

IZA TARASEWICZ

D O C U M E N T A T I O N

JUNE 2016 - NONEMBER 2015



Born and raised in a small village Kolonia Koplany(near Białystok), Poland, 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. In her work, basic and humble ingredients undergo complex transformations, often through processes borrowed from routines found in the daily bustle of village life. Her sculptural installations take the form of modular, flexible, mobile, and reconfigurable display systems that combine a raw and modest functionalism with formal logics found in the natural world, scientific experimentation, and graphs and diagrams—figures of thought and charts of relation that systematize knowledge and data and abstractly describe the interaction of phenomena.

Her installation *The Means, the Milieu* (2014) was originally exhibited in the basement of Objectif Exhibitions, an old cheese factory turned non-profit gallery, in Antwerp. In it, thousands of metal rods filled the space, hanging from the ceiling in a suspended modular lattice intercut by clusters of overlapping, almost cellular, hexagonal forms. The piece turned out to be a subterranean mycobiota: a number of growing eukaryotic fungal organisms were inserted into the geometric structure which were in turn encircled by base materials and stalactite receptacles, a half-kilometre of caoutchouc (natural rubber) and ochre-covered hemp rope, and fibre plates of ash-infused caoutchouc. Within the installation, the artist propagated Reishi mushrooms—some of the oldest cultivated fungus used for medicine—which served as both

The elements of the work have since taken on different scales and have occupied various settings, including suspended throughout a hidden stairway in the Zachęta National Gallery in Warsaw, and as self-supported individual units in various exhibitions (Palazzo Santa Margherita, Modena, Italy; Preset Future, Artissima, Turin, Italy; Kunsthalle Bratislava, Slovakia)

Tarasewicz's objects often function 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. Tarasewicz's *TURBA, TURBO* (2015) was a development of the artist's recent preoccupations with chaos theory, information and matter compression, and the visual effects of those processes. The starting point was a modernist circular flower stand that Tarasewicz associated with the Large Hadron Collider at CERN near Geneva – a machine that accelerates elementary particles to near the speed of light and collides them with each other. 25 massive metal hoops are connected by a system of small metal frames, on which the artist arranges various raw experiments with iron-oxide pigments and other materials. Connecting the infinitely large to the infinitesimally small by using prosaic proportions, Tarasewicz's work is an abstract equivalent of a collision of particles that produces chaos.

Arena (2014-2015) is a 50-meter-long circle of hemp fibres and caotchuouc, a thick rope forming a loop. The black circle is hung from the ceiling and can be rearranged to conform to any space or circumstance. Its title refers to ancient enclosures where events would take place: the amphitheater, the stadium, and the marketplace, the first stages of politics, performance, debate, and public communication. The line marks a perimeter, a boundary line, but also demarcates a site for presentation, a closed circuit for activity. It operates as a variable frame, a temporary tool that inaugurates a system, a relation. It is a form of soft and fluctuating architecture, breaking up space through a transparent and simple contour. Correlating the delineation of space with the primary act of drawing, it is an instrument for mark-making, for both bringing entities together and dividing. Crisscrossing through space, the composition constantly changes with the viewer's position, flattening from some points of view and extending outwards from others, blurring the line between two-dimensionality and three-dimensionality. Producing almost-calligraphic paths, the work traces a route of loops and twists, generating an abstract choreography for the eye and the body.

Iza Tarasewicz lives between Kolonia Kopłany(near Białystok, Poland), Munich, and various other territories. She is the winner of the "Views 2015-Deutsche Bank Award", regarded as Poland's most important art prize, which was presented at Zachęta National Gallery in Warsaw. Recent solo exhibitions include *ULTRA HIGH TURBA TURBO III(background noise)*, Kostka Gallery, Prague, Czech Republic; *Turbulence Soon Appears*, Trapez Gallery, Budapest, Hungary; *Loop de Loop*, Bikini, Lyon, France; *Sorry for All The Ups and Downs*, Syntax Project, Lisbon, Portugal; *Reverse Logistics*, BWA Warszawa, Warsaw, Poland (all 2015); *By the apparent impossibility of arranging signs*, Arsenal Gallery, Białystok, Poland; *The Means, the Milieu*, Objectif Exhibitions, Antwerp, Belgium; *Collaborating Objects Radiating Environments*, Kunstlerhaus Bethanien, Berlin, Germany; *Strange Attractors*, Polnisches Institut Berlin, Germany (all 2014) and *Clinamen*, Krolikarnia X. Dunikowski Museum of Sculpture, National Museum, Warsaw, Poland (2013). Recent Group exhibitions include the 32nd Bienal de Sao Paulo 2016; the 11th Gwangju Biennale, Korea; *HYPERCONNECTED*, Moscow Biennial of Young Art, Moscow, Russia; *A Thousand Horsepower*, Can Trinxet Factory, L'Hospitalet, Barcelona, Spain; *Contemporary Art from Poland*, European Central Bank, Frankfurt, Germany; *La Memoria Finalmente*, Arte in Polonia 1989-2015, Palazzo Santa Margherita, Modena, Italy; *Unfolding Constellations*, CCA Toruń, Poland (all 2016); *Dust*, CCA Zamek Ujazdowski, Warsaw, Poland; *Gardens*, Zacheta National Museum, Warsaw, Poland; *Procedures for the Head. Polish Art Today*, Kunsthalle Bratislava, Slovakia (all 2015); *As You Can See: Polish Art Today*, Modern Art in Warsaw, Poland (2014).

ULTRA HIGH TURBA TURBO III (background noise)

Iza Tarasewicz

Curator: Zuzana Jakalová

Opening: 11 June, 8 p.m.

Exhibition duration: 11 June - 20 July 2016

Photos taken by Ján Šipöcz

Turba Turbo is a modular sculpture system by Polish artist Iza Tarasewicz.

It is inspired by the chaos and information theory, formally based on the Large Hadron Collider design or a modernist circular flower stand.

For the Kostka Gallery exhibition, the rigid tunnel structure of *Turba Turbo* changes into an organic and intuitive installation that comes to life through sound performances.

