

PATRICK MIKHAIL GALLERY

2401 BANK STREET OTTAWA CANADA K1V 8R9

T.613.746.0690 1.800.388.3298 F.613.746.4996

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NATASHA MAZURKA

PATRICK MIKHAIL MONTRÉAL

4445 RUE SAINT-ANTOINE OUEST MONTRÉAL CANADA H4C 2Z6 T. 514.439.2790

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STATEMENT

PATRICK MIKHAIL GALLERY (Montréal/Ottawa, booth C12) unveils 'RECURSION', a new body of work by Natasha Mazurka for VOLTA NY 2017. In her new installation of embossed drawings and cut-vinyls, Mazurka tests the communicative potential of pattern by sampling and combining visual references from diverse disciplines (spanning architecture, bioinformatics, digital networks, and popular films).

In a drawing series titled Index, Mazurka has created a set of rules to generate images. This recursive process drives her application of basic marks: lines, nodes and dashes. The marks are simple in structure, yet through their manipulation they reference complex concepts, underscoring the elegance of pattern's ability to transform materially and conceptually with limited means.

Mazurka's new cut-vinyl patterns explore how the patterns we employ to organize knowledge are a reflection of our thoughts, desires, and anxieties. In the Divide and Conquer Algorithm (2017), the shape of an ornamental dome is described through dashes and dots. This algorithm is used in computer sciences and to translate Morse Code. The dome is based on multi-branch recursion, and the name is derived from military vernacular.

In Ornament is wasted manpower and therefore wasted health (2017), a translated Morse Code excerpt from Adolf Loos' famous essay, Ornament and Crime (1929), spans the wall in rhythmic notation. For the cut-vinyl pieces, the meaning and interpretation of the pattern is fluid and unfixed. Throughout Recursion, both the embossings and vinyl patterns bring out the expansive and transitional character of pattern systems we require to order our experience.

Natasha Mazurka's art practice addresses the communicative potential of pattern; the role of pattern systems as sites that order experience with both transcultural and trans-disciplinary histories. Her work engages vocabularies of graphic syntax from assorted eras, drawing connections between historical and current-day methods of aestheticizing natural and technological phenomena. Through paintings and embossed drawings, Mazurka responds to the motives and outcomes—social, political, and epistemological—aligned with organizing the world through graphic syntax. By underscoring the elusive character of current natural and technological phenomena that have no concrete visible or physical form, her works bring out the expansive and transitional, that which has no fixed form.

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BIOGRAPHY

Natasha Mazurka earned an Honours BA from McMaster University and obtained her MFA from Concordia University, where she was the recipient of the J.W. McConnell Fellowship. Recent exhibitions include Recombinant, Prince Takamado Gallery, Japan; Papier Contemporary Art Fair, Montreal; Primer, Patrick Mikhail Gallery, Ottawa; and Natural Motif, Ottawa Art Gallery, Ottawa. Her work is held in numerous collections including the Department of Foreign Affairs, Trade and Development, the City of Ottawa's Fine Art Collection, the Canadian Fine Art Collection of Gotland, Sweden, and in numerous private and corporate collections in Montreal, Toronto, Vancouver, New York, Los Angeles, London, Paris, and Morocco. She has received grants for creation and production from the Ontario Arts Council and the City of Ottawa, and participated in residencies including the Brucebo Fine Art Fellowship and Residency, Gotland, Sweden; the Vermont Studio Center Painting Fellowship and Residency, Johnson, VT; and a Media Arts Creation Residency from DAiMON, Gatineau, Quebec. Mazurka is the Chair of the Fine Arts Program at Algonquin College in Ottawa, Ontario. Natasha Mazurka is represented by Patrick Mikhail Gallery in Montreal and Ottawa.