

YOUR WORK AND ITS CONSEQUENCES

Jac Leirner & Adriano Costa

22 November 2022 – 21 January 2023

Emalin is pleased to present *YOUR WORK AND ITS CONSEQUENCES*, a duo exhibition by Jac Leirner (b. 1961, São Paulo, Brazil) and Adriano Costa (b. 1975, São Paulo, Brazil). Comprising new works as well as pieces from the archive of their artistic relationship, the exhibition is both an extension of their mutual exchange and a testament to their contributions to the art history of their respective generations. Expanding on the legacies of modernism both in terms of globalised developments in artistic languages and in the localised context of Latin America, Leirner and Costa's concepts of reference, commodity, and non-representation play out in the most human touches of material.

Based in São Paulo, their shared process stemmed from working alongside each other at Leirner's studio during the pandemic. While defying the notion of collaboration, they developed parallel methodologies of resolving their artistic concerns: side by side, in a studio environment steeped in a shared music taste and the city's intensity. Present in the liveliness of their materials are this urbanity and subculture, the myriad ways people find to coexist in space with one another. Facing the same problems in the conceptual and physical nature of their materials, the tensions of disagreement and resolution became their strategies; juxtaposing and rehearsing solutions became an organising force of their exhibition-making.

Leirner's works are exercises in systemic thinking in objects. Pulling from the circuits of exchange that set the universe of objects in motion – so economy, industry, geography, politics – she picks at the ephemeral residue of these infrastructures and rearranges their materiality. Using measuring devices or concert tickets, she produces compositions in systems of horizontal, vertical, and diagonal lines across the walls, simultaneously comprising form, measure and time. The specific qualities of each material: the flatness of metal sheets and paper, the colour and shape of stickers, their relationships when next to one another – all bear the same importance in her non-hierarchical, collective treatment. Referencing Minimalist legacies of both South and North America, she treats materials such as stickers or tape as found colours, describing them as perfect: found in their unique and necessary state. Leirner attends to objects while refusing to alter them, insisting that they happen to her: a process of finding something already inherent in the material, a process of falling into place.

Costa uses humour to expose the inherent back-end of objects, what undergirds their presence in the everyday world. Working with the belief that it is all already there, he finds the beauty and importance of every kind of material to be readily present, and tugs on it through composition: the objects' spirituality attended to, and their disagreements resolved. His patience and sensitivity to each material's temperament and temperature is receptive of the body and our experience of tactility and space.

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Working with paper, he composes with its flexibility and porosity, the way it surrenders to cutting, to meshing, to the run of bends and folds, to the sculptural arches extending off a wall. His gestures of invasiveness reconfigure materials as if to free them of their previous objecthood; turning the roles they assume into flux.

Costa's focus is placed on the inherent value and importance of each object, firmly arguing against the notion of a hierarchy of materials. The gesture of enclosing items in a Perspex box plays with the notion of bestowing value. Drawing on paper carries no more gravitas than the act of sticking tape: each touch transforming strange objects into organic compositions. Mechanical contraptions introduce found movement as material. A statement in this non-hierarchy is a series of bronze casts of moulds, reproducing the forms tools take to manufacture sculptures instead of the sculptures themselves: the non-hierarchy of cause or effect, or moment in process.

Their materials, rather than things new or sought after, are objects that simply happen to people. Medicine boxes, receipts, advertisement materials, car parts: products of infrastructure of exchange and transport, all records of interaction with the dynamic world at large. With tenderness, Leirner has described their materials as 'miserable': to be pitied, and less-than-discarded. Skirting that official categorisation, together they refuse the terminology of found objects. It misconstrues the relationships of value between materials, ultimately all of which are found objects: oil paint and bronze just as towel and receipt.

The incessant processing of these materials is their work; and while working together, the process takes the form of research in contrast and comparison. In their own words, Costa transforms everything; Leirner refuses alteration. Leirner finds herself ruled by the objects; Costa claims his agency over them. Costa arranges, recomposes, transforms each piece with his touch; Leirner organises them in systemic logic, mathematical composition, and historic reference. Both humoured, both contrasting compositional axes with chaos, they rephrase minimalism with the detritus of vernacular commodity culture. Inherent in their objects is irreverence towards context and towards referentiality – at the same time as they are embedded in their source in the world, they refuse representation.