Sound representation for *Turba Turbo* sculpture made by Gustaw Gliwiński

<https://soundcloud.com/gustawgliwinski/turba-turbo-iii-ultra-high>





















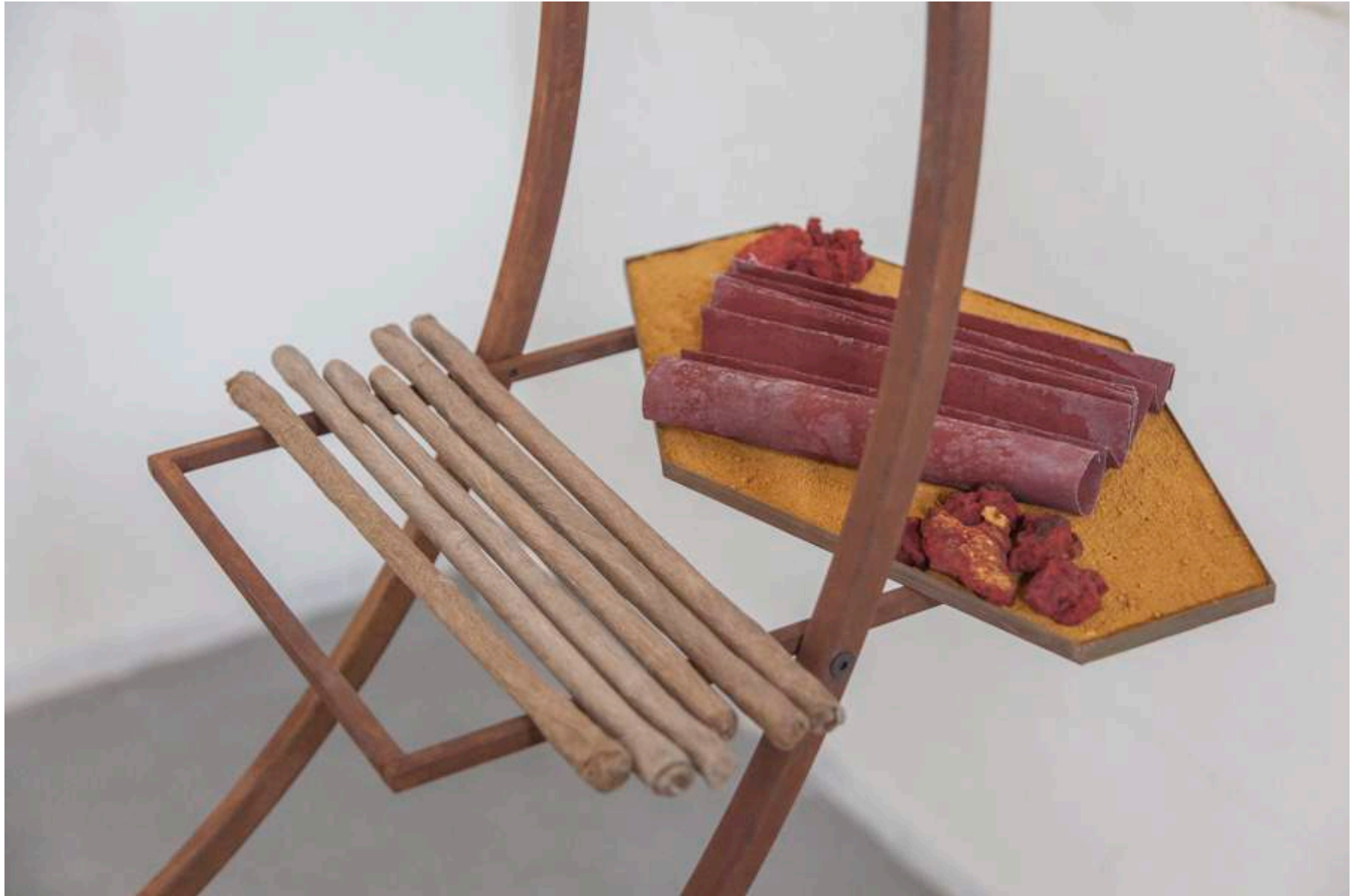




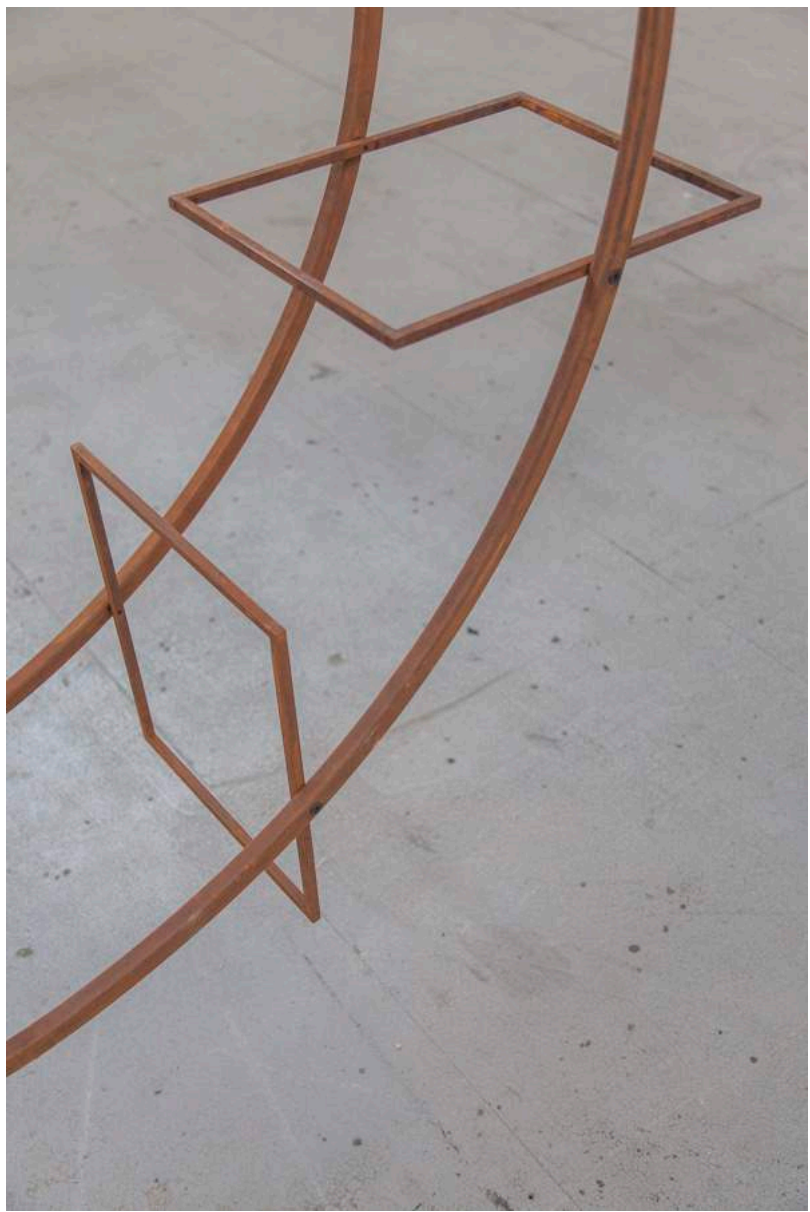








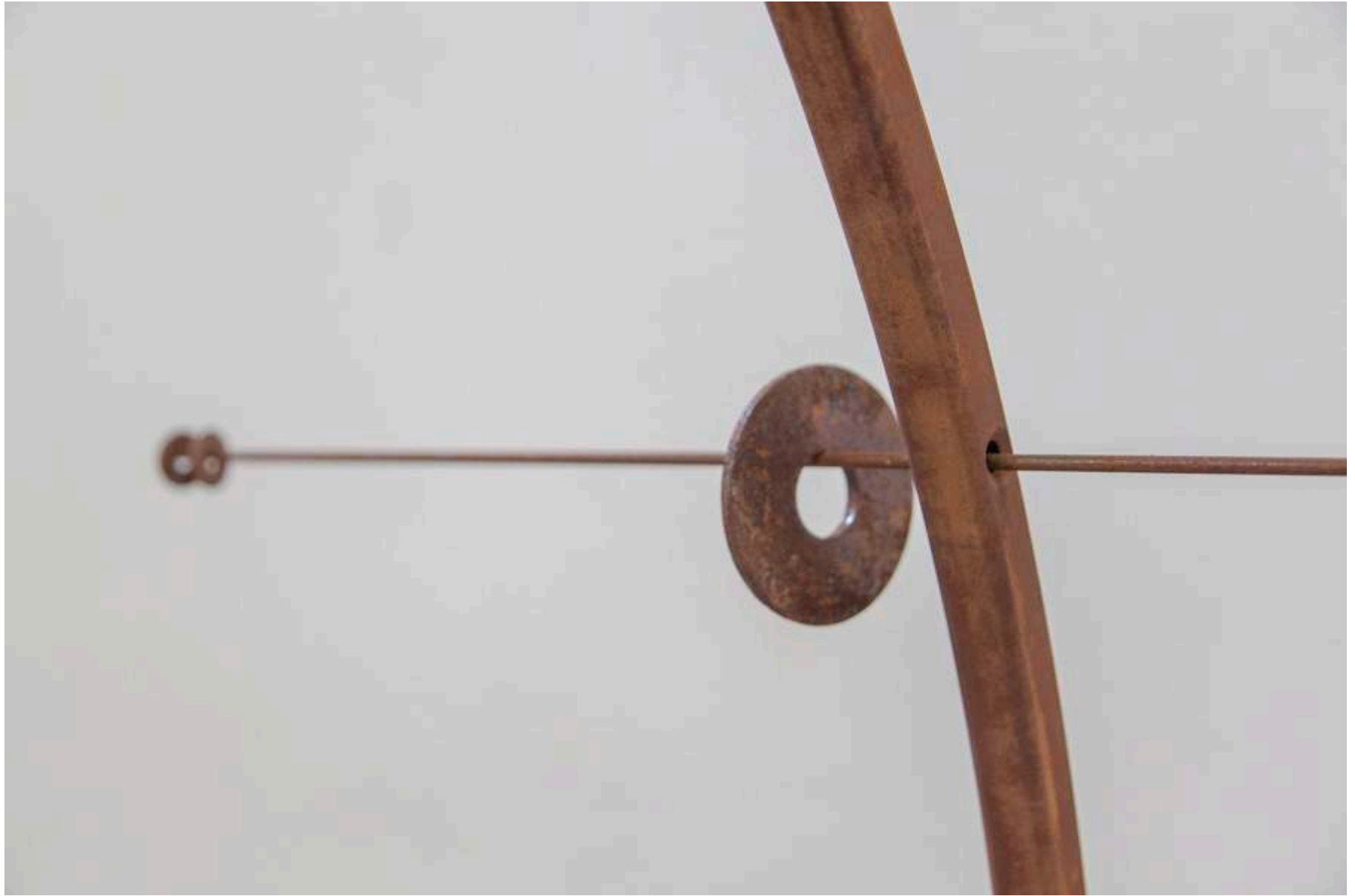








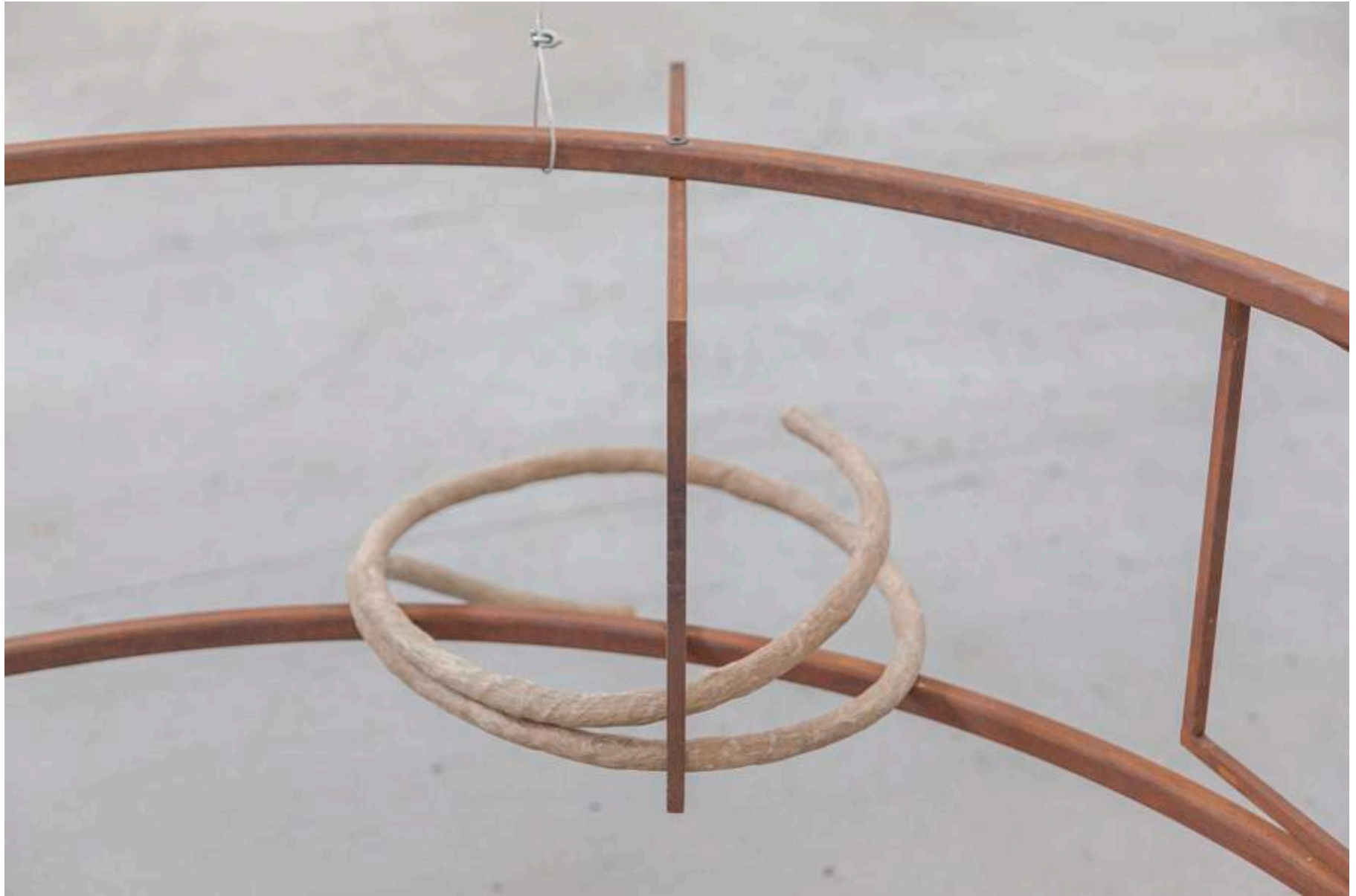




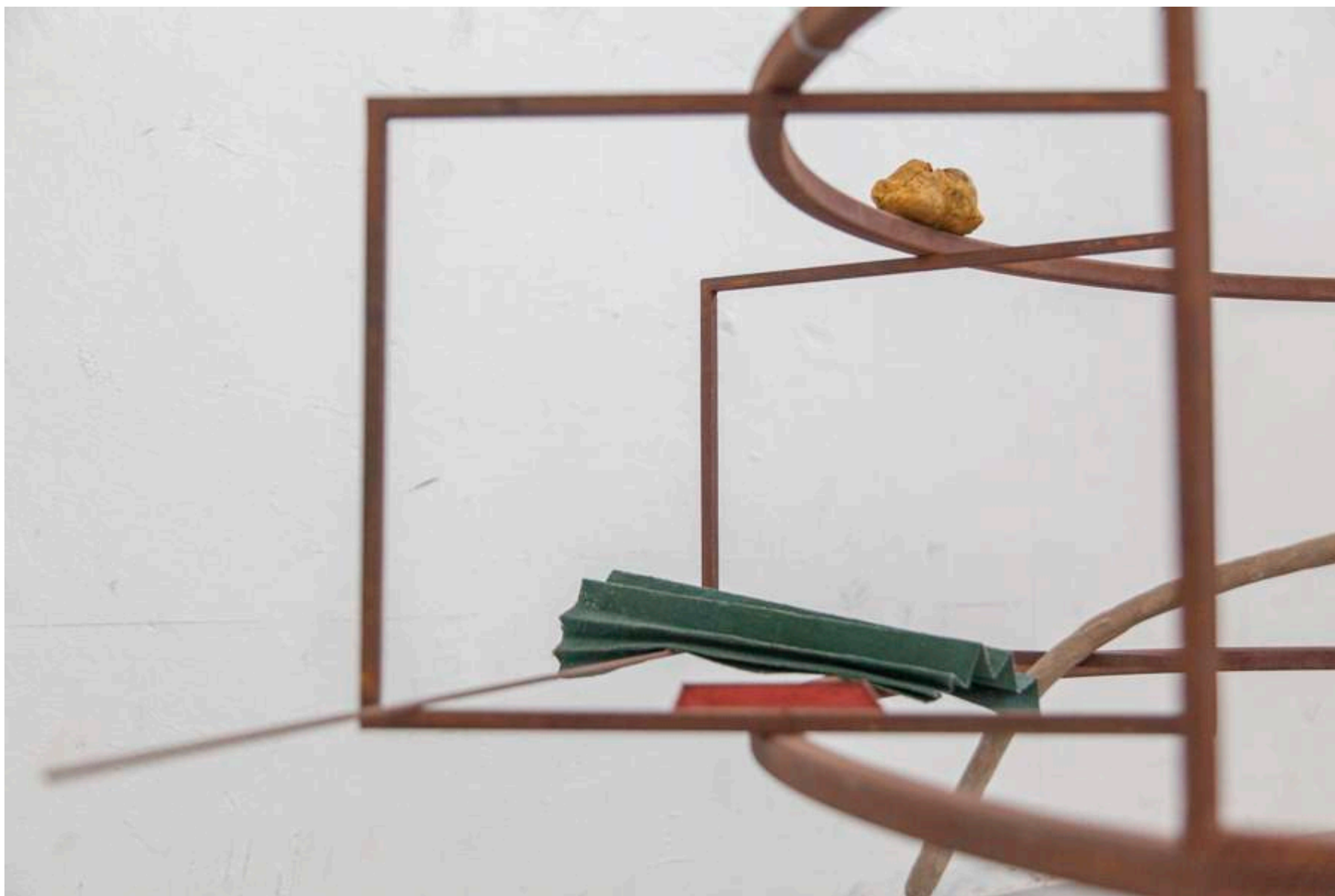








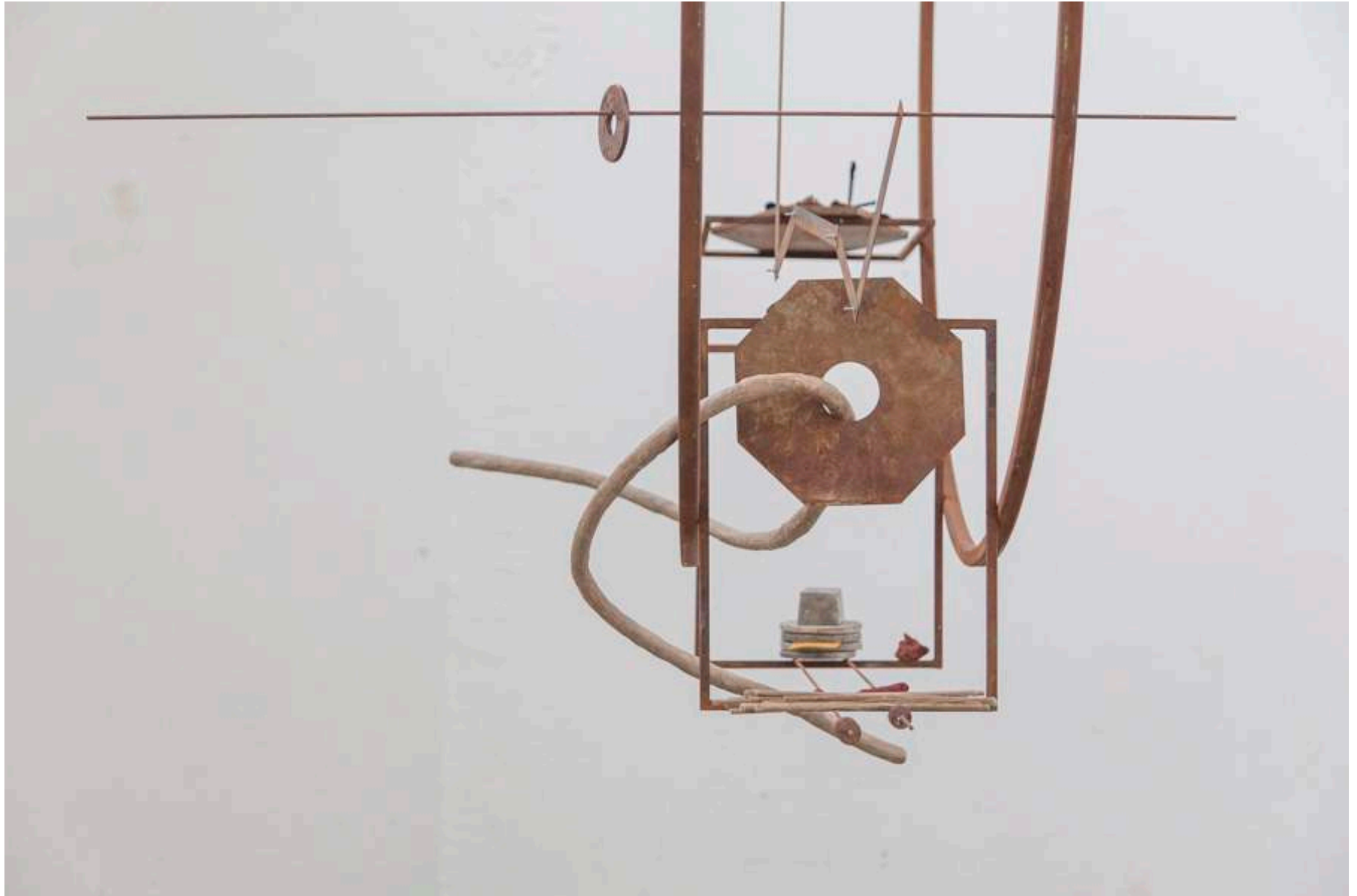




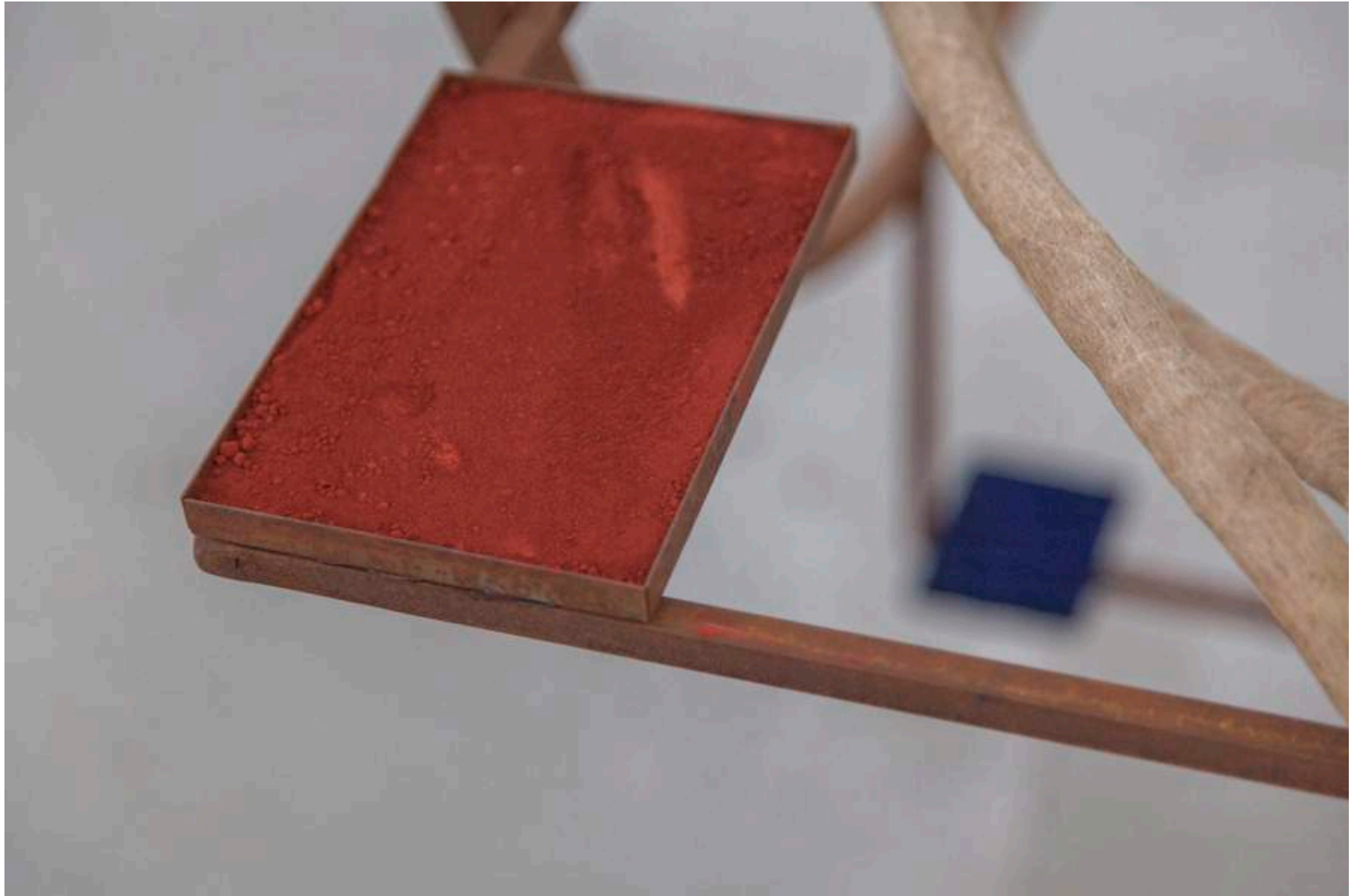










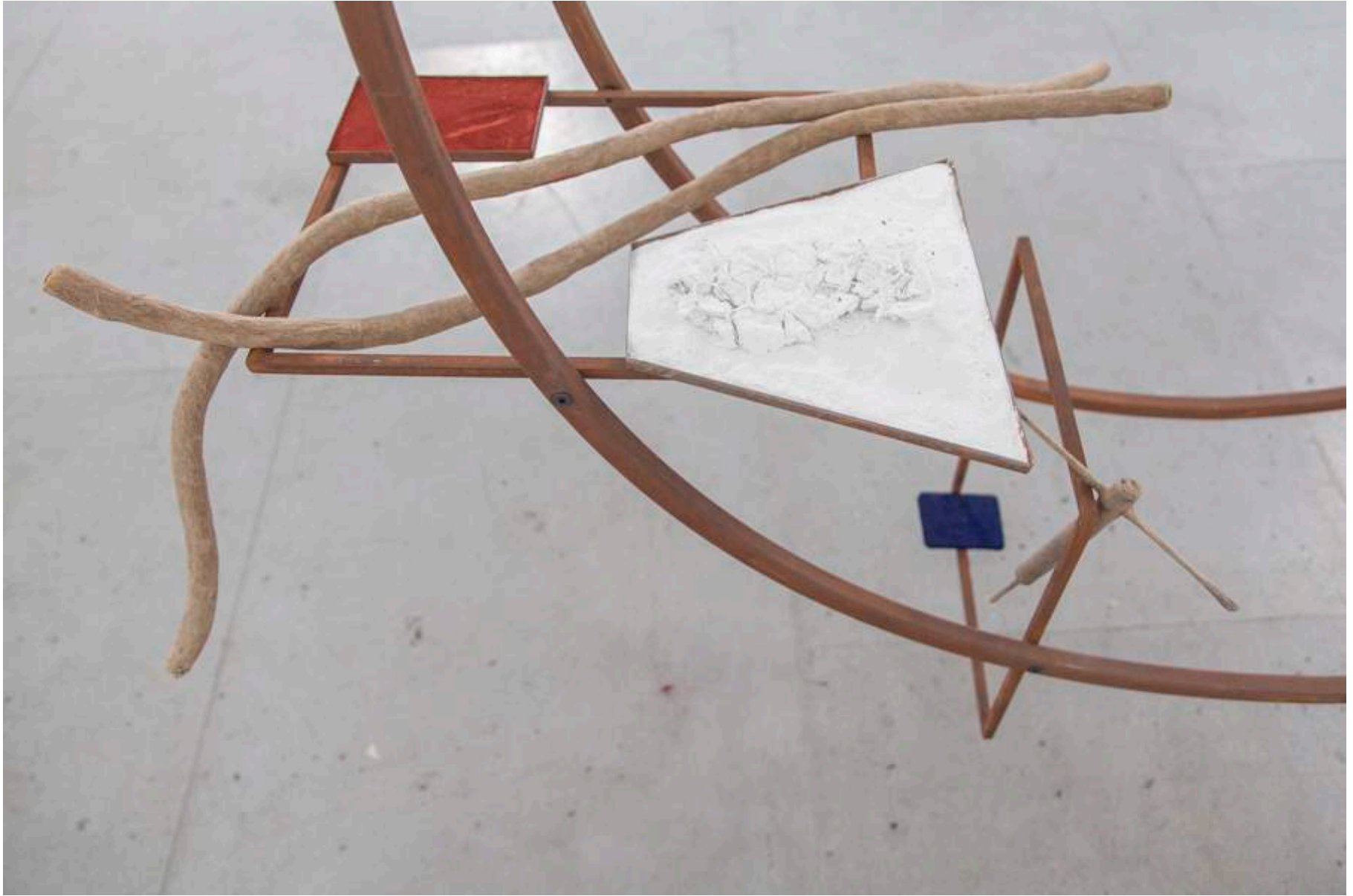












A THOUSAND HORSEPOWER

Mark Bain, Nina Canell, Lúa Coderch, Roc Jiménez de Cisneros, Rolf Julius, Lukas Marxt,
Fran Meana, Melanie Smith, Iza Tarasewicz
Curated by Sabel Gavaldon

Dates: 4 to 19 June 2016

Venue: Trinxet Factory, L'Hospitalet (Barcelona)

Address: Cta. Santa Eulalia 182-212, L'Hospitalet

A project by Districte Cultural L'Hospitalet

Website: <http://www.1000hp.cat/en/>

Photo by Eva Fabregas



Exhibition view of A THOUSAND HORSEPOWER

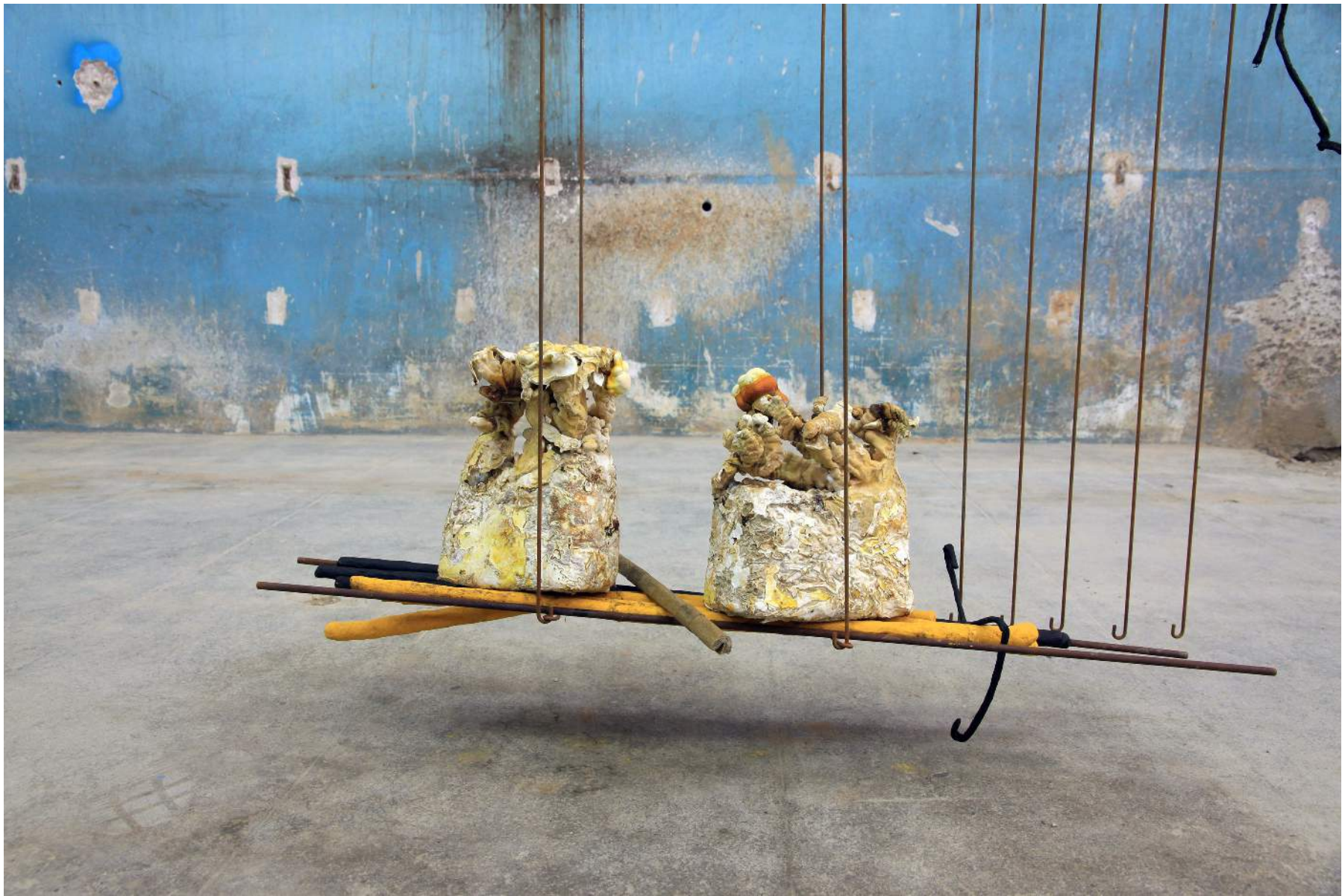
Photo by Eva Fabregas



IZA TARASEWICZ: *The Means, The Milieu*, 2014-2016
Photo by Eva Fabregas



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Photo by Eva Fabregas



Exhibition view of A THOUSAND
HORSEPOWER

Photo by Eva Fabregas



Exhibition view of A THOUSAND HORSEPOWER

Photo by Eva Fabregas

Turbulence Soon Appears

Iza Tarasewicz

Curated by: Barnabás Bencsik

12 May – 17 June 2016

Trapez Gallery, Budapest, Hungary

Iza Tarasewicz gets inspiration for her work from the atomism of classical Greek philosophy and from the reality-explanations of 20th-century quantum physics and chaos-theory. Her statues and object-assemblages that may be combined into installations are generated into systems filled with energy, formed from hardly identifiable organic and inorganic materials, this way following the speculative concepts of the atomists about the material reality combined of randomly assembling tiny particles swirling in space. In her drawings, photographs, and statuettes she amalgamates the toolkit of scientific cognition, the rationality of charts, flow diagrams, and schematic models with the joy of sensual cognition and the dynamic re-organisation of space.



