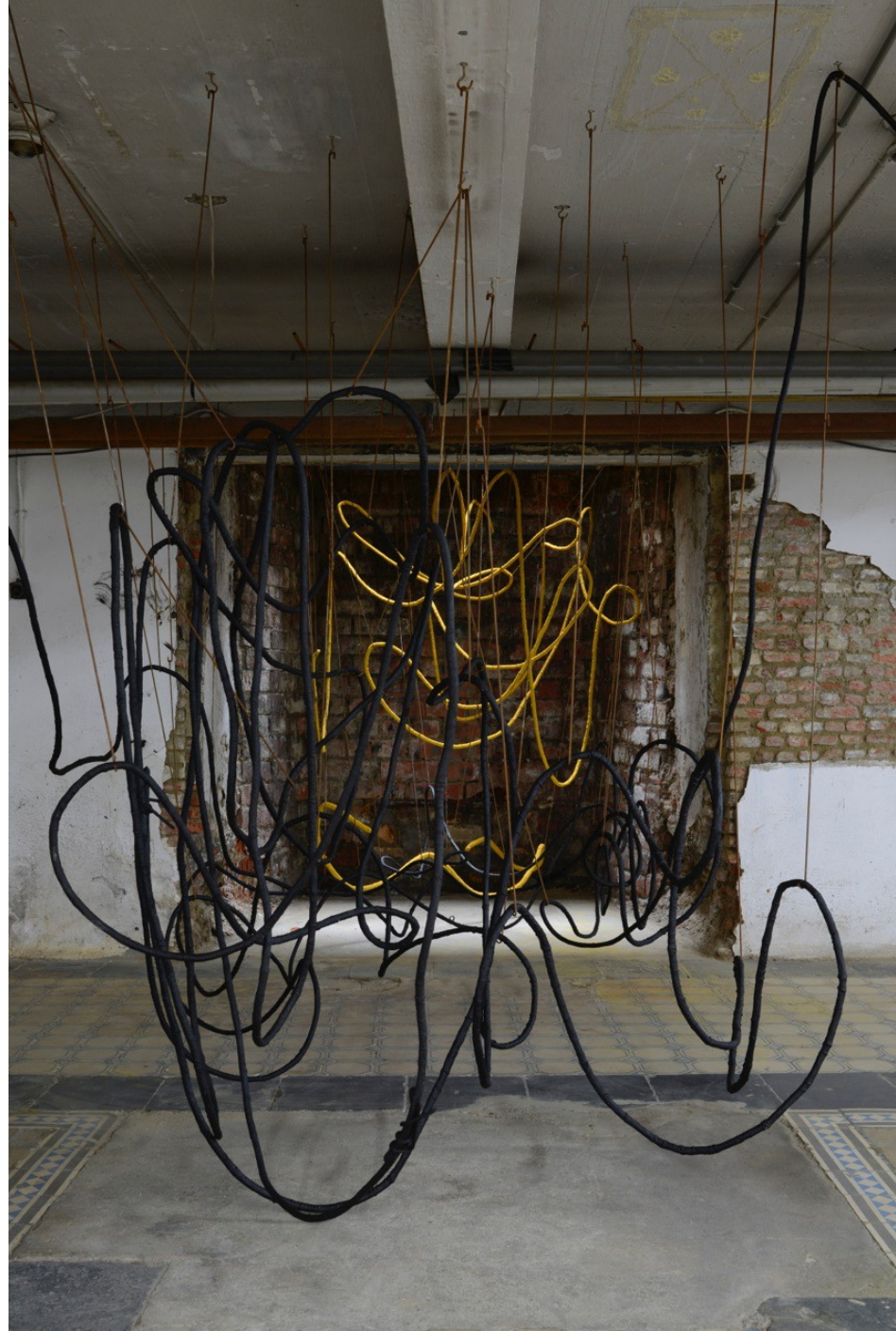
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