

# IZA TARASEWICZ

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.

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 reorganization of space. 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 graduated from the Faculty of Sculpture and Performing Arts at the Academy of Fine Arts in Poznań in 2008. Her work has been featured in numerous solo and group exhibitions internationally, most recently at Galerija Gregor Podnar, Berlin (2018), Contemporary Art Centre, Vilnius (2018), SKD Museum, Dresden (2018), Museum of Contemporary Art, Zagreb (2018) and KUMU Art Museum, Tallinn (2017), among others. In 2016 she participated in the 32nd Bienal de São Paulo and 11th Gwangju Biennale, she was presenting in the Polish Pavilion at the 16th Venice Architecture Biennale. In 2015, Tarasewicz was the winner of *Views 2015 – Deutsche Bank Award* co-organized with Zachęta – National Gallery of Art in Warsaw. She lives and works in Munich, Germany and Kolonia Koplany, Poland.

**IZA TARASEWICZ**

PORTFOLIO

**ONCE INFORMATION HAS PASSED INTO PROTEIN**

Museum der bildenden Künste in Leipzig

commission for ART COLLECTION TELEKOM

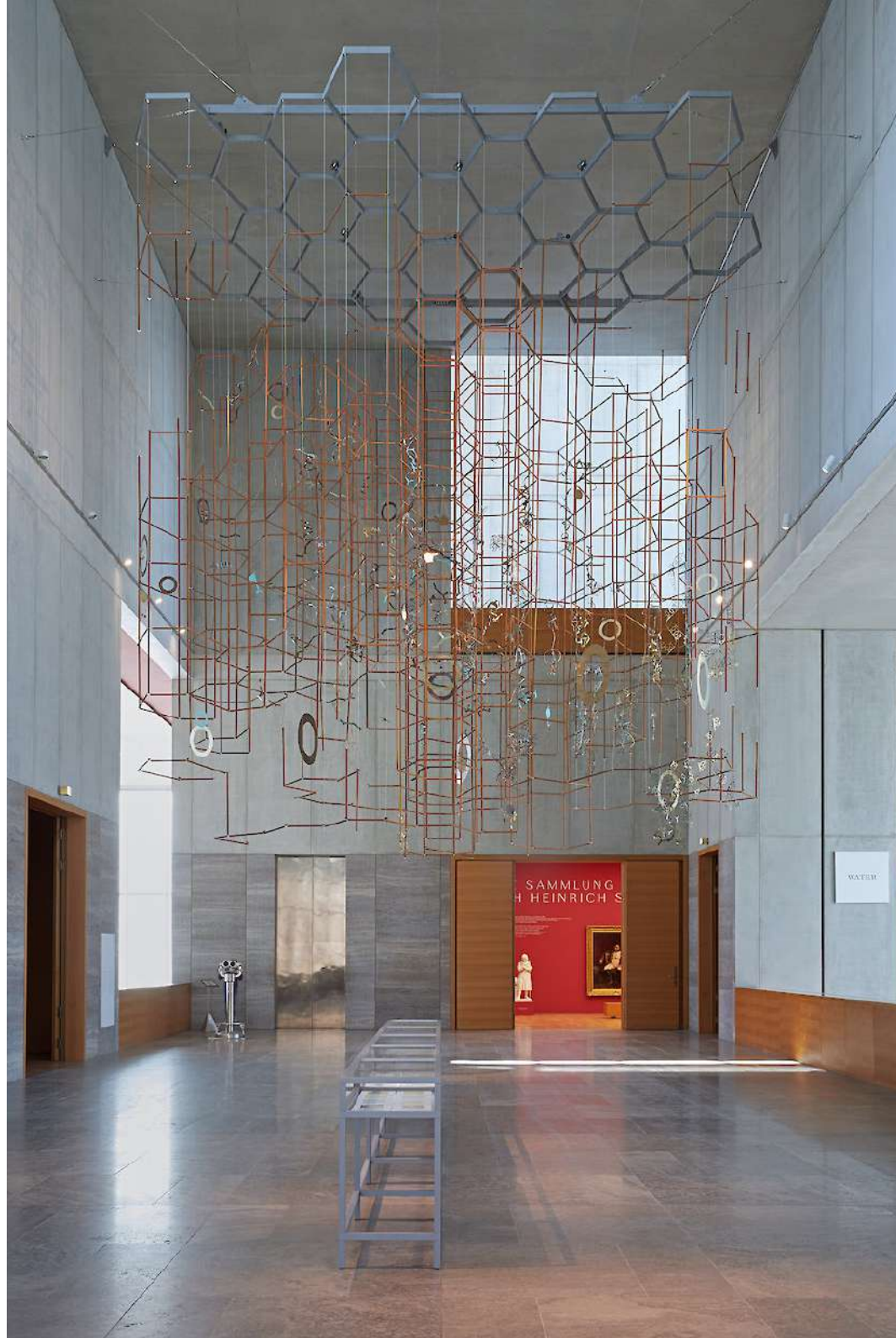
The work ONCE INFORMATION HAS PASSED INTO PROTEIN was based on an analysis of information theory, and in particular on the history of research on DNA. The title is a de facto quote from Francis Crick's 1958 statement. He argued that the transfer of information from nucleic acid to nucleic acid or nucleic acid to proteins may be possible, but it is not possible to transfer from protein to protein or from protein to nucleic acid. Essentially, he was describing how information in DNA is transcribed into RNA and then translated into protein, but that information cannot go the other direction. He called this hypothesis the "central dogma" of biology. But as we know today, this was not entirely true. This project follows in my continued interest in models and graphs that systematize knowledge and abstractly describe the interaction of phenomena. For the installation, I used a modular hexagonal structure related to chemical bonds, and in the interior, I have a three-dimensional diagram of the DNA building sequence. The smaller modular components (which are presented in different improvised configurations) are made of copper, which is a material new to my work, but are nice channels and conductors for energy exchange. All together, the composition is moved by 10 engines based on software programmed by an engineer. I am interested in chaos theory and how the slightest variances can effect great change. I am also interested in hylozoism, the idea that all matter, in some sense, is 'alive'. While these ideas are commonly spoken of within the framework of mathematics, physics and philosophy. I explore them in the aesthetic realm through my intricate sculptural installations but also in my sketches, graphs, and models. ONCE INFORMATION HAS PASSED INTO PROTEIN points to the historical connection between information theory and biology, showing how living and communication systems share similar principles of exchange, transcription, translation, and combination that are both real and metaphorical.











## What Are We Made Of?

Werke aus der Art Collection Telekom

26.01.19- 28.04.19

Kunsthalle Darmstadt, Germany

TURBA TURBO







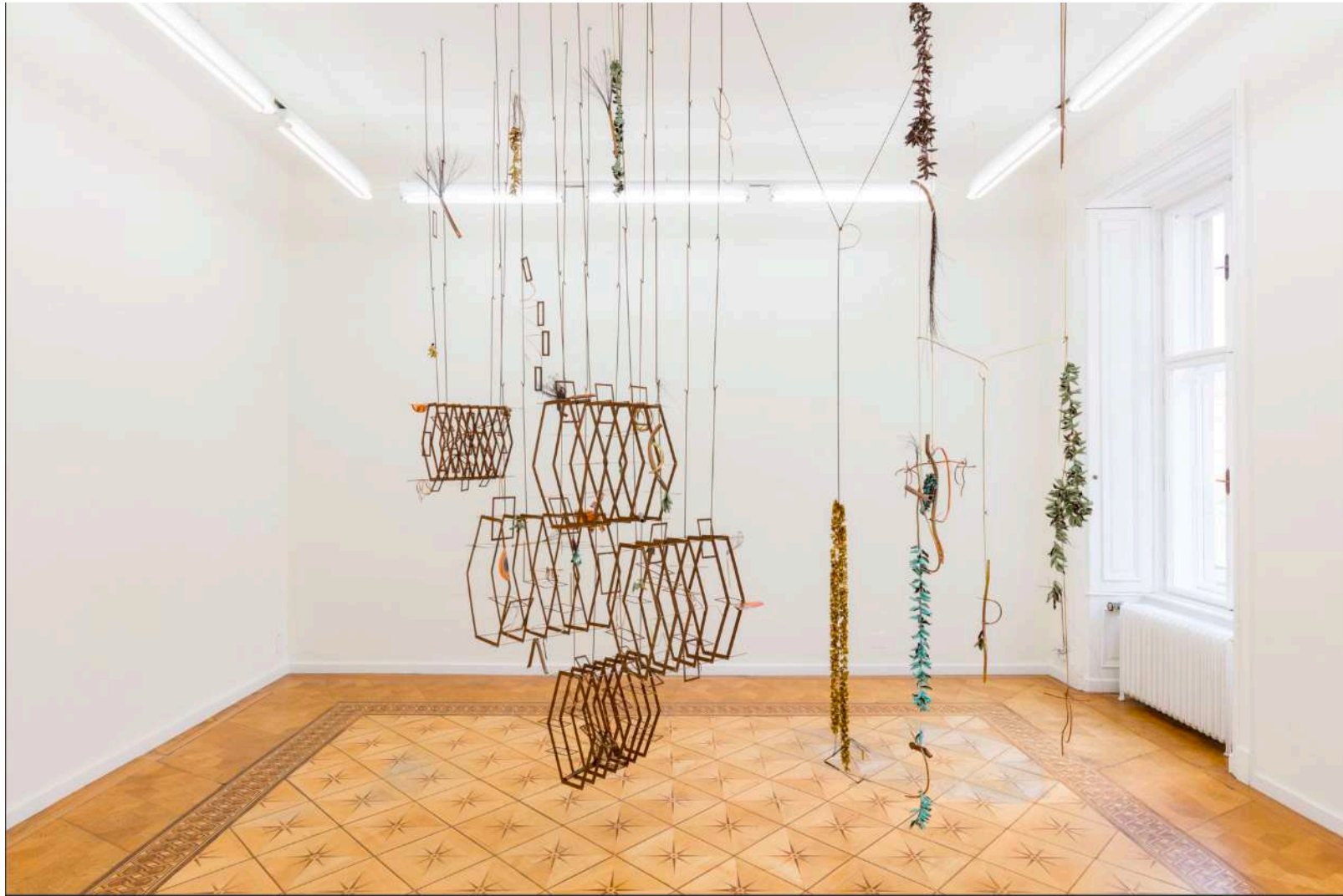
## **IN MYRIADS, THINGS CRY OUT**

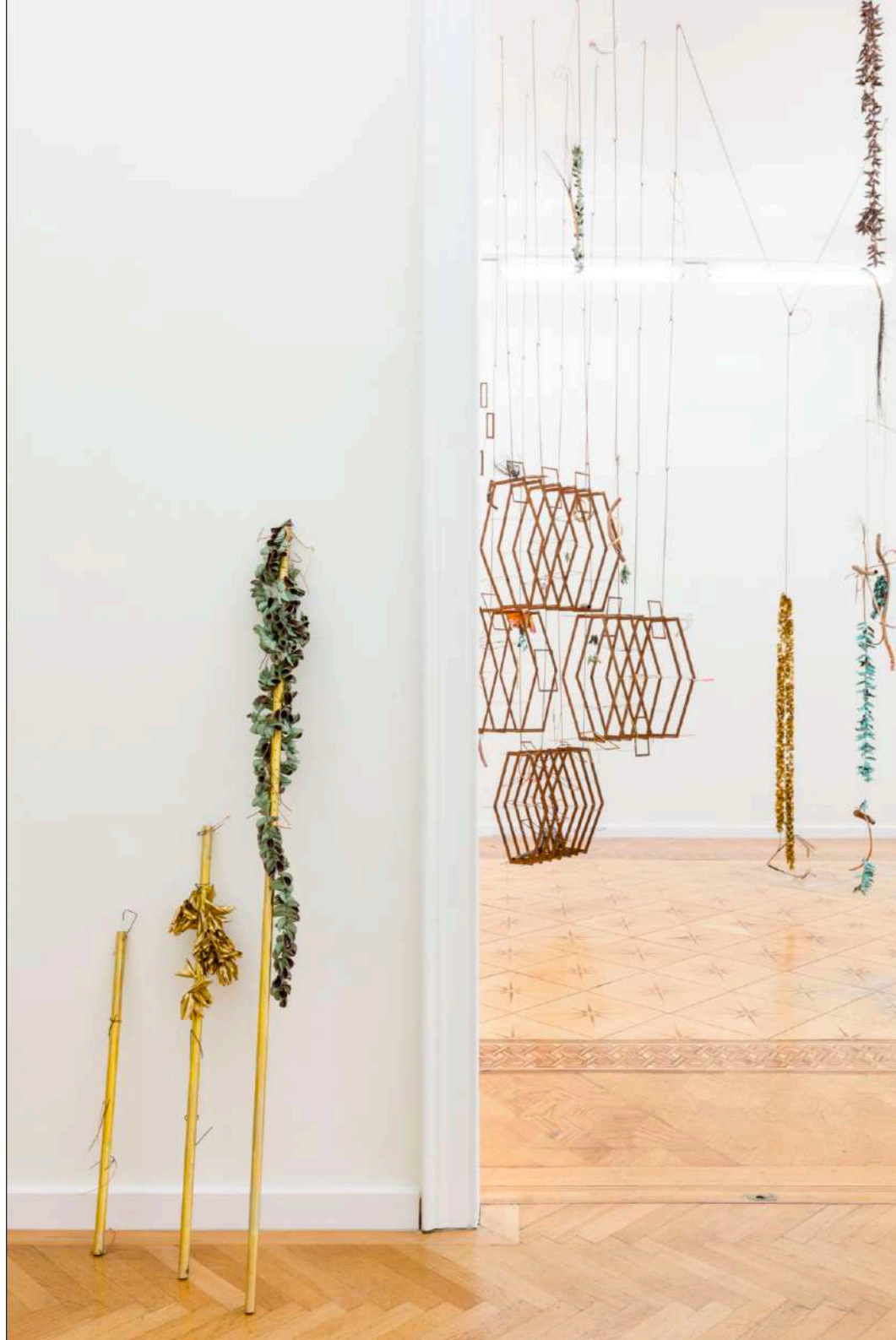
Croy Nielsen, Vienna  
16.05 – 07.07.2018

*In myriads, things cry out* is a set of support structures that effaces distinctions between dormancy and activity, silence and noise, harmony and dissonance, and chaos and order. The repeated hexagonal construction in the main space of the gallery supports a number of loose arrangements that together create a larger system, an organism that is more than the sum of its parts. The materials used are fundamental for Tarasewicz' sculptural practice: structures of rusted steel, copper, and brass. The artist continuously experiments with base materials, studying their essential properties while also testing their variability and combining them so as to amplify their effects.

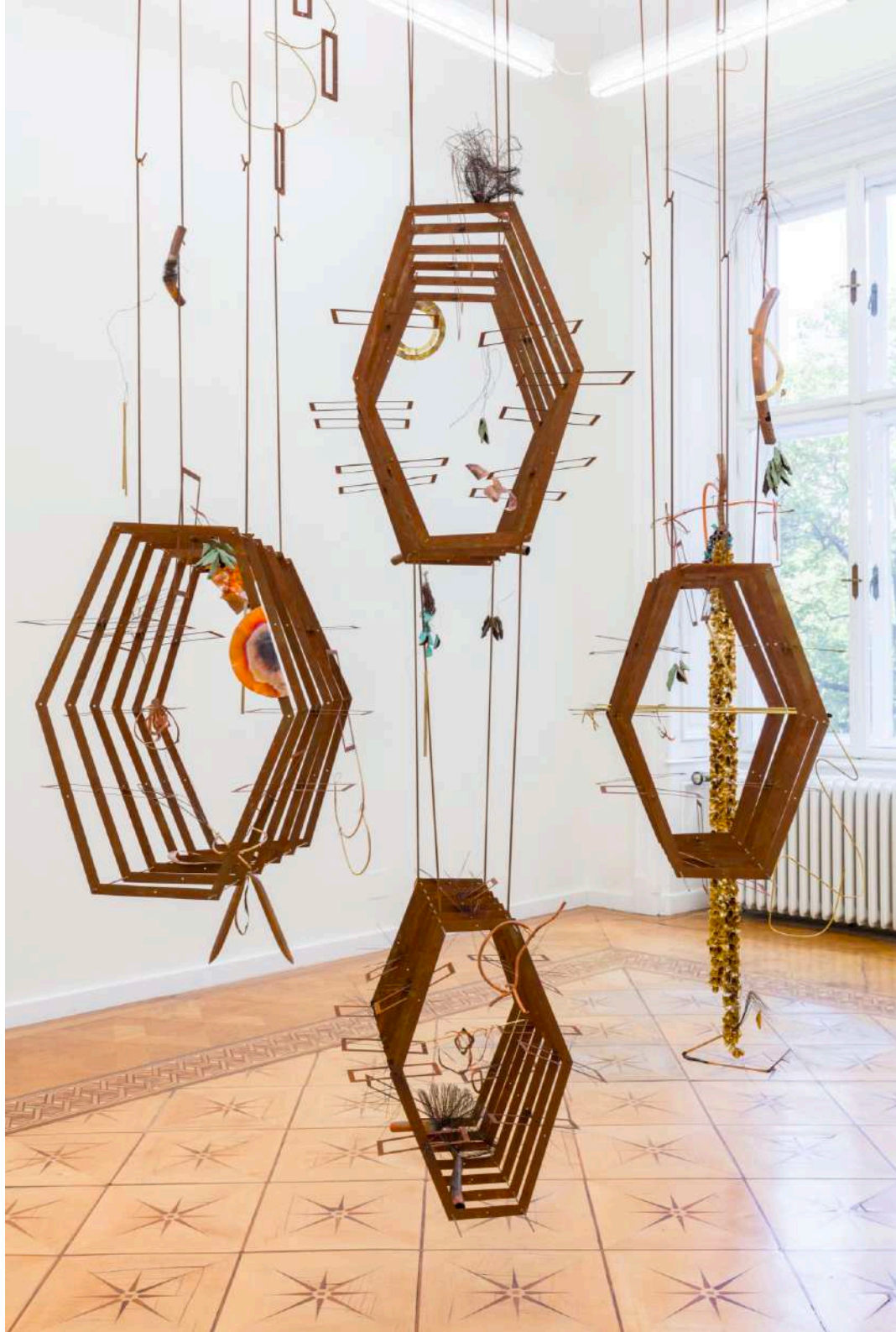
Operating more as tools than static entities, Tarasewicz's objects and installations serve as temporary conduits for a meeting of substances. In her work, basic and humble ingredients undergo complex transformations, often through processes borrowed from craft practices and routines from daily life. Her installations often take the form of modular and reconfigurable display systems that combine a raw and modest functionalism with formal logics found in the natural world, scientific experiments, and graphs and diagrams—figures of thought and charts of relation that systematize knowledge and data and abstractly describe the interaction of phenomena. Combining these formations with simple constructions, her arrangements refer to a certain utility in abstraction.

*In myriads, things cry out* lends its title from the chapter of Michel Serra's *Five Senses* that deals with sound and hearing. One can consider the exhibition as a form of graphical musical notation, an abstract depiction of relationships, movements, and events. Each object implies a possible sound, and brought together, they form an ensemble that operates through an embodied logic of variations, harmonies, contrasts, tensions, releases, points, and counterpoints.















