

ZAKŁOCENIA
I WIELOKROT
NOŚCI

IZA TARASEWICZ

DISTURBANCES
AND MULTI
PLICITIES

Disturbances and Multiplicities

Iza Tarasewicz

PGS Sopot, Sopot, Poland

8 October - 22 November 2020

Curator: Post Brothers

From 8 October until 22 November 2020, the State Gallery of Art (PGS) in Sopot, Poland presents *Disturbances and Multiplicities*, a solo exhibition by Iza Tarasewicz featuring highlights from the last decade of her idiosyncratic art production. Drawing inspiration from the philosophy of atomism, information theory, biology, quantum physics, and chaos theory, her sculptures and installations often take the form of modular, mobile, and reconfigurable systems that are adjusted according to the spaces in which they are displayed. Working from her home in a small village in eastern Poland, Tarasewicz utilizes rural logics and humble materials to invoke communal exchanges of energy and labor between humans and their environments. By organizing material information, she explores forms of survival and making sense in an increasingly chaotic world.

With the unprecedented situation of COVID-19, impending environmental disaster, war, and the eruption of mass demonstrations, our world today is in a state of constant turmoil and precarity. The exhibition *Disturbances and Multiplicities* addresses these dynamics of disruption and order by emphasizing the roles that noise, turbulence, and the spontaneous assembly of the multitude play in our social, ecological, and formal systems.

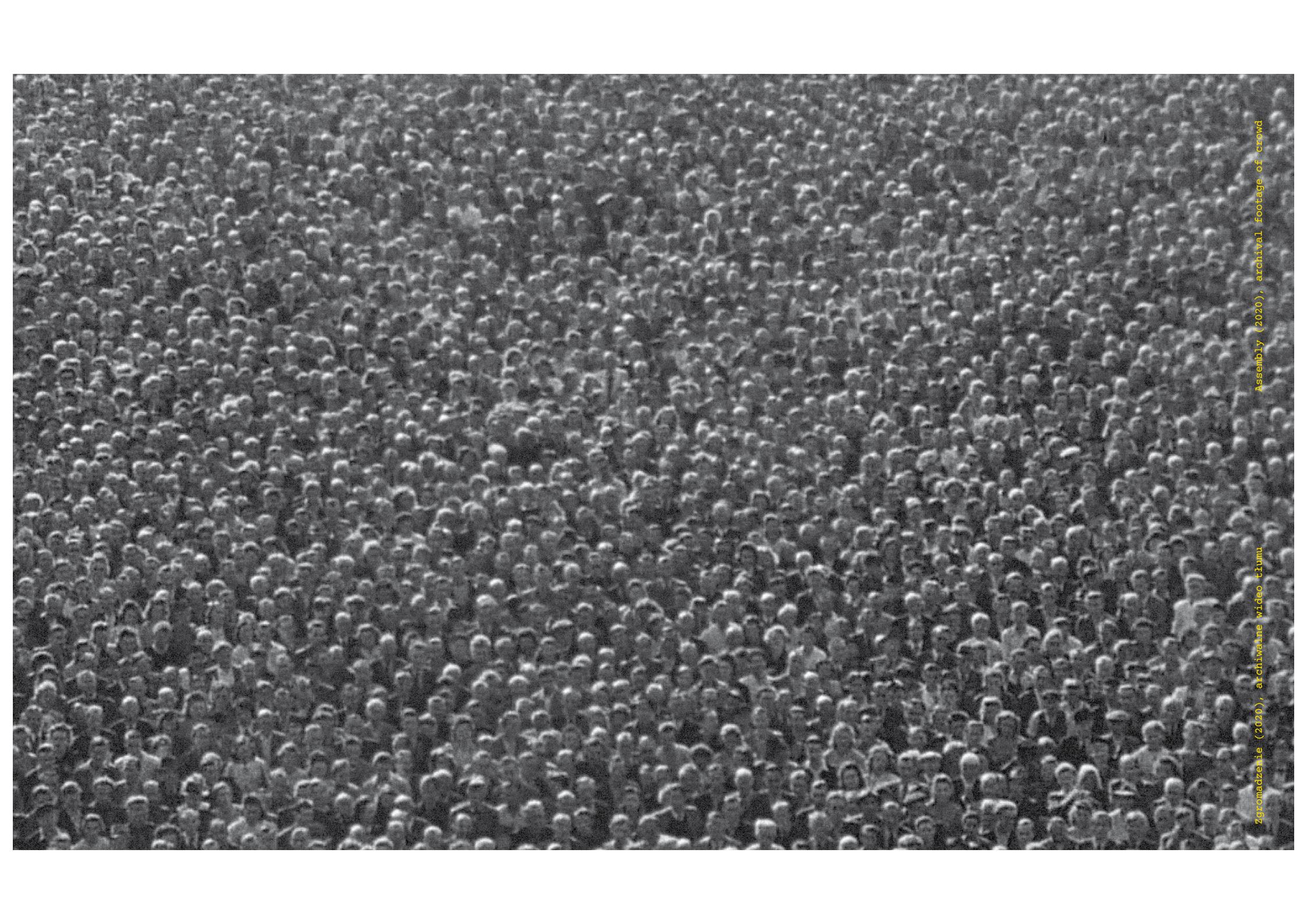
Using raw and ready-at-hand materials, Tarasewicz's artworks test out group dynamics, arranging collections of forms within an interface to model relations. The repetition and aggregation of elements provoke a sensitivity to moments of disequilibrium, revealing where a system breaks down

and confusion gathers and self-organizes. Her practice encourages us to consider how production and relationships are organized across scales, connecting the economic, biological, political, and social world to the molecular and the cosmic.

The centerpiece of the exhibition is an 800-meter-long loop of black silicone rope that drapes from the ceiling and crisscrosses throughout the exhibition space. Its title, *Arena III*, refers to ancient enclosures where events would take place: the amphitheater, the stadium, and the marketplace, the first stages of politics, recreation, performance, debate, and collectivity. In 2018, this work was wrapped around the venerated building of the Zachęta National Gallery of Art in Warsaw, provocatively declaring the museum as a site for public discussion. Here, the massive circle is brought from the outside in to produce a soft and fluctuating architecture akin to a dense jungle of vines or a giant intestinal track. The monumental liana is an instrument for mark-making, for bounding entities together and dividing. This three-dimensional drawing traces a route of loops and twists, generating an abstract choreography for the eye and the body, and framing the rest of the exhibition.

A key component of the exhibition is a selection of preparatory drawings and a series of hanging assemblages made of entangled nets and dense forests of delicate metal rods. These works chart relations and linkages within a matrix, accentuating the importance of noise and multiplicity in communication. Spontaneous and improvised as if tracing out a thought process, the compositions are diagrams of possible architectures and recall the role of repetition in folk traditions. This connection of the handheld to the monumental is also present in a photographic series and other objects that model parallels between cellular, social, agricultural, and celestial interactions.