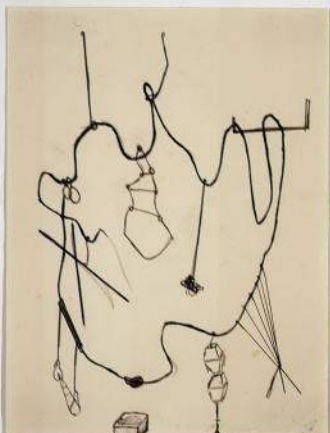
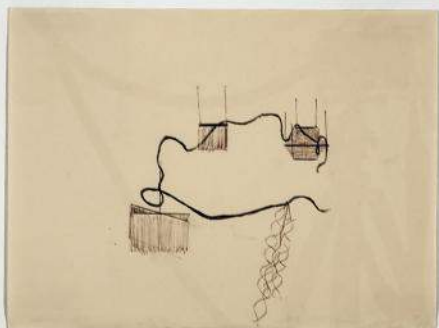
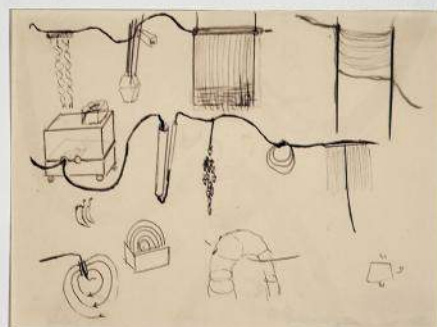
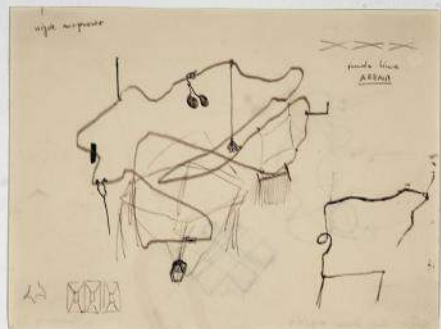




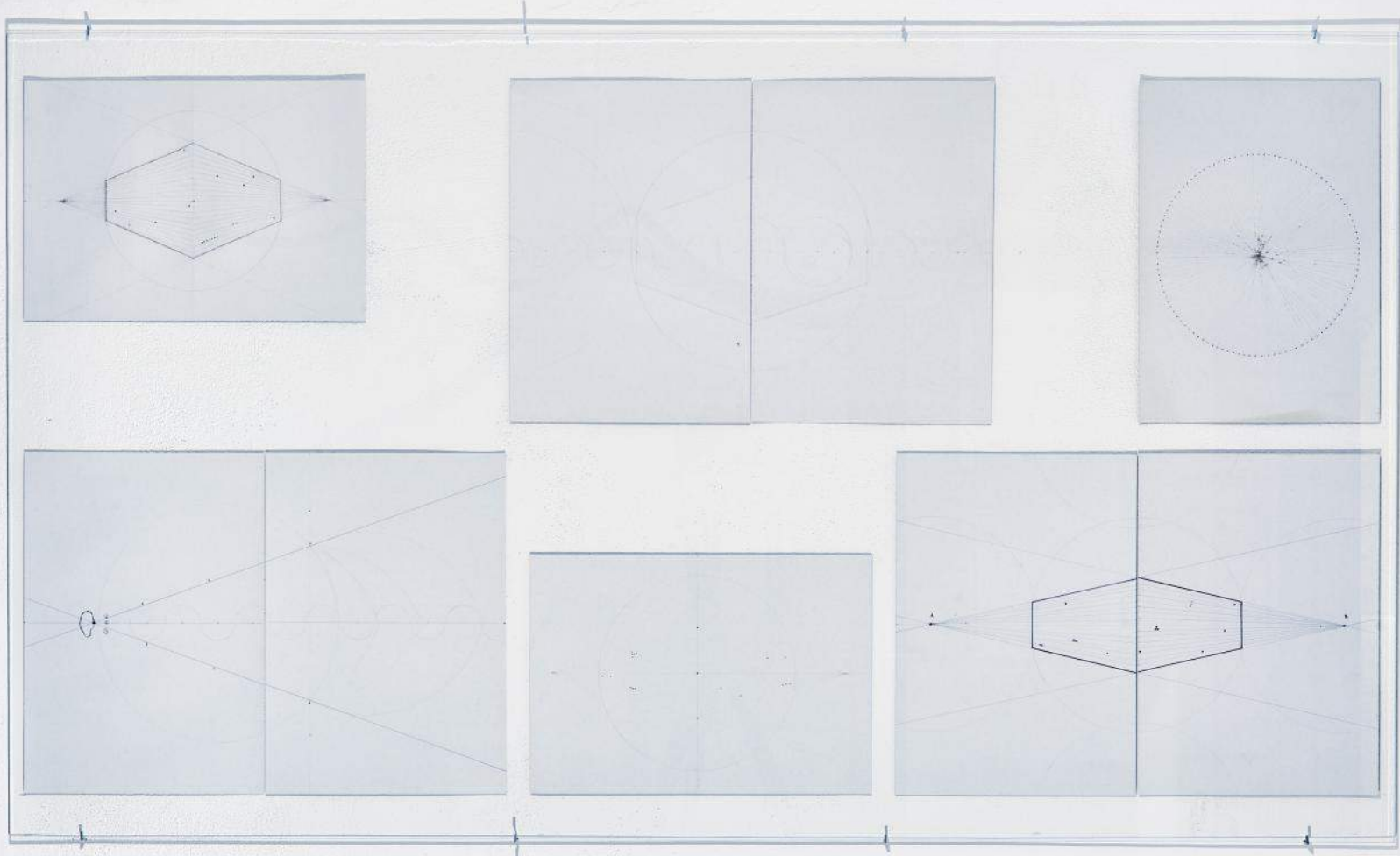














Objects Do Things

exhibition, performance, cinema, puppet slam

curated by Joanna Zielińska

26 February 2016 – 31 July 2016

Artists: Marvin Gaye Chetwynd, Geoffrey Farmer, Pierre Huyghe, Christopher Kline, Tomasz Kowalski, Antje Majewski, Paul McCarthy, Shelly Nadashi, Paulina Ołowska, Tony Oursler, Mary Reid Kelley and Patrick Kelley, Pedro Reyes, Lindsay Seers, and Iza Tarasewicz.

more: <http://www.csw.art.pl/index.php?action=aktualnosci&s2=1&id=1345&lang=eng>

Performance **Fungal Follies** is a parasitic pedagogical porcini puppet presentation first presented in Objectif Exhibitions, in Antwerp during Iza Tarasewicz's installation *The Means, the Milieu* (2014). The puppet show stages a schizophrenic conversation between a disgruntled group of mushrooms that have grown from the same mycelia. There are many types of fungus, and their respective behaviours offer cues and clues with which to imagine their varied "personalities." Five voices, five perspectives, yet each mouthed by a single five-headed mycological machine.





















Unfolding Constellations

Centrum Sztuki Współczesnej / Centre of Contemporary Art Toruń

February 5 - April 3, 2016

Katarzyna Kobro, Inge Mahn (with Irene Pätzug and Valentin Hertweck),
Ulrike Mohr, Natalia Stachon, Iza Tarasewicz

Curator: Eva Scharrer

"Unfolding Constellations" at CoCA Toruń takes as its starting point an encounter between women sculptors of different generations, born between 1898 and 1980, from Poland and Berlin. As in a celestial constellation, connections can be drawn between their works, but the configurations that emerge will depend on one's individual perspective.

Inge Mahn, Ulrike Mohr, Natalia Stachon and **Iza Tarasewicz** were each invited to occupy one of the second-floor spaces of CoCA Toruń with a spatial installation. Working in a diversity of materials – plaster, charcoal, fabric, clay, pigment, concrete, gold, rusted or stainless steel, acrylic, glass – each takes an individual approach to the specificity of her chosen medium, and to its transformative and evocative qualities. Together, they present a set of interrelated dichotomies: process/permanence, fragility/solidity, figuration/abstraction, organic matter/industrial material, volumes/voids, chance/precision, motion/stillness, black/white. What they share is a spatial conception that unfolds like a rhythmical movement – a balancing act of matter in space.

The works of these contemporary artists are juxtaposed with that of the 20th-century avant-garde sculptor **Katarzyna Kobro** (1898–1951). Kobro's understanding of sculpture, not as a solid body or object but as a spatial composition testing the limits of inner and outer space, was revolutionary, breaking ground for following generations of artists working three- and four-dimensionally and beyond the strict categories of artistic genres. Kobro was a signatory of the 1936 Dimensionist Manifesto, which propounded the idea of "Hollow Sculpture, Open Sculpture, Mobile Sculpture, Motorized Objects" and, ultimately, a "Cosmic Art." This notion of sculpture as a "four-dimensional space" is reflected in contemporary productions.

"Unfolding Constellations" does not suggest a direct lineage from Kobro to the other artists in the exhibition, and nor can it offer a historical survey of her life and work. Instead, it seeks to unfold the fine correlations and tensions amongst their individual positions and their approach to space and matter, re-contextualizing Kobro from a contemporary, yet entirely subjective and non-academic perspective.

At the entrance to the exhibition, an example of Kobro's Spatial Compositions enters into a dialogue with selected works by Inge Mahn, Ulrike Mohr, Natalia Stachon, and Iza Tarasewicz. Disclosing an inherent fragility, the works relate to the human form in one way or another, speaking of the absent presence of the body and the space that it inhabits. From here, the constellation unfolds into the central hall, which is orchestrated by a theatrical installation by Mahn in collaboration with **Irene Pätzug and Valentin Hertweck**.