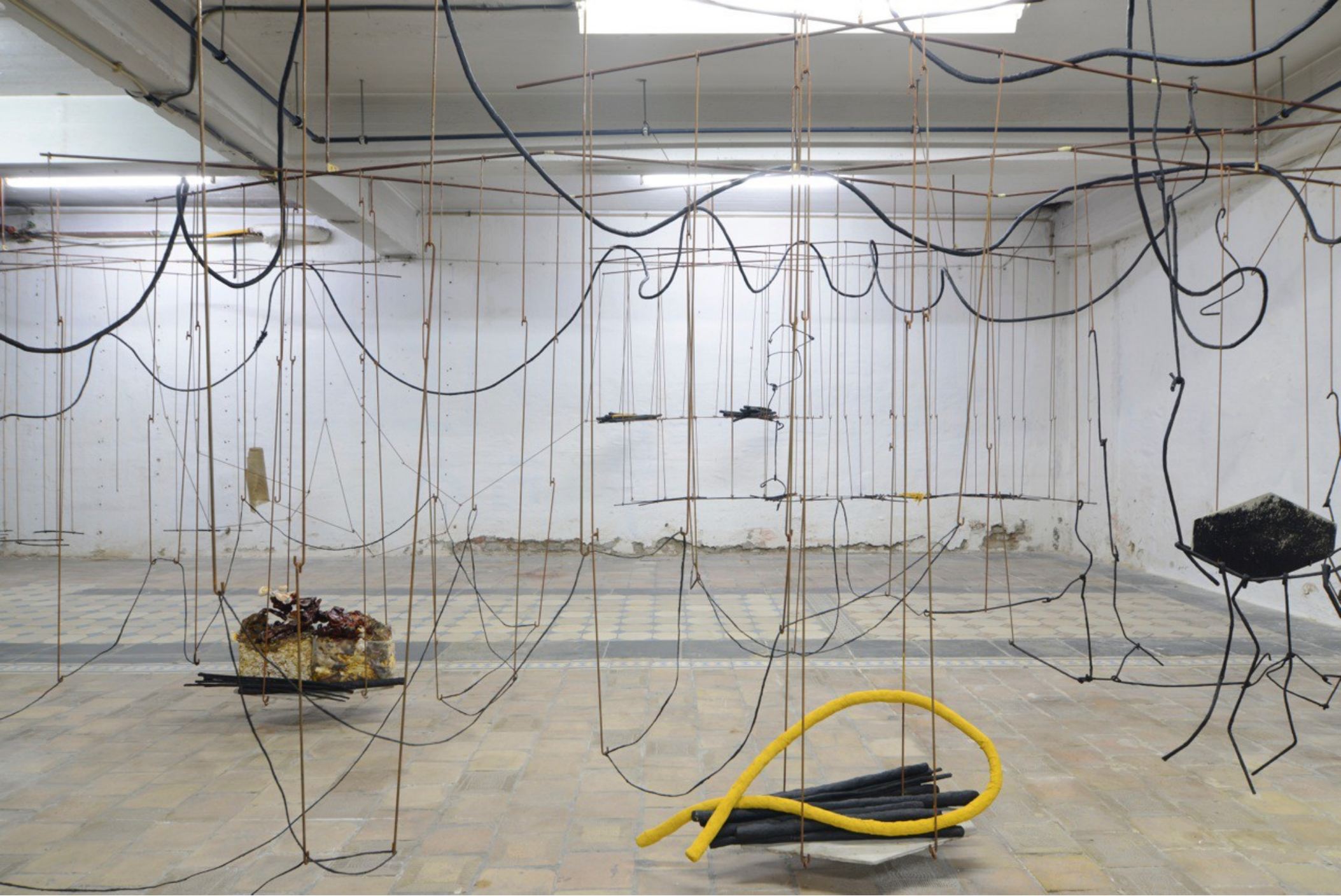