A set of oxidized steel display apparatuses and wall-mounted reliefs organize cluttered information. Appearing as a form of outdoor shelving or almost as rusted rudimentary spaceships, the machines collate and display inventories of base materials such as plant fiber and iron oxide color pigment. The aggregates produce multicolored formations that are at once abstract and familiar, displaying principals of fusion and fission. Information is embedded in these combinations of materials, which are metabolized and organized within a productive system. At the margins and boundaries of the exhibition space, yellow ochre pigment accumulates like dust. Titled *Yellow Coal*, this installation references a short story by the Polish-Ukrainian author Sigizmund Krzhizhanovsky, where a society channels bad feelings, anger, suffering, and negativity into a limitless energy resource. Iza Tarasewicz's practice invokes this reframing of bodily and ecological economics through technologies of preparation, distribution, and connection. She mobilizes a functionality of abstraction to make visible the inventiveness of life to harness and accommodate dynamic, uncertain, and destructive forces. The exhibition *Disturbances and Multiplicities* considers how such experiments in organizing the noisy masses can help us imagine a reordering of our world.

A black and white photograph showing a massive, dense crowd of people filling the frame. The individuals are packed closely together, creating a textured, grainy appearance. The lighting is low, with most of the scene in shadow, highlighting the silhouettes and profiles of the people. The perspective is from a high vantage point, looking down at the vast assembly.

Assembly (2020), archival footage of crowd

Zgromadzenie (2020), archiwum video clamu

Arena III (2018), 800 m w pętli
zamkniętej, silikon, widok wystawy,
Iza Tarasewicz: Zaktocenia i Wielokrotność
w PGS Sopot.

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Arena III (2018), 800 m circle,
silicon rope. exhibition view,
Iza Tarasewicz: Disturbances and Multiplicities
at PGS Sopot.





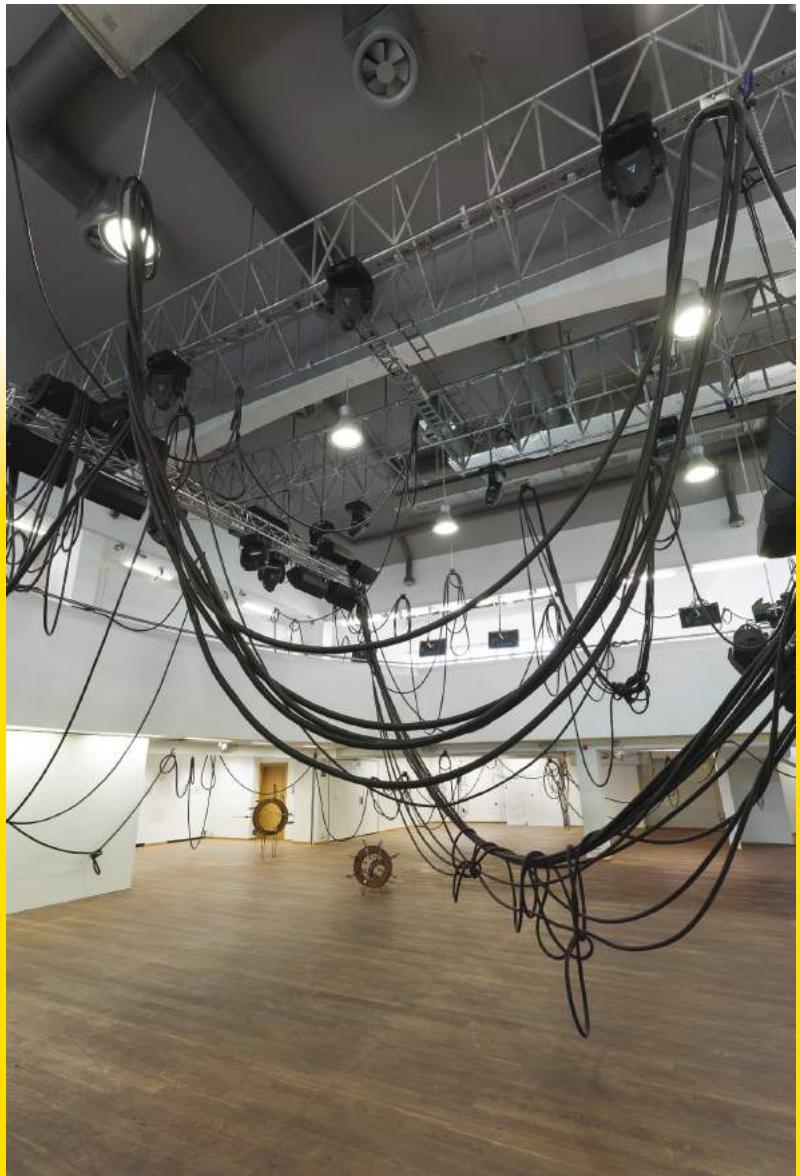
40

Arena III (2018), 800 m w Petli zamkniętej,
silikon, widok wystawy, Iza Tarasewicz:
Zakrócenia i Wielokrotność w PGS Sopot.

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Arena III (2018), 800 m w Petli zamkniętej,
silikon, widok wystawy, Iza Tarasewicz:
Disturbances and Multiplicities at PGS Sopot.

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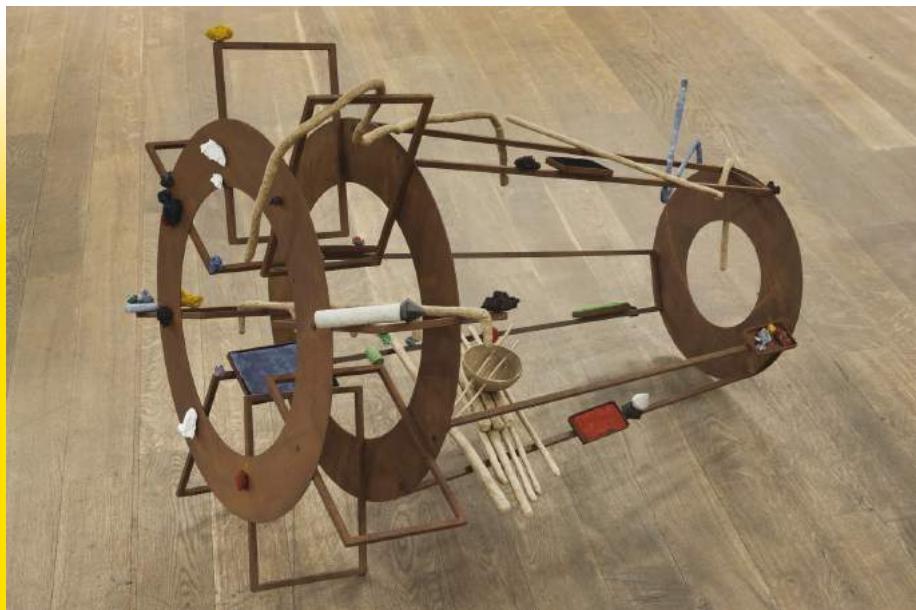
Arena III (2018), 800 m w pętli zamkniętej, silikon. widok wystawy, Iza Tarasewicz: *Zakłócenia i Wielokrotności* w PGS Sopot.

widok wystawy, Iza Tarasewicz: *Zakłócenia i Wielokrotności* w PGS Sopot.