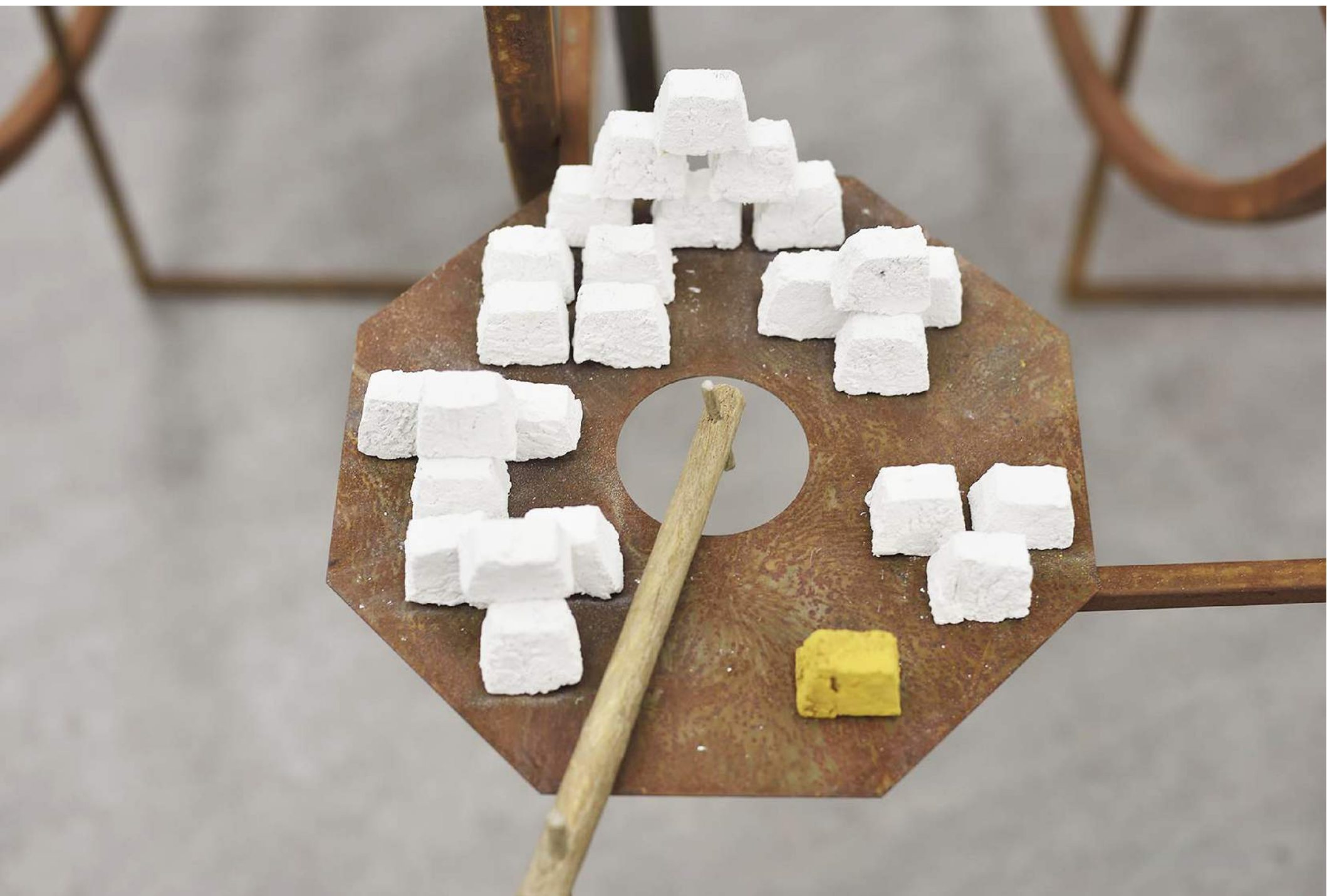










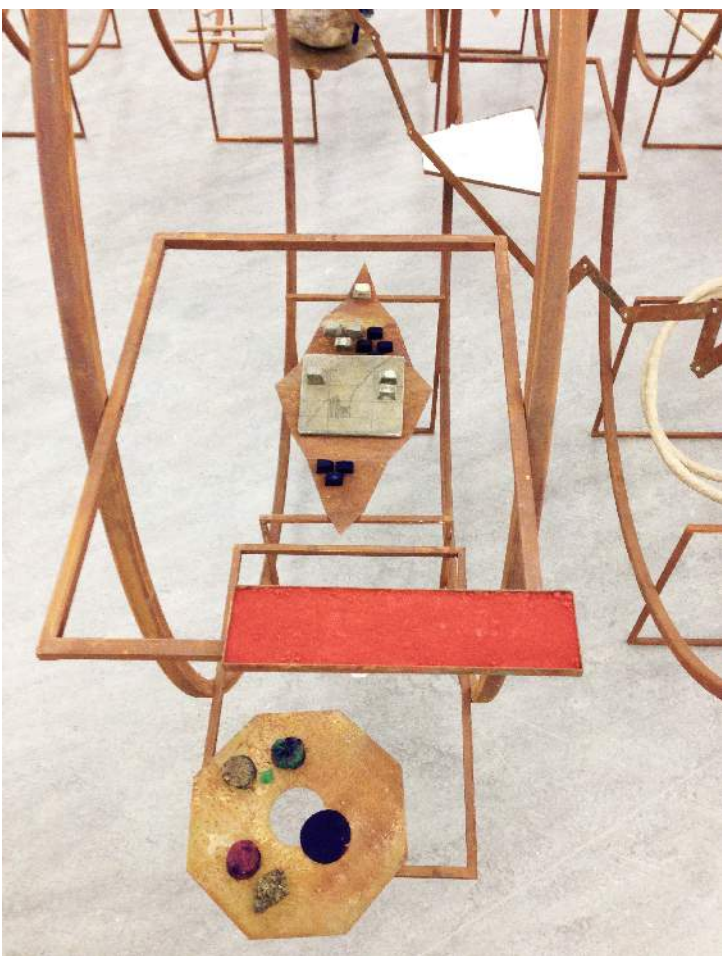




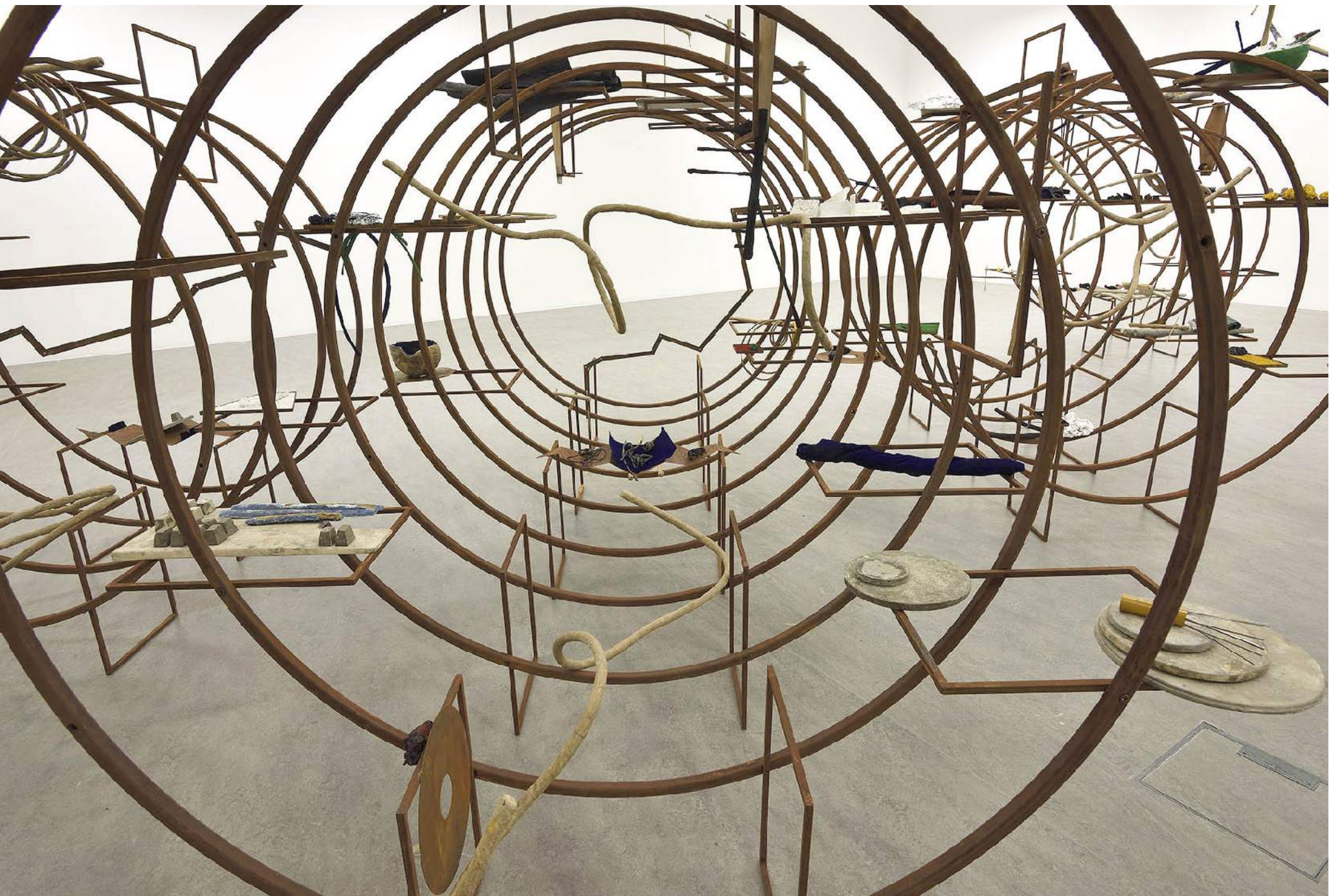














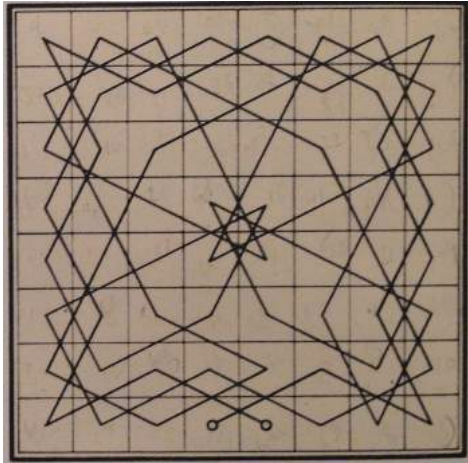






Knight's Tour

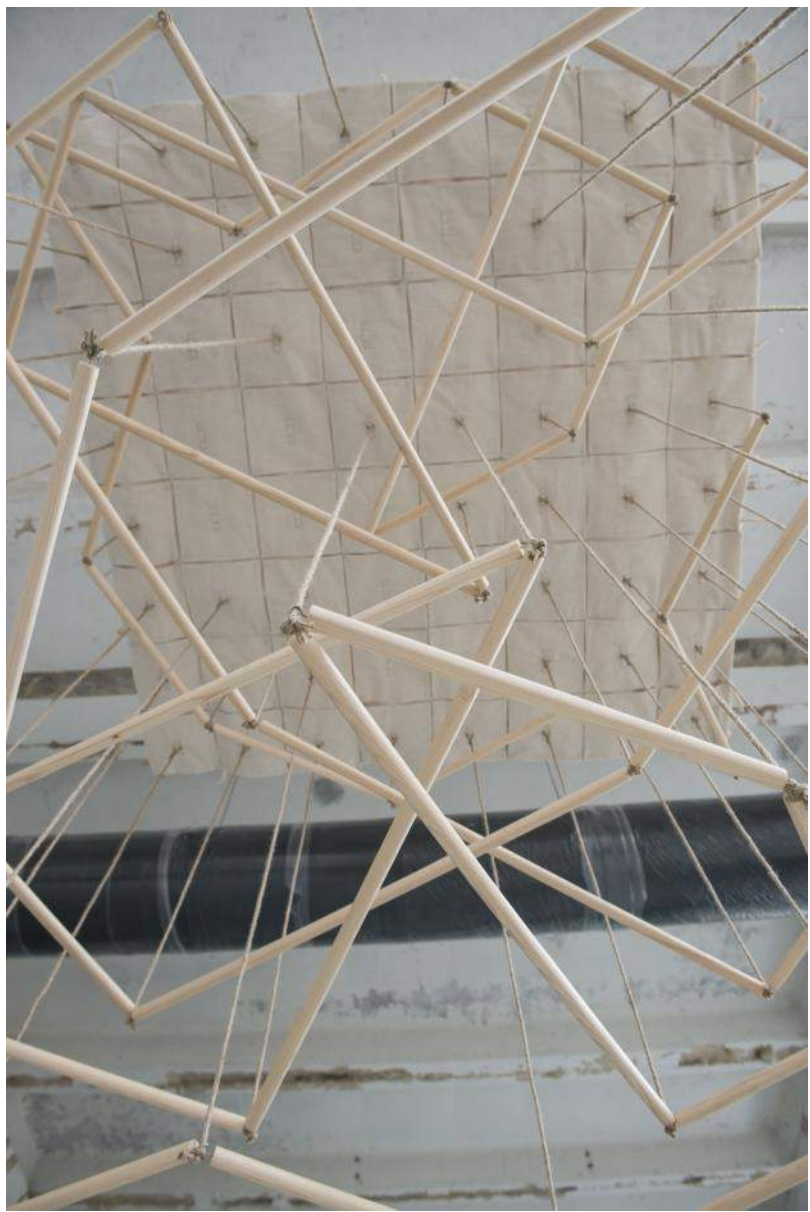
GeoAIR, Tbilisi, Georgia



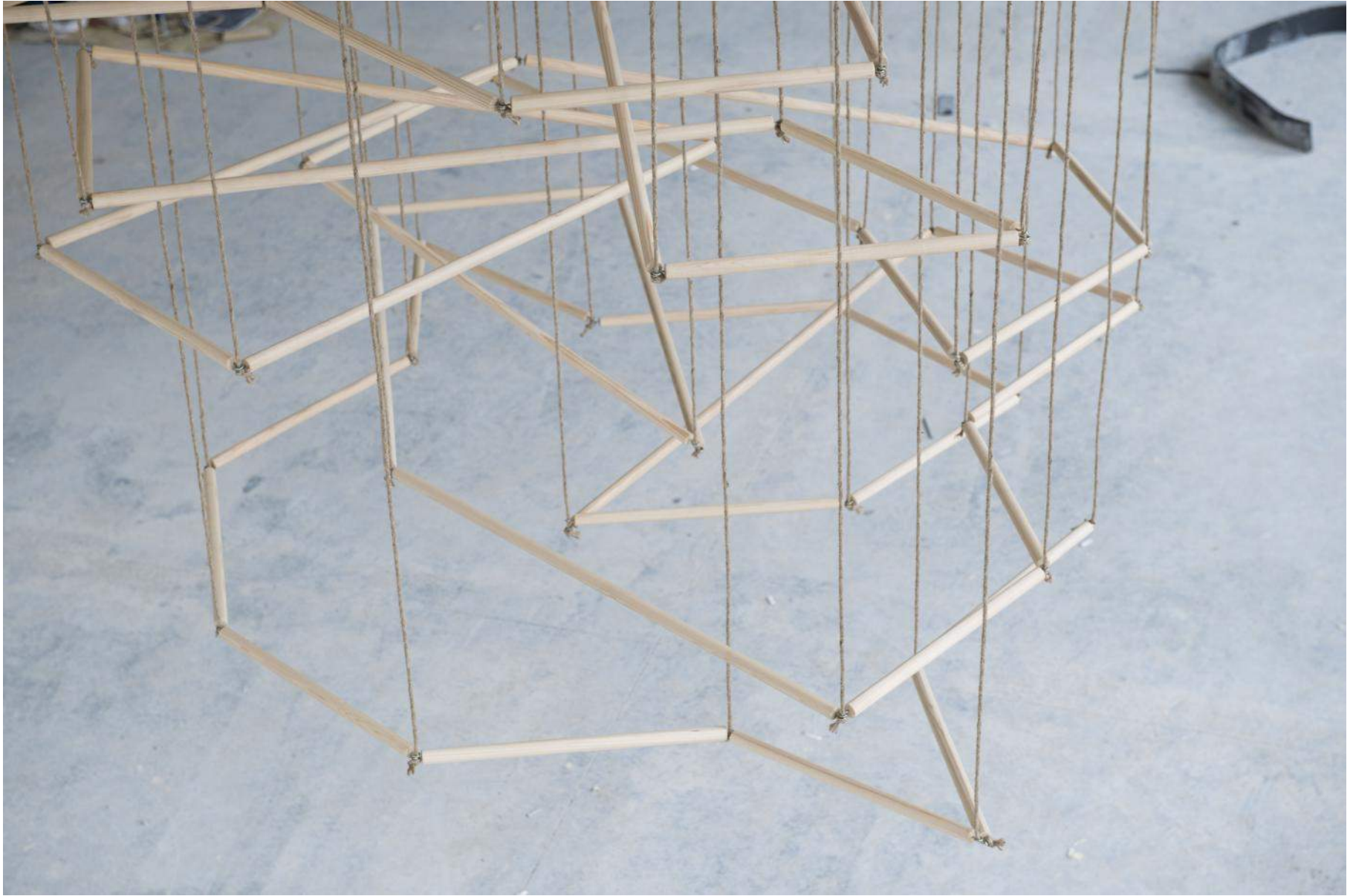
"Knight's Tour" takes its departure from a Knight movement diagram, an isolated motion of knight figure. A two dimensional movement of a knight figure I abstracted into a 3 dimensional object/installation/model. The model I made during my residence (in February-March 2016) in GeoAir in Tbilisi, Georgia. At the time, we examine the history of modernist building chess palace and investigated the local aspect of this architecture. Next step for this project will be establishing dance/performance based on 3D model. With collaboration with a performance artist I would like to create a movement - interpretation of abstract model and present on a stage of a chess palace in Tbilisi (estimated date end of September 2016).





















La Memoria Finalmente, Arte in Polonia 1989-2015

Curated by Marinella Paderni

19 March- 5 June 2016

Palazzo Santa Margherita, Modena, Italy

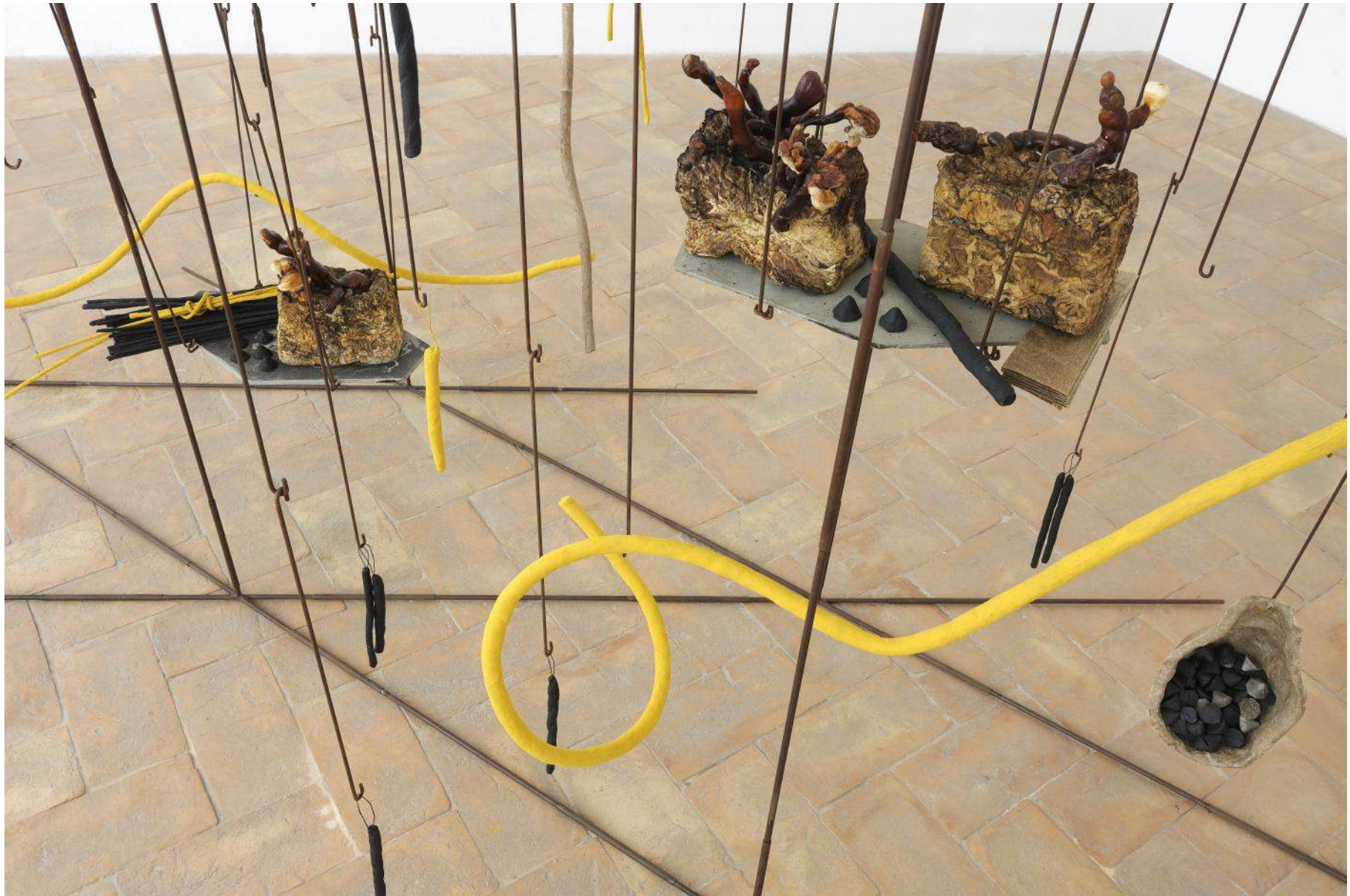
Artists: Paweł Althamer (1967), Ewa Axelrad (1984) Mirosław Balka (1958), Michał Budny (1976), Michał Grochowiak (1977), Nicolas Grospierre (1975), Anna Molska (1983), Paulina Ołowska (1976), Agnieszka Polska (1985), Wilhelm Sasnal (1972), Slavs and Tatars (2006), Monika Sosnowska (1972), Iza Tarasewicz (1981), Aleksandra Waliszewska (1976) and Jakub Woynarowski (1982).

more: http://www.comune.modena.it/galleria/exhibitions/la-memoria-finalmente.-arte-in-polonia-1989-2015?set_language=en









Contemporary Art from Poland

17 March – 19 June 2016

European Central Bank in Frankfurt with cooperation with Narodowy Bank Polski