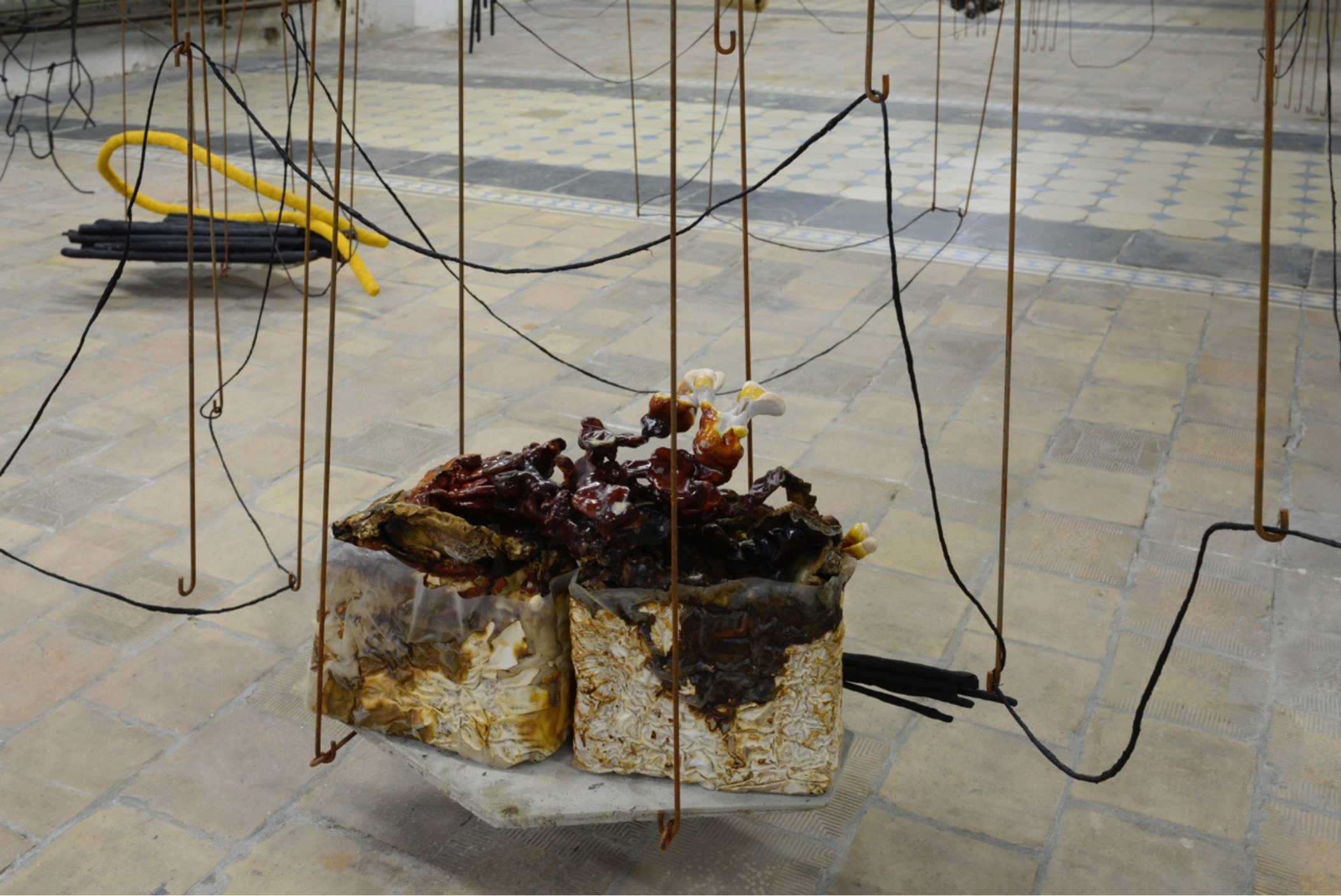




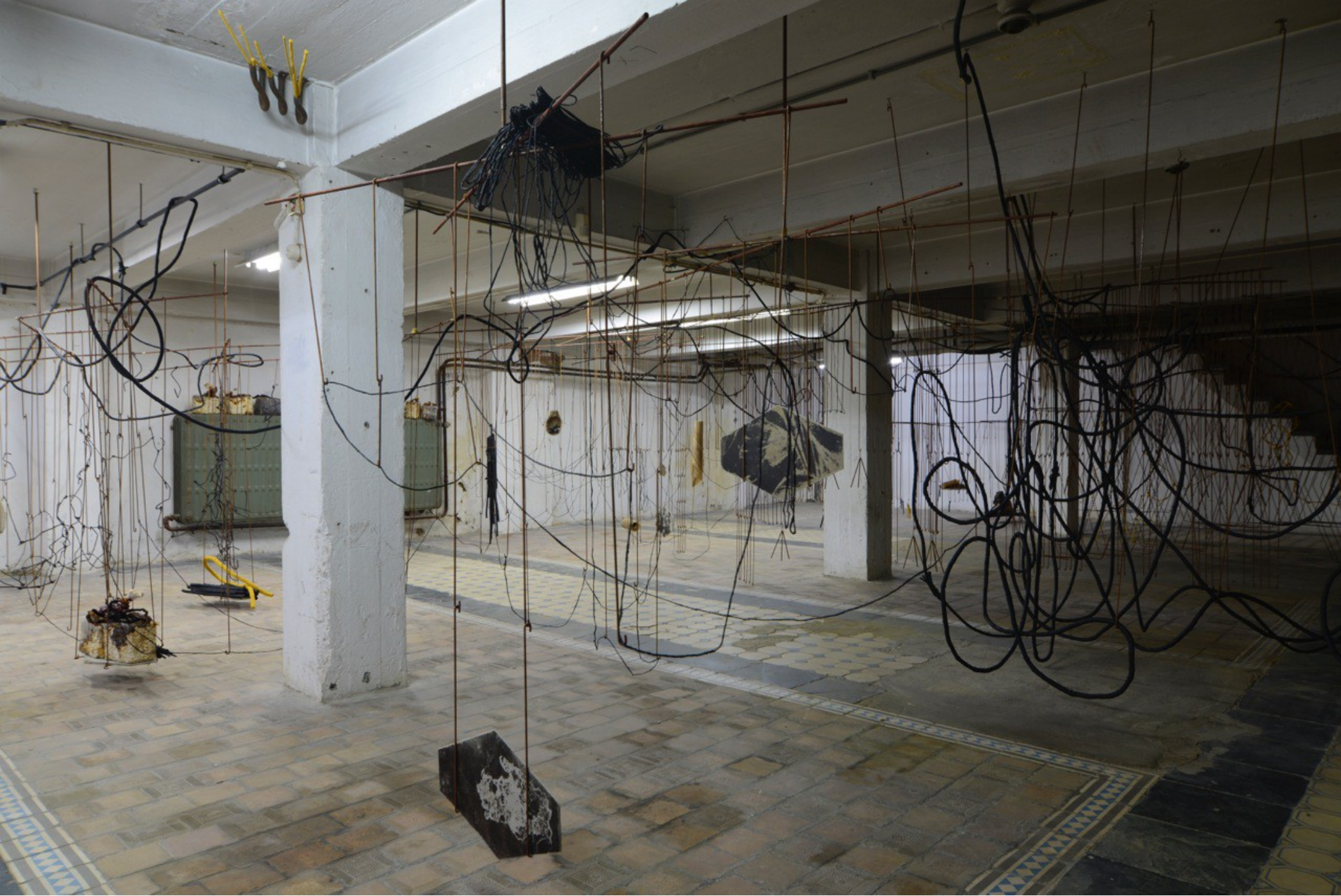


































The performance "Fungal Follies" was originally produced as a supplement for the 2014 exhibition "The Means, The Milieu" at Objectif Exhibitions in Antwerp, Belgium. Presented as a finissage, demonstrating some thoughts resulting from the material experiments and critical research developed during the exhibition. Part lecture, performance, educational workshop, and puppet show, the presentation used both materials from the exhibition and new elements to stage a humorous and informative conversation between microorganisms. The performance animates a parasitical porcini puppet—a prosthetic performing object ventriloquized by a professional puppeteer within the mycological machine she grew in the basement. Produced in collaboration with the Bialystok puppet theater communities and written with the assistance of curator and writer Post Brothers, the performance served as a visual mushroom cap that grew from the site of Objectif Exhibitions and subsequently spreads its spores to appear elsewhere. For "Fungal Follies", the artist has produced a large multi-headed puppet made of textile, silicone, and yellow ochre, supported by an armature of metal poles that keep the object's odd shape. In the performance, an actor ventriloquizes the perspectives of five mushrooms. He's a professional puppeteer, but Tarasewicz gives him a difficult task—to animate the multiple mouths of a mushroom muppet, in sync with an audio