Arena III (2018), 800 m circle, silicon rope. exhibition view, Iza Tarasewicz: *Disturbances and Multiplicities* at PGS Sopot.

exhibition view, Iza Tarasewicz: *Disturbances and Multiplicities* at PGS Sopot.

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Halt The Cyclone 4 (2016),
cement, włókno konopne, stal oksydowana,
pigmenty

Halt The Cyclone 4 (2016),
cement, hemp fiber, oxidized steel,
iron-oxide pigments

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detail, *Halt The Cyclone 4* (2016),
cement, włókno konopne, stal oksydowana,
pigmenty

detail, *Halt The Cyclone 4* (2016),
cement, hemp fiber, oxidized steel,
iron-oxide pigments

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Halt The Cyclone 6 (2016),
cement, włókno konopne,
stal oksydowana, pigmenty

detal, *Halt The Cyclone 6* (2016),
cement, włókno konopne, stal oksydowana,
pigmenty

Halt The Cyclone 6 (2016),
cement, hemp fiber, oxidized steel,
iron-oxide pigments

detail, *Halt The Cyclone 6* (2016),
cement, hemp fiber, oxidized steel,
iron-oxide pigments

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widok wystawy, Iza Tarasewicz:
Zakrócenia i Wielokrotności w PGSS Sopot.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at PGSS Sopot.

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Selection of drawings (2000-2020), 15 works
on paper. exhibition view. Iza Tarasewicz:
Disturbances and Multiplicities at FGS Sopot.

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Rysunki, (2000-2020), 15 szt. na papierze.
widok wystawy, Iza Tarasewicz:
Zakłucenia i Wielokrotności w PGS Sopot.



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detail, rysunek (2010–2020)

detail, drawings (2010–2020)

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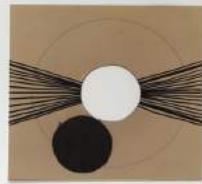


55

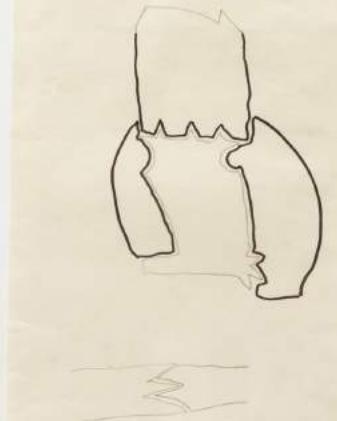




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widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności
w PGS Sopot. *In Myriads, Things Cry Out XI* (2020),
stał, miedź, mosiądz. i What Whispers Are These? X
(2019), stal, mosiądz.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at PGS Sopot.
Featuring: *In Myriads, Things Cry Out XI* (2020),
steel, copper, brass, and What Whispers
Are These? X (2019), steel, brass.



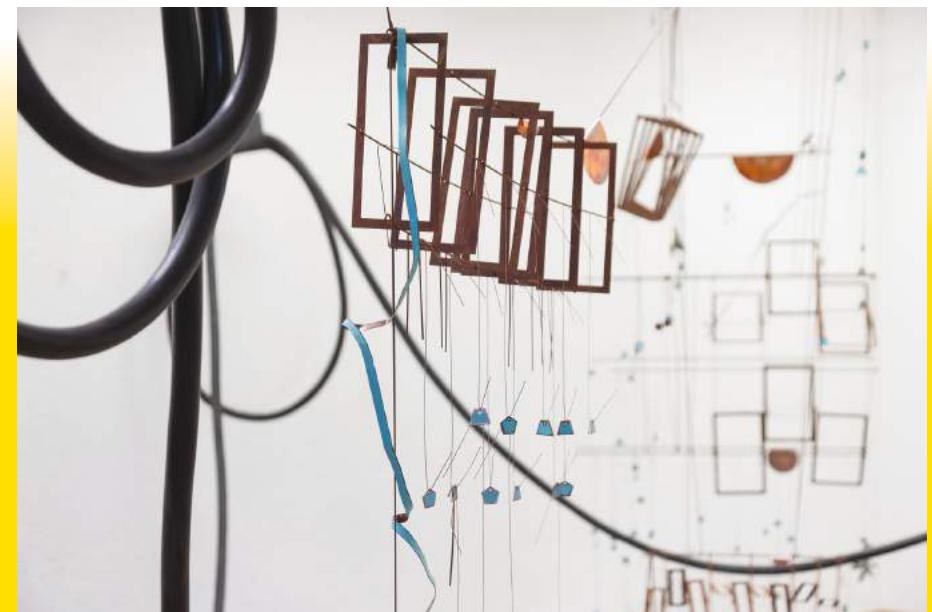
64



widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności w PGS
 Sopot. *In Myriads, Things Cry Out XI*
 (2020), stal, miedź, mosiądz.
i What Whispers Are These? X (2019),
 stal, mosiądz.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at PGS
 Sopot. Featuring: *In Myriads, Things
 Cry Out XI* (2020), steel, copper,
 brass. and *What Whispers Are These? X*
 (2019), steel, brass.

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detal, *In Myriads, Things Cry Out XI*
 (2020), stal, miedź, mosiądz.

detail, *In Myriads, Things Cry Out XI*
 (2020), steel, copper, brass.



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widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności
w PGS Sopot.

What Whispers Are These? XII (2020),
stal, mosiądz.
widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności
w PGS Sopot.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities
at PGS Sopot.

What Whispers Are These? XII (2020),
steel, brass.
exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities
at PGS Sopot.

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What Whispers Are These? IX (2020),
stal, mosiądz. widok wystawy,
Iza Tarasewicz: *Zakłócenia
i Wielokrotności* w PGS Sopot.

What Whispers Are These? IX (2020),
stal, mosiądz.

What Whispers Are These? IX (2020),
steel, brass. exhibition view,
Iza Tarasewicz: *Disturbances and
Multiplicities* at PGS Sopot.

