

HELLA GERLACH

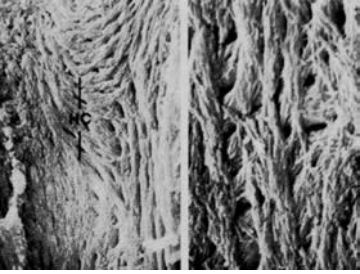
COLLAGEN



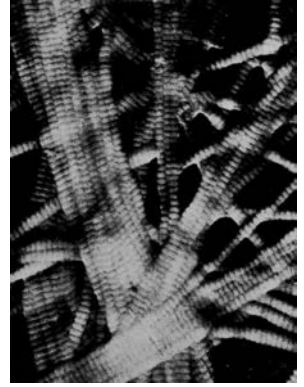
3-19: A section of a collagen molecule triple helix. All of the broken lines indicate hydrogen bonds which link the three single coils together into a strong cable.

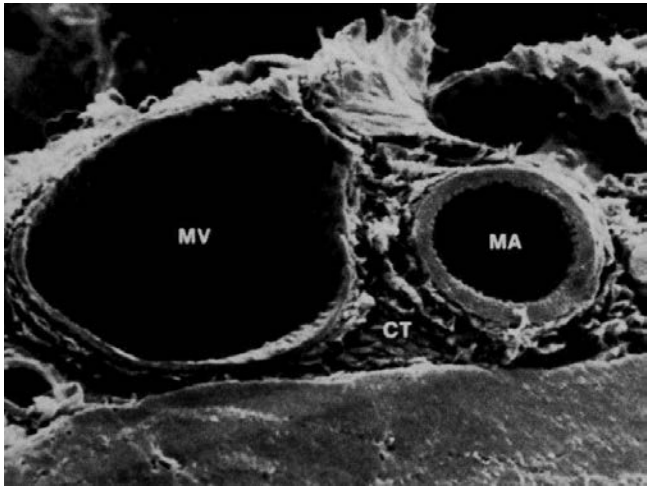
Collagen is the longest molecule that has ever been isolated; if one were as thick as a pencil, it would be a yard^o long. If ever a molecule was designed to make netting and cable, this is it.

Amino acids are bound together in a triple helix forming an elastic structure that holds us together with a degree of pliancy, like a flexible filament woven through our skeletons and flesh. The word itself stems from the Greek for glue creation: *kolla*. The substance is generative (gen), healing, and strong. It constitutes our fascia, bones, hearts, joints, ligaments, and tendons. Extracted through an ancient process of boiling from animal skins, it can also serve to preserve and hold together various utensils or add tensile strength to objects that require flexibility and absorption.

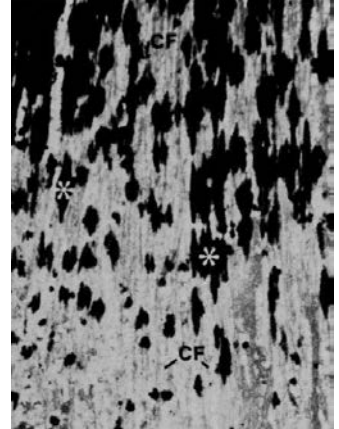


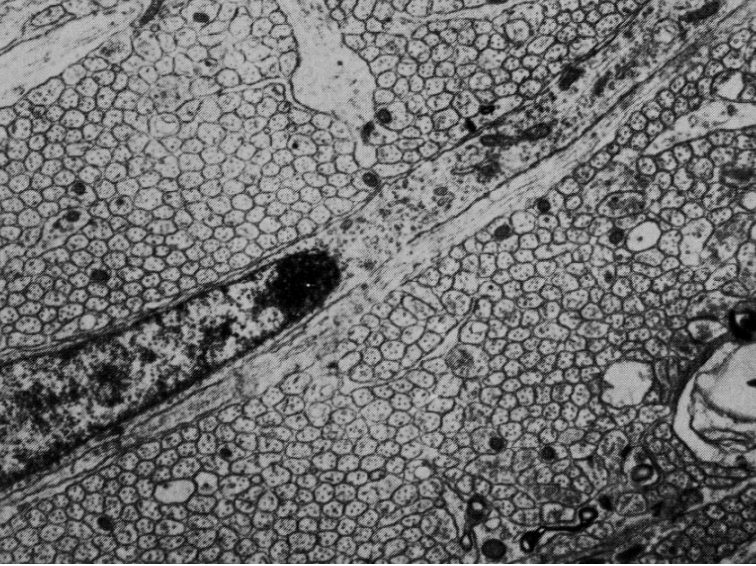
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An axon following its glial partner as they grow. The nerve cell's nucleus is the large dark oblong shape. The glial cell is the grey band running from corner to corner diagonally, and the nerve's growing axon is next to it.

