



# ADRIANO COSTA

*You create sit-specific „environments“ that are reminiscent of markings or drawings in the space – an intense research-based approach with a sort of ethnographic perspective. What is it you are engaging with or looking at when compiling those objects?*

It is quite difficult to explain my work in a rational way. I do things. I don't like words like "intuition" and "inspiration." It's about going to the studio, staying there and let things come. I think most of what artists, curators, etc. are doing now is impossible to understand... There is definitely a gap, a delay... I am still influenced by artists from the late 1960's for instance. I talk about my life, my friends, the way we live, the issues we have, and rules on sexuality, money, power and the whole bullshit about walls. I don't believe I am an artist from South America. One of my duties is to work without and against imaginary lines and hierarchy... I am Brazilian but what I talk about goes further than that.

*You haven't worked with ceramics that much before. What makes it so appealing to you?*

In Bolzano, I am for the first time dedicated to ceramics and spend hours on it. It's beautiful to touch the clay, create forms and wait for it to be done. It's a very meditative practice. I've been thinking a lot about death (not the catholic death) as a possibility to change. So my clay is that. I assume and show my finger marks on the sculptures. They talk about love.

I'm really thankful to Leopold Thun (a great guy and an awesome friend!) and all the Thun crew. Also I cannot forget what I learned working in the same room with Hella and Paloma. Thank you girls. Love you all.



Adriano Costa (b. 1975) is a Brazilian artist working and living between São Paulo and Europe. Recent solo exhibitions include *We Chose Life. What Now, Georg? Tshirts?*, Mendes Wood DM, São Paulo (2018); *wetANDsomeOLDstuffVANDALIZEDbyTHEartist*, Kölnischer Kunstverein, Cologne (2018); *B A I L E*, Instituto Tomie Ohtake, São Paulo (2018); *DearMeatCutsDevilMayCry*, David Kordansky Gallery, Los Angeles (2016); *Every Camel Tells a Story*, Mendes Wood DM, São Paulo (2015). Recent group exhibitions include *Everyday Poetics*, Seattle Art Museum, Seattle (2017); *Frucht & Faulheit*, Lothringer13 Halle, Munich (2017).

"Gelenkstellen," a kind of flexible joint. I have also found a way to make long, brittle ceramic rods that gain strength ironically by the fact that they are divided into pieces and then connected with magnets. These serve as connection points that draw them together, but also allow them to be plugged into one another to create different forms. This adaptability, or responsiveness to circumstances, also for my son Carl, is one of the reasons that led me to the title, *Necessity is the mother of invention*.

*Hand weaving is a method invented in a pre-ceramic age. Both methods activate a certain tactile sensibility. What are their potentialities in terms of 'touch'?*

I made the carpet in cooperation with Servizio di Occupazione Lavorativa "Roma, Bolzano", which I discovered when I took my car to the mechanic next door. I see weaving as connected to the concerns of the ceramics and the inflatables, but in a different vocabulary and tactile form. Here the pattern refers to the flexible framework construction of German-style "fachwerk" houses in complementary colours, so that the negative spaces and the positive spaces would literally interweave and form one flexible surface. In this sense, they maybe are not so unlike the ceramic / inflatable interaction. For me, the carpets are not more tactile than the other works – but they provide a more direct sense of how positive and negative, or interlocking bodies intersect and depend on one another. Brecht and Sasha once mentioned that aesthetic and sociological "experiments" might never be able to grasp reality in its complex fullness, but they can offer a kind of handle, or tactile grip. For me, that provides a way of thinking about the different kinds of tactile qualities of the weaving, plastic inflatables and ceramics together.