What Whispers Are These? IX (2020),
steel, brass.



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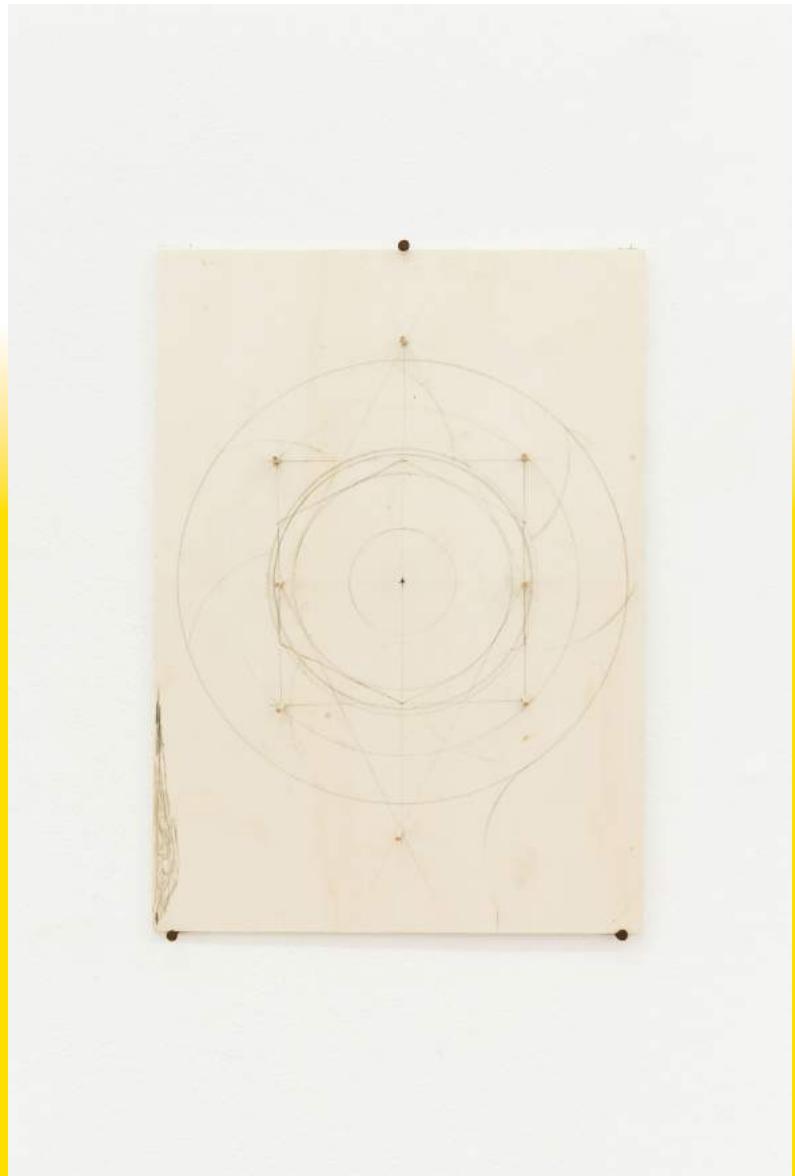
In Myriads, Things Cry Out IX (2018),
stal, miedź, mosiądz

widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności
w PGS Sopot.

In Myriads, Things Cry Out IX (2018),
stal, copper, brass

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities
at PGS Sopot.

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Narzędzia (2018–2020),
drewniane narzędzia do wyplatania modeli.

widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności
w PGS Sopot. *Narzędzia* (2018–2020),
drewniane narzędzia do wyplatania modeli.
i *Sieci* (2019), kauczuk, sznurek konopny.

Tools (2018–2020),
wooden tools for weaving models.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities
at PGS Sopot. Featuring: *Tools*
(2018–2020), wooden tools for
weaving models. and *Nets* (2019),
rubber, hemp rope.

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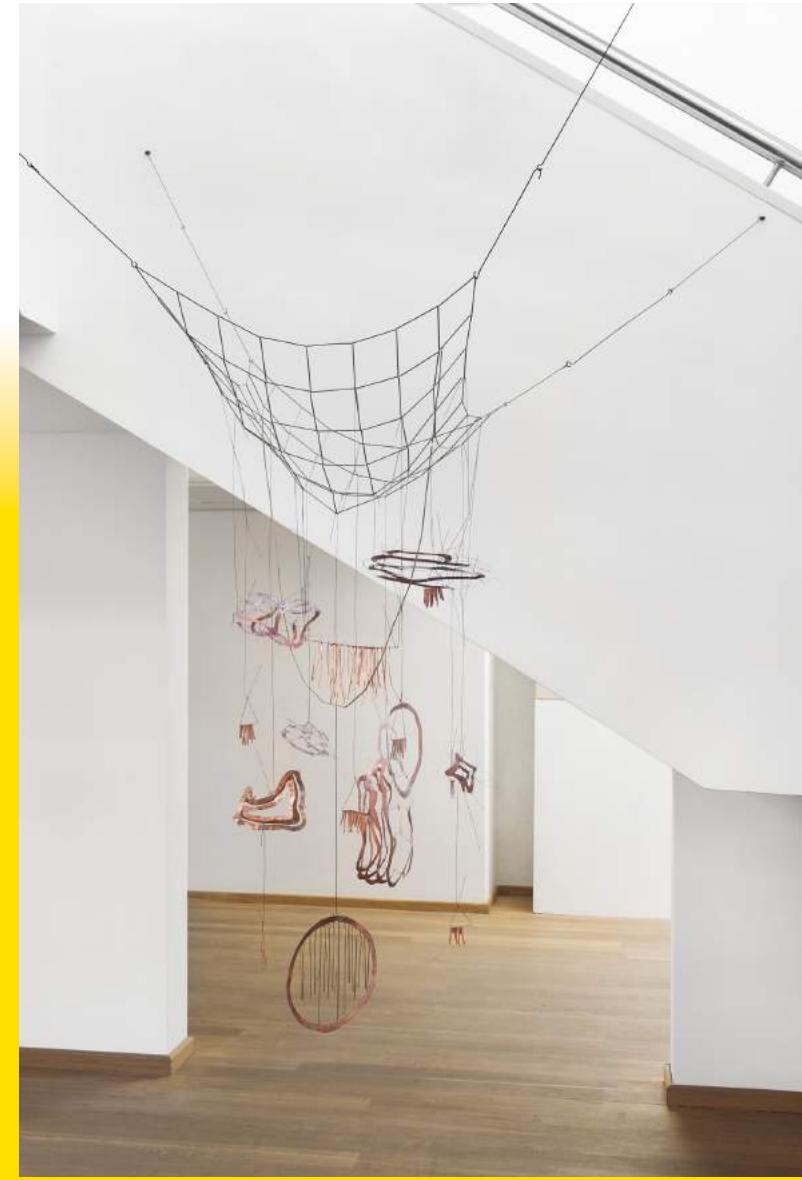
What Whispers Are These? IV (2019),
stal., mosiądz.