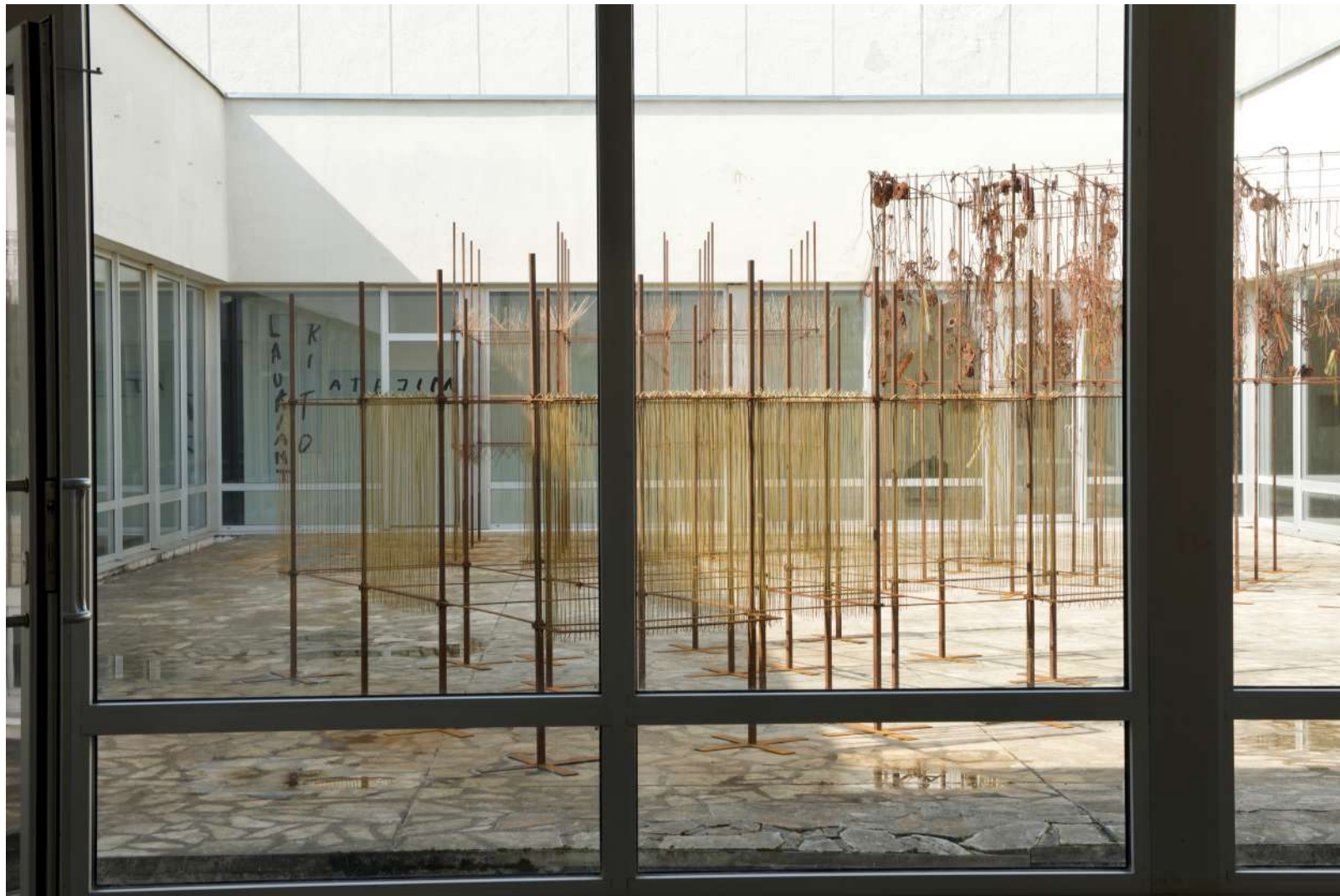
## **ROOTING THE FLUXHOUSE**

*Waiting for Another Coming*, Contemporary Art Centre (CAC), Vilnius  
31.08 – 18.10.2018

The idea of community and togetherness is very close to Iza Tarasewicz's art practice, however its phenomenon Iza finds more in the structures of organic and non-organic matter than in human relationships or social movements. The site-specific installation *Rooting the Fluxhouse*, prepared especially for the *Waiting for Another Coming* exhibition, explores the correlations between abstract modernist models, folk practices, and living ecological systems, examining their shared utopic and practical potentials.

The form of the structures are a tribute to George Maciunas' Fluxhouse, where the Lithuanian-American guru of Fluxus developed prefabricated modular prototypes for social housing which were able to be customised to the resident/worker's needs. Inspired by Soviet cooperatives and collective Kokholz estates, these live-work spaces were intended to be part of a broader network based on collective ownership and creative support, yet also became case studies for the role artists play in gentrification and urban redevelopment. Tarasewicz's project readdresses the local, practical, and collective aims of Maciunas' invention, and connects these into an almost mycological module using architectural modeling. Following Maciunas' statement that *homemaking is the greatest form of art*, Iza Tarasewicz points to self-organised strategies of survival and innovation and examines how certain structures can tend to the micro and macro needs of individuals and societies.























## ***EQUILIBRIUM IN METEORS***

Galerija Gregor Podnar, Berlin

07.07 – 08.09.2018

Comprised of new and recent works, the exhibition highlights the role of tools and modelling in the artist's practice, accentuating the ways her distinctive installations and sculptures serve as abstract depictions and demonstrations of relationships, movements, and events. In her work, humble ingredients undergo complex transformations, often through processes borrowed from craft practices and routines from daily life.

Referring to a certain utility in abstraction, each of the works in *Equilibrium in Meteors* function as models that describe specific flows and paths, weaving distinct logical systems together and registering the results. Continuing with her protracted interest in modelling as a process and concept itself, Tarasewicz overlaps and intermingles the closed yet infinite system of chess, with the contingent yet exact system of astronomy, conflating the micro and macro, the internal and the cosmic, through a logic of numbers and the charting of movement. As a whole, the exhibition spotlights Tarasewicz's ongoing exploration into the interrelation of chaos and order in the organization of information.