The spontaneity of their approach to object arrangements is one steeped in the long legacy of artists finding different routes to resolving their formal concerns. The historic and cultural references are nested locally and drawn globally: legacies of Latin American movements such as Neo-Concretism, Grupo Frente, or Tropicália, are interwoven with the globalised statements of Dada, Pop Art, Minimalism or De Stijl. The firm attachment to the physicality of colour, weight, shape, or geometrics found in systems, is joint with curiosity about urbanity and sensitivity to the commercial, the mass-produced, the ubiquitous. Above all, the common ground is located in their non-representational logic: art that is not made 'about' the material it draws on but simply embodying those material qualities. The distillation of form and proportion and colour, all that Neo-Concretists were occupied with, here becomes even more vernacular: researching for the essential in the loosest of materials.

Leirner and Costa's work is ultimately about how objects happen to us, how they arrive, what makes them sit together comfortably or uncomfortably, what problems they pose and what arrangements dissolve their disagreements. Their artistic relationship is like the tensions they resolve in composing artworks: claiming there are differences or conflicts, then rehearsing different propositions to solve them. Ultimately, they arrive at the productivity of consequence: each conversation a new composition.

Love Story

by Francesco João

I love you, you love me. I love your work, you love my work; your work loves me, my work loves you; my work loves yours, your work loves mine. Love story.

Love Story was also the name of a now-closed nightclub located in downtown São Paulo. "Centro", once the financial heart of Brazil, has now fallen into disrepair; abandoned following the currents of real estate speculation, the disasters of the fluctuating economy and Brazilian politics.

Right next to the former Hilton hotel, abandoned in the early 00s, stood the Love Story. It is said to be the place that prostitutes used to go to after work, in their free time. A large inscription on the façade read, "A casa de todas as casas", which translates to "the nightclub of nightclubs" – but literally also "the home of all homes".

We used to go to raves at the Love Story. Before its abandonment, it was a venue housing the city's electronic scene, itself a natural evolution of the São Paulo punk scene that was so strong in the 1980s - with its music and its attitude so dear to Jac, then to Adriano (and to me, too). "Through being cool," sang Devo; "Música electronica, figura ritmica, arte politica, de la era atómica," later sang Kraftwerk instead.

"The home of all homes" is a good metaphor for São Paulo. A gigantic house that welcomes everyone: a door that is always open, but with a sign above it saying, "keep your eyes peeled". Yet, like the one of the Love Story, the door of São Paulo, the home of all homes, has closed. Metaphorically homeless people are now left on its landing; and those whose homelessness is anything but metaphorical are forced to live among the roots of the gigantic figueiras scattered around the city.

Free time has become suspended time, and it is in this suspension that those capable of conjuring diamonds from dust emerge. With the same ability as Lina Bo Bardi erecting the Teatro Oficina on Silvio Santos' property and Zè Celso transforming that patch of dry land into a fertile garden, Jac and Adriano perceive and enhance the agony of apparently worthless materials, without the fictitious sparkle attributed to them by the homologation that tramples everything and imposes itself mercilessly.

We are victims of a History that has nothing of originality, that results from pure suicidal violence and that cares for nothing. We are in search of a language in its purest expression. Yet we enjoy it – because when the boundaries of individual choice are limited, the taste of freedom intensifies. After all, it is what we love; or else we would not be here, in a clash of two against the world. We love paradoxes and we love mathematics; and I believe we are romantics, as well as punks, and rappers – in tango blues, whose spirits fight with cultural weapons for a better world, marked by love.