78 What Whispers Are These? IV (2019),
steel, brass.



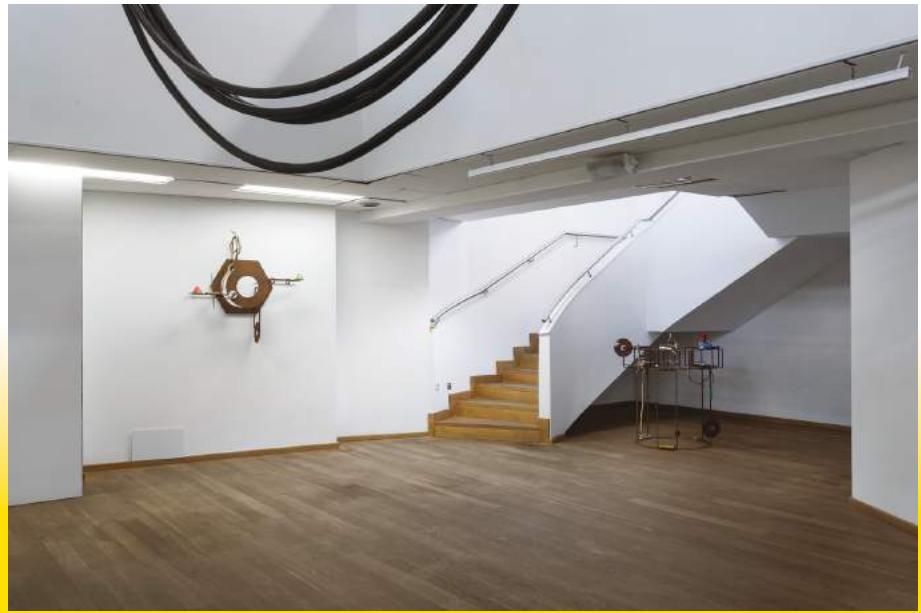
78

What Whispers Are These? IV (2019),
steel, brass.



Once Information Has Passed Into Protein, b(2019),
stal., miedź, mosiądz.

79 Once Information Has Passed Into Protein, (2019),
steel, copper, brass.



widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności w PGS Sopot.
What Whispers Are These? VII (2020),
 stal, mosiądz. i Yellow Coal (2015),
 Instalacja suchy pigment-zółta ochra.
I Arena III (2018), 800 m
 w pętli zamkniętej, silikon.

widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności
 w PGS Sopot.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities
 at PGS Sopot. Featuring: *What Whispers*
Are These? VII (2020), steel, brass.
 and *Yellow Coal* (2015), site-specific
 installation using dry yellow ochre
 iron oxide pigment. *And Arena III*
 (2018), 800 m circle, silicon rope.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities
 at PGS Sopot.

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Halt The Cyclone 3 (2016),
cement, włókno konopne,
stal oksydowana, pigmenty.

Halt The Cyclone 3 (2016),
cement, hemp fiber, oxidized steel,
iron-oxide pigments.

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szczegółowy obraz, *Halt The Cyclone 3* (2016), cement, włókno konopne, stal oksydowana, pigmenty.

detail, *Halt The Cyclone 3* (2016),
cement, hemp fiber, oxidized steel,
iron-oxide pigments.

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Halt The Cyclone 5 (2016),
cement, włókno konopne, stal
oksydowana, pigmenty.

detail, *Halt The Cyclone 5*
(2016), cement, włókno konopne,
stal oksydowana, pigmenty.

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Halt The Cyclone 5 (2016),
cement, hemp fiber, oxidized
steel, iron-oxide pigments.

detail, *Halt The Cyclone 5*
(2016), cement, hemp fiber,
oxidized steel, iron-oxide
pigments.