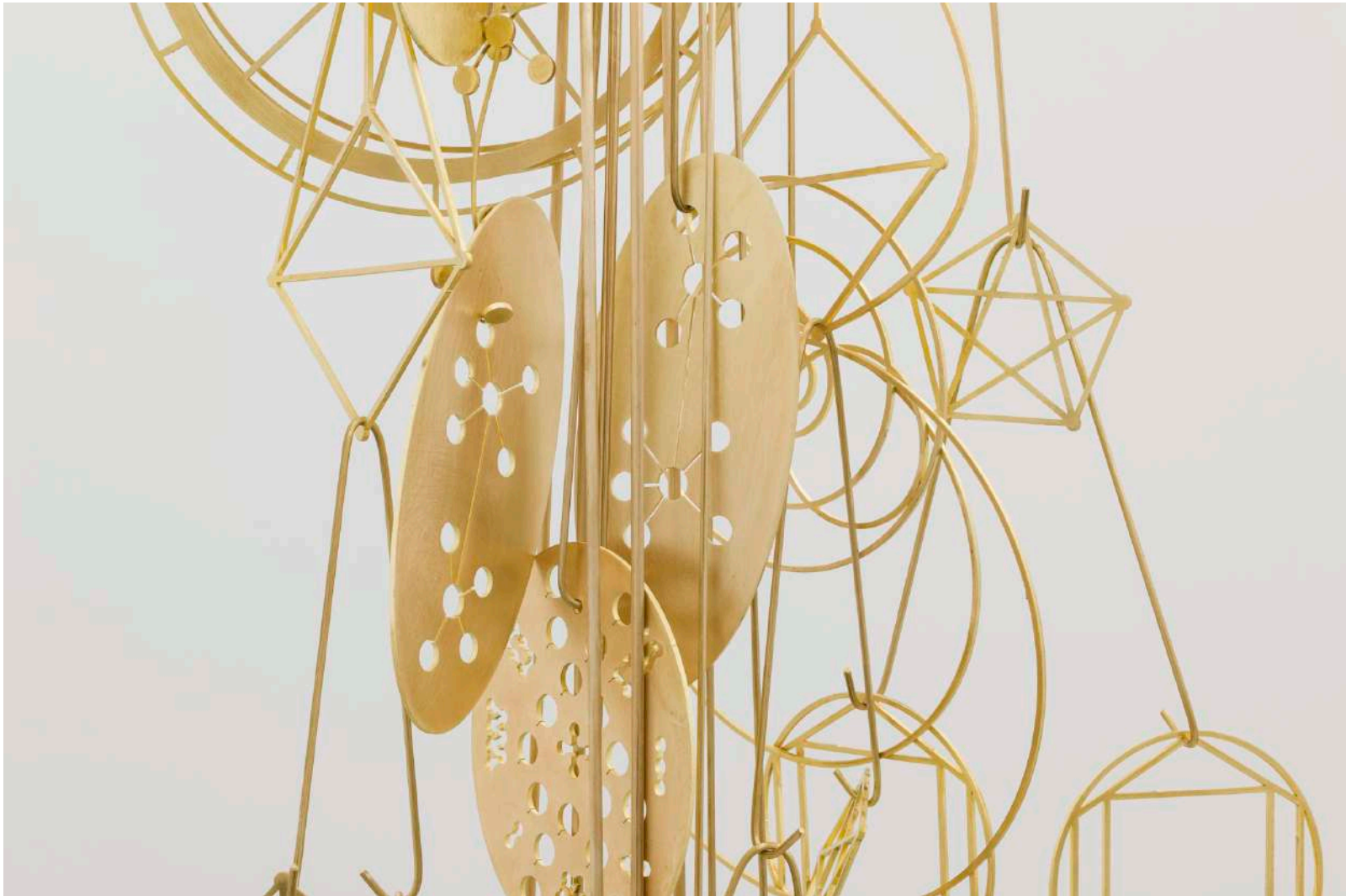






On the Construction of Heavens II

2018, Brass, variable dimensions



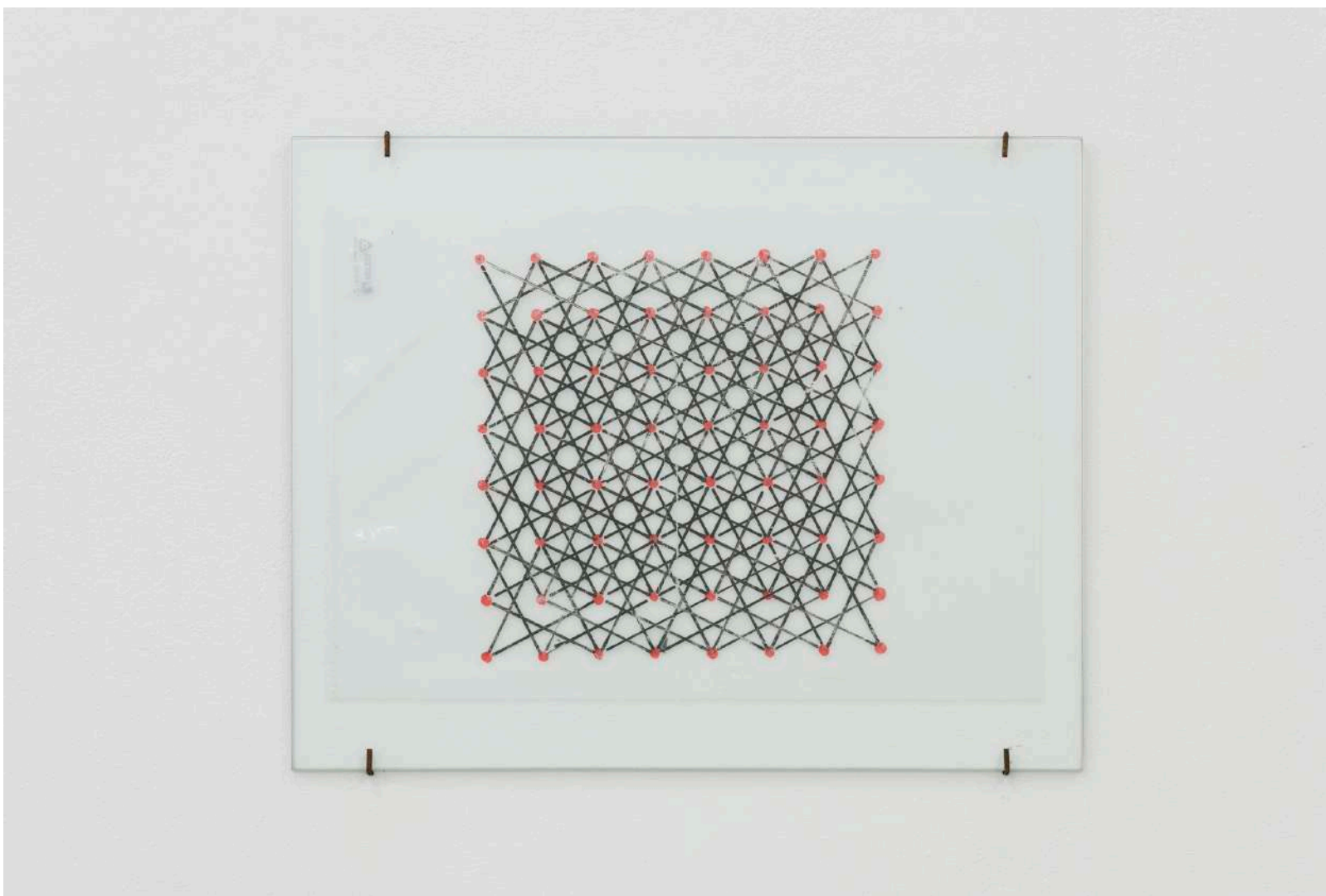
On the Construction of Heavens II

detail, 2018, Brass, variable dimensions



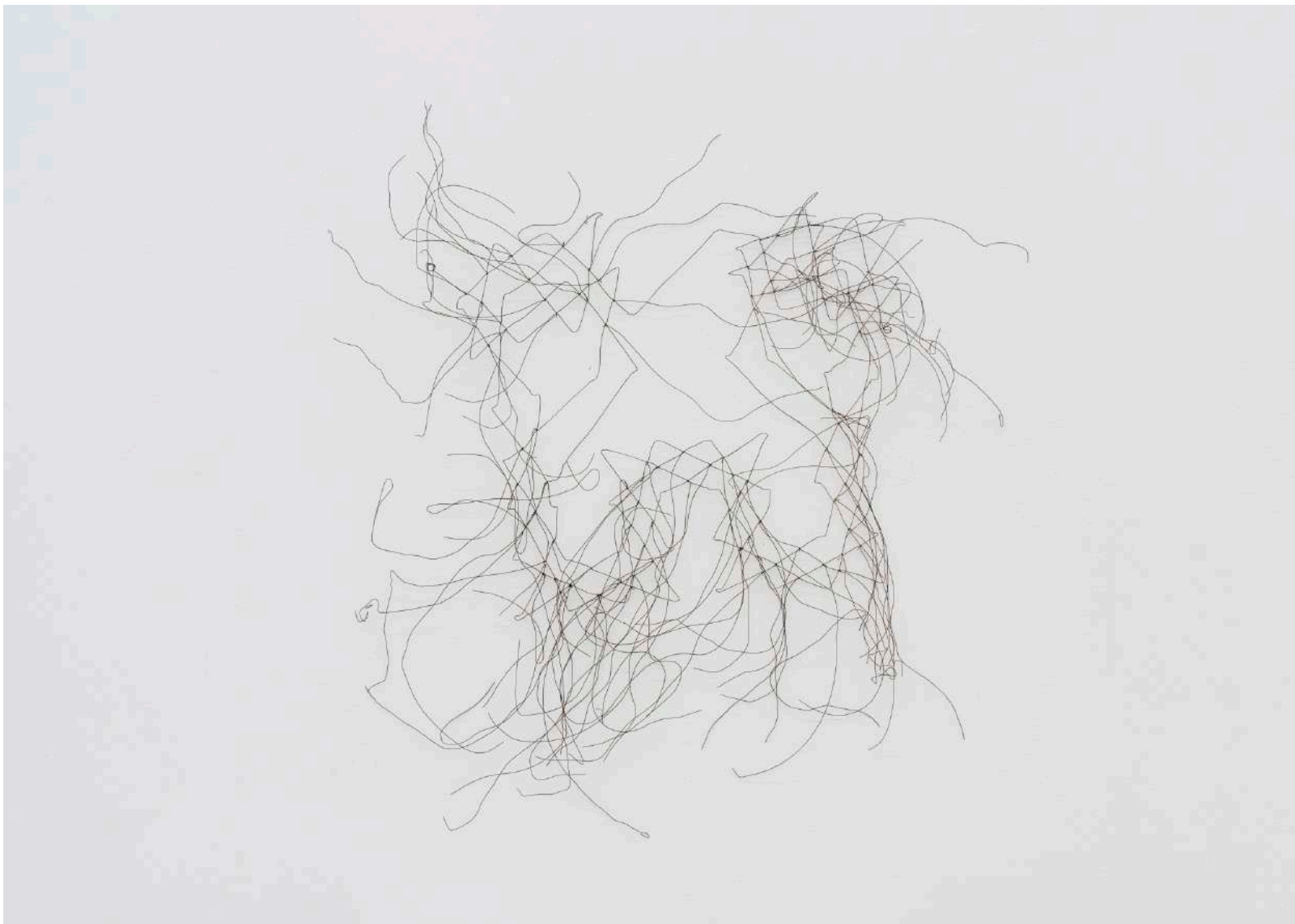
On the Construction of Heavens I

detail, 2018, Copper, steel, brass, variable dimensions



Equilibrium in Meteors

study, 2018, Marker on plastic sleeve, 28 x 35 cm



Untitled, 2018 Steel wire, 50 x 47 cm





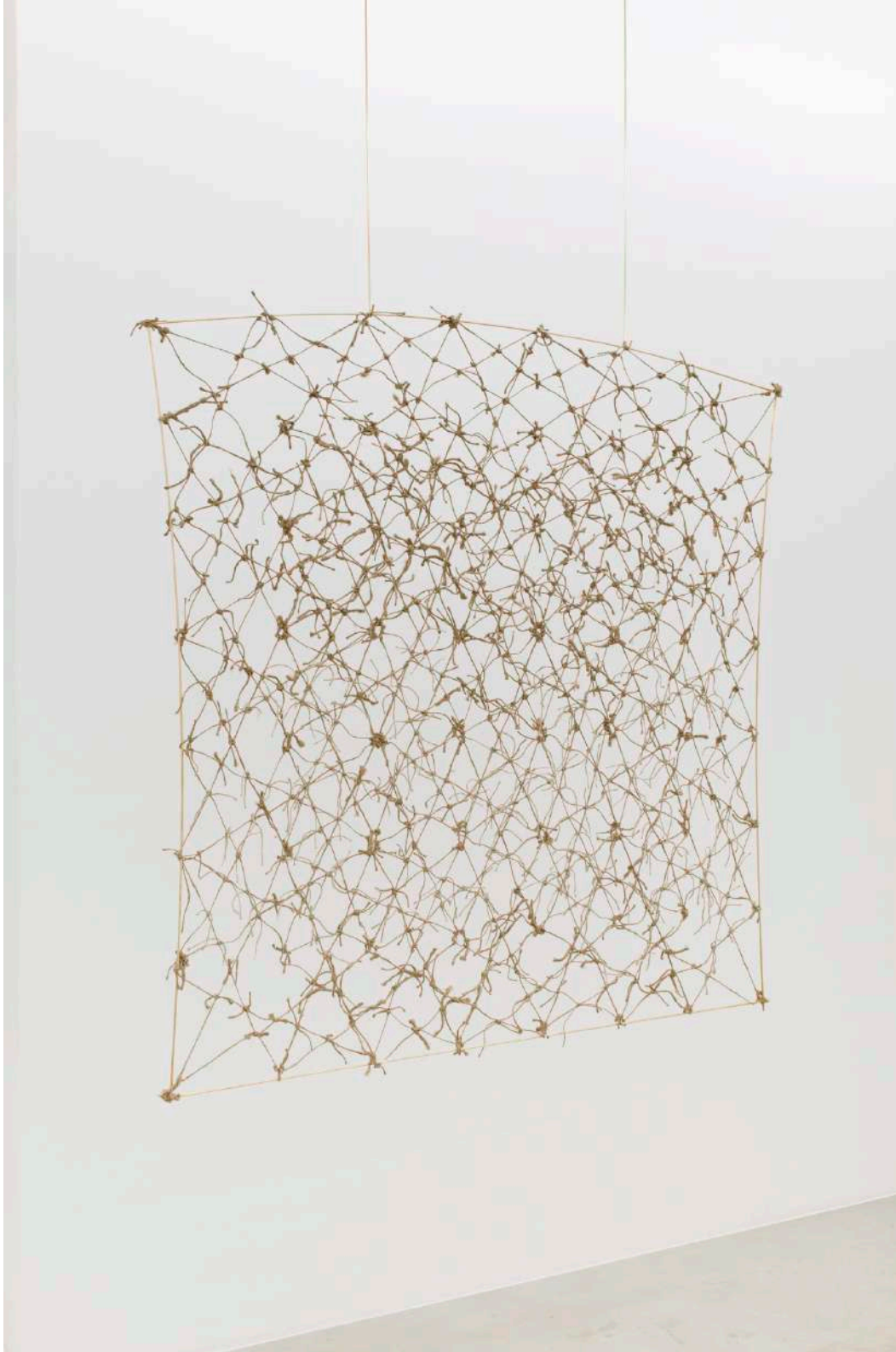
Knight's Tour

2016, Canvas, wood, cord, metal, 160 x 160 x 160 cm



Knight's Tour

2016, Video, 13' 24", ed. 2/5 + AP



Dot To Dot

2018, Rope, brass, steel, 150 x 140 x 10 cm





Dot To Dot

2018

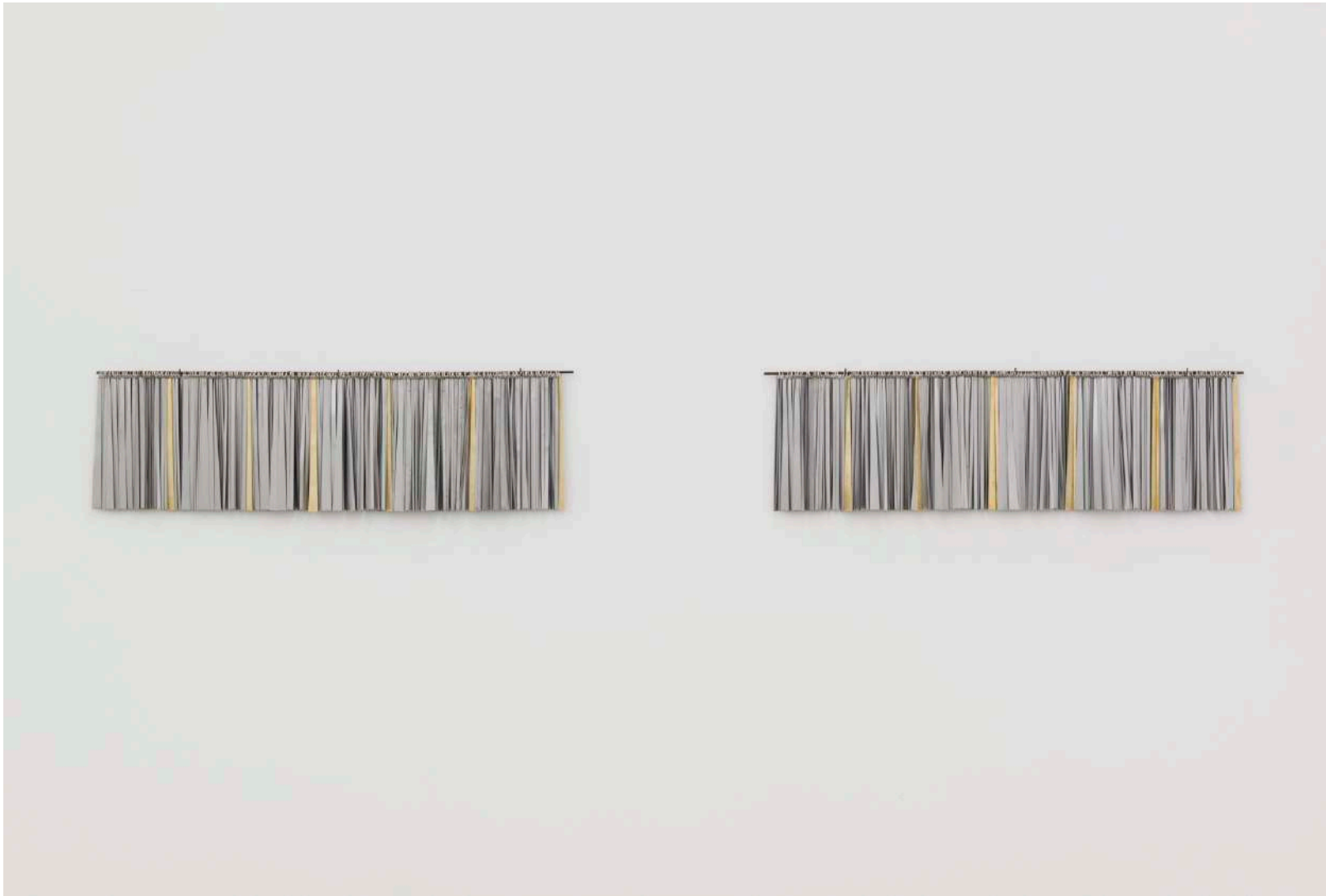
Rope, brass, steel, 150 x 140 x 10 cm



Dot To Dot

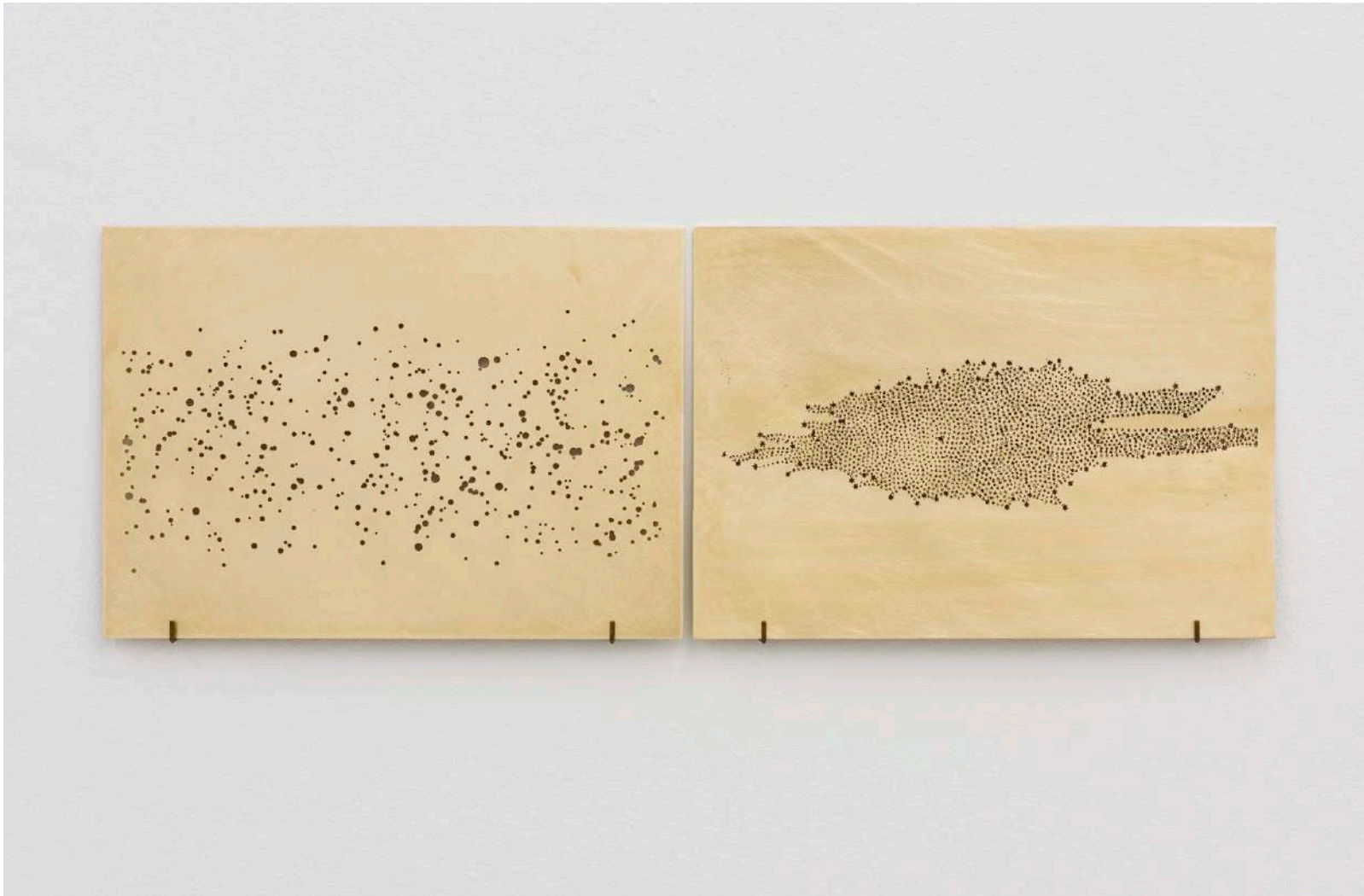
2018

Rope, brass, steel, 150 x 140 x 10 cm



Deep Blue

2018, Steel, brass, 22.5 x 77 x 3 cm each



Equilibrium in Meteors

2018, Brass, 21 x 30 x 0.3 cm each

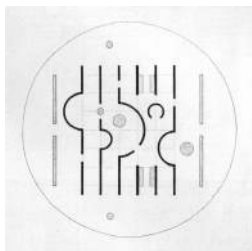


## **MINING CONDITIONS**

*Naturomorphic*, Ujazdowski Castle Centre for Contemporary Art, Warsaw  
15.09.2018 – ongoing

Iza Tarasewicz's *Mining Conditions* considers the geology, history, inanimate matter, and space surrounding the Center for Contemporary Art Ujazdowski Castle. It also changes the function of the square before entering the Castle by changing its social conditions, material composition, and landscape structure. The artist's inspiration was Aldo Van Eyck's 1966 Sonsbeek Pavilion in Arnhem, Netherlands, a temporary outdoor display structure for sculptures that directed the movements and experience of the public.

Tarasewicz excavated the former foundations of the building, post-glacial stones located in the park, and paving stones occupying a significant part of this area, and collected them within a modular and mobile set of metal wagons borrowed from Van Eyck's architectural plans. Functioning as both a three-dimensional abstract diagram and a material representation of the site, the project likewise refers to metaphorical and logical relationships proposed in Robert Smithson's theory of Non-Sites. The mobile stage design offered for the public decomposes the existing *spatial order* of the institution, representing its material conditions while also indicating the possibility for reconfiguration and change.



















## **ARENA III**

*Plac Małachowskiego 3, Zachęta – National Gallery of Art, Warsaw*

18.06 – 30.09.2018

The title of the work 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, in which actions are taken. It operates as a variable frame, a temporary tool that inaugurates a system, a relation. The primary act of drawing, makes the line an instrument for mark-making, for both bringing entities together and dividing.

The installation was created as part of the Plac Małachowskiego 3 exhibition, as yet another interpretation of this topic. A thickly looped rope made of hemp fibres and caoutchouc previously presented in various gallery spaces, will now be replaced with a 800-meters-long silicone rope that will wrap around the Zachęta building. With this act, the artist will pose a question about the role of cultural institutions in today's world, as well as create a platform to says: let's talk!





















## **AMPLIFYING NATURE**

together with CENTRALA design collective and curator Anna Ptak

### **Polish Pavilion at the Biennale Architettura, Venice**

26 May – 25 November 2018

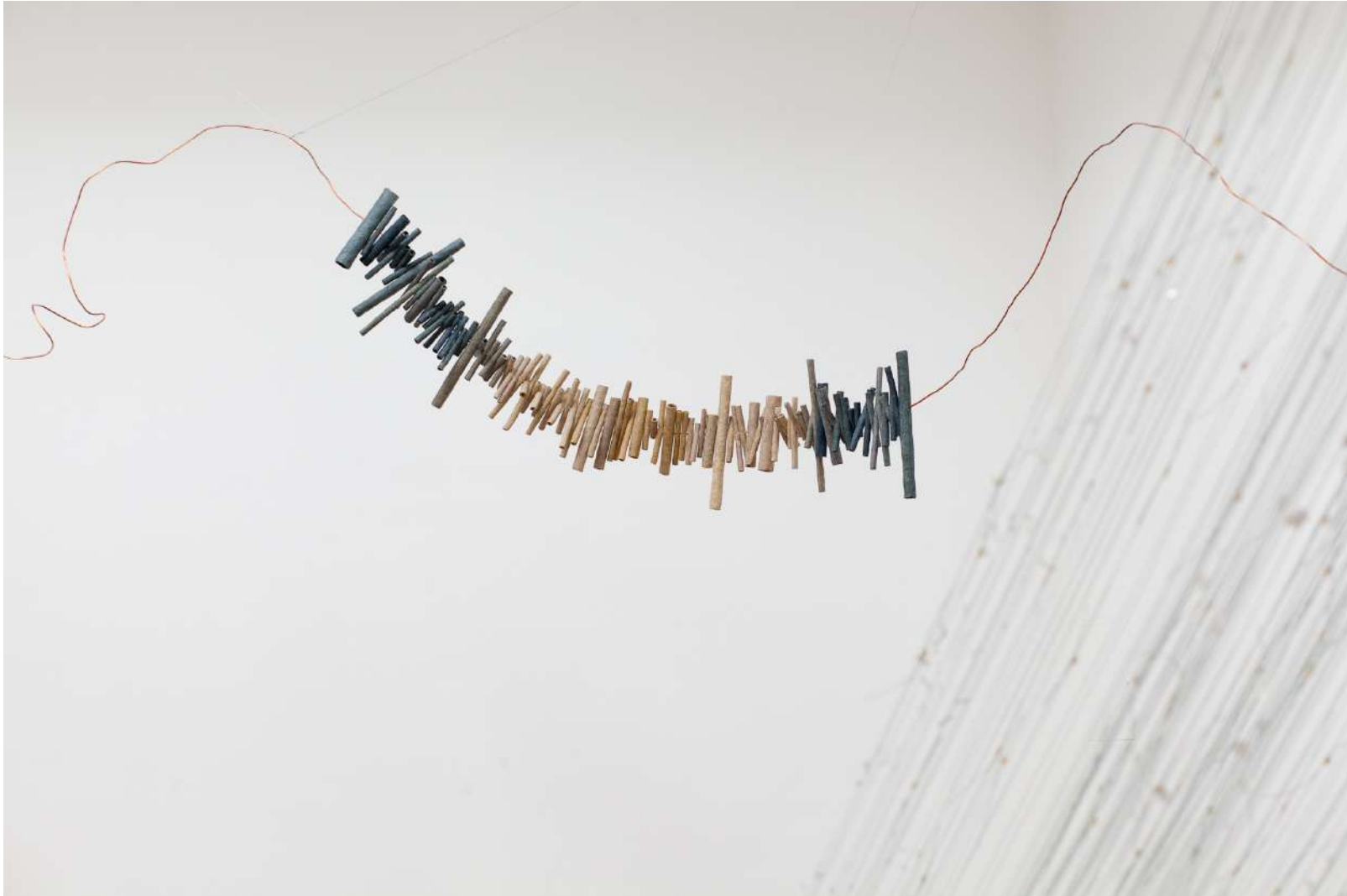
The exhibition at the Polish Pavilion demonstrates how architecture becomes a translator of phenomena on a planetary scale, showing that circumstances such as rainfall, geological history, or the seasons have found their expression also in local, modernist designs conceived in post-WWII Poland. Tarasewicz's sculptural representation of the concept of *amplifying nature* visualizes the fluctuability and scale of the natural phenomena and processes that architectural constructions are subject to, and which constitute their underappreciated constructive element.

The effect of her work is a representation of a landscape – a form shaped to resemble the Vistula River valley in Warsaw, as *sculpted* by the ancient river and postglacial waters. As a cast and imprint, a negative and positive, the sculpture's role in the exhibition space is that of a display tool. A basin filled with water, with models floating on its surface, comprises a laboratory of imagination, dubbed a *floating imaginarium* by its authors. It is an analytical diagram of transforming the way architecture is perceived – as a material, nature-related process that affects various senses and aspects of human living. A suspended copper diagram of light and water circulation: types of rain characteristic for the Masovia region. The mode of working on the exhibition — artisanal, imperfect, following distortions that occur during the exhibition — stresses the relational character of the design process, informed by what is handy, while showing architecture and infrastructure as part of the Earth's metabolic network.