Francesco João lives and works between São Paulo, BR, and Milan, IT. His recent exhibitions include: Marli Matsumoto, São Paulo, BR (2023); *x_minimal*, curated by Friederike Nymphius, Cassina Projects, Milan, IT (2021); *1550 San Remo Drive*, Hot Wheels, Athens, GR (2020); *Francesco João*, Mendes Wood DM, Brussels, BE (2019); *Knife in the flesh - Contemporary Brazilian Art*, PAC - Padiglione d'Arte Contemporanea, Milan, IT (2018); *Donkey Man*, Mendes Wood DM, São Paulo, BR (2017); *Everything tends to ascend. Or not.*, Pivô, São Paulo, BR (2016).

LIST OF WORKS

1. Jac Leirner
Loaded, 2021
paper, tape
37 × 140 cm
14 5/8 × 55 1/8 inches
2. Adriano Costa
Preto, 2022
garbage bag, artist's coat
79 × 137 × 19 cm
31 1/8 × 54 × 7 1/2 inches
3. Adriano Costa
branco, 2022
bronze
73 × 2 × 2 cm
28 3/4 × 3/4 × 3/4 inches
4. Adriano Costa
Pé-de-Valsa / fashion victim, 2022
ceramic, rubber shoes, plastic,
stickers, acrylic resin
17 × 26 × 36 cm
6 3/4 × 10 1/4 × 14 1/8 inches
5. Jac Leirner
My Man Two, 2022
paper on aluminium
35.5 × 29.5 × 0.35 cm
14 × 11 5/8 × 1/8 inches
6. Adriano Costa
Moisés, 2010
fabric, thread
340 × 142 cm
133 7/8 × 55 7/8 inches
7. Adriano Costa
Cake, 2022
marker on paper, hair, tape
68 × 32 × 10 cm
26 3/4 × 12 5/8 × 4 inches
8. Jac Leirner and Adriano Costa
WAVE, 2022
microwaves, stickers, birch plywood
in two parts:
part one: 46 × 64.5 × 26.5 cm
18 1/8 × 25 3/8 × 10 3/8 inches
part two: 44 × 62 × 23.5 cm
17 3/8 × 24 3/8 × 9 1/4 inches
9. Adriano Costa
Fashion, 2022
fabric, plastic, thread, glue,
prayer mats
63 × 370 × 13 cm
24 3/4 × 145 5/8 × 5 1/8 inches
10. Adriano Costa
*PEOPLE I KNOW PEOPLE I LOVE -
BAZUCA VERSION*, 2022
birch plywood, stickers
88 × 205.5 × 6 cm
34 5/8 × 80 7/8 × 2 3/8 inches
11. Adriano Costa
Renata monk, 2022
pen on paper, stickers
39.5 × 26 × 3 cm
15 1/2 × 10 1/4 × 1 1/8 inches
12. Jac Leirner and Adriano Costa
Plano, 2022
precision levels, acrylic paint
on magazine paper
50 × 102.5 × 4 cm
19 3/4 × 40 3/8 × 1 5/8 inches
- 13a. Jac Leirner
Your Highness, 2022
plastic
11 × 10 × 10 cm
4 3/8 × 4 × 4 inches
- b. Adriano Costa
Princesa, 2022
paint on cardboard
14 × 21 × 21 cm
5 1/2 × 8 1/4 × 8 1/4 inches
- b. Jac Leirner
Your Highness Two, 2022
plastic, glass
40 × 40 × 35 cm
15 3/4 × 15 3/4 × 13 3/4 inches
- c. Jac Leirner
Taxi Driver, 2022
tape
7 × 10 × 10 cm
2 3/4 × 4 × 4 inches