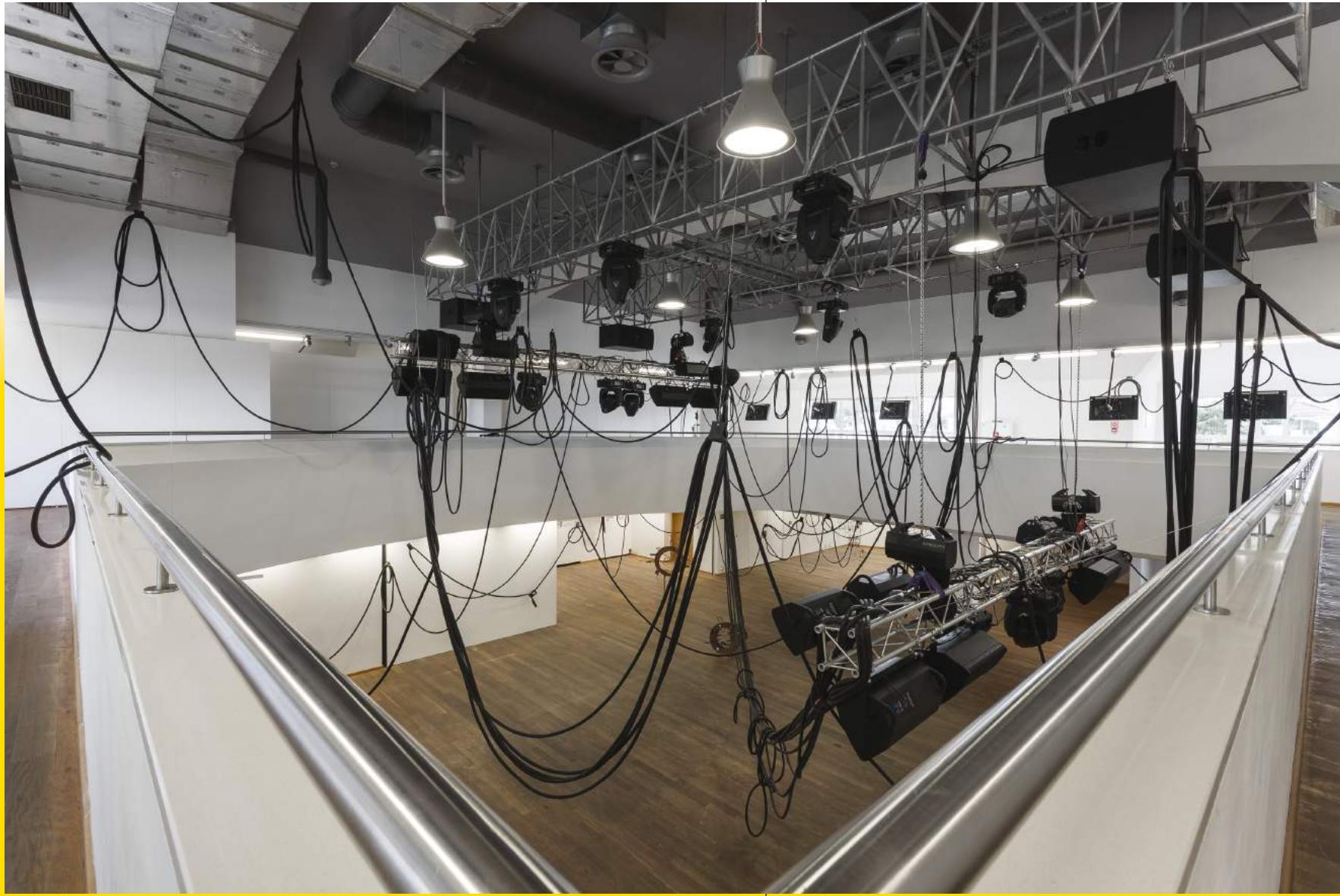
86



Yellow Coal (2015),
instalacja, suchy pigment- żółta ochra.

Yellow Coal (2015), site-specific installation
using dry yellow ochre iron oxide pigment.

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widok wystawy, Iza Tarasewicz:
Zakłucenia i Wielokrotności w PGS Sopot.



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Zmienne (2020), kompozycja okienna,
stal, mosiądz. widok wystawy,
Iza Tarasewicz: *Zakłócenia
i Wielokrotności* w PGS Sopot.

detal, Zmienne (2020), kompozycja
okienna, stal, mosiądz.

detal, Zmienne (2020), kompozycja
okienna, stal, mosiądz.

Variables (2020), window compositions,
steel, brass. exhibition view,
Iza Tarasewicz: *Disturbances and
Multiplicities* at PGS Sopot.

detail, Variables (2020), window
compositions, steel, brass.

detail, Variables (2020), window
compositions, steel, brass.



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detail, *Yellow Coal* (2015), site-specific installation using dry yellow ochre iron oxide pigment.

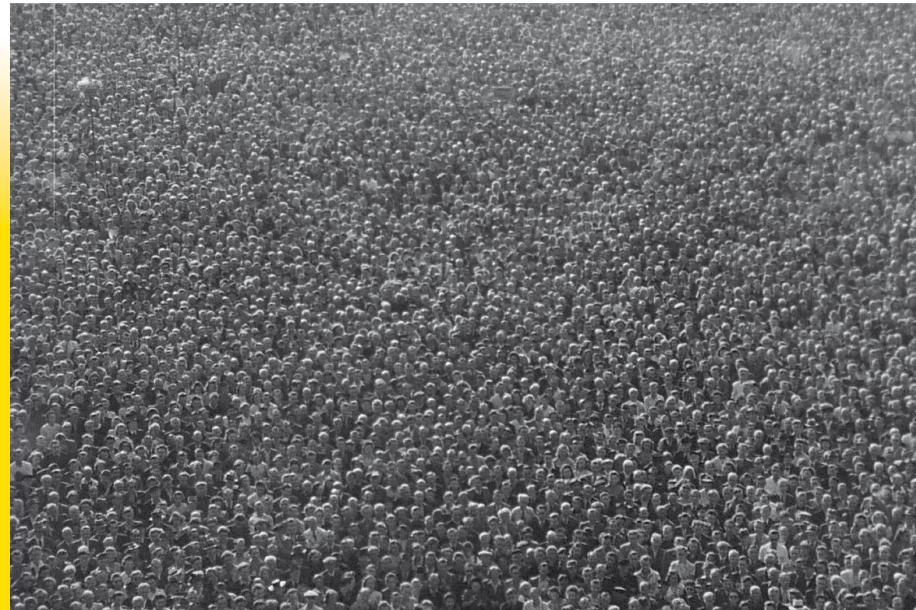
detail, *Yellow Coal* (2015), instalacija, suchy pigment - żółta ochra.

detail, *Yellow Coal* (2015), site-specific installation using dry yellow ochre iron oxide pigment.



widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności w PGS Sopocie.
Assembly (2020), archiwalne wideo tłumu,
8 telewizorów. i *Arena III* (2018), 800 m
w pętli zamkniętej, silikon.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at
PGS Sopot. Featuring: *Assembly* (2020),
archival footage of crowd, 6 sec. loop,
presented on 8 video monitors. and *Arena*
III (2018), 800 m circle, silicon rope.



Assembly (2020), archiwalne wideo tłumu,
8 telewizorów.

Assembly (2020), archival footage
of crowd, 6 sec. loop, presented on
8 video monitors.

widok wystawy, Iza Tarasewicz: *Zakłócenia i Wielokrotności* w PGS Sopot. *Disturbances and Multiplicities* at PGS Sopot. Featuring: *Matrix* (2013), *Czarno-białe zdjęcia analogowe*, kopia wystawnicza i Punkty (2010), *hog intestines, glass frame, and Points* (2010), hog intestines, glass, steel.

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widok wystawy, Iza Tarasewicz: *Zakłócenia i Wielokrotności* w PGS Sopot. *Disturbances and Multiplicities* at PGS Sopot. Featuring: *Matrix* (2013), *Czarno-białe zdjęcia analogowe*, kopia wystawnicza i Punkty (2010), *hog intestines, glass frame, and Points* (2010), hog intestines, glass, steel.

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Punkty (2010), preparowane jelita wieprzowe,
szkło, metal. fot. Piotr Żyliński.

Points (2010), hog intestines, glass,
steel. photo by Piotr Żyliński.

Punkty (2010), preparowane jelita wieprzowe, szkło, metal. fot. Piotr Żyliński.