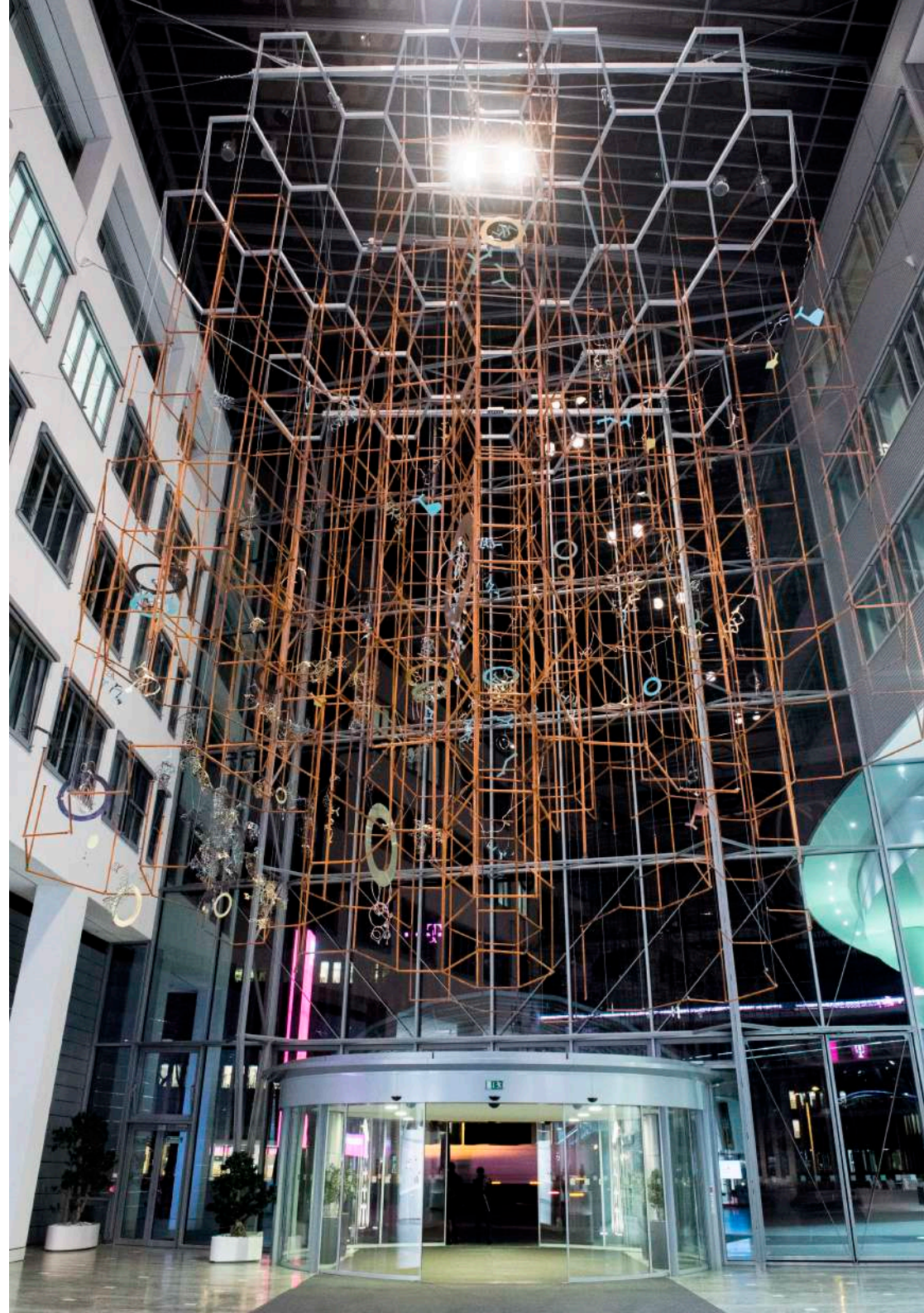


## ONCE INFORMATION HAS PASSED INTO PROTEIN

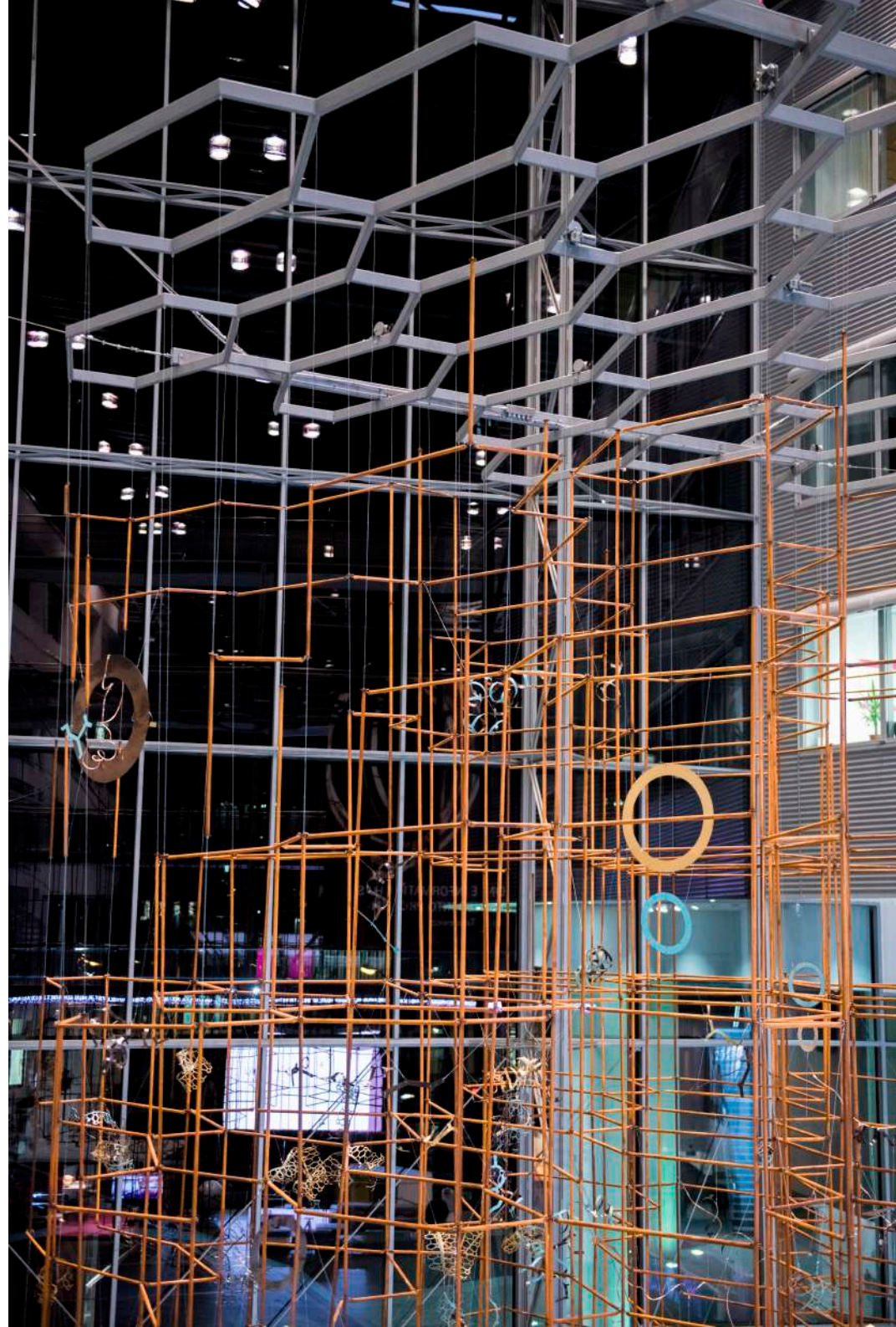
2018

commissioned work for Telekom headquarters, Bonn

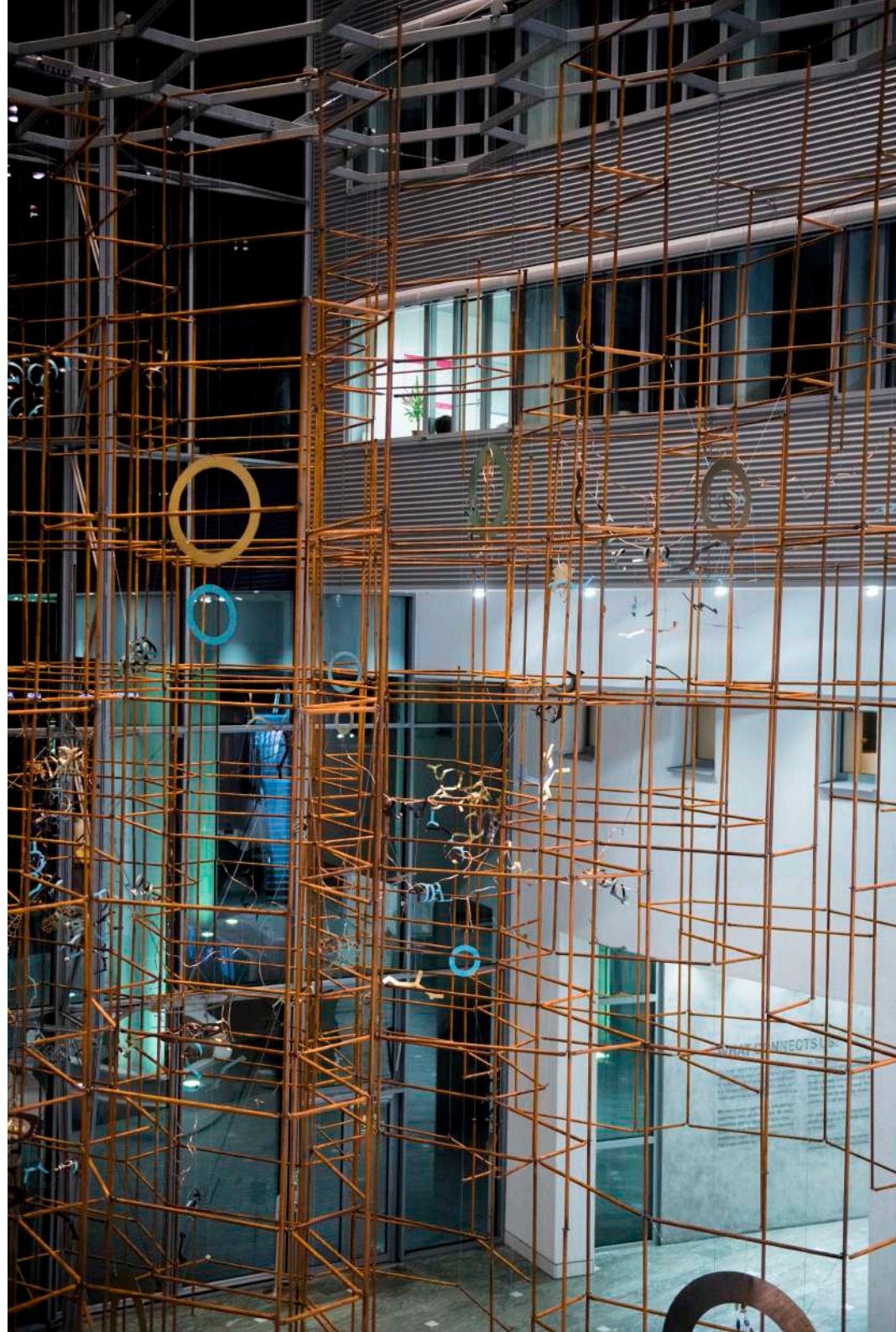
The work ONCE INFORMATION HAS PASSED INTO PROTEIN was based on an analysis of information theory, and in particular on the history of research on DNA. The title is a de facto quote from Francis Crick's 1958 statement. He argued that the transfer of information from nucleic acid to nucleic acid or nucleic acid to proteins may be possible, but it is not possible to transfer from protein to protein or from protein to nucleic acid. Essentially, he was describing how information in DNA is transcribed into RNA and then translated into protein, but that information cannot go the other direction. He called this hypothesis the "central dogma" of biology. But as we know today, this was not entirely true. This project follows in my continued interest in models and graphs that systematize knowledge and abstractly describe the interaction of phenomena. For the installation, I used a modular hexagonal structure related to chemical bonds, and in the interior, I have a three-dimensional diagram of the DNA building sequence. The smaller modular components (which are presented in different improvised configurations) are made of copper, which is a material new to my work, but are nice channels and conductors for energy exchange. All together, the composition is moved by 10 engines based on software programmed by an engineer. I am interested in chaos theory and how the slightest variances can effect great change. I am also interested in hylozoism, the idea that all matter, in some sense, is 'alive'. While these ideas are commonly spoken of within the framework of mathematics, physics and philosophy. I explore them in the aesthetic realm through my intricate sculptural installations but also in my sketches, graphs, and models. ONCE INFORMATION HAS PASSED INTO PROTEIN points to the historical connection between information theory and biology, showing how living and communication systems share similar principles of exchange, transcription, translation, and combination that are both real and metaphorical.