(Thanks to Servizio di Occupazione Lavorativa "Roma, Bolzano", Gila Brockstedt, Sasha Rossmann)

Hella Gerlach (b. 1977) is a German artist based in Berlin. Recent and forthcoming exhibitions took place at the Kunstverein Jesteburg (2018); Berliner Festspiele (2017), Kunstverein Braunschweig (2016); Bargehouse, London (2016), Palazzo Fruscione, Salerno (2016); Asia-Pacific-Center, Seoul (2015); Galleria Accappella, Naples (2015); Kunstverein Hildesheim / Roemer-Pelizaeus Museum, Hildesheim (2014); Kunstverein Langenhagen, (2013); Goethe-Institut, Glasgow (2013); Kunstverein Schwerin / Museum Schloss Schwerin (2013); Mark Morgan Perez Garage, Buenos Aires (2010).



# HELLA GERLACH

*Your work resonates in ceramic pieces, but recently also recur as "air bodies". What are their relational qualities?*

In Bolzano, I have extended the work I am doing in clay into other media. The inflatable air bodies are different than the ceramic casts of the body, they are not rigid and hard. If the ceramics are bodies that simultaneously refer to bodies connected to them via absence, these air pieces are – for me – open bodies. They breathe and flutter, pull and tremble. The floating bodies can be related to any number of (geo)political issues in which liquidity, vulnerability, and "floating" flows play a highly visible role. But they can also be understood through experience: when you move close to them, they move and respond. I like to think of them, along with the ceramics, as what Germans call

Adriano Costa  
Hella Gerlach  
Paloma Proudfoot

curated by  
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Summer 2018 was the fourth year of the TCR.  
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# PALOMA PROUDFOOT

*Though making use of schematic procedures, such as pattern-cutting, your sculptures are reanimated through certain gestures. How do questions of design and the performative characteristics of your sculptures feed into each other?*

I am interested in how clothes makers work from set pattern blocks, a basic "ideal" that they work from adjusting to different desired styles and sizes. I transfer this way of working to my ceramics, and just as the a piece of clothing is shaped by the



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choices in making, so too is it then changed by how the wearer fills the cloth. To me there is something inherently performative about this exchange between the designer and user, and their possibly conflicting interests. I try and assume both roles in my work: a sense of perfectionism driving the initial making, that I then want to try and disrupt or disregard in how I fill or use the pieces in performance. So once the ceramic is out of the kiln, there is another stage of making in how it is used and tarnished.

The works I have been developing here were initially inspired by the Clemente Susini's reclining anatomical waxwork nudes I saw both in Bologna at the Palazzo Poggi, and in Florence at La Specola. These incredibly detailed wax models were made as educational tools to teach anatomy to both medical students and the general public, but also as objects of artistic admiration, with their glossy hair, pearl necklaces and silk bedding. There is something disturbing about the sexualisation of the female corpse in these pieces and their almost orgasmic faces seemingly unaware of their detached bellies and dissected organs spilling out and around them.

I was also inspired by Margiela's work, and was struck by one collection particularly, where all the clothes were multilayered and transparent so you could see each layer tucking into one another straight through to the underwear like an x-ray. It reminded me of how you draw yourself when you're a kid. Drawing your underwear as visible through your clothing, not realising what you feel closest to your skin can't be seen by everyone.

In the work I have made I combine smooth limbs and appendage in dish-like forms, thinking about the different transparencies of skin and clothing, confusing bare thighs and booted feet.

Paloma Proudfoot (b. 1992) is an English artist living and working in London. Recent and forthcoming solo exhibitions include *The Detachable Head Serves as a Cup*, Cob Gallery, London (2018); *The Bin Room*, Stryx Gallery, Birmingham (2017); *There is One Missing From Your Bunch*, May Projects, London (2016) and *The Jockey*, Edinburgh Sculpture Workshop (2015). Recent group exhibitions include *Becoming Plant*, Tenderpixel, London (2017); *La Louisiana*, Sans Titre, Paris (2017); *The Clean Carcass of the Host*, Marso Galeria, Mexico City (with Galerie Sultana and Sans Titre for Condo Mexico, 2017).