script performed by actress Urszula Marciniak, whose voice is distorted into five unique characters, a certain singular plurality, activating a schizophrenic disorder. There are many types of mushrooms, and their respective behaviors offer cues and clues with which to imagine their varied "personalities". Five voices, five perspectives, yet each mouthed by a single five-headed mushroom muppet conglomerate. The performance is in a continuous state of rehearsal, at once casual and awkward, and well practiced and organized. Viewers are not barred from the actor and his presence and difficult activation of the puppets also emphasizes a struggle with matter. The conversation between the mushroom puppets regards many different aspects of mushrooms from discrete fungal perspectives. The mushrooms are constantly speaking about eating and decomposition, reprocessing dead material into new life. Their dialogue is carried out by five characters, but they all form one mycelial body. Each have different characteristics and forms of expression (including a constantly quoting saprophyte that reprocesses dead texts and facts, a decomposer who is always hungry and intervenes in the flow of dialogue, a mycorrhiza who is more cooperative and mediates between the other organisms, an endophytic-symbiant that is always joking and making puns, and a revolutionary mushroom, who is always looking for a fight, a change, and more acknowledgement of the importance of mushrooms in the ecosystem). Both educational on the properties and behaviours of mushrooms and filled with humorous puns and wordplay, the performance functions similar to an artist statement describing significant aspects of Tarasewicz's general practice, and explores certain relationships mushrooms have to each other, to humans, and to the world at large. While the performance is rooted in mushroom discourse, it emphasizes Tarasewicz's belief in ontological unity and interconnection. We are all part of one system (such as mushrooms are a huge structure, grid connected with each other), similar to a mycelial network. Emphasizing decomposition as a form of building and creation, the script slowly breaks down to complete indecipherability, but before it does, it offers a clearer understanding of her main research interests, and the mycology underlying various forms and matter. The muppet's conversation culminates when they all agree that they want to make a revolution to change the world, but it all comes down again to eating, they are hungry and forget about the revolution, the dialogue becomes hazy, awkward and muted, and the revolution fades.

Fungal Follies was written collaboratively with Post Brothers, and is performed by puppeteer/actor Mateusz Tymura, the work is voiced by Urszula Marciniak with help from the sound engineer Wikson Szczygiał and Griot Groove















## ***Procedures for the head. Polish Art Today***

*Kunsthalle Bratislava 26th February- 28th June 2015*

A continuation of the exhibition As You Can See presented at the Museum of Modern Art in Warsaw at the beginning of 2014.