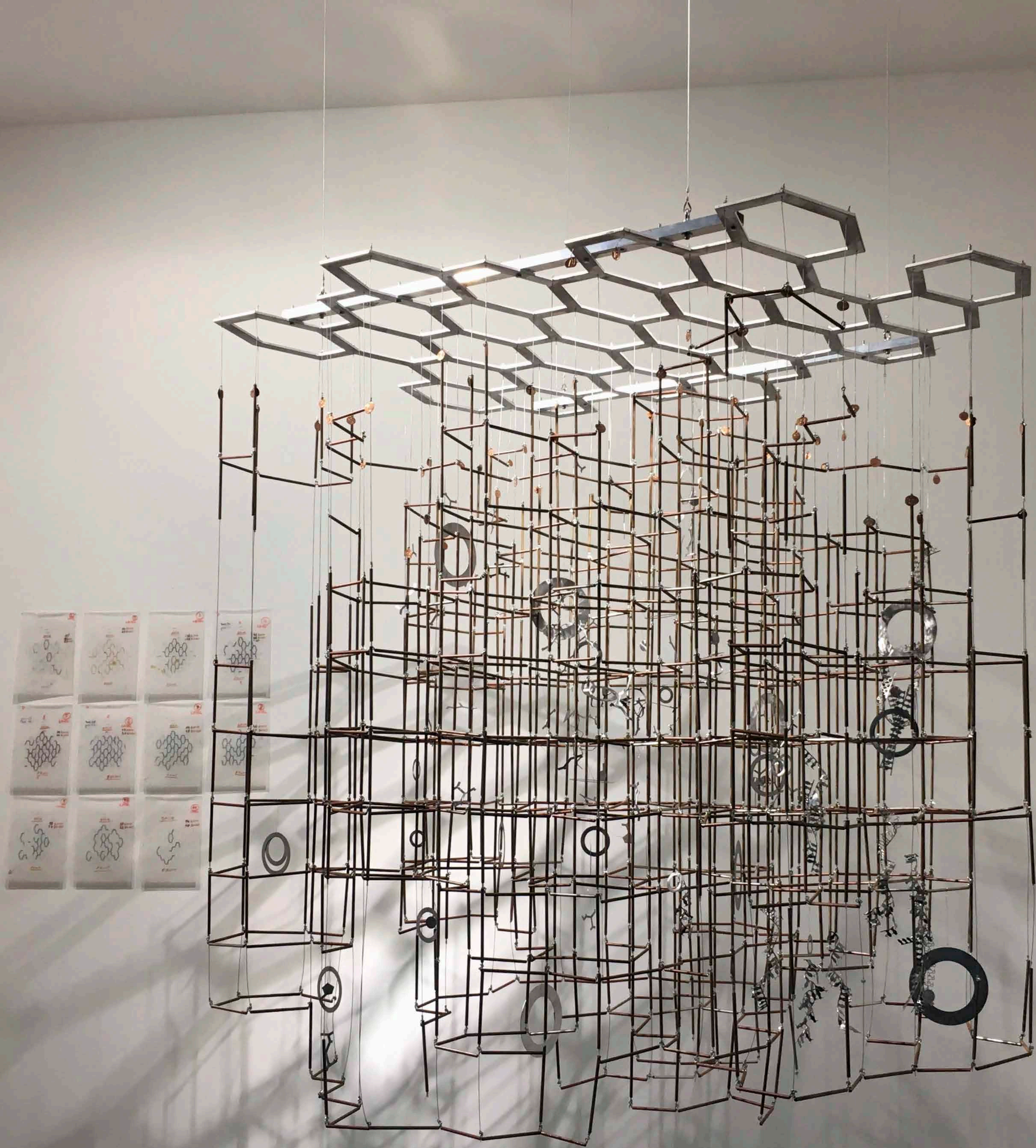




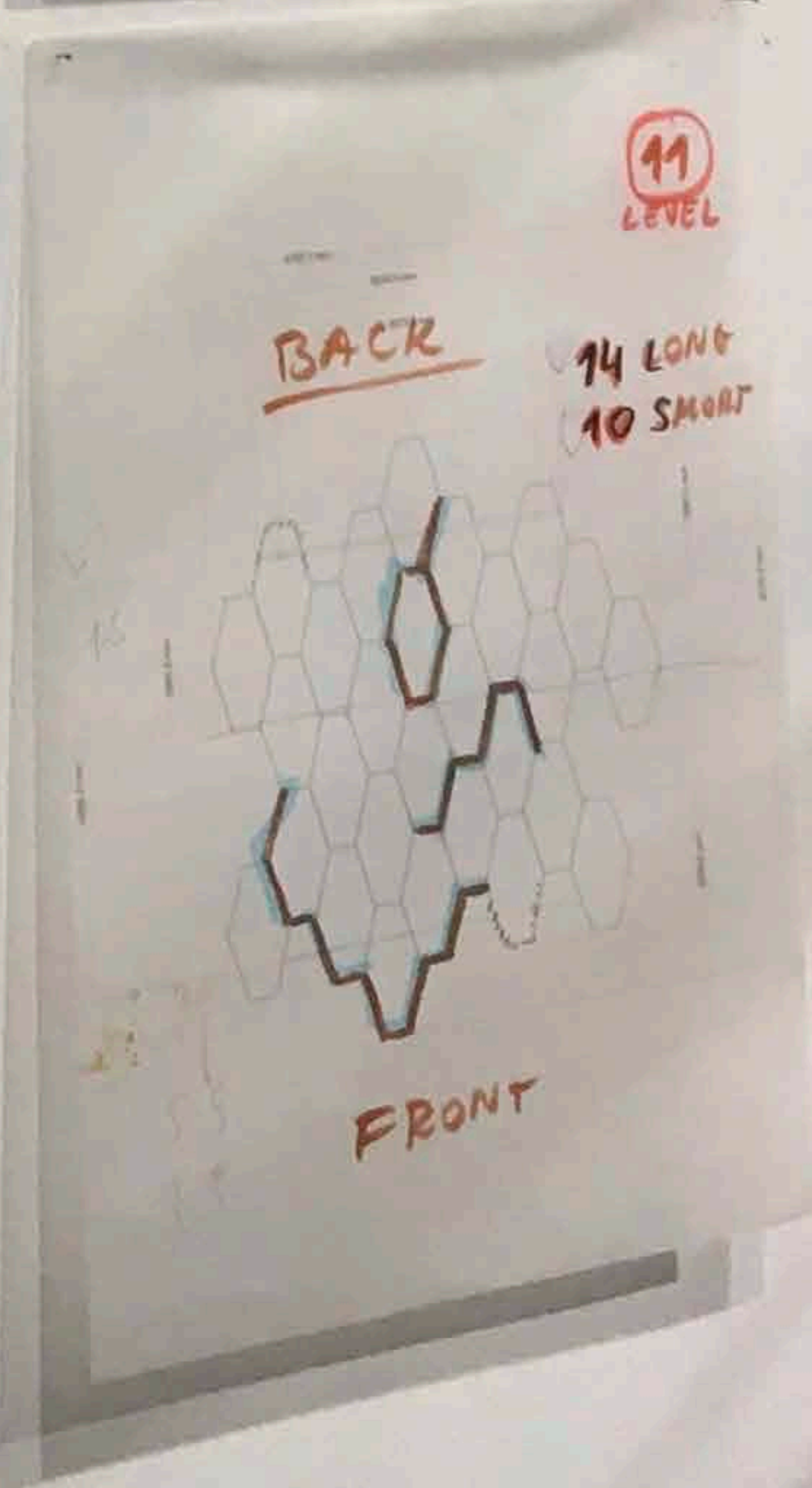
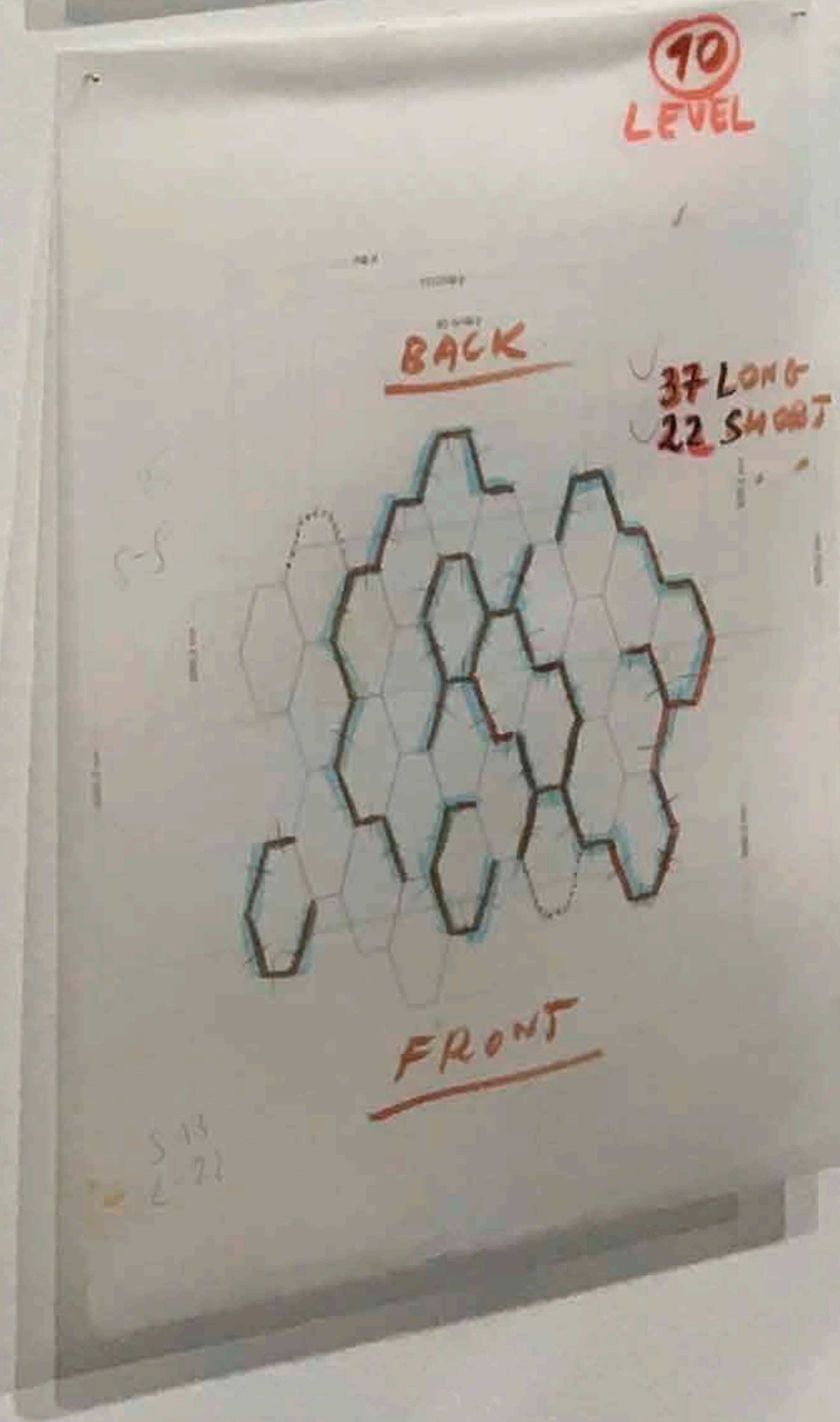
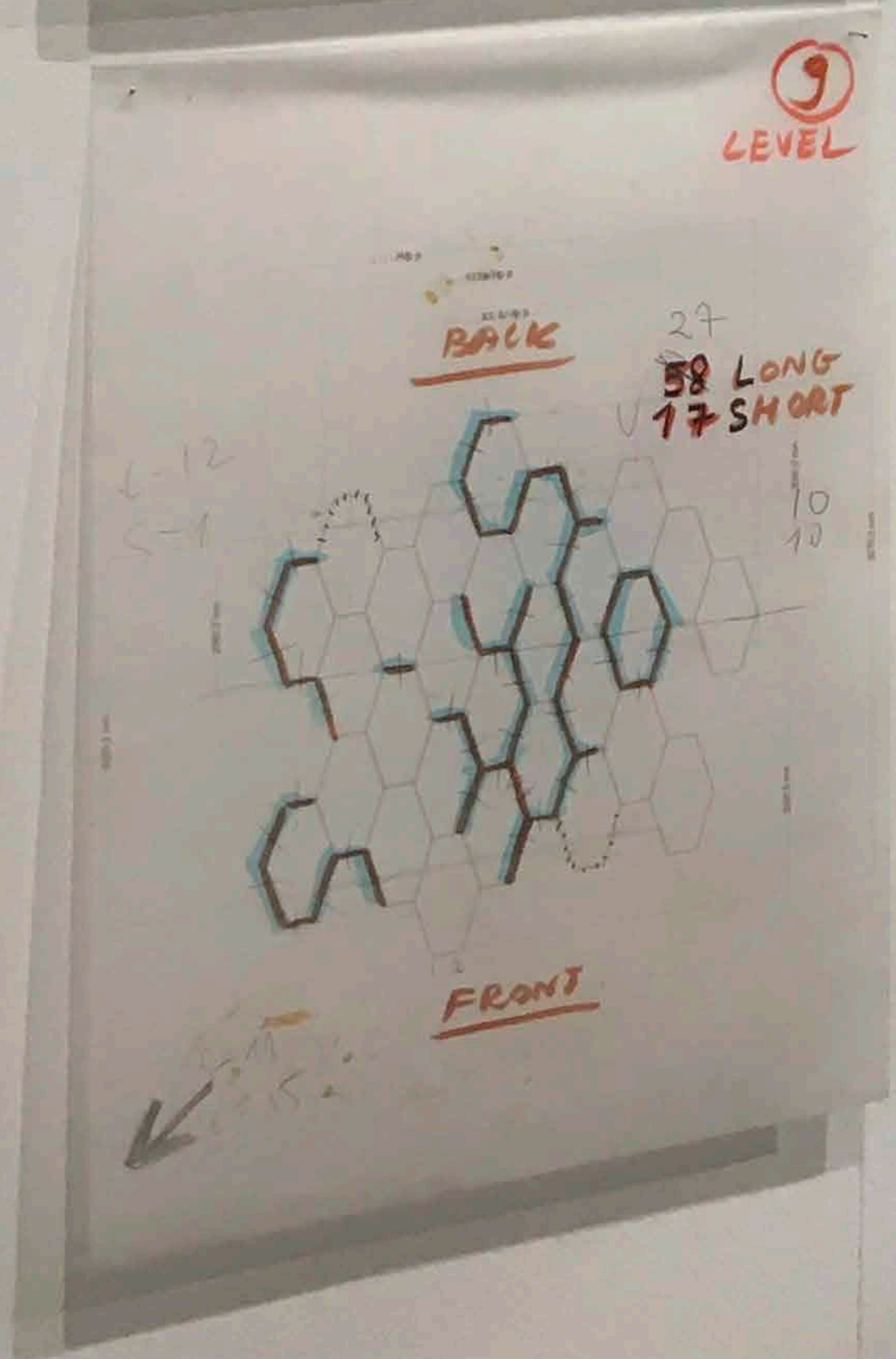
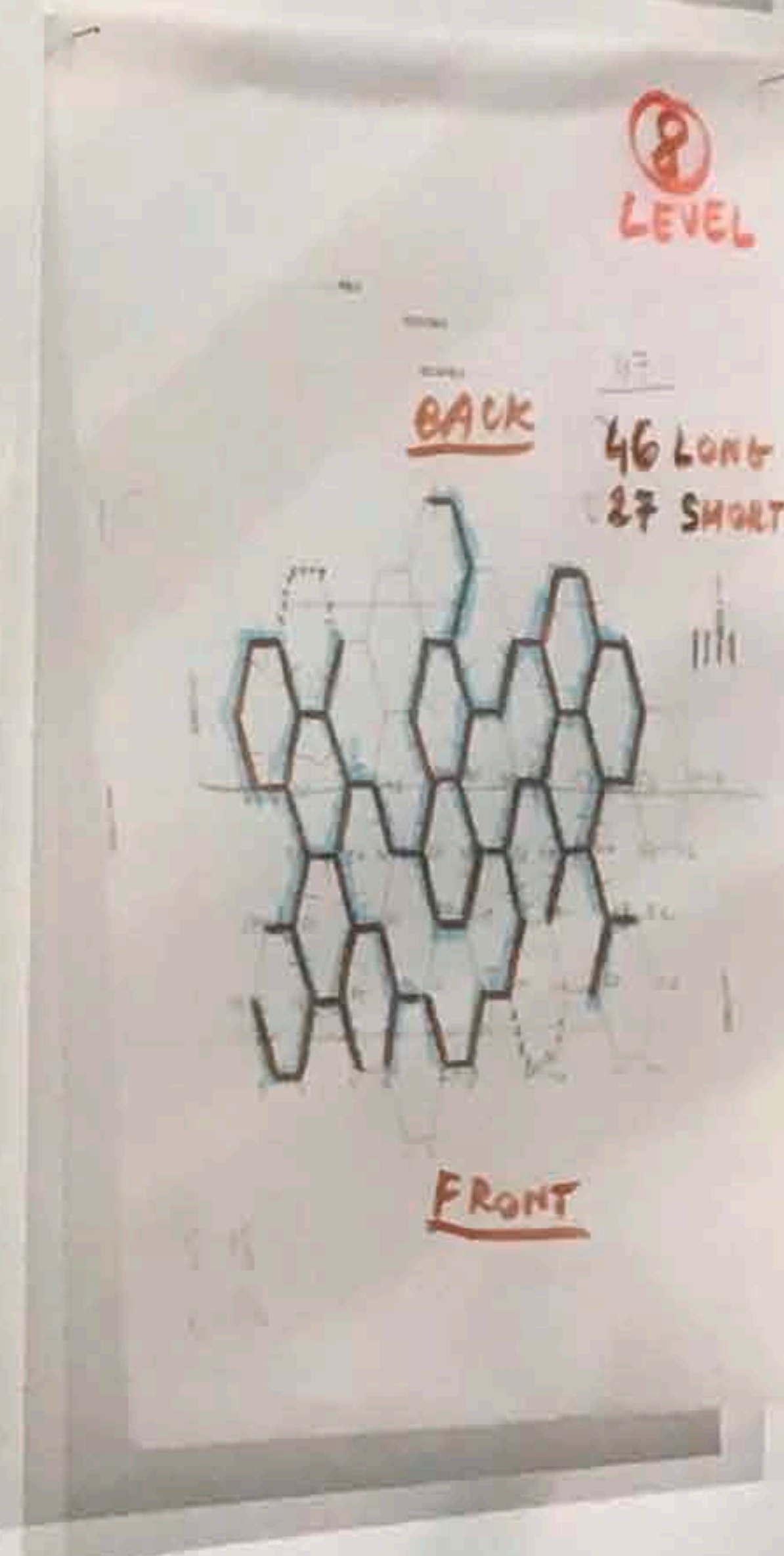
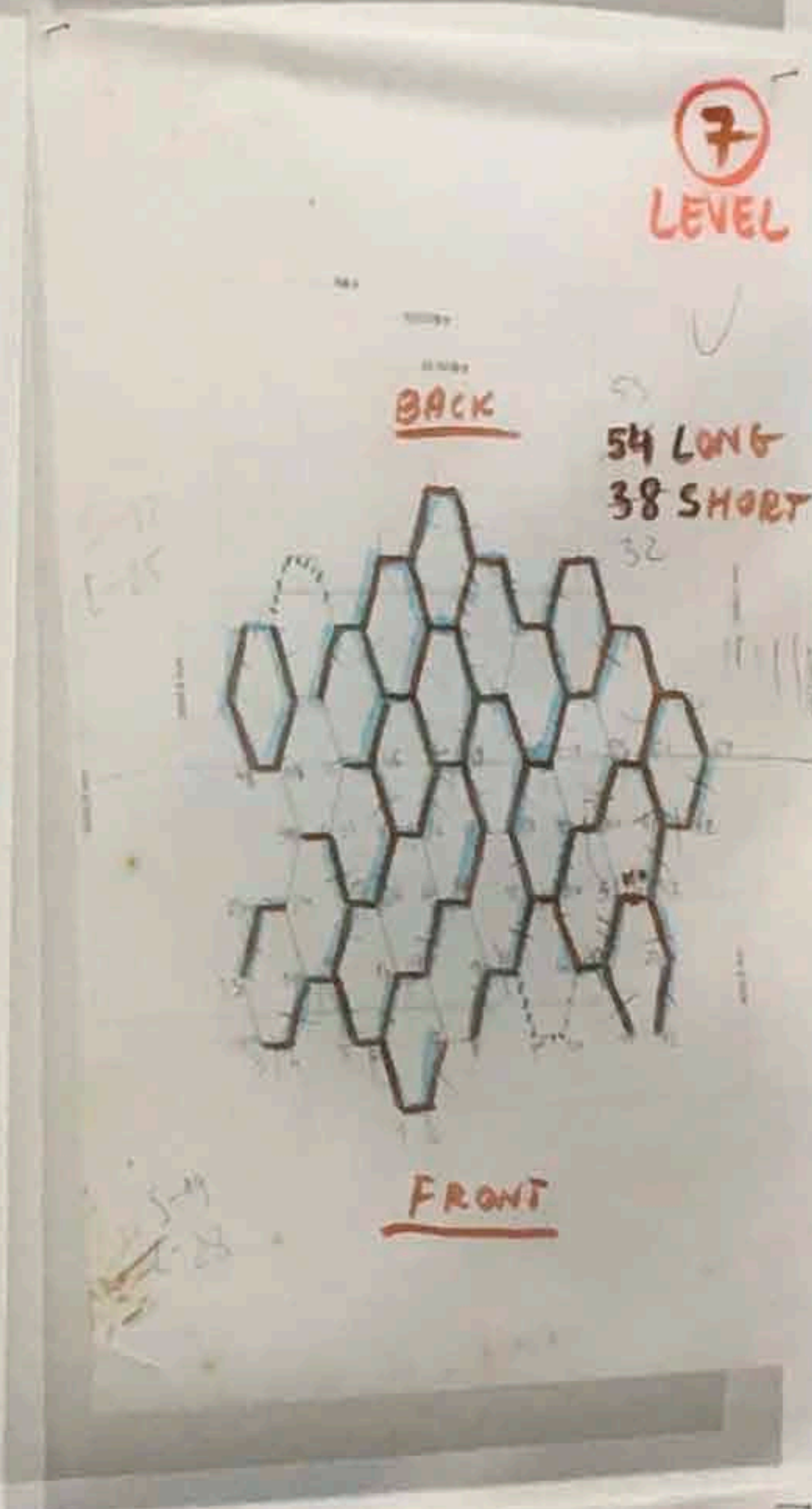
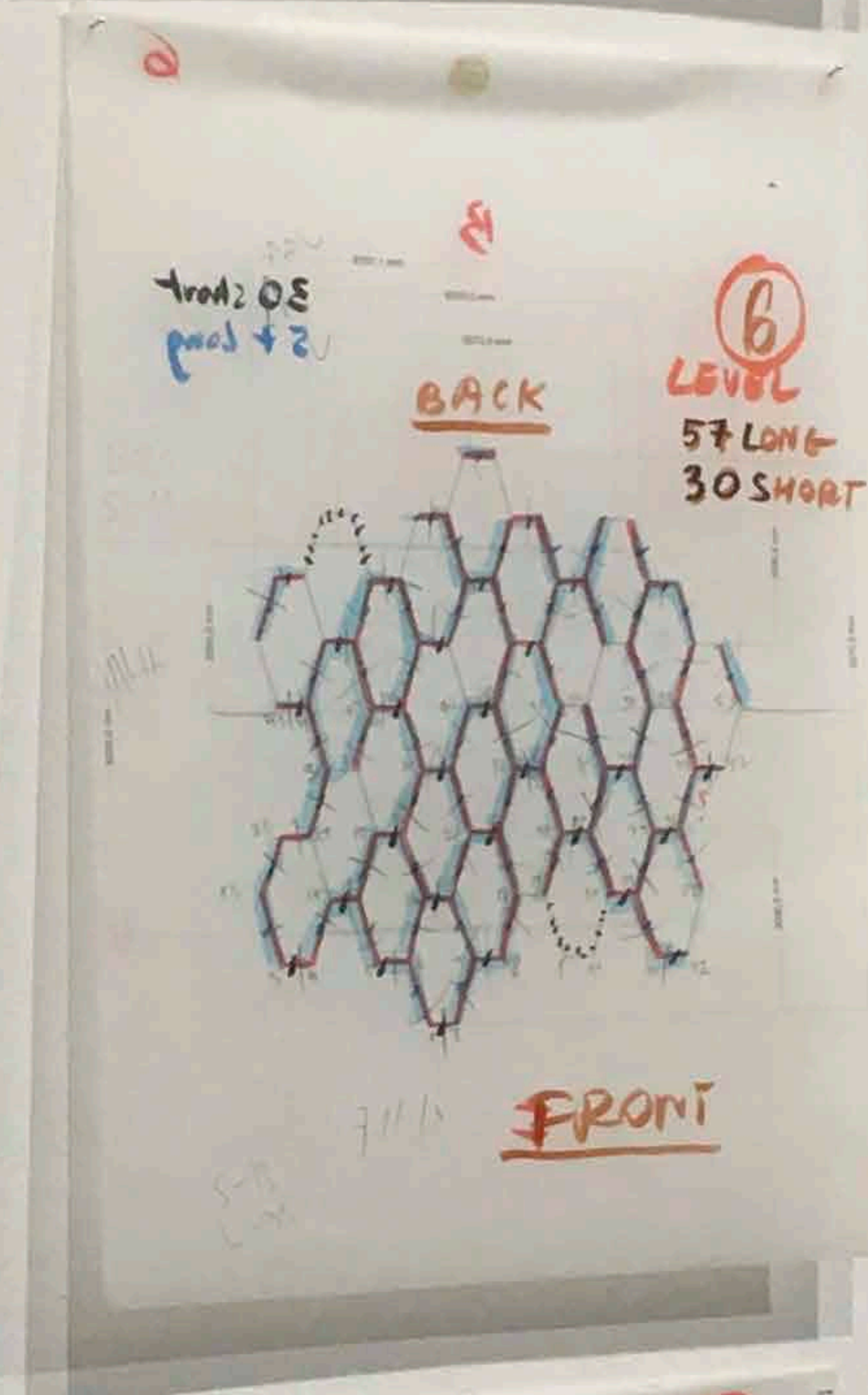
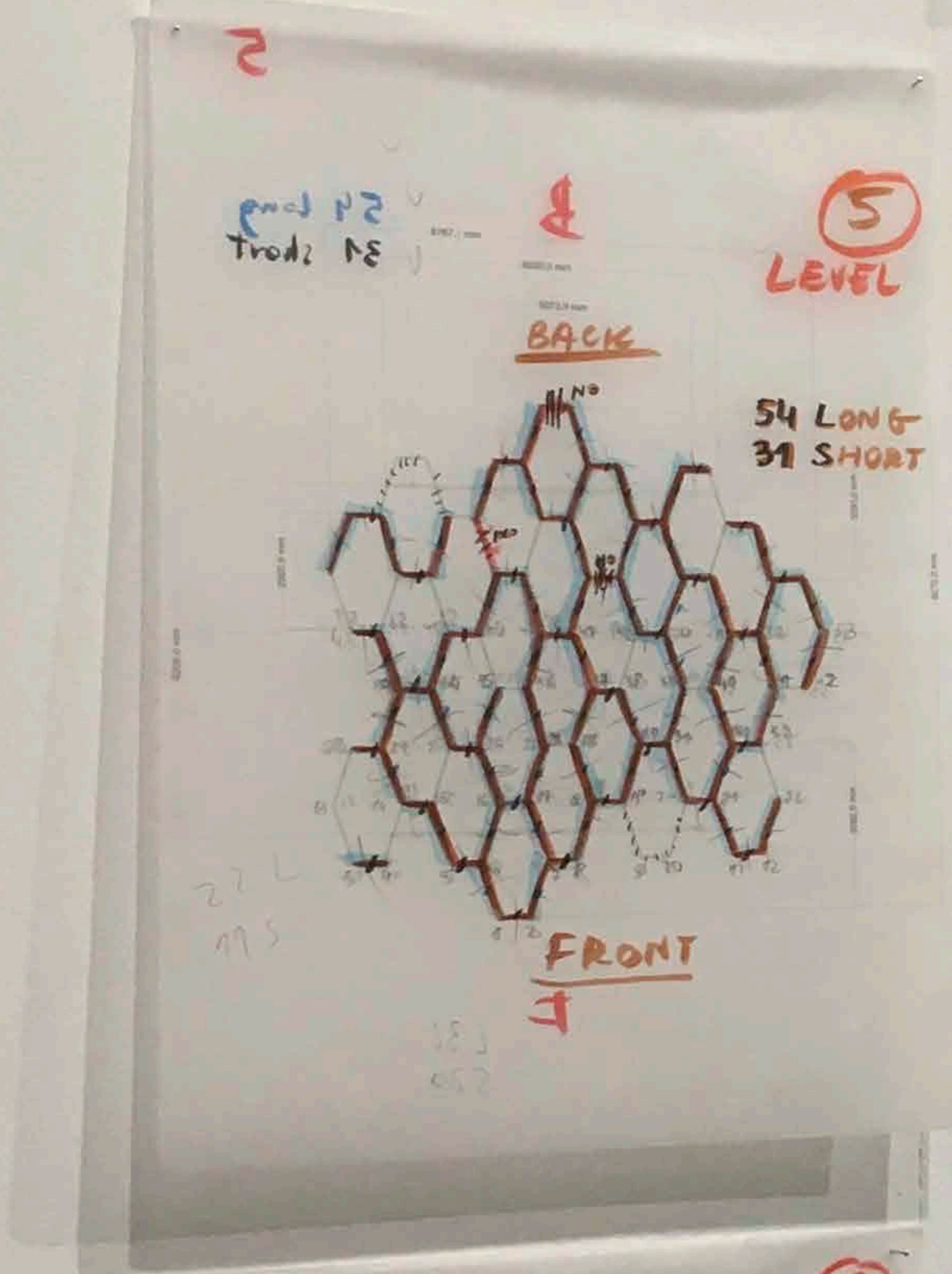
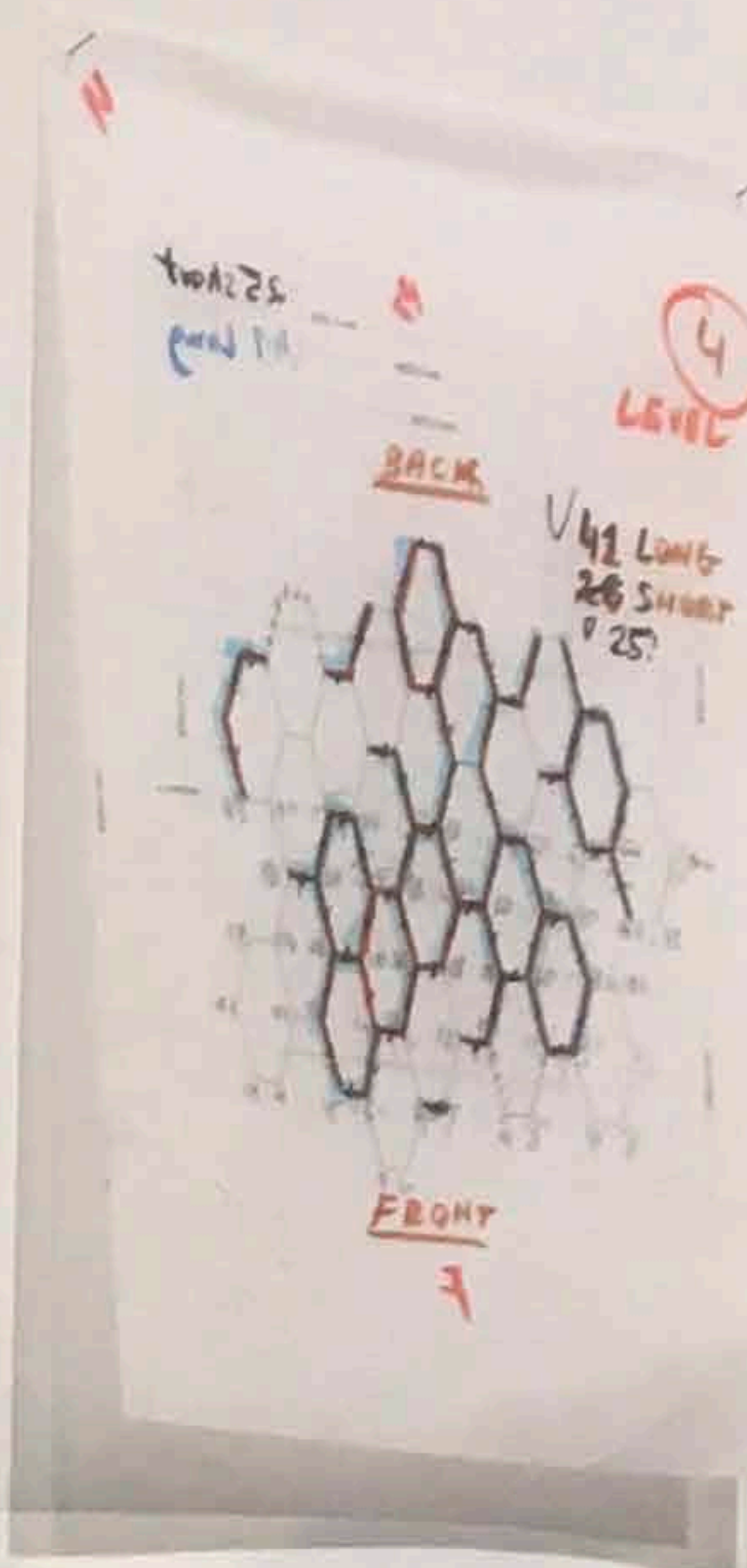
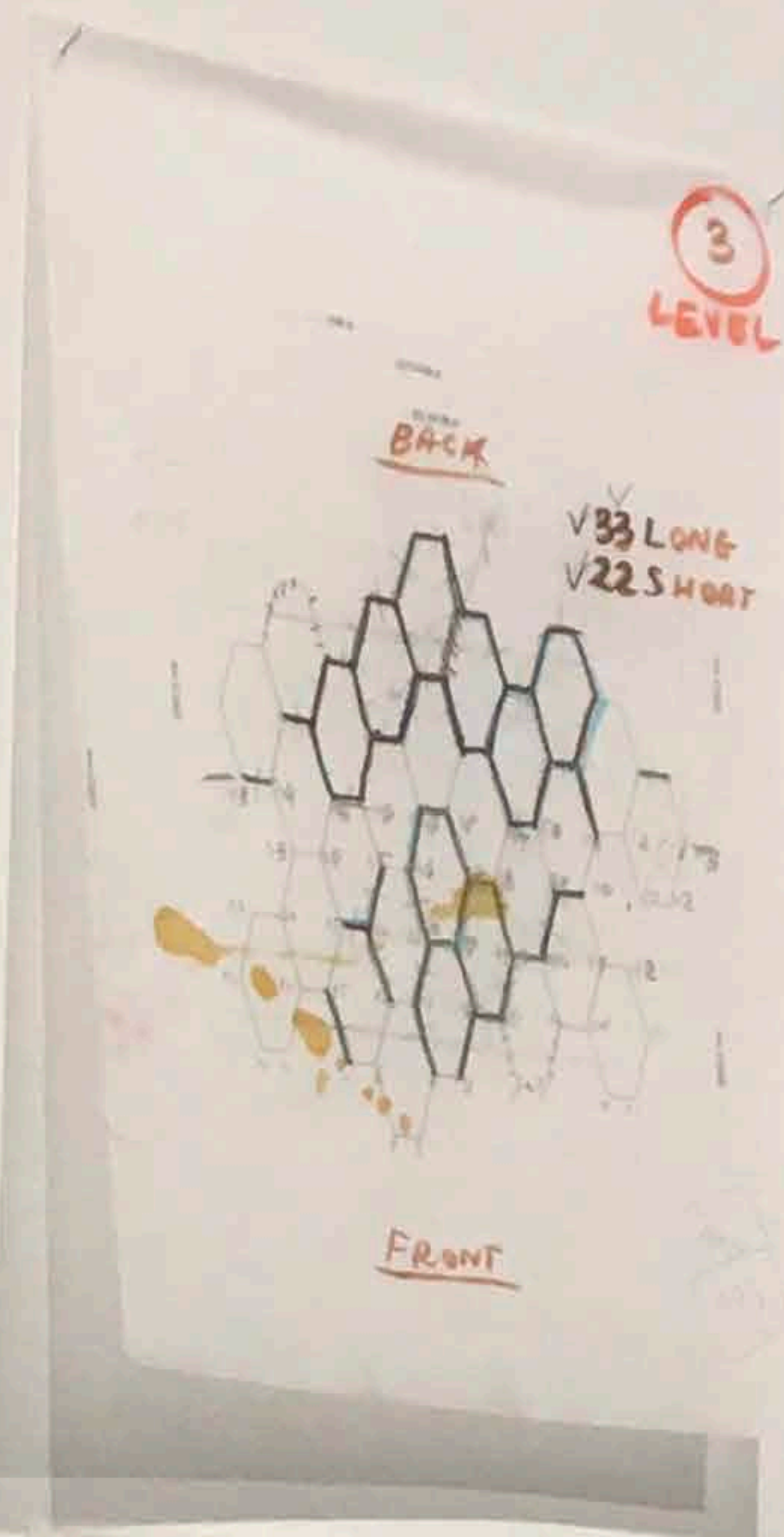
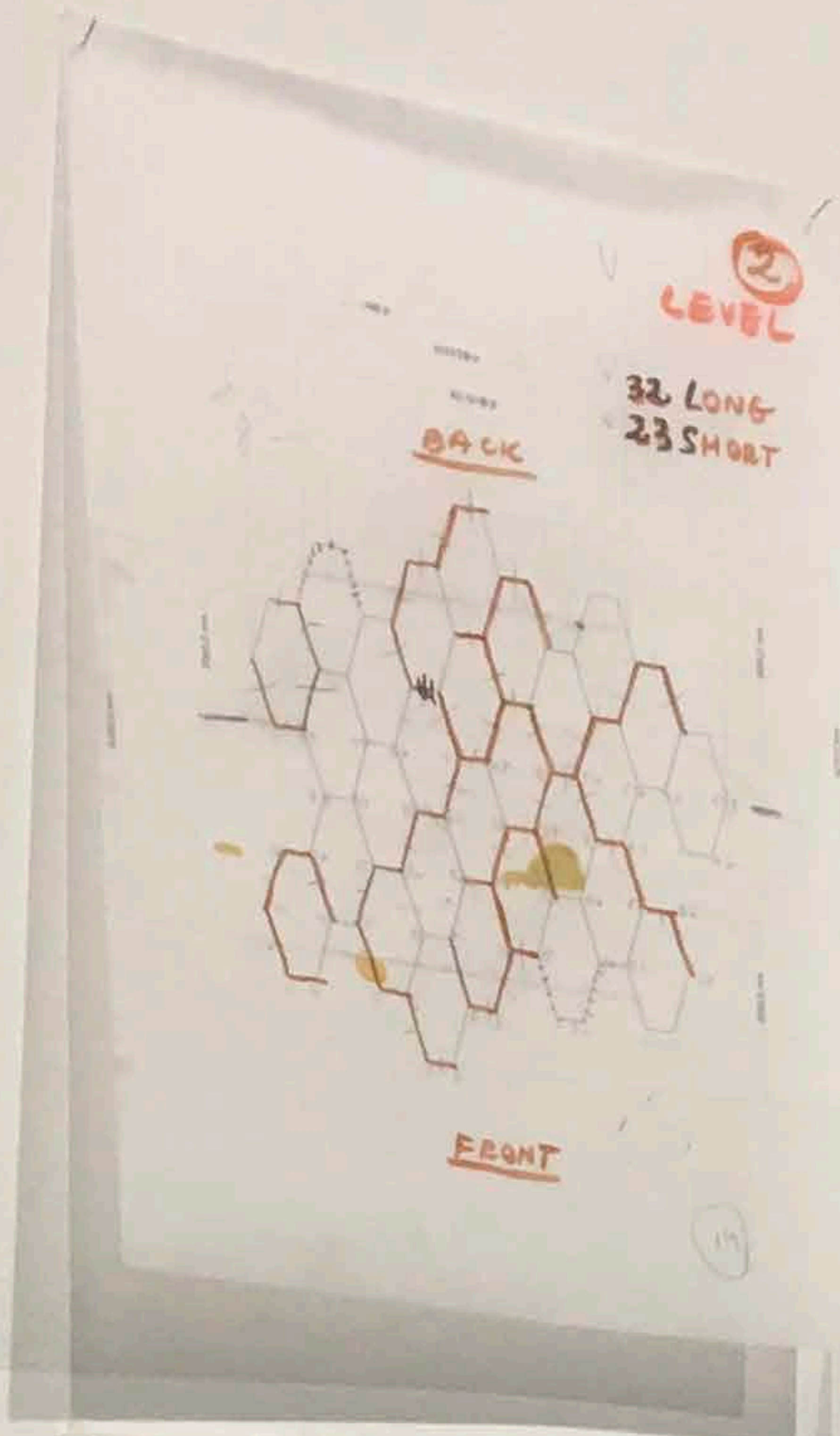
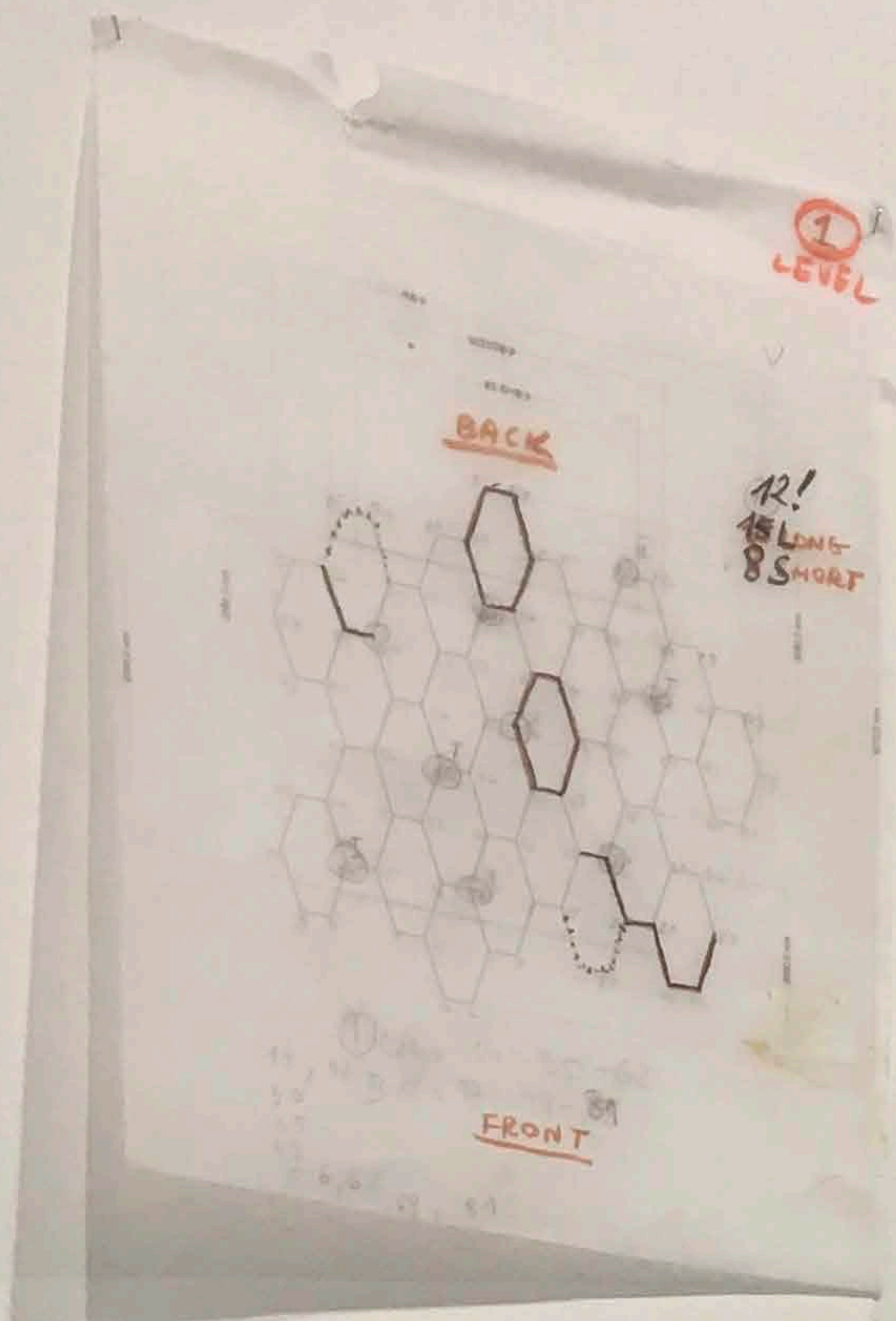