Frankfurt, Germany

Artists: Paweł Althamer, Ewa Axelrad, Tomek Baran, Rafał Bujnowski, Sławomir Elsner, Aneta Grzeszykowska, Łukasz Jastrubczak, Ewa Juskiewicz, Zofia Kulik, Maria Loboda, Goshka Macuga, Agata Madejska (tbc), Katharina Marszewski, Mikołaj Moskal, Paulina Ołowska, Katarzyna Przezwańska, Jadwiga Sawicka, Radek Szlaga, Mateusz Szczypiński, Iza Tarasewicz, Jakub Woynarowski, Wysocki & Jałowiński







LOOP DE LOOP

BIKINI, Lyon, France

3 December 2015 - 30 January 2016

solo show with a collaboration Valentinas Klimasauskas

part of Biennale de Lyon

What's on your mind? Valentinas Klimasauskas

Arena (2014-2015) is a 50-meter-long circle of hemp fibres and caotchuouc, a thick rope forming a loop. The black circle is hung from the ceiling and can be rearranged to conform to any space or circumstance. Its title refers to ancient enclosures where events would take place: the amphitheater, the stadium, and the marketplace, the first stages of politics, performance, debate, and public communication. The line marks a perimeter, a boundary line, but also demarcates a site for presentation, a closed circuit for activity. It operates as a variable frame, a temporary tool that inaugurates a system, a relation. It is a form of soft and fluctuating architecture, breaking up space through a transparent and simple contour. Correlating the delineation of space with the primary act of drawing, it is an instrument for mark-making, for both bringing entities together and dividing. Crisscrossing through space, the composition constantly changes with the viewer's position, flattening from some points of view and extending outwards from others, blurring the line between two-dimensionality and three-dimensionality. Producing almost-calligraphic paths, the work traces a route of loops and twists, generating an abstract choreography for the eye and the body.