curator: Sebastian Cichocki coordinator: Zofia Płoska

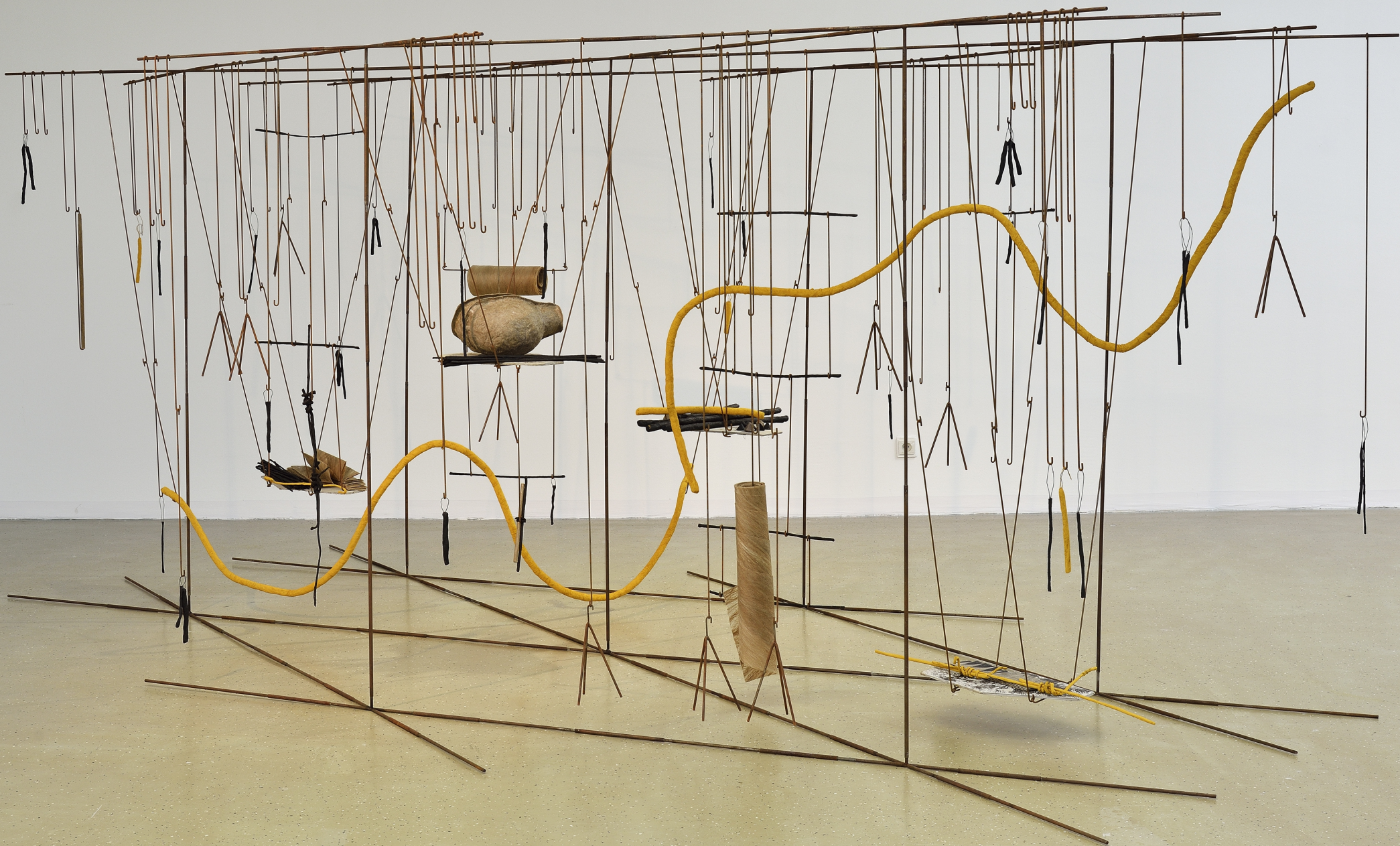
links:<http://www.kunsthallebratislava.sk/en/event/procedures-head>

<http://artmuseum.pl/en/wystawy/dzialania-na-glowe-polska-sztuka-dzisiaj>

## **Iza Tarasewicz**

Documentation of a new arrangement featuring parts of installation ***The Means, The Milieu*** shown for the first time at the amazing place Objectif Exhibitions in Antwerp/Belgium.















## **GARDENS**

14 August- 10 October 2015

group show at Zacheta National Gallery in Warsaw, Poland

Iza Tarasewicz

***The Means, The Milieu***

### **EN**

A new arrangement featuring parts of installation *The Means, The Milieu* in old staircase in Zachęta. Architecture, history of place and transferred components (metal structures, numerous facilities and mushrooms reishi) create a special microclimate and energy. Reishi is the oldest mushroom known in history of Chinese medicine for centuries as a symbol of immortality, restoring vitality to the body, in the symbolism and iconography presented as a talisman to protect against death and danger.

### **PL**

Instalacja jest kolejną odsłoną projektu *The Means, The Milieu* pokazywanego pierwotnie w Objectif Exhibitions (w części piwnicznej galerii) w Antwerpii w listopadzie 2014 roku. Jest to otwarty zbiór mobilnych elementów będących w kolejnych odsłonach projektu w ciągłej przemianie. Mobilność architektury jest podstawowym założeniem *The Means, The Milieu*.

Klatka schodowa w Zachęcie, jest włączona w ten długołalowy process przemiany i również zostanie zaadoptowana do nowej odsłony instalacji. Architektura, historia miejsca oraz przeniesione komponenty instalacji (metalowe konstrukcje, liczne obiekty oraz grzyby reishi- w Polsce znane pod nazwą-lakownica lśniaca) wytworzą szczególny mikroklimat i energię. Reishi to najstarszy znany z historii grzyb o działaniu leczniczym- w medycynie chińskiej grzyb od setek lat uznawany za symbol nieśmiertelności, przywracający siły witalne dla organizmu, w symbolice i ikonografii ukazywany jako talisman chroniący przed śmiercią i niebezpieczeństwami.



