- d. Jac Leirner
Ends, 2020
plasticine, pen parts
5 × 11 × 7 cm
2 × 4 3/8 × 2 3/4 inches
- e. Jac Leirner
my standard is very low, 2022
tape
8 × 8 × 5 cm
3 1/8 × 3 1/8 × 2 inches
- f. Adriano Costa
Wonderwoman, 2021
fabric on cleaning product
plastic bottle
25 × 28.5 × 26 cm
9 7/8 × 11 1/4 × 10 1/4 inches
base: 10 × 20 × 20 cm
4 × 7 7/8 × 7 7/8 inches
- g. Adriano Costa
CUNT, 2022
tools
3 × 50 × 3 cm
1 1/8 × 19 3/4 × 1 1/8 inches
- h. Jac Leirner
Frente Costa, 2022
cigarette paper, wire
7 × 16 × 18.5 cm
2 3/4 × 6 1/4 × 7 1/4 inches
- i. Jac Leirner
do doo no glue, 2020
paper
5 × 29 × 16 cm
2 × 11 3/8 × 6 1/4 inches
14. Jac Leirner and Adriano Costa
Artist's Socks, 2022
acrylic paint, fabric, glass
in two parts:
part one: 12 × 10 × 10 cm
4 3/4 × 4 × 4 inches
part two: 18 × 17.5 × 9 cm
7 1/8 × 6 7/8 × 3 1/2 inches
15. Adriano Costa
Kiss, 2022
pen, acrylic on paper, thread, canvas
25 × 42 cm
9 7/8 × 16 1/2 inches
16. Jac Leirner
My Unstable Way Two, 2022
pen parts, steel cable, hardware
variable dimensions
17. Adriano Costa
Sausages, 2022
pen, acrylic on paper, fabric,
thread, canvas
80 × 315 × 15 cm
31 1/2 × 124 × 5 7/8 inches
18. Jac Leirner
Mahler Wagner Strauss and Bob, 2022
paper on aluminium
13 × 52 × 0.35 cm
5 1/8 × 20 1/2 × 1 1/8 inches
19. Jac Leirner
Azul, 2022
paper on aluminium
8 × 96 × 0.35 cm
3 1/8 × 37 3/4 inches
20. Jac Leirner
4 Cycles, 2022
paper on aluminium
9 × 130 × 0.35 cm
3 1/2 × 51 1/8 × 1/8 inches
21. Jac Leirner
Caverna, 2022
paper on aluminium
7.5 × 105 × 0.35 cm
3 × 41 3/8 × 1 1/8 inches
22. Adriano Costa
Addicted, 2022
acrylic on medicine boxes, thread, canvas
9 × 158 × 0.5 cm
3 1/2 × 62 1/4 × 1/4 inches
23. Adriano Costa
Pop Songs / Beggars banquet, 2022
bronze
in 8 parts; 10 × 300 × 20 cm
4 × 118 1/8 × 7 7/8 inches
24. Adriano Costa
Convicção, 2022
plastic
22 × 9 ø cm
8 5/8 × 3 1/2 ø inches

25. Adriano Costa
Coluna, 2022
aluminum, bronze
80 × 21 × 16 cm
31 1/2 × 8 1/4 × 6 1/4 inches
26. Adriano Costa
sneakers sniffers go to heaven, 2018-2022
stolen car scrap, battery motor, glass, leather jacket, metal
36 × 73 × 42 cm
14 1/8 × 28 3/4 × 16 1/2 inches
27. Adriano Costa
The infectionist, 2022
iron, cardboard
19 × 25 × 18 cm
7 1/2 × 9 7/8 × 7 1/8 inches
28. Adriano Costa
Love comes quickly / Obsolete fruits and machines, 2022
iron, video tape, CD player, fruit box, acrylic
39 × 47.5 × 17.5 cm
15 3/8 × 18 3/4 × 6 7/8 in
29. Adriano Costa
a person when is completely out of its tits (never ending routine), 2022
wood, motor, glass, wires
12 × 39 × 50 cm
4 3/4 × 15 3/8 × 19 3/4 inches
30. Jac Leirner
Garden with people, 2022
tape, adhesive bobbins, birch plywood plinth
50 × 45 × 45 cm
19 3/4 × 17 3/4 × 17 3/4 inches
31. Adriano Costa
ManObject, 2022
underwear packaging paper
23 × 40 cm
9 × 15 3/4 inches
32. Jac Leirner
Sandra Rhymes, 2020
nylon, velvet, metal
188 × 44 × 8 cm
74 × 17 3/8 × 3 1/8 inches
33. Jac Leirner
Corpus Delicti (1984), 1997
airline napkins
290 × 40 cm
114 1/8 × 15 3/4 inches
34. Adriano Costa
Croco, 2022
paper shoe filling, acrylic
12.6 × 22 × 7.6 cm
5 × 8 5/8 × 3 inches
35. Adriano Costa
1975, 2022
paper, acrylic
13.6 × 21.6 × 6.2 cm
5 3/8 × 8 1/2 × 2 1/2 inches
36. Adriano Costa
L.U.N.G (vive la révolution), 2022
crayon, paper, acrylic
26.1 × 22.6 × 4.5 cm
10 1/4 × 8 7/8 × 1 3/4 in
37. Jac Leirner
Condemned One, 2022 leather, paper, tape
170 × 35 × 15 cm
66 7/8 × 13 3/4 × 5 7/8 inches
38. Jac Leirner
Imagine, 2021
metals, magnets
187 × 60 × 18 cm
73 5/8 × 23 5/8 × 7 1/8 inches
39. Adriano Costa
cup, 2022
electrostatic paint, acrylic, iron
30 × 21 × 0.3 cm
11 3/4 × 8 1/4 × 1/8 inches
40. Adriano Costa
3 morros/nuvem, 2021
fabric, tape
38 × 56 cm
15 × 22 inches
41. Jac Leirner
Skin (OCB Premium Slim), 2022
cigarette papers
5 × 306 × 2 cm
2 × 120 1/2 × 3/4 inches