## ***TURBA TURBO (2015)***

*I AM THE MOUTH. Works from Central and Eastern European Artists from Art Collection Telekom*, Museum of Contemporary Art, Zagreb  
19.01 – 18.03.2018

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.

**With this work Iza Tarasewicz won the "Views 2015 — Deutsche Bank Award" – the prize for young Polish art organized by Deutsche Bank and Zachęta – National Gallery in Warsaw.**







Once  
a  
Tease.  
Alway  
Kyrgyz

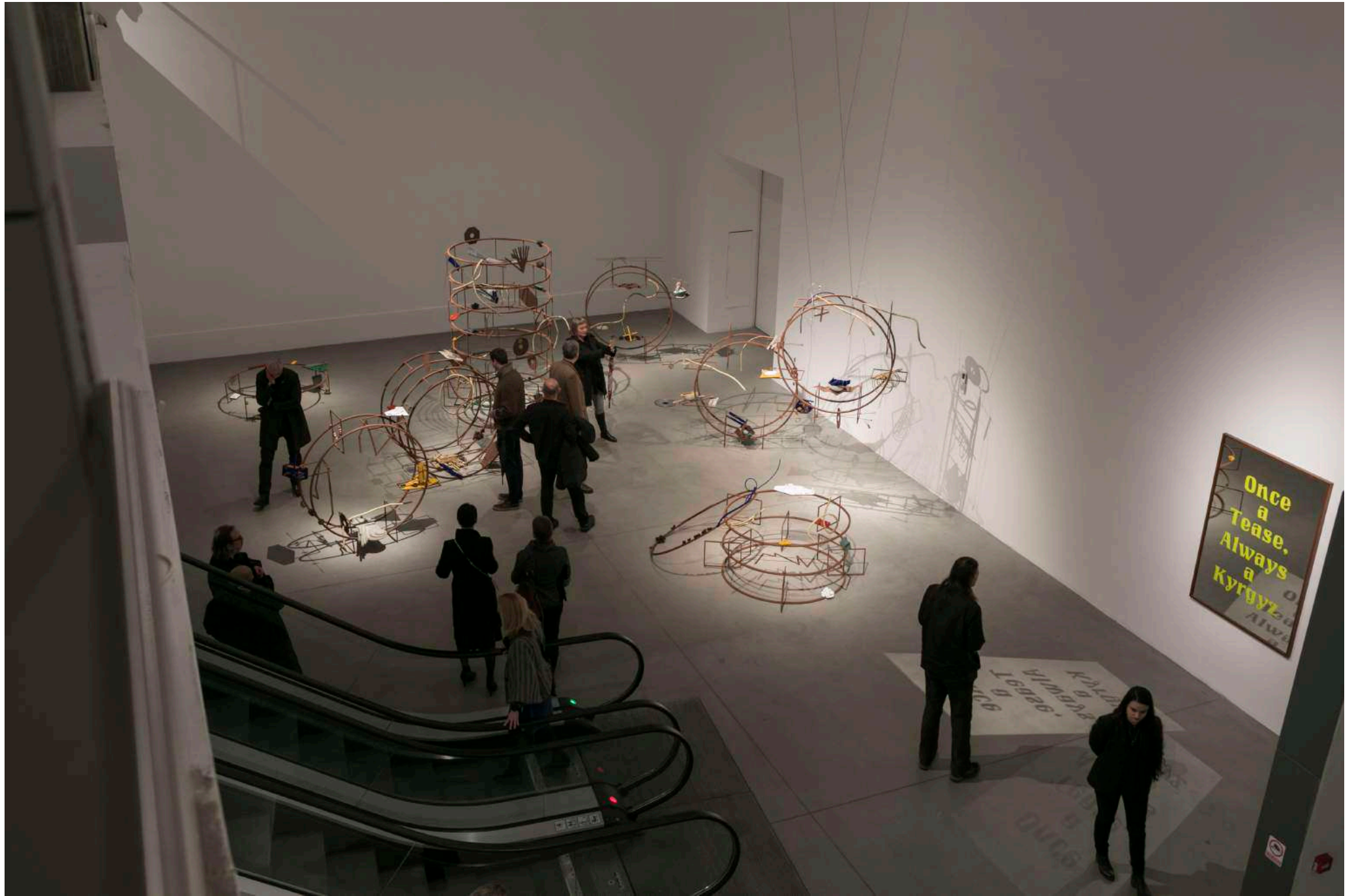
Nice tan,  
Tubmen-  
stan!











***DO, DICO, ADDICO (2017)***

*Iza Tarasewicz, Laura Hinrichsmeyer, Jonathan Penca, Yutie Lee*

Loggia Gallery, Munich

19.07 – 20.08.2017















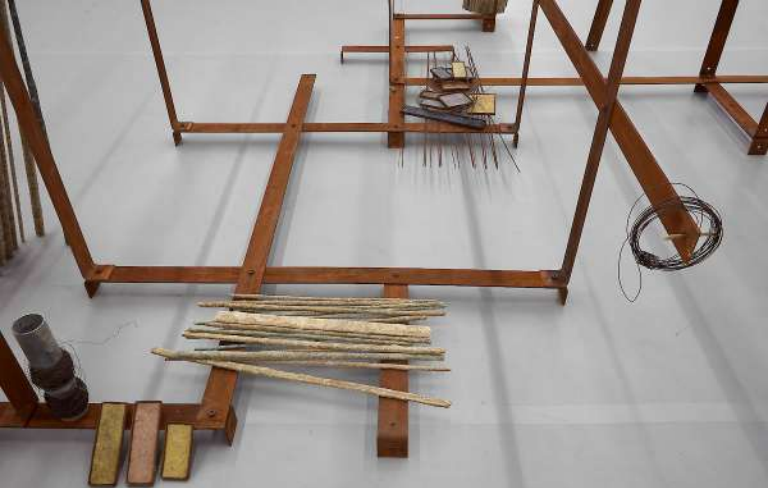


***DO, DICO, ADDICO (2017)***

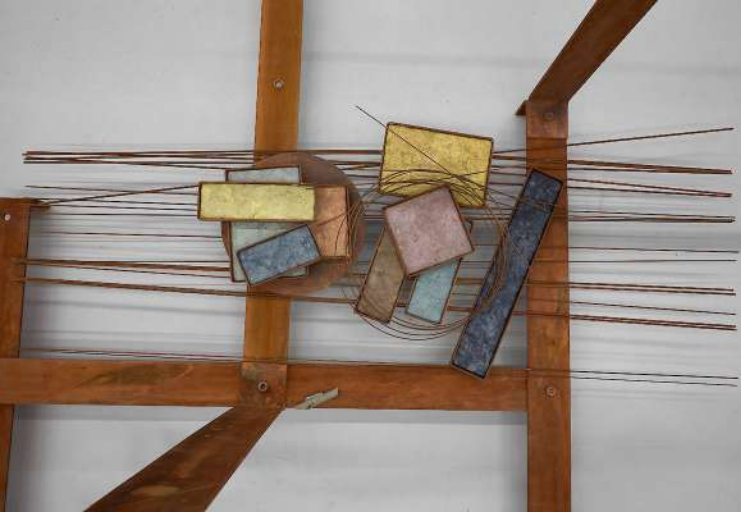
Presentation by Ben Schumacher and Iza Tarasewicz  
Croy Nielsen, Liste Art Fair in Basel  
13 – 18.06.2017











## ***ARENA II (2016)***

*Mushrooms on the Ruins*, Nogueras Blanchard, Madrid

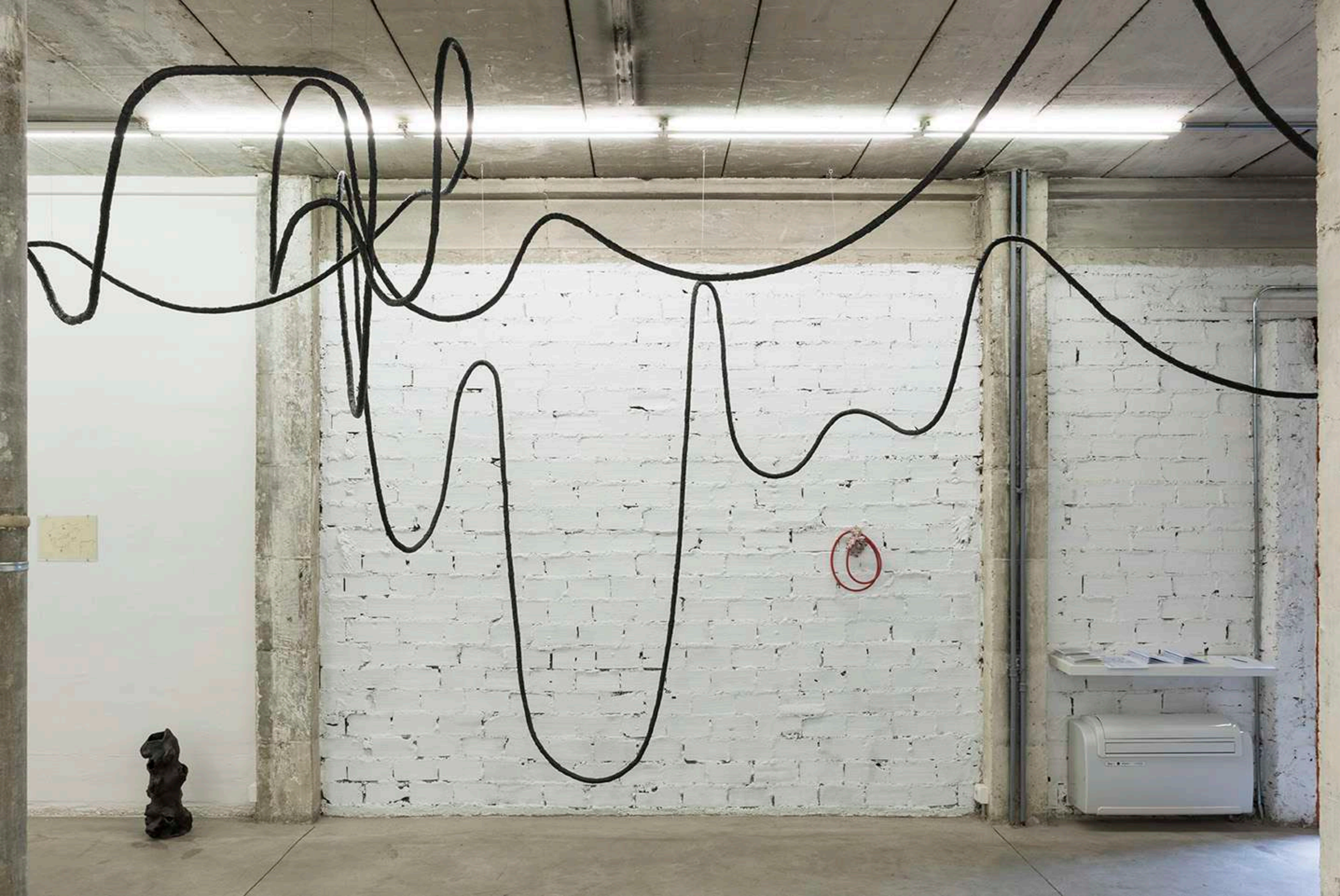
27.05 – 22.07.2017

*Arena II* 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.



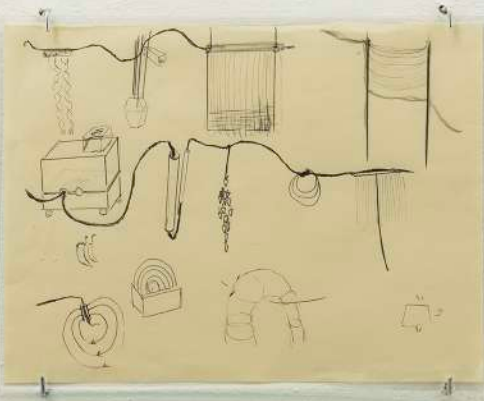














***IN THE MYRIADS THINGS CRY OUT***

*Solstices*, BWA Contemporary Art Gallery, Katowice

28.07 – 10.09.2017











## ***THE MEANS, THE MILIEU (2014)***

*Anu Põder. Be Brave! Be Fragile!*, Center for Contemporary Arts in Tallin, Estonia

17.03 – 06.08.2017

The work 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.

