

# Tatiana Wolska, the variations of the possible

PAULINE LISOWSKI | 05/30.2021 | EXHIBITIONS

**Tatiana Wolska (born in 1977, Nice) works empirically on her sculptures and drawings which express a vital energy, a breath. Invited to exhibit at the Domaine de Chamarande, in Essonne, the artist exhibits works that bring this place to life by awakening ghostly presences and creates five wall works in situ .**

Tatiana Wolska works from recycled materials and gives herself some sort of game rules to create her works. The material, his finds, dictate the forms of his sculptures and installations. For the first time shown at the Palais de Tokyo in 2014, on the ground, La Veilleuse, made of Corsican wood and Chamarande wood, resembles a form that could extend into space. His sculpture is based on an assembly of natural elements that embody the memory of the territory. His artistic work can be considered naturally ecological and opens up new possibilities with each exhibition.

Further on, a certain strangeness emanates from his anthropomorphic sculpture made with a multitude of magnets and nails. Echoing him, his wall drawings show organic shapes associated with elements that structure them. A dialogue, a struggle between the development of fluid lines and more rigid ones is revealed. In the library, his clay sculptures bear witness to simple experimental gestures, to work on the envelope. Tatiana Wolska is interested in everyday utilitarian objects and turns them around to create works with varied textures, sculptures to hold, ergonomic. The artist combines a material and a gesture to give birth to his sculptures.

Suspended, in a nocturnal atmosphere, his light work made from old plastic bottles heat-sealed by perforations, resembling a cloud, plays with light. This installation also conveys the artist's ability to transform object rebuses in order to create with extreme delicacy. "At first, I only worked with scrap materials. Nothing else came into play. Two years ago I started working the land. I quickly realized that it took a lot of work and I need doses of clay to gain experience. Nevertheless, the material remains very primary. I think I choose it for its ease of handling and simplicity. », Testifies the artist. Each of her works echoes the possibilities afforded by the materials she harvests.

The artist invests himself physically in his wall drawings. They embody a long temporality and bear witness to a bodily movement of great intensity. His works embody the forms of living things and have in them the memory of a repetitive gesture. On the wall, a polyptych of 52 drawings testifies to the co-evolution of the forms it gives rise to and the different working typologies of the line. The artist likes to test techniques and draw with various tools in order to bring out landscapes, nebulae, lines which draw steep terrain as well as imperfections of the skin and muscles. She is used to working very early in the morning, considering drawing as an almost meditative exercise. "Each sheet and each pencil are excuses to have fun. It may be the rule in my life as well. I start my mornings by drawing in my notebooks, drinking my coffee and waiting for my daughters to wake up. These morning drawings are very often light. Large formats are more like chess games. But it's still a game," explains the artist. Body space and topography can be seen in his drawings.

Elsewhere, against a wall, his first sculpture made from wood scraps collected in the Villa Arson, in Nice, resembles an animal. This serpentine-shaped work seems to be able to be deployed in space and then change in volume and silhouette. It is one of the first for which Tatiana Wolska develops her approach centered on recovery and DIY, which has its origin in her personal history. In the white living room, his sculptures on feet composed from materials and recovered objects are gradually discovered, almost blending in with the decor. The artist removes the material to create. Nothing is lost in his work, which is therefore a great economy. His works appear somewhat disturbing or disturbing. They suggest a possible displacement, a metamorphosis in progress..

His artistic work invites to forge links with different distant artistic currents. From drawing to sculpture, Tatiana Wolska's artistic work embodies a breath of life, metamorphoses and testifies to an ability to work with finds to give birth to new organic forms. A certain humor is felt when approaching his sculptures, which seem like living elements in this castle. Each of his works embodies possibilities, potential deployments . •

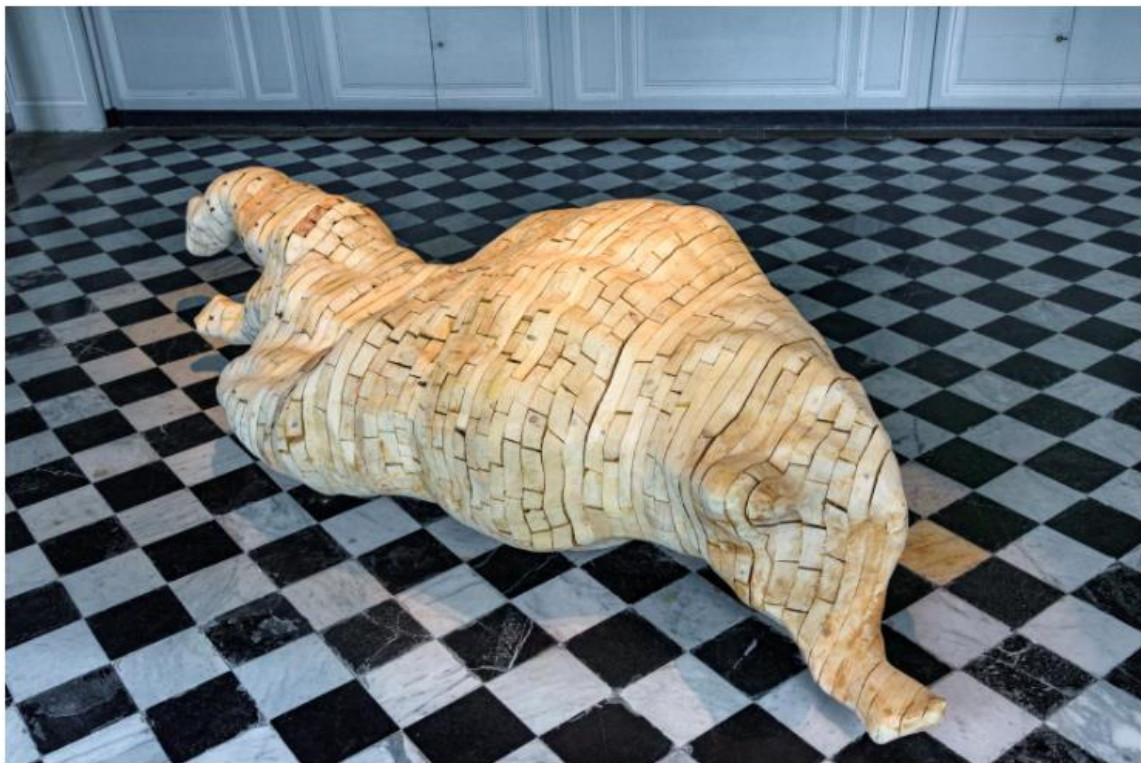
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**Exhibition "Les Variations du possible" by Tatiana Wolska  
until June 20, 2021 at Domaine de Chamarande  
38, rue du Commandant Arnoux 91730 Chamarande  
chamarande.essonne.fr**

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View of the exhibition "Les Variations du possible" by Tatiana Wolska, 2021, Domaine de Chamarande © Henri Perrot



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