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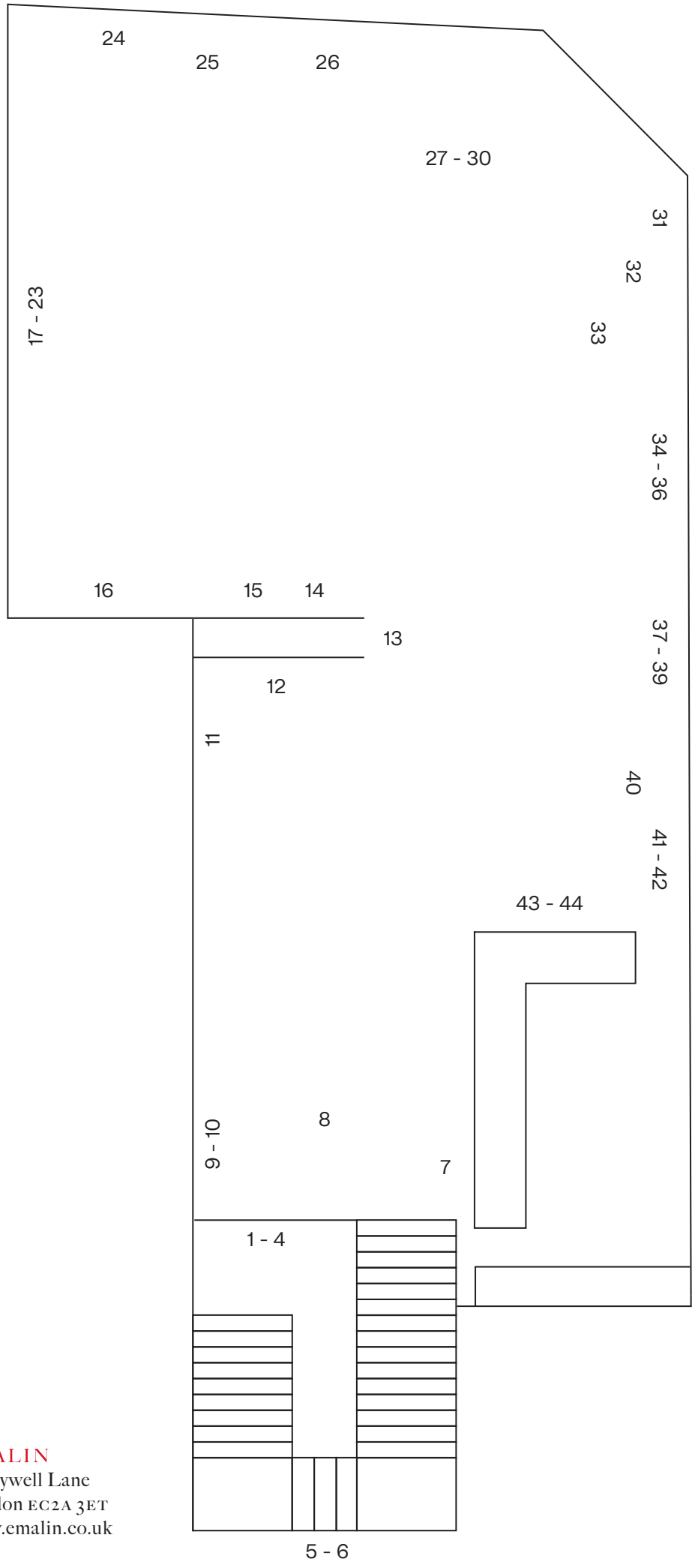
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|---|---|
| <p>42. Adriano Costa
 <i>SUPERDULL - Nada Pior Que A Verdade</i>, 2022
 audio
 duration: 2:24</p> | <p>44. Adriano Costa
 <i>Triple trunk pig</i>, 2022
 fabric, galvanised spiral duct
 21 × 68 × 35 cm
 8¼ × 26¾ × 13¾ inches</p> |
| <p>43. Jac Leirner
 <i>Corpus Delicti (First Class)</i>, 1997
 airline headrest covers
 90 × 22 × 1 cm
 35⅜ × 8⅝ × ⅜ inches</p> | |