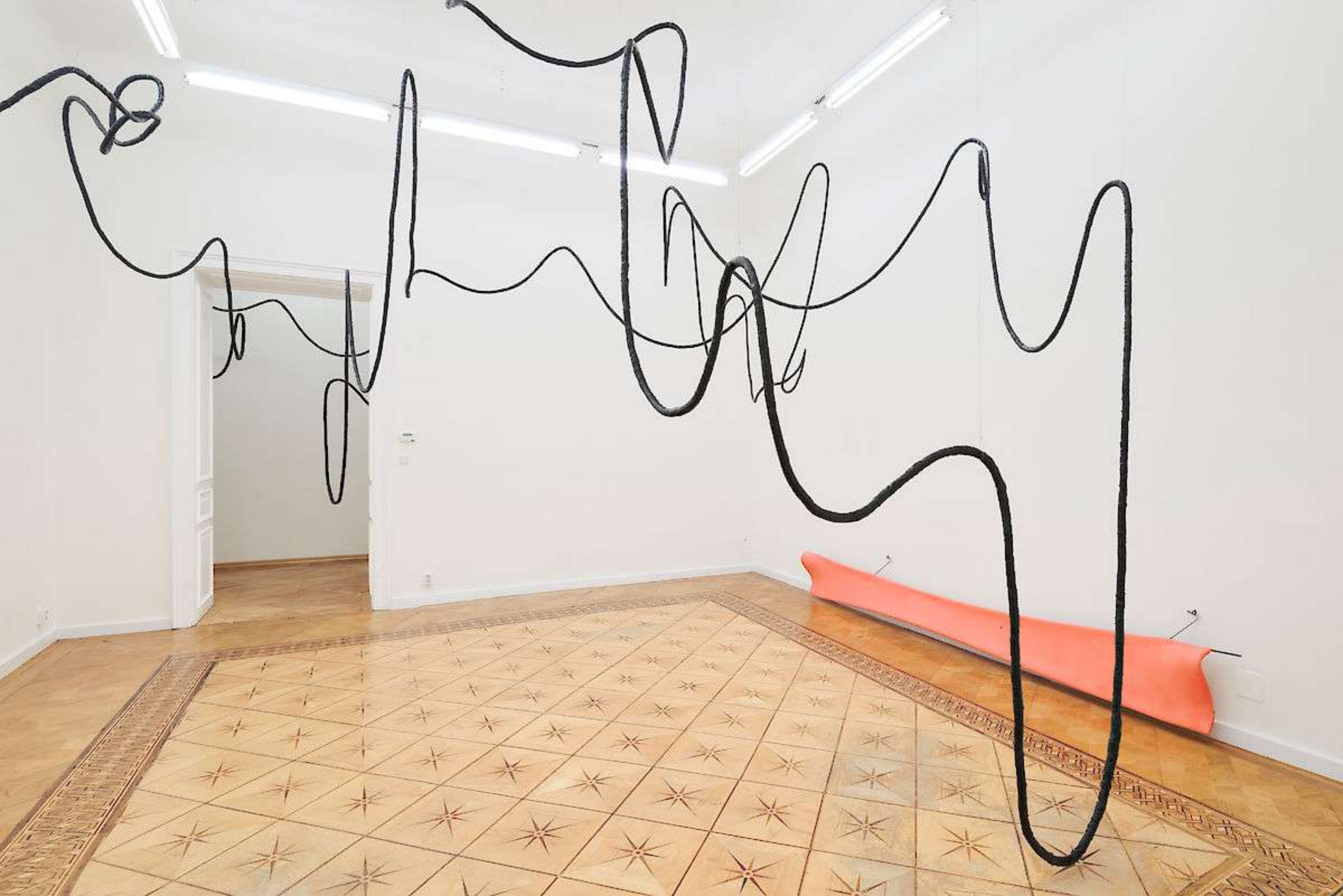




## ***ARENA II (2016)***

*Olga Balema, Marlie Mul and Iza Tarasewicz, Croy Nielsen, Vienna*

17.03 – 06.08.2017











***A Thousand Horsepower, Can Trinxet Factory, Barcelona***

*04 – 19.06.2016*





















**32nd Bienal de São Paulo, São Paulo**

07.09.2016 – 11.12.2016























***MBAMBA MAZUREK, performance***

32nd Bienal de São Paulo, São Paulo

For 32bienal, Iza Tarasewicz developed a long-term research project entitled Mbamba Mazurek, which traces the influence that the rhythm and dance of the Mazurka — a dance whose origins date back to sixteenth century Poland in a rural region called Mazovia — has had across the world, and in Brazil in particular.









***TURBULENCE SOON APPEARS***

Trapez Galeria, Budapest

12.05 – 17.06.2016













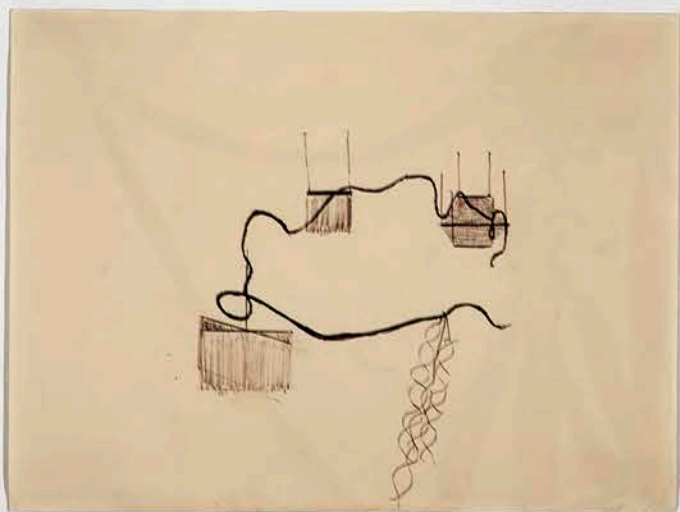
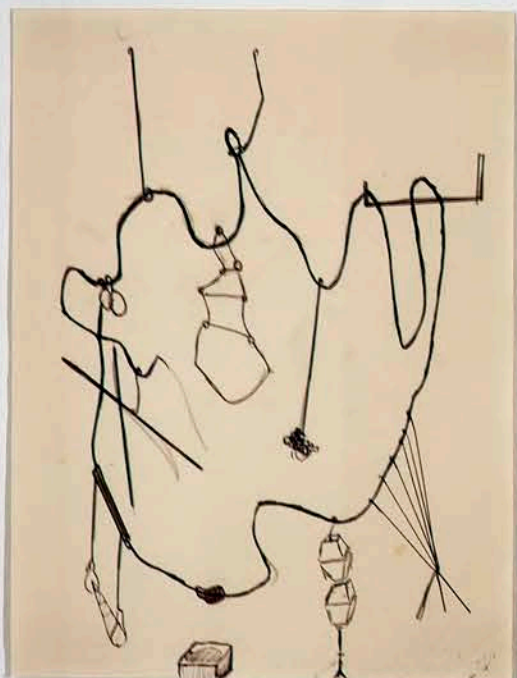
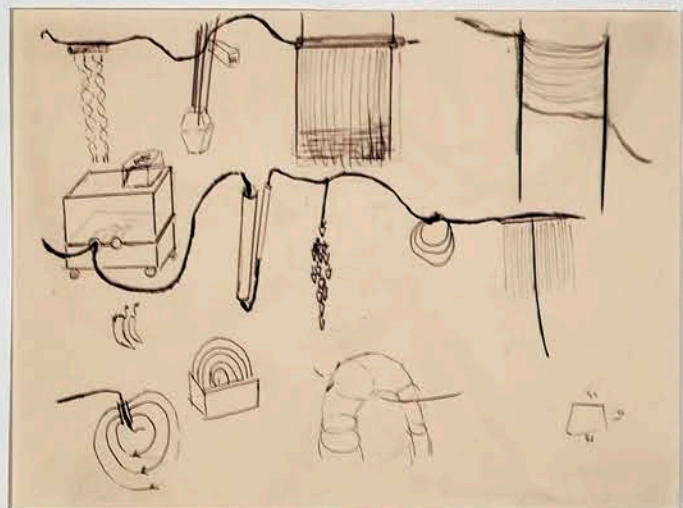
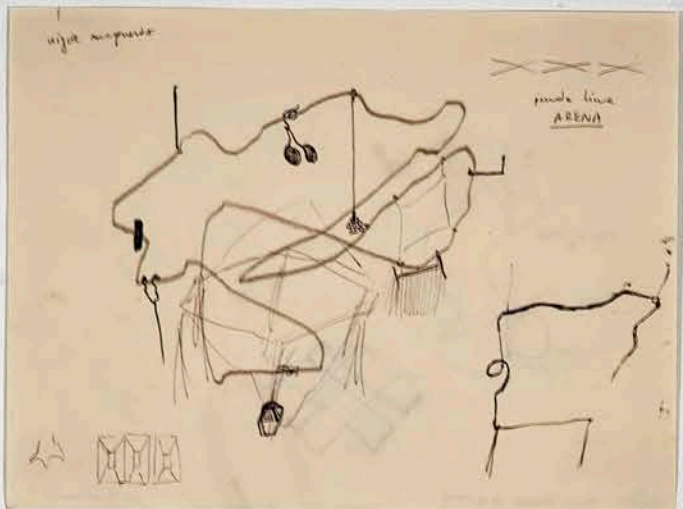














## ***FUNGAL FOLLIES, performance***

*Objects Do Things*, Ujazdowski Castle Centre for Contemporary Art, Warsaw

26.02– 31.07.2016

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.











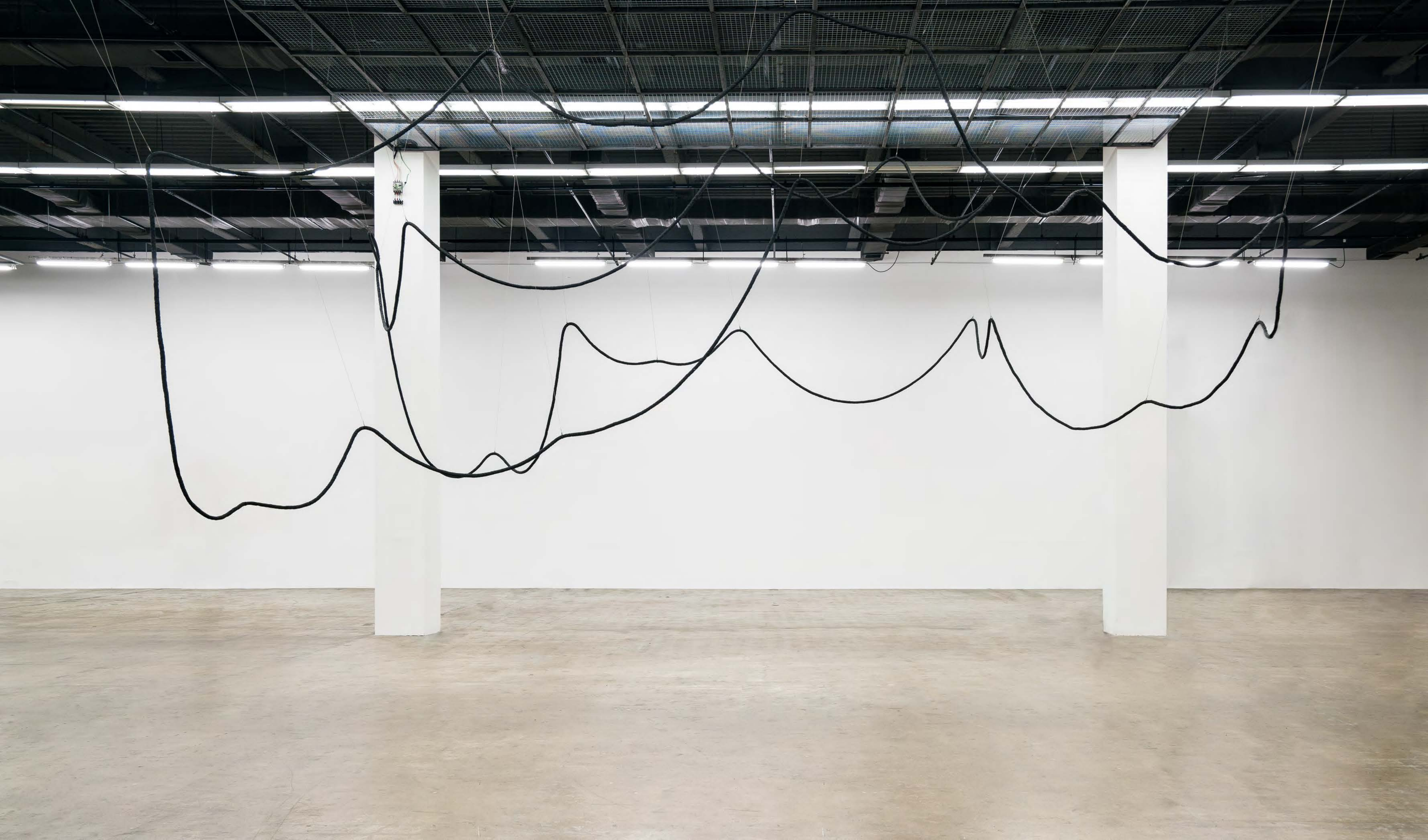




**11th Gwangju Biennale**

2.09-06.11.2016











***ULTRA HIGH TURBA TURBO III***

MeetFactory, Prague

01.06 – 20.07.2016















***ULTRA HIGH TURBA TURBO III, performance***

MeetFactory, Prague

01.06 – 20.07.2016

*Turba Turbo* – a modular sculpture system – is inspired by the chaos and information theory, formally based on the Large Hadron Collider design or a modernist circular flower stand. For the exhibition *ULTRA HIGH TURBA TURBO III*, the rigid tunnel structure of *Turba Turbo* changes into an organic and intuitive installation that comes to life through sound performances.





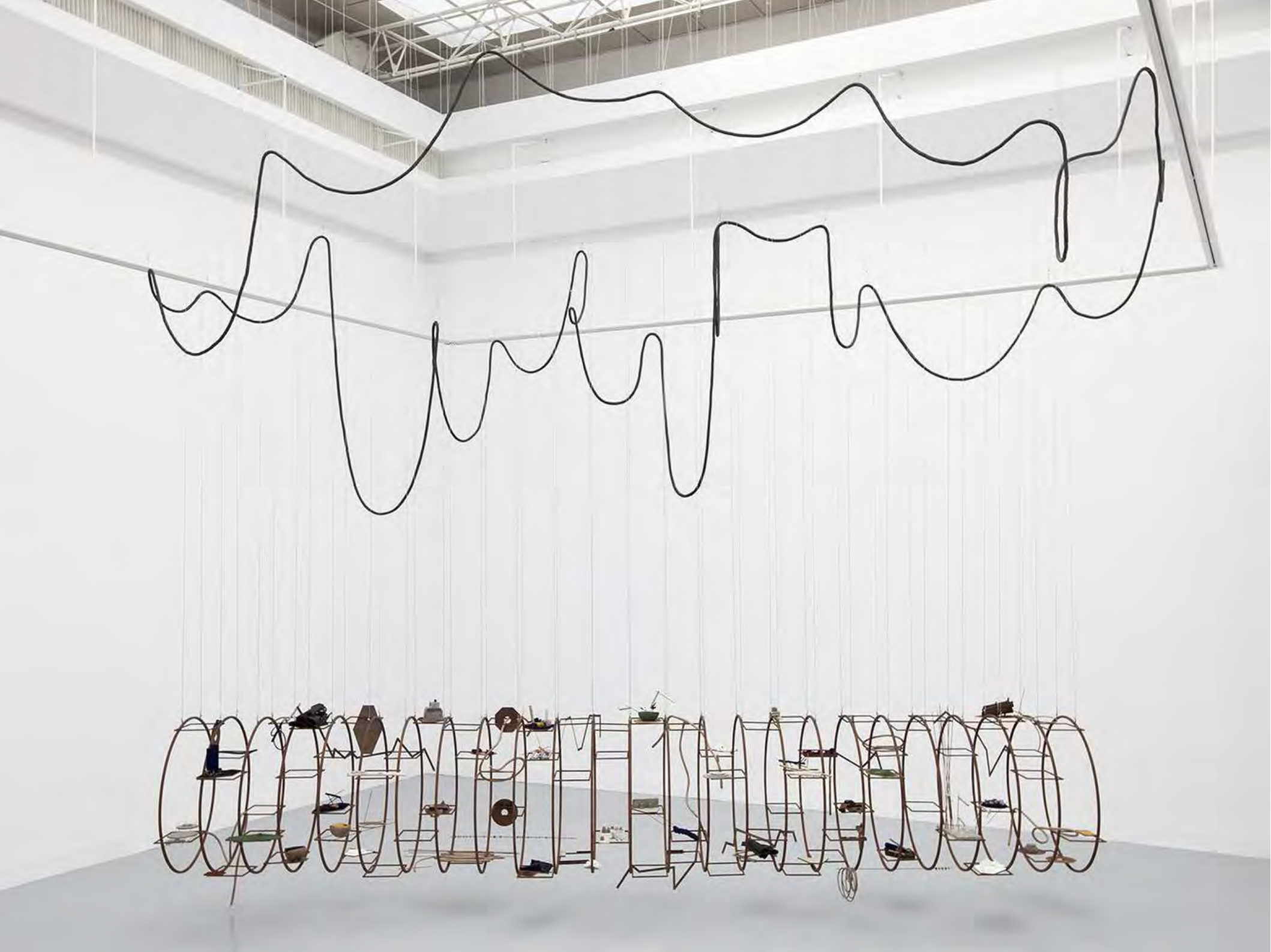
## **VIEWS 2015 – DEUTSCHE BANK AWARD**

Zachęta – National Gallery of Art, Warsaw

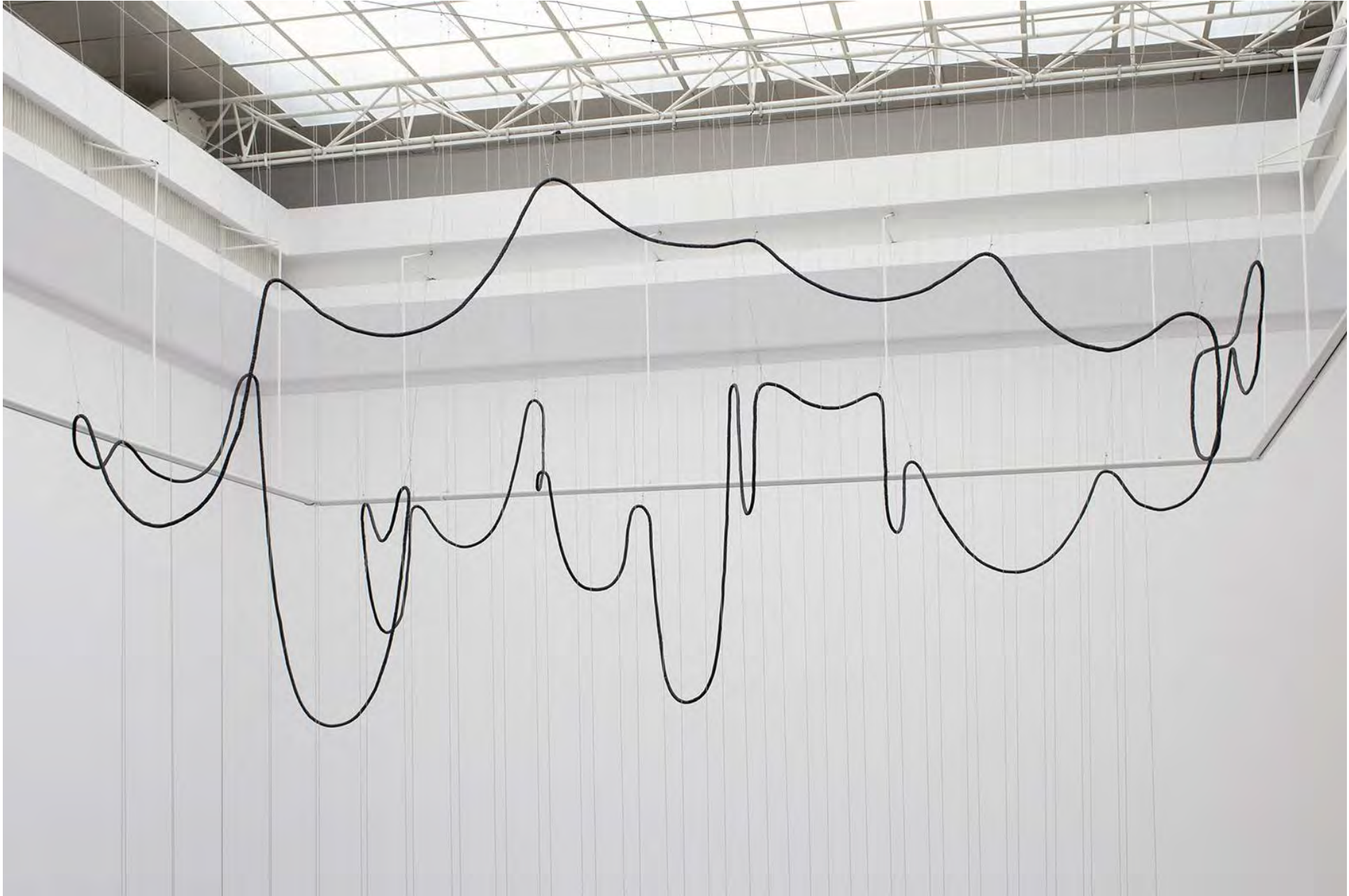
08.09 – 15.11.2015

**First prize winner.** From the Jury's statement: *The Jury awards the 1st prize to Iza Tarasewicz for the artist's consistence in shaping her own, mature and original artistic language; for exploring matter and primal processes; for reviving art's cognitive dimension.*

Tarasewicz considers the artistic process as an instrument for gaining knowledge, for transforming and recycling it. She creates objects and three-dimensional installations that are subject to constant transformations providing ever new information. The presented project, *TURBA*, *TURBO*, is 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 here was a modernist round circular flower stand that Tarasewicz has 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. Tarasewicz's work is an abstract equivalent of a collision of particles that produces chaos.