BIKINI

Loop de Loop

une exposition de Iza Tarasewicz

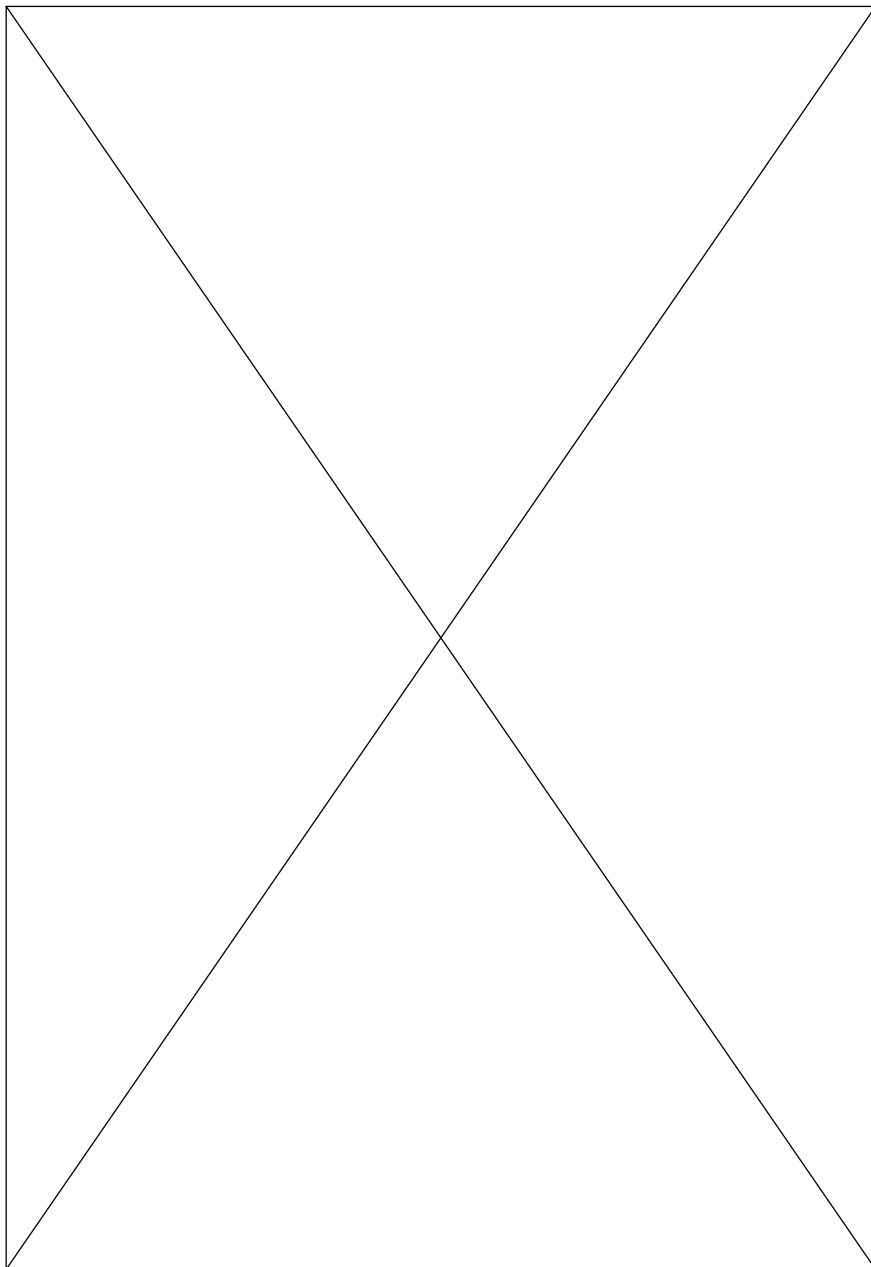
What's on your mind

un texte de Valentinas Klimasauskas

du 3 décembre
2015 au 30 janvier
2016

Lieu d'art contemporain
www.capsule-bikini.com

Visite sur rendez-vous
contact@capsule-bikini.com



Arena

—

2014

chanvre et goudron, corde en boucle fermée

500 × 4 cm

—

170

Mohammad, 3 November at 14:54, · Vancouver, Canada: **Just heard: “I love you like I love my old laptop.”** *Tom:* **It’s not you.** *Mohammad:* **It’s not you, it’s my old laptop.** *Gibrann, 7 hrs ago:* **“Internet is learning more about us than us about it.”** *Lisa, 1 hr ago:* **“I would rather emigrate than be a governess.”** *George Eliot.* **Exactly. Rather like Haraway’s “I’d rather be a cyborg than a goddess.”** *Mikhail, 25 mins ago:* **Nixon peeking out of a window in Paris, 1974. “Alas, after a certain age every man is responsible for his face.”** **To quote Albert Camus.** *Alex, 3 hrs ago, Cambridge, MA, United States:* **“You can’t write poems about trees when the woods are full of policemen.”** *Bertolt Brecht* *Vivian, 1 hr · ago:* **Better to promise something you cannot deliver, deliver something you never promised, promise nothing and deliver nothing, open up the conversation about promising and delivering, or bury one’s head in the sand?** *Robert, 9 mins ago:* **Promise nothing, deliver something.** *Robert, 8 mins ago:* **It’s a variation on “it’s easier to apologize later than ask for permission now”** *Angelo, 30 mins ago:* **Hangout. BREAKING NEWS: A Twitter spambot eerily predicted the Paris attacks.** *Evelina, 10 hrs · ago:* **So cute, yet so dumb...** *Jacob, 3 hrs · ago:* **“Un pessimiste, c’est un optimiste avec beaucoup d’expérience.”** — **Arno** *Erik, 3 hrs · ago Vancouver, Canada:* **“Wow you’re friendly – you must not be from here.”** *Dazed and Confused Magazine, 1 hr · ago:* **So. Creepy. Missing man’s body found on Google Maps after nine years** *Simone, 7 hrs · ago, New York, NY, United States:* **The End and the Beginning, by WISŁAWA SZYMBORSKA** **After every war someone has to clean up. Things won’t straighten themselves up, after all. Someone has to push the rubble to the side of the road, so the corpse-filled wagons can pass. Someone has to get mired in scum and ashes, sofa springs, splintered glass, and bloody rags.** *Sophie, 9 hrs · ago:* **To all cyclists in NYC: It takes 870 pedal strokes to go from Graham Avenue to 879 Dekalb Avenue. Love, Sophie** *The Independent, 11 hrs · ago:* **There is such a thing as good news** *Erik, 43 mins · ago:* **The first tragedy occurred when we made a map.** *Martha shared a link:* **The media did cover attacks on *insert country here*.**

You just weren't reading it. — Re Magazine Erik, 57 mins, · Vancouver,
 Canada: Canada: The Slightly Nicer Hegemony Mohammad, 2 mins,
 · Dawra, Lebanon: Me: Lars von Trier Siri: Laura's son tired Lisa,
 4 mins ago: When I think of the scent of ancient philosophy I salivate.
 What I want to know is What are anybody's elements? Or
 The base data of a lark? Or What if we've made the wrong use
 of the joy of our bodies? What if We're to be formal translators
 of bird cries In the aesthetics politics binary The material of poetry
 is also the immaterial movement of history So there is actually
 no binary—just the juiciness and joy of form Otherwise known
 as hormones Or the irony fundamental to I-speaking Yes, that's
 just what I wanted to say to you (from «Third Summer») Georges,
 1 hr ago: "The more complicated we present ourselves, the more
 human we become." Mikhail, 17 hrs ago, · edited: Erdogan pulls a Putin
 on Putin. "Turkey won't apologize for downing Russian warplane,
 says Turkish President." Mohammad, 1 min ago, · Vancouver, Canada:
 Just heard: "I love you like I love my old laptop."















The Smallest Uninteresting Number

solo show at Centrum Aktywności Twórczej, Ustka, Poland

19 November 2015 – 10 January 2016

Drawing attention to the exhibition hall's former use as a granary, Iza Tarasewicz's solo exhibition *The Smallest Uninteresting Number* emphasizes the Centre For Creative Activities as a temporary site for the storage, accumulation, organization and itemization of matter, a place for taking stock. Like a warehouse, the exhibition is a locus where resources and raw materials enter, are processed, and then sent out, a collection of spatiotemporal events where various forms of matter meet, merge, and interact. Conflating the abstract logics of industry, agriculture, mathematics, economics, and science, the artist turns the exhibition space into a logistical ecosystem that manages the counting and movement of things, and charts flows, exchanges, relationships, and supply chains. Here, storage is regarded as a process of activity, not dormancy, a machine operating simultaneously at various scales. In the exhibition space, the exposed architectural supports of the room serve as functional armatures for a series of variable arrangements of repeated materials. Hanging upon the post and lintel support system are additional modular sequences of supports, producing a series of physical and representational matrices that frame, organize, and hold up objects and collections of things. Often bringing into service basic and ignoble materials such as hemp fibre, ash, caoutchouc, and natural powdered pigment, the objects are abstract units that are set within a patterned display system. Each object and arrangement functions as a temporary proposition tested through rigorous experimentations with matter, demonstrating moments of fusion and fission, and making visible missing, compressed, distorted, displaced, or degraded information. Her configurations are attempts at activating order and energetic relationships, while equally exposing her processes and elements to the turbulence of chaos and failure. The materials presented often take the form of lines, graphs, and models that were appropriated and transferred from economic, statistical, technical, spiritual, biological, thermodynamic, and cosmological diagrams—figures of thoughts and charts of relations that systematize knowledge and abstractly describe the interaction of phenomena. 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 properties and constitutive relationships. Emphasizing the spatialization of knowledge, the arrangements make visible measurement routines as mediated productions of empirical thought, methods of Cartesian exclusion, and acts of bounding, which are shown to be abstract yet functional codes overlaid upon reality. Each work charts the haptic 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 organization, transmission and transposition yields unexpected results. Number is granted both a deadpan, utilitarian, role and a certain mysticism that accesses fundamental metaphysical and ontological questions. Perhaps the origin of mathematics lies not in the precise definition of measurements, but rather through the construction of mimetic summaries between phenomena. System of counting, scale, and measurement are methods of transportation that registers inaccessible information, making palpable unknown quantities through relation and by correlating abstract magnitudes. The title is a paradox: all natural numbers must be "interesting", since otherwise there would have to be a smallest uninteresting number, but that number itself would be quite interesting.

Post Brothers

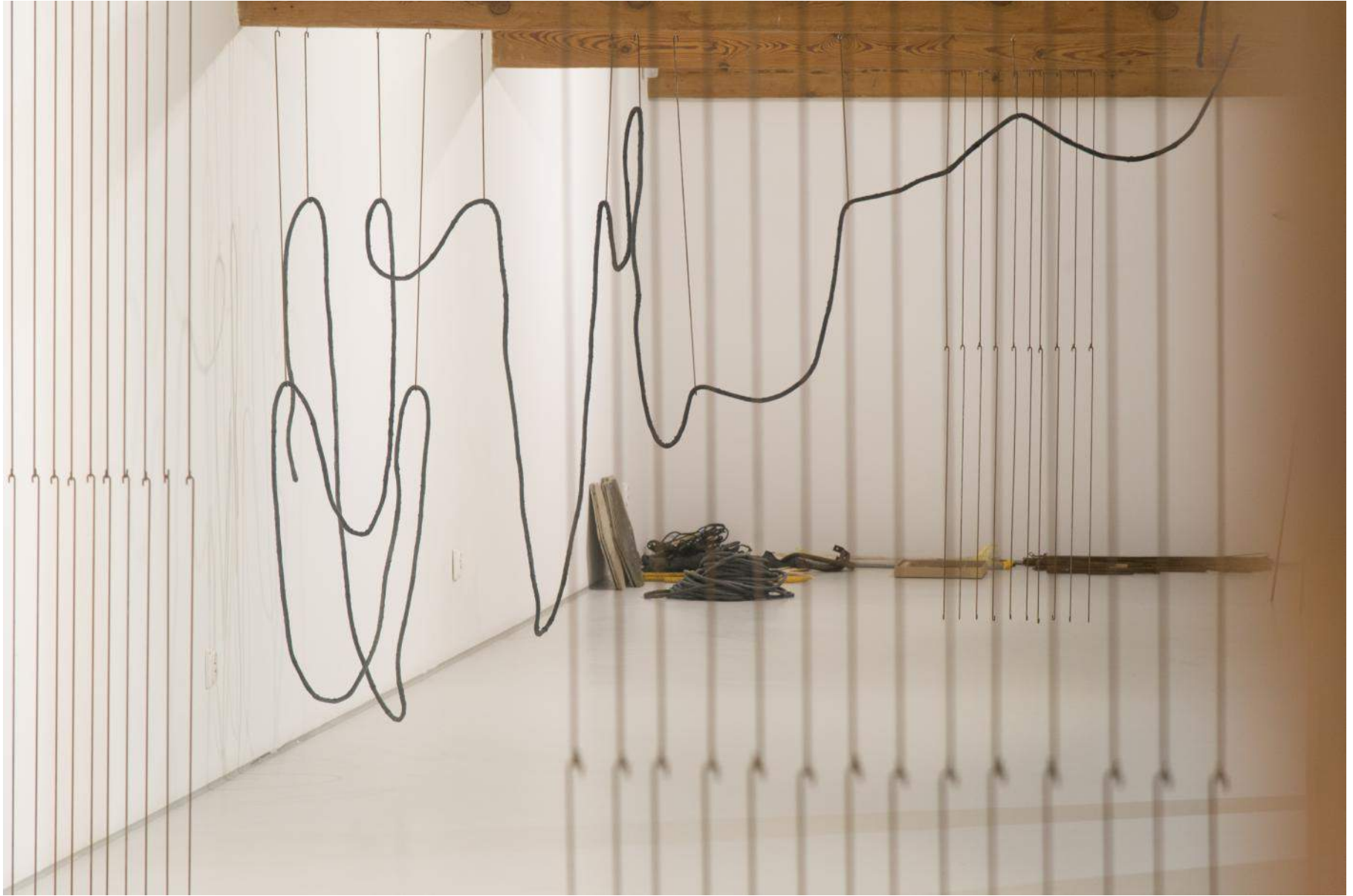














The School of Kyiv Karlsruhe Class. Lecturer: Alexandra Exter

Curated by Hedwig Saxenhuber, Georg Schöllhammer and Anja Casser

2 October-6 December 2015

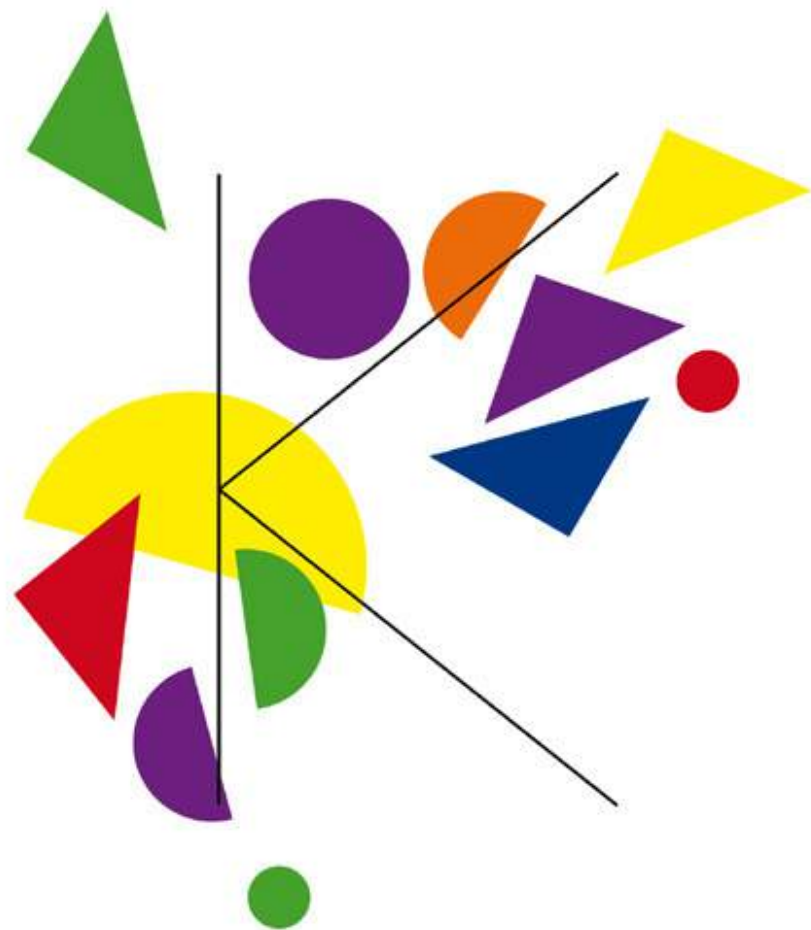
Badischer Kunstverein, Karlsruhe, Germany

The exhibition is part of The School of Kyiv - Kyiv Biennial 2015, in cooperation with the Visual Cultural Research Center, Kyiv

Artists: Zbyněk Baladrán, Ricardo Basbaum, Geta Brătescu, Robert Breer, Graciela Carnevale, Tamuna Chabashvili, Josef Dabernig, Anna Daučíková, Maya Deren, Alexandra Exter, Stano Filko, Till Gathmann, Judith Hopf, Zhanna Kadyrova, Grigori Kozintsev, Taus Makhacheva, Johannes Porsch, Sean Snyder, Hanna Sobachko, Iza Tarasewicz, Mikhail Tolmachev, Stas Voliazlovskyi, Anna Zvyagintseva

As part of The School of Kyiv - Kyiv Biennial 2015, Badischer Kunstverein presents a group show centred around Kyiv artist Alexandra Exter (1882-1949), while primarily showing contemporary works to illuminate the relevance of Exter for our time.