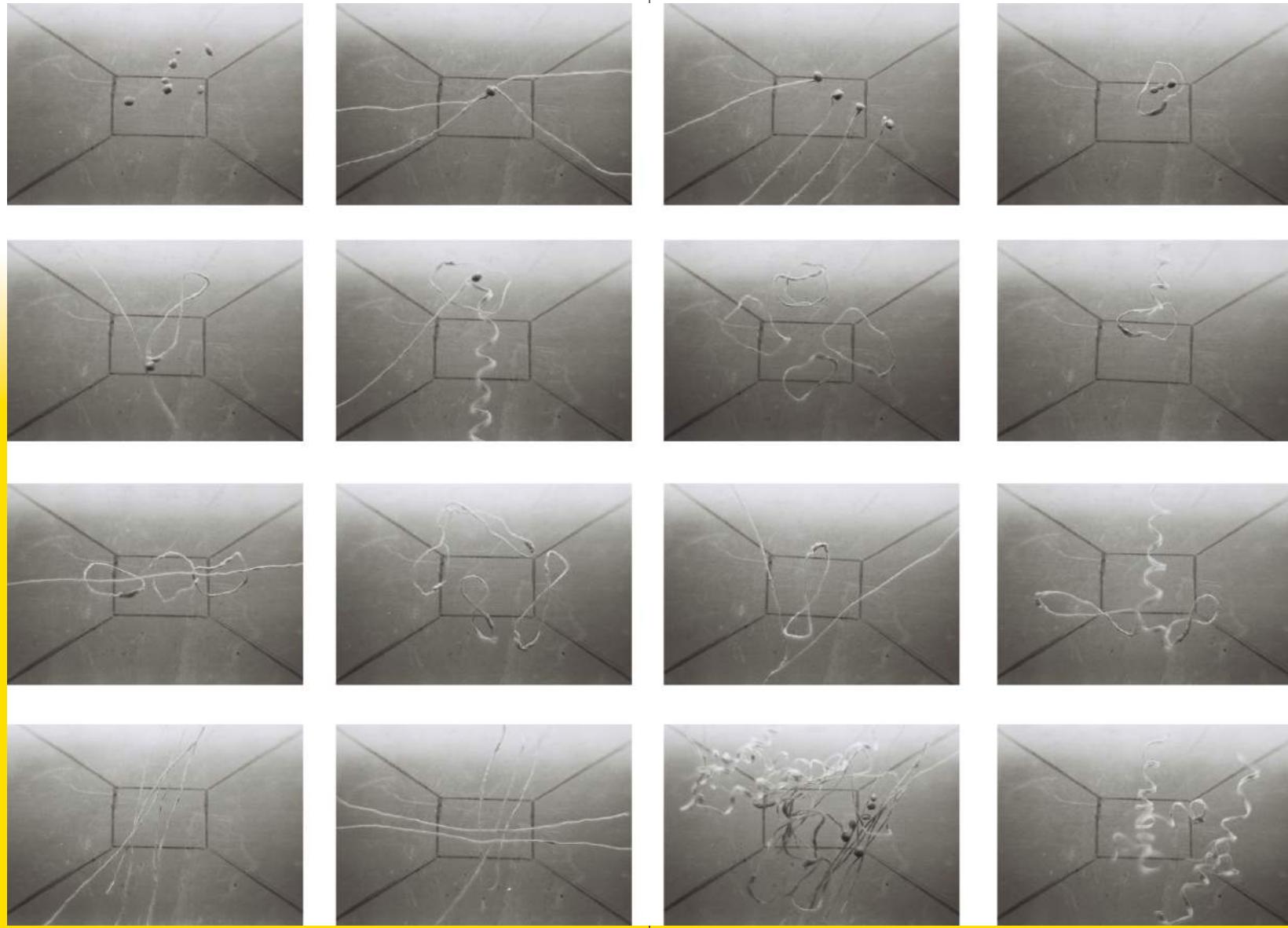
Points (2010), hog intestines, glass, steel. photo by Piotr Żyliński.

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widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności w PGS Sopot.
Zmienne (2020), kompozycja okienna, stal,
mosiądz. i Halt The Cyclone 1 (2016),
cement, włókno konopne, stal oksydowana,
pigmenty.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at PGS
Sopot. Featuring: Variables (2020), window
compositions, steel, brass. and Halt
The Cyclone 1 (2016), cement, hemp fiber,
oxidized steel, iron-oxide pigments.



105

Do, Dico, Addico II (2017), stal
oksydowana, włókno konopne, naturalne
pigmenty (indigo, dracena smocza, ,
kurkuma, czerwce z kaktusa, blogwood,
madder root, aloes, orzech włoski.

Do, Dico, Addico II (2017), oxidized
steel, hemp fibre, natural pigments
(indigo, dragon tree, curcuma, cochenille,
blogwood, madder root, aloe, walnut),
clay, terra-cotta, oxidized wire,
plastic, paper.



Untitled (2018), akwarela na papierze.

Untitled (2018), aquarelle on paper.

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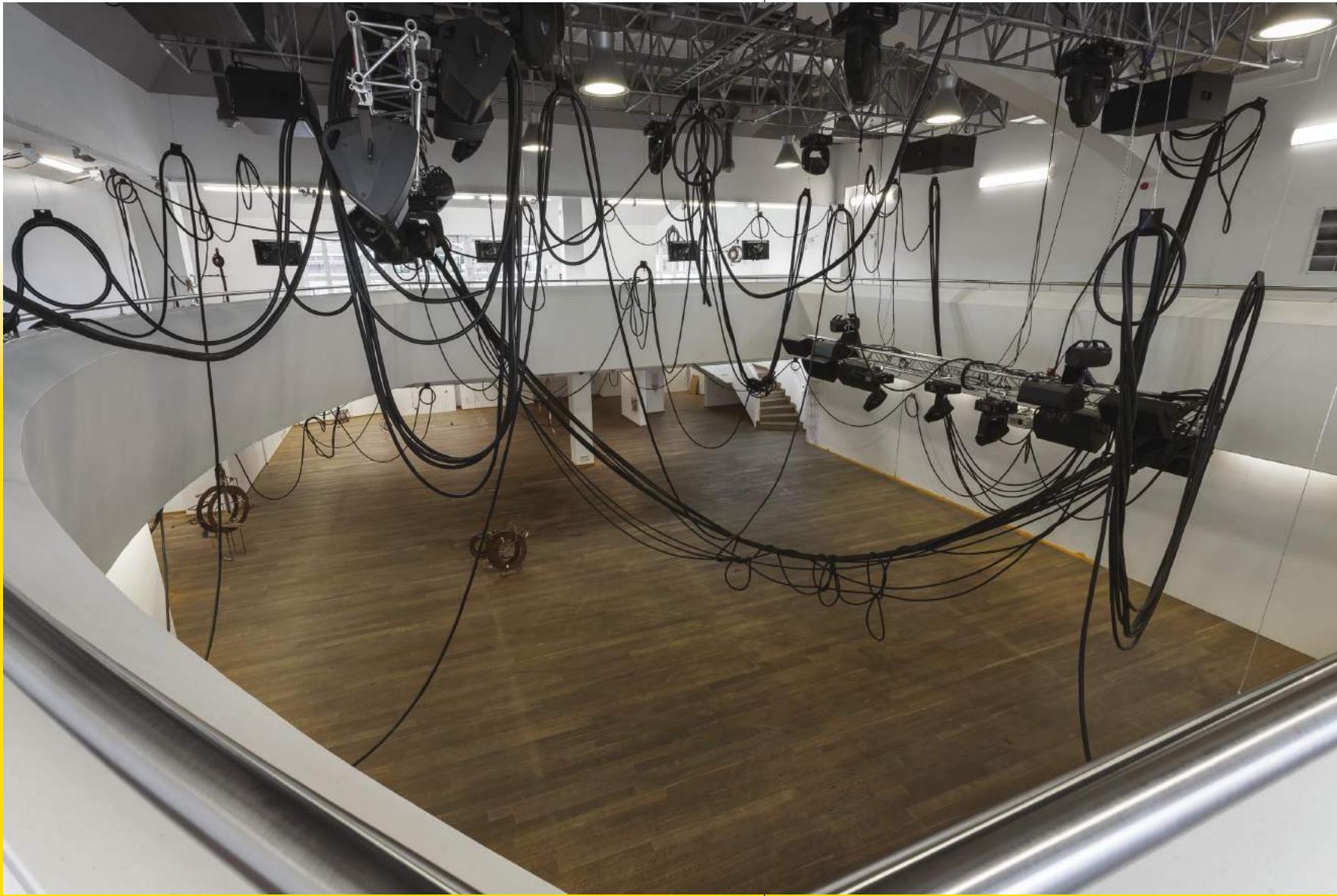