Hella Gerlach *Inside-out #4 (substantia)*, 2024 
Wool, aluminium, steel, rubber cord
Variable dimensions

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It's curious because when I first saw *Collagen*, all the works were still in the box. You could say they were dismantled, but to be more precise, it would be more accurate to describe them as “out of form.”¹



¹ excerpt from a conversation between the artist, Ernesto Tedeschi and Corrado Folinea

These are hybrid structures: fleshy and corporeal, and also sometimes carrying non-biological implants. Hovering ambivalently between body and technology, they offer both possibility and vulnerability. Their differently colored forms are comprised of folds and stringy interwoven skeins of wool, which the artist has processed into felt, sculpting them in a manner that resembles intestines, or inflated microscopic views of tissue. Some of these furry bodies are made of wool sheered from llamas in a community petting zoo, where animals and humans gather: the artist, her child, and Andor the llama; Schnitzel the cashmere sheep or Joseph, a Japanese Shiba Inu dog.

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For the exogenously extended organisational complex functioning as an integrated homeostatic system unconsciously, we propose the term “Cyborg”.

The cyborg deliberately incorporates exogenous components extending the self-regulatory control function of the organism in order to adapt to new environments.¹

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¹ “Cyborgs and Space”

By Manfred E. Clynes and Nathan S.Kline

in *Astronautics* (September 1960) Massachusetts Institute of Technology

p. 26




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Hella Gerlach *Inside-out #1 configuration vibe (ahne)* 2024 
Aluminium, wool, Wool, aluminum, carbon, conductive
yarn, plastic, computing unit with wifi, motor,
driver with controller, cable, rubber cord
123 x 74 x 82 cm

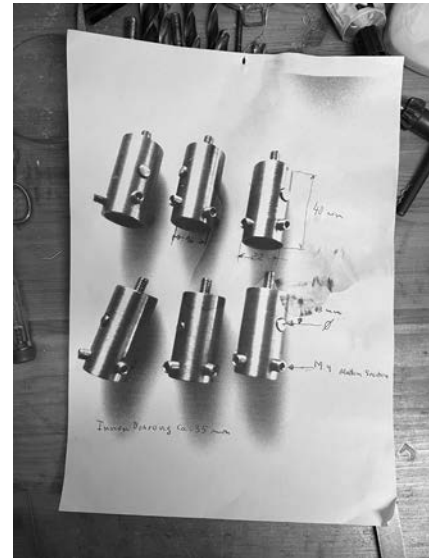
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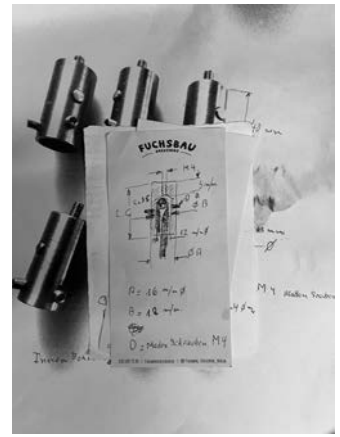
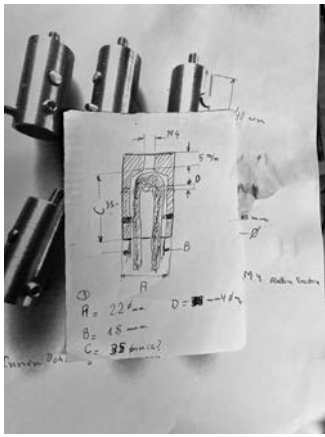


Contemporary science fiction is full of cyborgs
- creatures simultaneously animal and machine
- who populate worlds ambiguously natural and
crafted. Modern medicine is also full of cyborgs,
of couplings between organism and machine, each
conceived as coded devices, in an intimacy and
with a power that was not generated in the
history of sexuality.