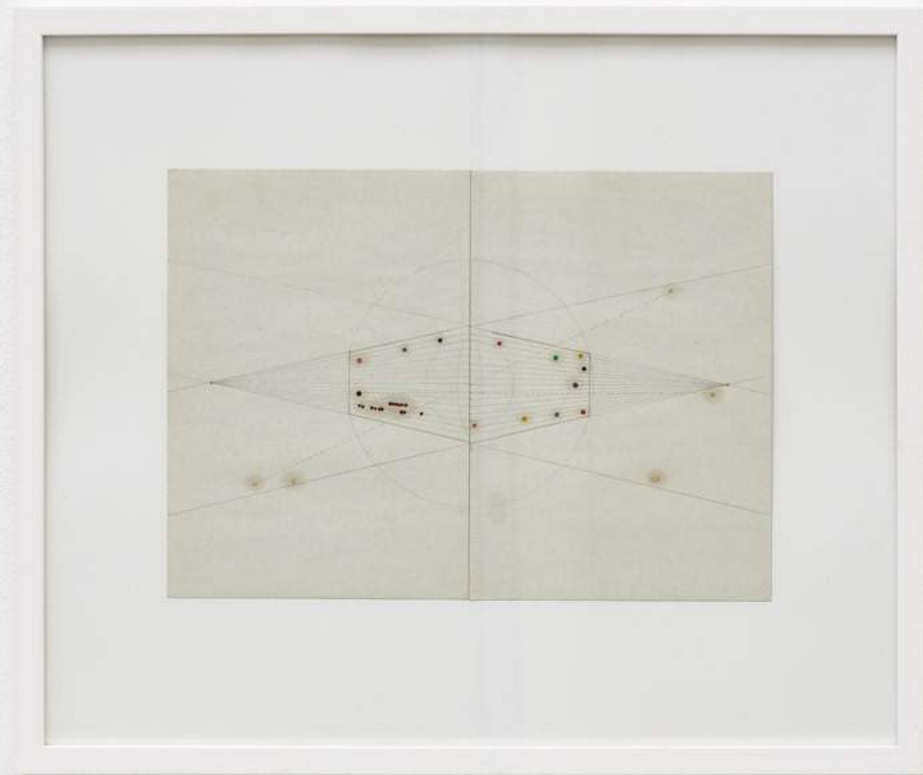
more: <http://theschoolofkyiv.org/events/1735/karlsruhe-class-lecturer-alexandra-exter>
<http://www.badischer-kunstverein.de/index.php?Direction=Programme&list=Exhibitions&Detail=597>



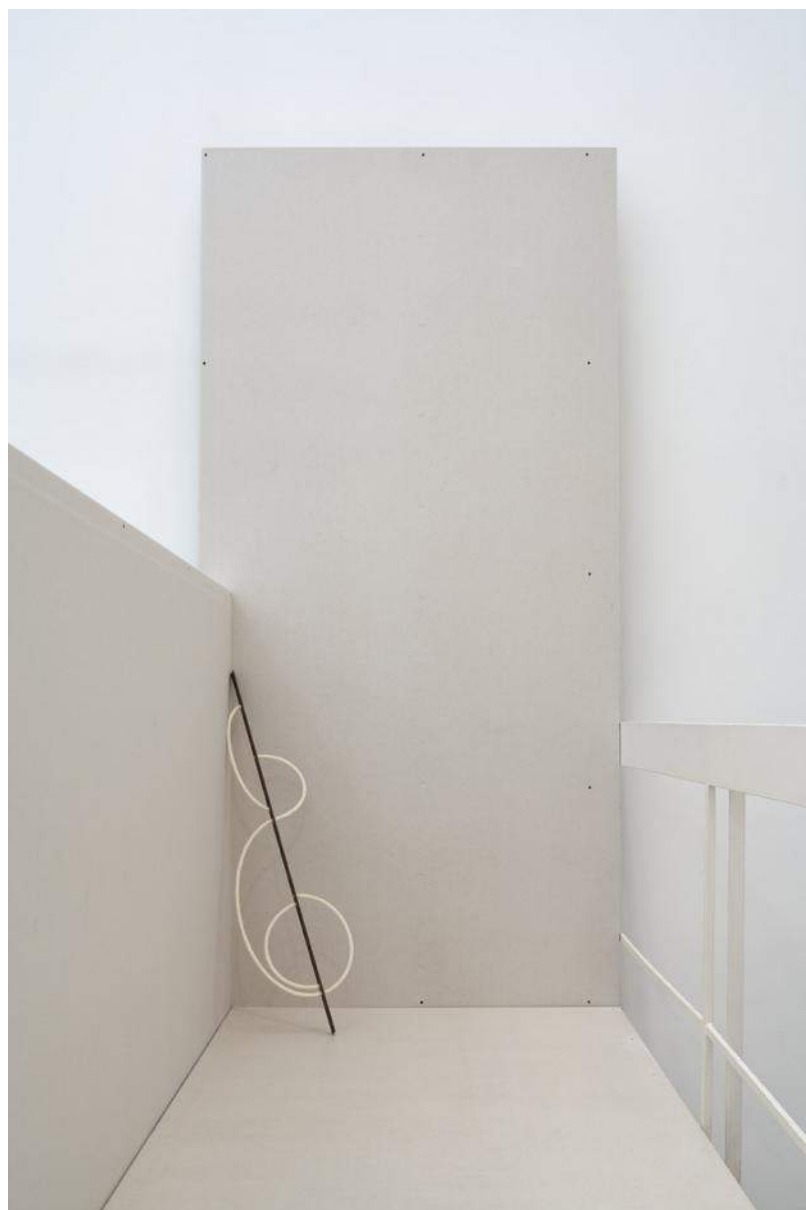








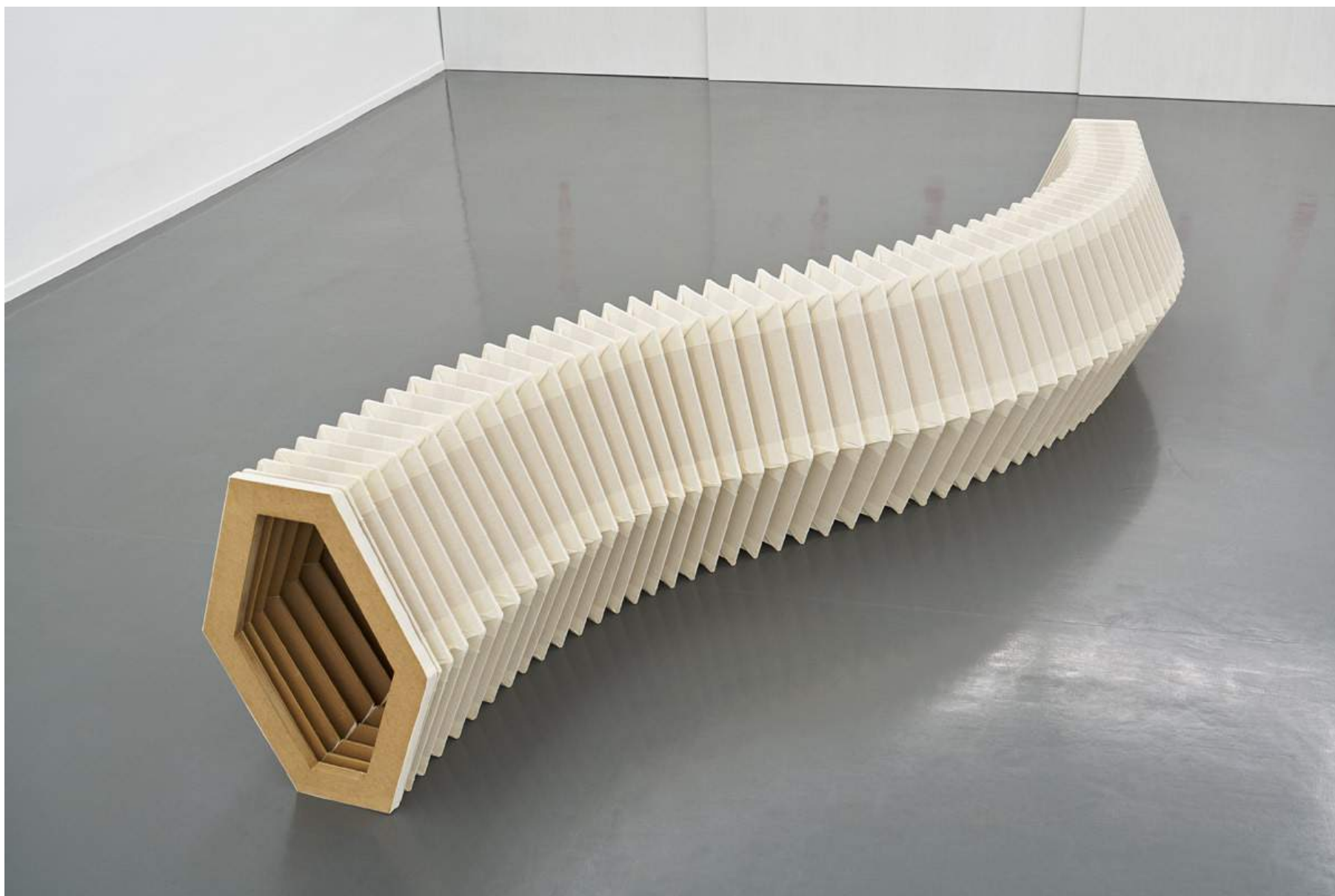












KURZ / DUST / غبار

Curated by Anna Ptak, Amanda Abi Khalil

4 September- 15 November 2015

group show at CCA Zamek Ujazdowski in Warsaw, Poland

Artists: Mona Aghababeh (Iran), Nazgol Ansarinia (Iran), Caline Aoun (Lebanon), Mehraneh Atashi (Iran), Vartan Avakian (Lebanon), Naser Bakhshi (Iran), Charbel-Joseph H. Boutros (Lebanon), Ali Cherri (Lebanon), Vikram Divecha (UAE), Negar Farajiani (Iran), Barbad Golshiri (Iran), Mikołaj Grospierre (Poland), Mireille Kassir (Lebanon), Ali Kazim (Pakistan), Komuna// Warszawa (Poland), Mehreen Murtaza (Pakistan), Jurgen Ots (Belgium), Monira Al Qadiri (Kuwait), Wojciech Pustola (Poland), Neda Razavipour (Iran), Iza Tarasewicz (Poland), Lorde Selys (Belgium).

















YELLOW COAL

lecture performance in the KURZ / DUST / GHOBAR exhibition

Post Brothers, Iza Tarasewicz

CCA Zamek Ujazdowski, Warsaw, Poland

Sigizmund Krzhizhanovsky's 1939 short story "Yellow Coal" recounts the discovery of a new global energy source more plentiful and cheaper than anything else: human spite, hatred, aggression, and suffering, the immaterial residue of nasty interactions concentrated into limitless power. For Iza Tarasewicz and Post Brother's eponymous presentation, they will stage a performative tour through the exhibition Dust that recontextualizes the exhibited works through the possibilities of this strange technology. In the exhibition, the artists identify and highlight the visible and invisible evidence of events within the environment, the material and immaterial detritus, compositions, and decompositions generated by human and non-human actions, histories, and circumstances. The performance examines the latent energy that these material remnants may hold, harnessing the debris accumulated in the exhibition as surpluses of energy primed for exploitation and creative reuse. Extending Tarasewicz's dispersed interventions of yellow ochre by inspecting and reframing the other presented works, the project speculates on the possibility of accumulating, converting, and channeling fragments of physical and symbolic trauma into resources for power and strength.















Water has the properties of condensation, so the essence
of it is the quintessence of bitterness, of the lingering
of the traces

Water accumulates, as experts state, in human skin and hair
as our pathological behavior: sewer pipes are
our pathological profiles

Water crystals are condensed batteries of bad juju, purified and
yellow coal

Nasser Rakhshi: BOY COLLAGES

Here are Nasser Rakhshi's collection of objects belonging to different
people, a very strange collection saturated by the power of the past.
Full of dust, it is the consolidated remains of the past.

POST: Commingling personal traumas into a hyper-potent consolidation of
yellow coal, a community of misery and distress in an easily
transferable box

At Large: On

Books are also batteries of energies that have been accumulated and
are transmitted when read.

IZA: But nowadays the value of books is uncertain. More words, sentences
and meanings have faded, replaced by images, and there is nothing in
memory.

POST: just as the collection of

IZA: Now that yellow coal is the pleasure of machines for the pleasure of the machines in an