widok wystawy, Iza Tarasewicz:
Zakłócenia i Wielokrotności w PGS
Sopot. Yellow Coal (2015), Instalacja
suchy pigment-żółta ochra. i Untitled
(2018), akwarela na papierze.

Untitled (2018), akwarela na papierze.

exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at PGS
Sopot. Featuring: Yellow Coal (2015),
site-specific installation using dry
yellow ochre iron oxide pigment. and
Untitled (2018), aquarelle on paper.

Untitled (2018), aquarelle on paper.



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Arena III (2018), 800 m w pętli zamkniętej, silikon.
widok wystawy, Iza Tarasewicz:
Zakrócenia i Wielokrotności w PGS Sopot.

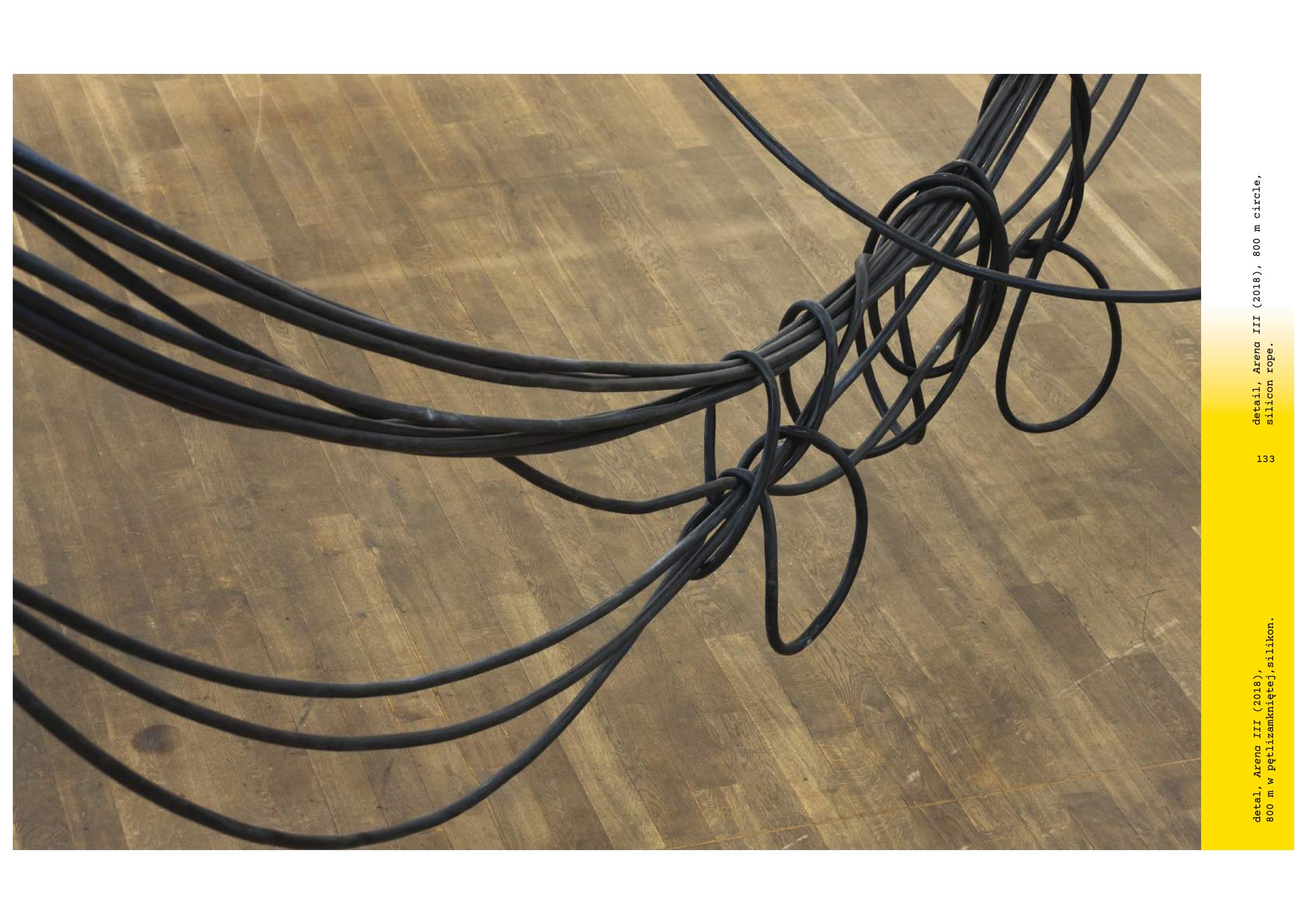
Arena III (2018), 800 m circle, silicon rope.
exhibition view, Iza Tarasewicz:
Disturbances and Multiplicities at FGS Sopot.

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Detail, *Yellow Coal* (2015), Instalacja, suchy pigment - żółta ochra.

Detail, *Yellow Coal* (2015), site-specific installation using dry yellow ochre iron oxide pigment.



A photograph of a large, dark, silicon rope sculpture. The sculpture consists of several thick, black, flexible ropes that are coiled and intertwined in a complex, organic pattern. It is positioned on a light-colored, polished wooden floor with visible planks and grain. The lighting creates strong shadows, emphasizing the texture and form of the ropes.

detail, Arena III (2018), 800 m circle,
silicon rope.

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detail, Arena III (2018),
800 m w pětlizamkničej silikon.