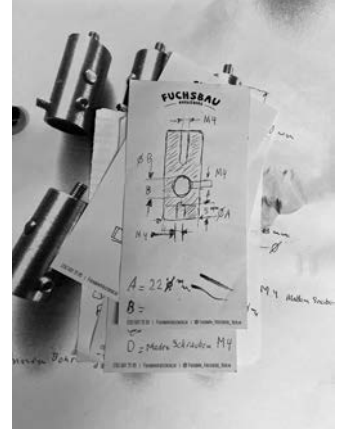
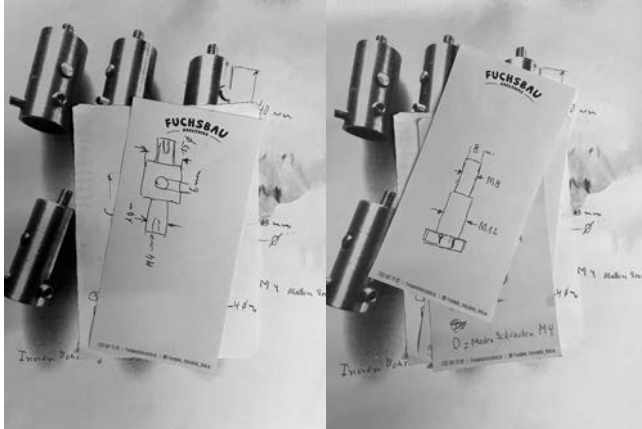
By the late twentieth century, our time, a mythic
time, we are all chimeras, theorized and fabricated
hybrids of machine and organism; in short, we are
cyborgs. The cyborg is our ontology; it gives us our
politics. The cyborg is a condensed image of both
imagination and material reality, the two joined
centres structuring any possibility of
historical transformation.¹

¹ "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism
in the Late Twentieth Century,"
by Donna Haraway
in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York 1991),
pp.149-181.






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Hella Gerlach *Inside-out #8 digestive process (triple helix)* 
[detail] 2024
Wool, aluminum, rubber cord,
Variable dimensions