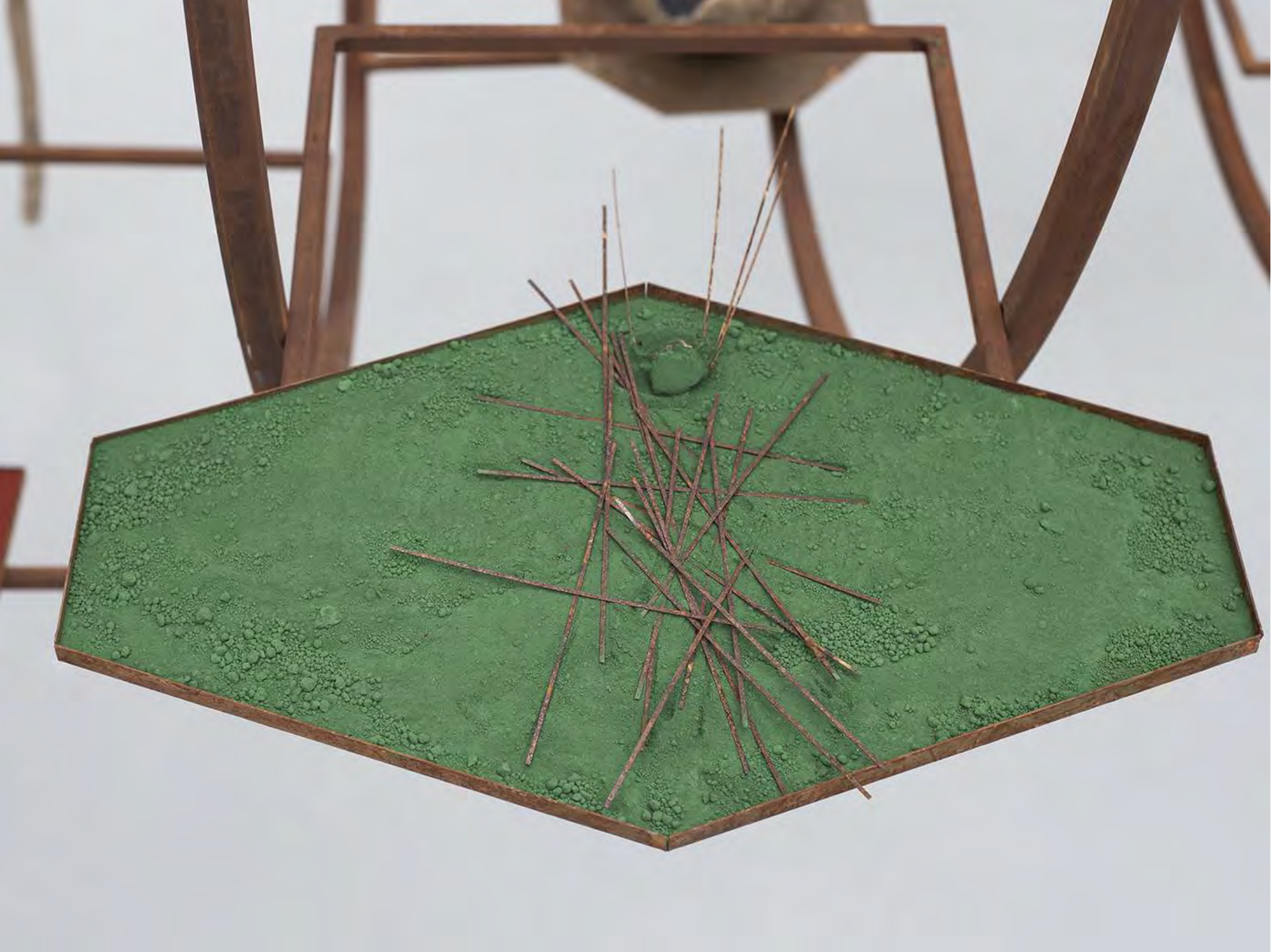


















## ***YELLOW COAL, performance***

*kurz / dust / غبار*, Centre for Contemporary Art Ujazdowski Castle, Warsaw

04.09 – 15.11.2015

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.

















***SORRY FOR ALL THE UPS AND DOWNS***

SYNTAX, Lisbon

08.05 – 27.06.2015













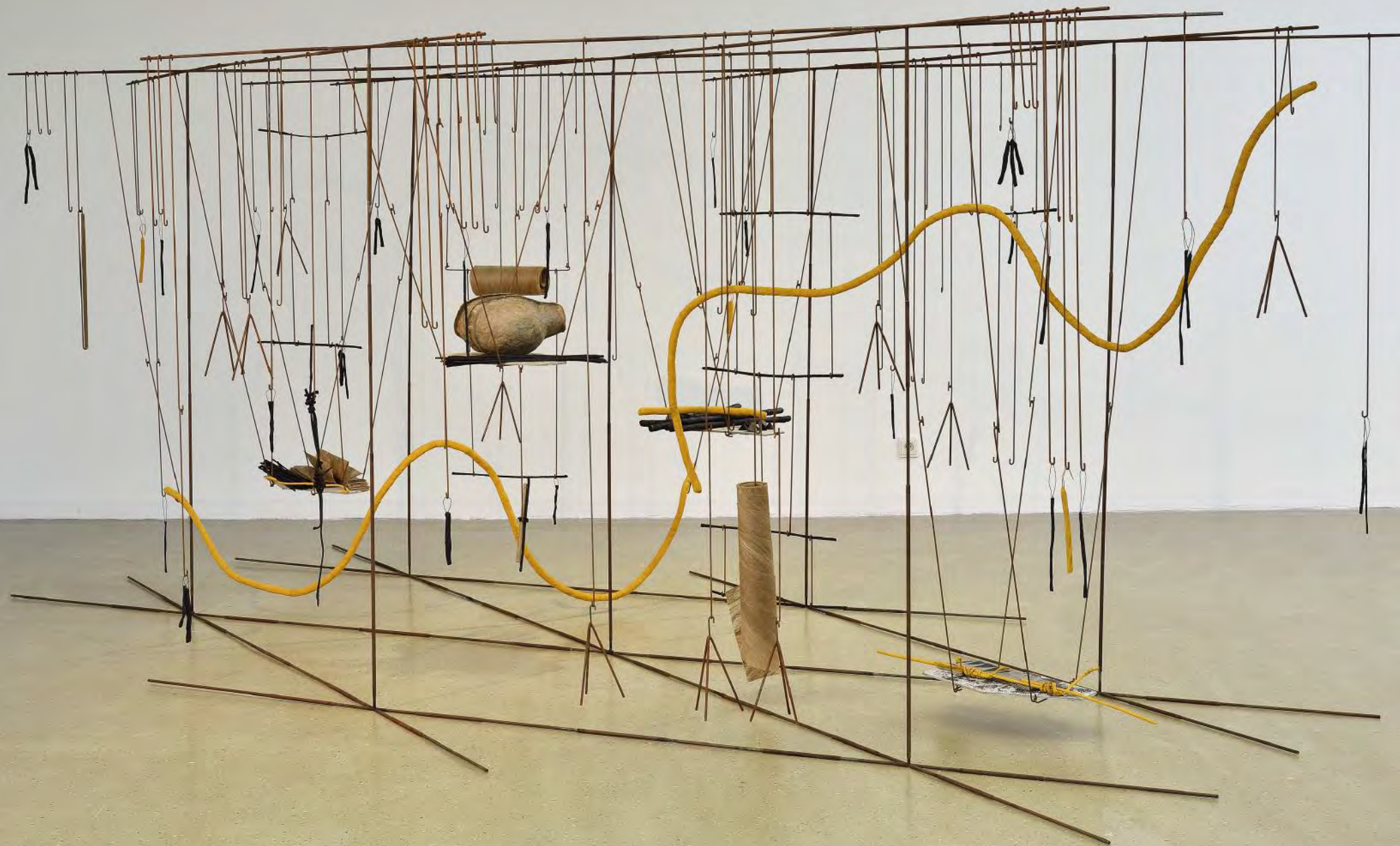




***Procedures For The Head. Polish Art Today, Kunsthalle Bratislava***

27.02 – 30.06.2015













***Gardens, Zachęta – National Gallery of Art, Warsaw***

15.08 – 04.10.2015









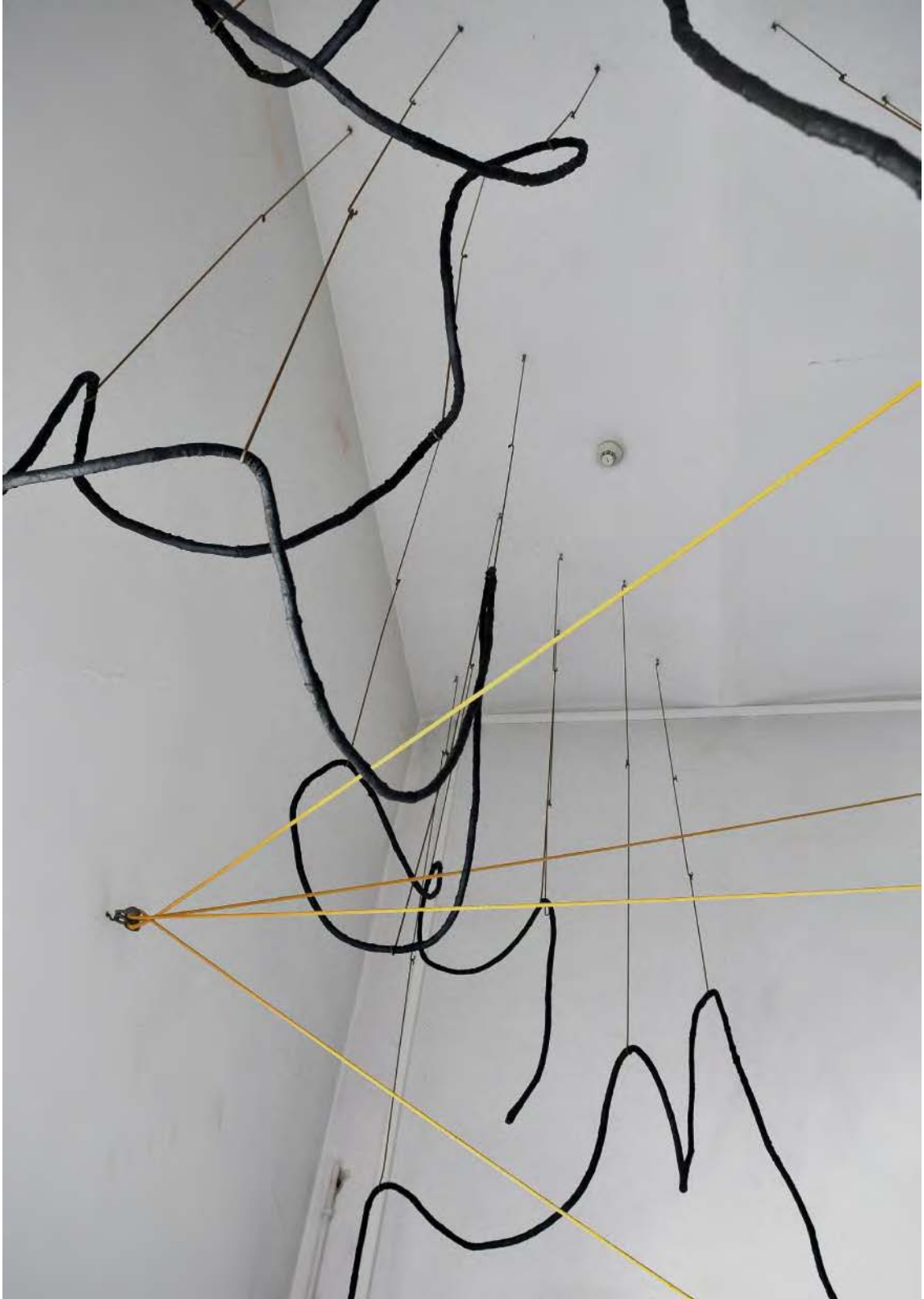














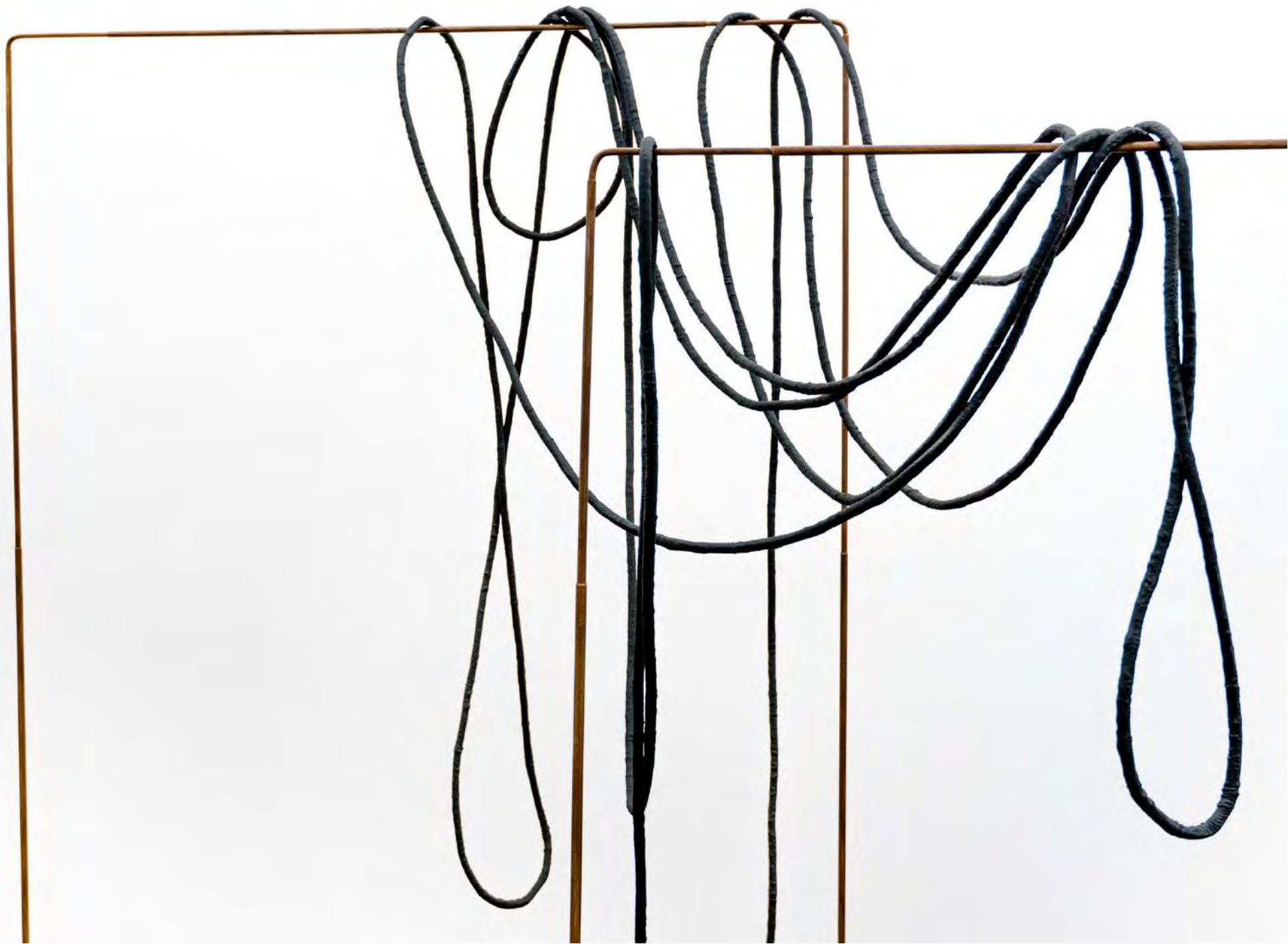
## ***REVERSE LOGISTICS***

BWA Warszawa, Warsaw

14.02 – 19.04.2015



















***THE STRANGE ATTRACTORS***

Polnisches Institut Berlin

21.02 – 03.04.2014











**Terrain**

2014

canvas, metal

260 x 140 x 100 cm



**At the junction of clarification**

hemp fibre, plastic  
230 x 150 cm/ 5 pieces



***COLLABORATING OBJECTS RADIATING ENVIRONMENTS***

Kunstlerhaus Bethanien, Berlin

18.04 – 18.05.2014













## ***THE MEANS, THE MILIEU***

Objectif Exhibitions, Antwerp

08.11 – 20.12.2014

In this solo presentation *The Means, The Milieu* 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. The installation 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.



















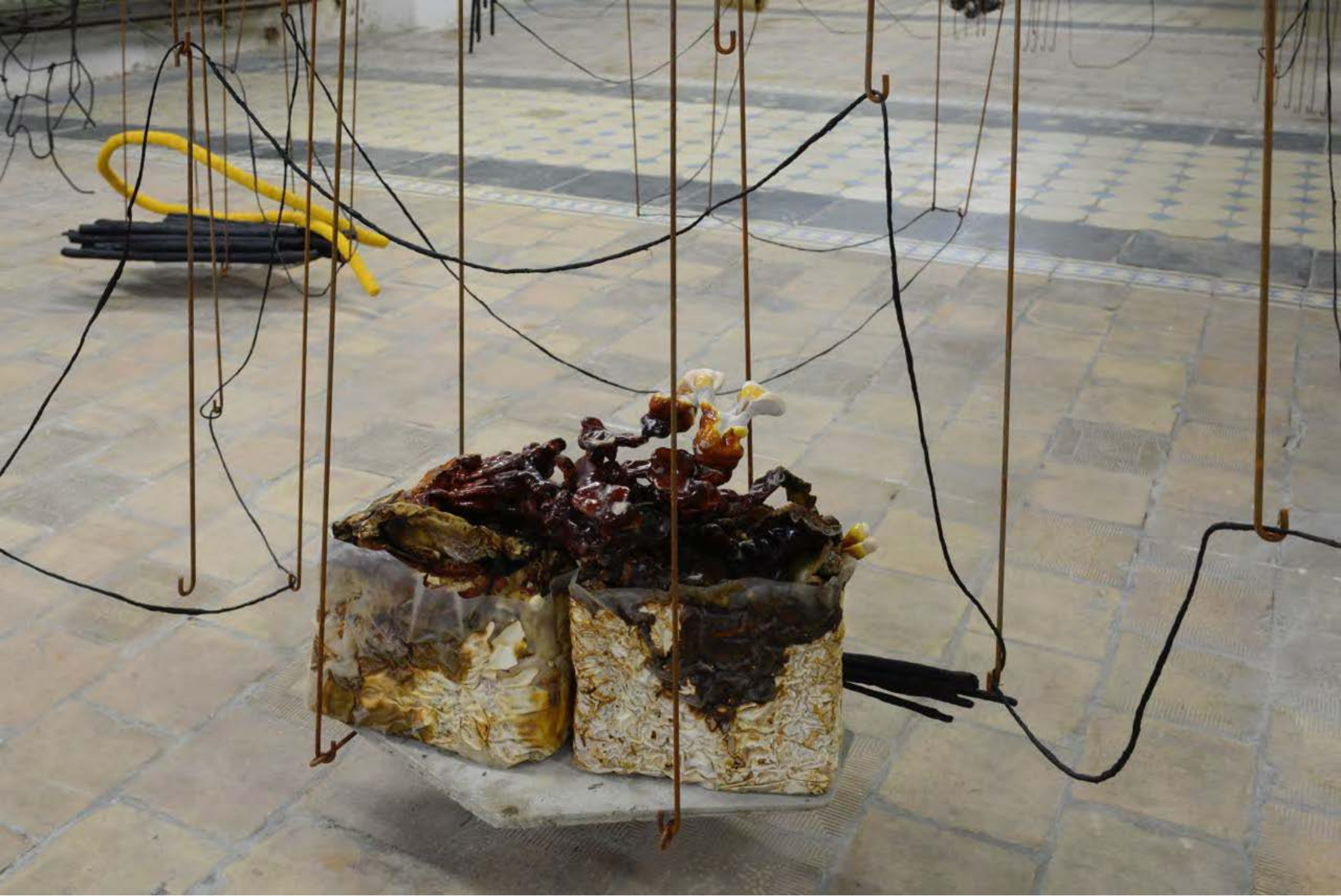
















## ***FUNGAL FOLLIES, performance***

*The Means, The Milieu*, Objectif Exhibitions, Antwerp

08.11 – 20.12.2014

The performance presented as a *The Means, The Milieu* finissage, demonstrated 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.

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.













***CLINAMEN***

Xawery Dunikowski Museum of Sculpture at Królikarnia Palace (division of National Museum), Warsaw

12.05 – 11.08.2013