Jac Leirner (b. 1961, São Paulo, Brazil) lives and works in Sao Pãulo, Brazil. Her work has been the subject of solo exhibitions at institutions including Ludwig Museum, Cologne, DE (2019); IMMA, Dublin, IE (2017); Fruitmarket Gallery, Edinburgh, UK (2017); MoCA Shanghai, CN (2016); Museo Tamayo Arte Contemporáneo, Mexico City, MX (2014); Museo de Arte Moderna de São Paulo, São Paulo, BR (2001); Centre d'Art Contemporain Genève, CH (1993); The Institute of Contemporary Art, Boston, US (1991); Museum of Modern Art, Oxford, UK (1991); and The Walker Art Center, Minneapolis, US (1991).

Leirner's works are included in the collections of The Carnegie Museum of Art, Pittsburgh, US; Smithsonian's Hirshorn Museum and Sculpture Garden, Washington DC, US; MoMA, New York, US; Museo Nacional Centro de Arte Reina Sofía, Madrid, SP; Museu de Arte Moderna de São Paulo, BR; Phoenix Art Museum, Phoenix, US; MoMA, San Francisco, US; Solomon R. Guggenheim Museum, New York, US; Tate Modern, London, UK; The Bohlen Foundation, New York, US; and The Walker Art Center, Minneapolis, US.

Adriano Costa (b. 1975, São Paulo, Brazil) lives and works in São Paulo. Selected solo exhibitions have been held at SALTS, Birsfelden, CH (2022); Mendes Wood DM, São Paulo, BR (2021); Nuno Centeno, Porto, PT (2019); Kölnischer Kunstverein, Cologne, DE (2018); Instituto Tomie Ohtake, São Paulo, BR (2018); David Kordansky Gallery, Los Angeles, US (2016); Supportico Lopez, Berlin, DE (2016); and Sadie Coles HQ, London, UK (2014). Costa's work has been included in group exhibitions held at Chi K11 Art Museum, Shanghai, CN (2021); Seattle Art Museum, Seattle, US (2017); Lothringer13 Halle, Munich, DE (2017); Guggenheim Museum, New York, US (2014); Astrup Fearnley Museet, Oslo, NO (2014); and Musée D'Art Contemporain de Lyon, FR (2014).

Costa's works are included in the collections of Solomon R. Guggenheim Museum, New York, US; Zabudowicz Collection, London, UK; Pinacoteca do Estado de São Paulo, São Paulo, BR; Sandretto Re Rebaudengo Collection, Turin, IT; Pandangle House/Favela Erótica, London, UK; The Serralves Foundation, Porto, PT; and The Boros Collection, Berlin, DE.



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