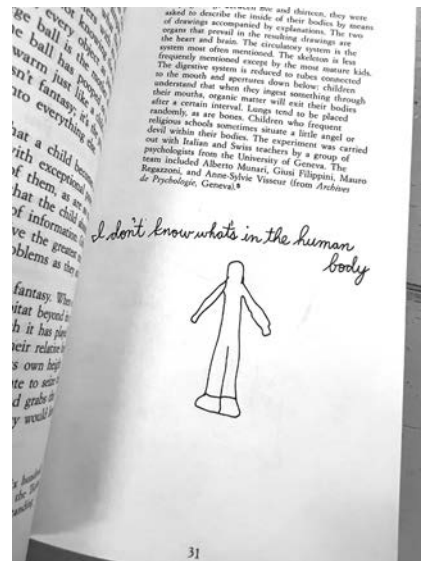
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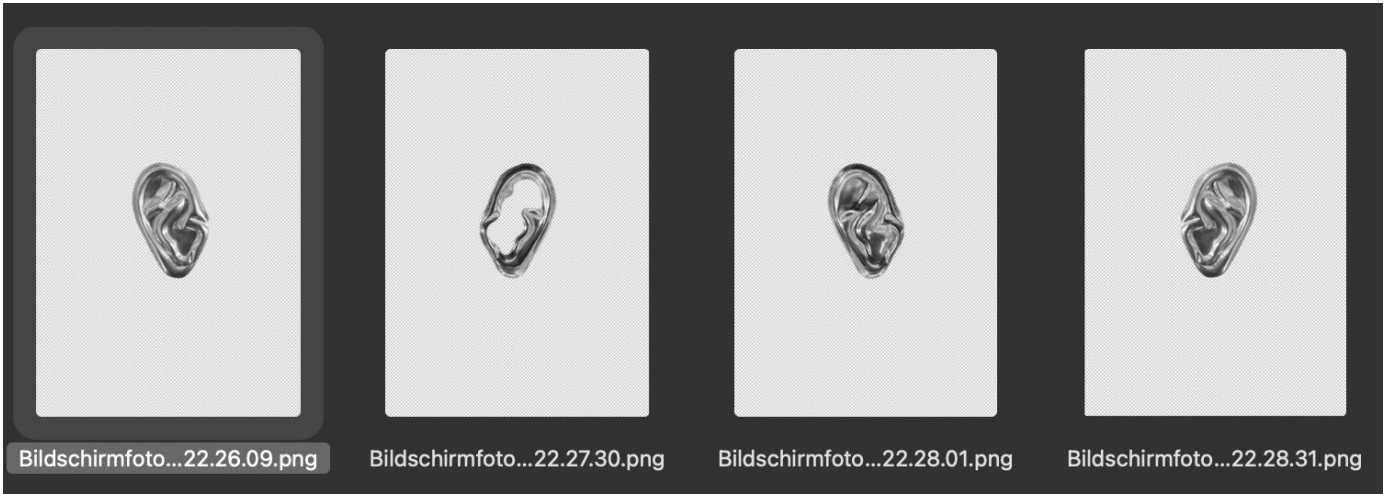


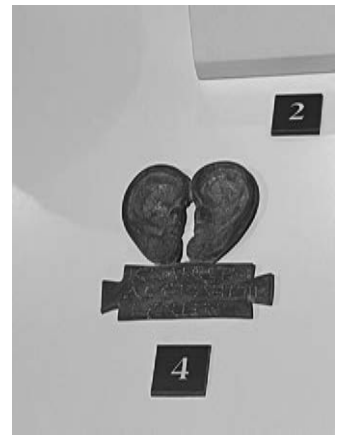
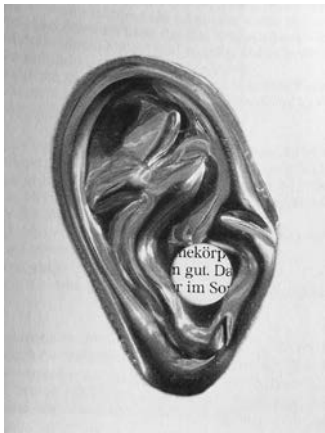
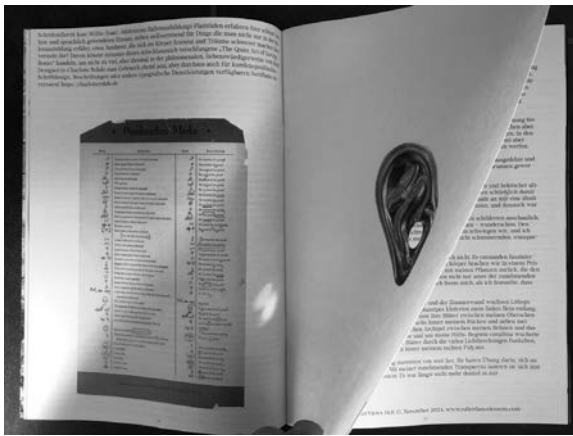
These objects may be abstract in their conceptual reach, but they are materially present and specific.

Heated and washed into form, dyed particular colors (like those of woolly llamas or friends' dogs), sculpted and shaped, they mingle with us in space.

Bodyworkers helping patients with their posture sometimes suggest imagining a string running from the feet on the ground, through the legs and spine, then out the top of the head toward the sky and stars.

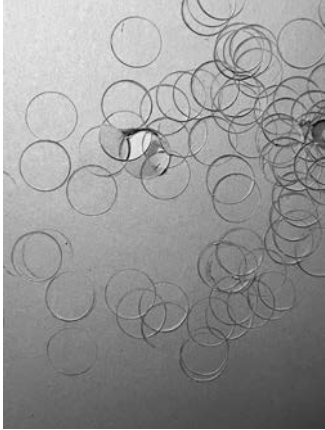







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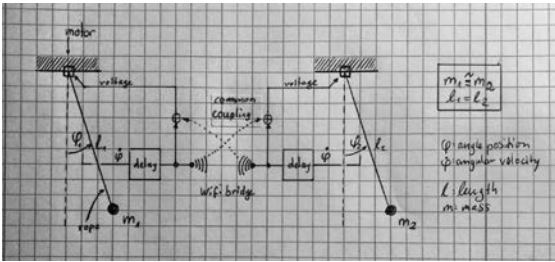
Hella Gerlach *Inside-out #10* 2025 
Wool, aluminium, rubber cord
Variable dimensions

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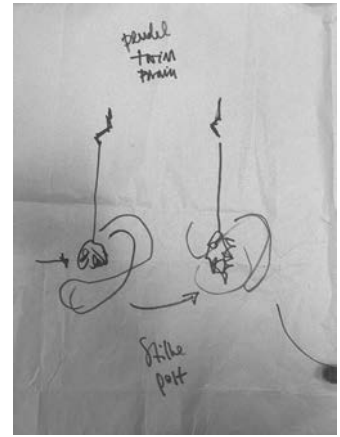


Like felted innards, appendages and bodily tissue, they sway and swing from metal fixtures and elastic bands. They move when we approach them, responding to our presence. These dangling tissues also move without us: spinning and twisting or even reacting to one another through smart-learning implants and joints that teach them to dance together like a swirling helix. These are hybrid structures: fleshy and corporeal, and also sometimes carrying non-biological implants.



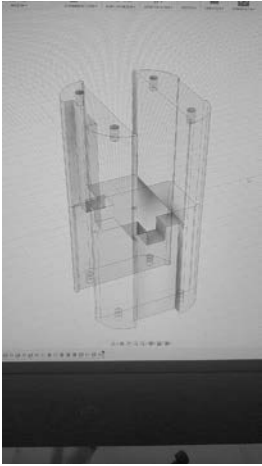


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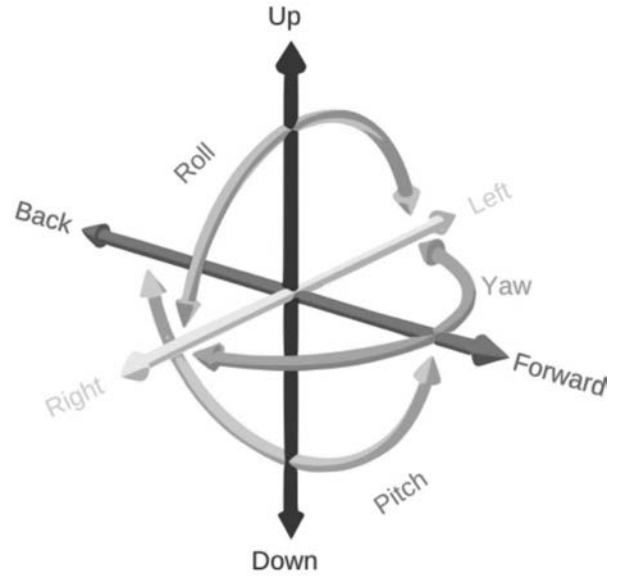
H ~ Hella
 the work has its own wifi, the brains are connected and the communication is based on touch and movement 14:45
 so each touch collects data 14:46



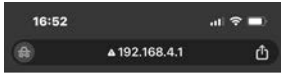


der Parameter kann verändert werden
 ne dass sich die anderen Parameter
 ändern.

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Die sechs Freiheitsgrade eines Körpers im freien Raum (mit den bei Fahrzeugen üblichen Bezeichnungen der Rotationsachsen): vor/zurück (*forward/back*), herauf/herunter (*up/down*), links/rechts (*left/right*), gieren (*yaw*), nicken (*pitch*), rollen

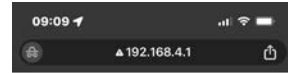


Vibe Config

| Trans. | Rotat. |
|--------|--------|
| ↑ | ↑ |
| 0.51 | 1.20 |
| ↓ | ↓ |



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Vibe Config

| Trans. | Rotat. |
|--------|--------|
| ↑ | ↑ |
| 0.35 | 1.20 |
| ↓ | ↓ |





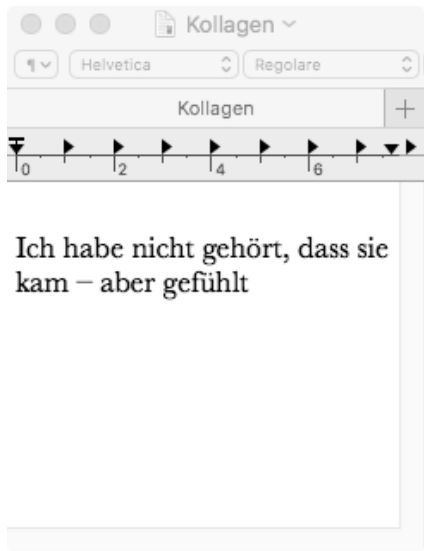
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🏠 Hella Gerlach *Inside-out #7 conversation pendulum*
(*cerebrella*) 2024-2025

Wool, aluminium, steel, robotic joint, plastic, computing unit with wifi, two smart servo motors, power supply, cable, rubber cord

These bodies can change and morph over time; they move and encourage us to think of how change might occur through touch, a sense that grows from haptic connections and tactile transfer. This bodywork is something the artist practices in her own daily life, using touch to communicate with her child who cannot speak, and with her mother, who has a cochlear implant. Touch reaches across generations, presence, and absence.





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↳ Hella Gerlach *Inside-out #2 textus conjunctivus* 2024
Wool, aluminum, spring steel, rubber cord
Variable dimensions

The artist would like to thank her family, friends, and neighbours for their support - especially Guillermo Frei, Oswald Berthold and Matthias Kubisch, whose collaboration made the metal productions and network programming possible. Thank you to Bossman for the great invite artwork as well as Julia Bonn and Thomas Chotard for teaching body work over the last years.°

Hella Gerlach, born 1977 in Gummersbach, lives and works in Berlin. She studied, art history, archaeology and philosophy at the University of Cologne, interdisciplinary design at TH Cologne and experimental sculpture at the Kunstakademie Düsseldorf. Since 2010, Gerlach teaches art with a three-dimensional focus in various educational contexts. Her work has been shown in solo and group exhibitions, including ACAPPELLA Naples, AIL Vienna, Machina Loci, Berkeley, Østfold Kunstsenter, Norway, Künstlerhaus Bremen, Stations, Berlin, Kunstverein Jesteburg, Kunstverein Hildesheim/Roemer-Pelizaeus Museum Hildesheim, Kunstverein Braunschweig, Goethe Institut Glasgow, Garden City Club, Cairo, Kunstverein Schwerin/Museum Schloss Schwerin, STUDIO Berlin, KW Berlin, Kunstverein Hamburg, Mark Morgan Perez Garage, Buenos Aires, Bonner Kunstverein, Kunstverein Langenhagen, Kunsthau Dresden, and Kunstpavillon Innsbruck.

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Gerlach is a member of the Bossman collective (since 2021), initiator of the exhibition project DIE FUGE (2009-2012), editorial member of the first issue of the artist magazine SKULPI (2010), co-initiator of the mobile exhibition platform WHEELY (2005-2007), and curator in the collective of the Simultanhalle, Cologne (2003-2006).

° where not otherwise specified the texts of this publication are by Sasha Rossman

Rivista Acappella proposes a second look – like the name suggests – to the scheduled exhibitions of the Acappella gallery, with the aim of expanding the exhibition space.

The additional contents of the *rivista* intend to offer additional background information, research papers, texts, notes and thoughts on the work on display.

The published material is collected and processed in collaboration with the artist(s), Corrado Folinea and Ernesto Tedeschi

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