www.
zippergaleria.
com.br

zipper@
zippergaleria.
com.br

+55 11 4306 4306

R. Estados Unidos 1494
01427 001
São Paulo SP Brasil

ZIPPERGALERIA

Aquilo Que Não Cabe
Jessica Costa

Text: Carollina Lauriano

What is the first image that comes to mind when you think of the word body?

A very brief search on *Google Trends* shows that, over the past six months, searches for the word body were associated with "rapid weight loss," "lean body," "summer body," "how to get [celebrity or influencer]'s body" and "diet to get lean in x days."

Trends is a free tool that tracks the volume and popularity of terms and topics searched by users over time, and is widely used to analyze audience behavior.

I could perhaps have opened this text with a more poetic or artistic approach, but this brief sampling proved instrumental in shaping the exhibition, which grew out of months of conversations, exchanges and provocations as I followed Jessica Costa's work.

Jessica and I both come from careers in the fashion industry – I in communications, she in product development – and both of us later broke away from the field for very similar reasons: the industry's limited ability to accommodate bodies that fall outside normative standards.

It is here that art emerges as a space for reflecting on the questions this exhibition raises. *Aquilo que não cabe ("What Doesn't Fit")* brings together a series of new works by Jessica Costa that extend her artistic investigation beyond questions of materiality and place the body at the center of the discussion.

Those already familiar with the artist's practice will notice that, in this solo exhibition, Jessica's work expands not only in scale but also in its discursive scope. Whereas her tapestries previously occupied mostly the walls, here her work extends into

sculpture, as a way of rendering the image of the body in a more literal and sensorial form.

In her earlier series, the body appeared through an investigation of anatomy, focused largely on observing our internal composition. In this sense, the exhibition's title offers a framework through which to consider Jessica's work from several perspectives.

The first stems from her break with her past in fashion, as well as from a move away from a purely utilitarian understanding of tapestry. In art history as much as from a gender perspective, textiles were long relegated to craft and to women's work, both historically regarded as lesser forms of production.

From another angle, the works in the exhibition mark a new point of tension in Jessica's practice. They gain volume and texture, extending beyond the boundaries of the frame. The gesture may seem simple, but it carries a strong symbolic charge. By moving beyond the frame, the artist seems to invite us to consider our own boundaries, constantly negotiated in order to conform to expectations, whether internal or external.

When the limit no longer marks what does not fit us, what possibilities emerge? Here I return to the question that opens this text, as it is essential to understanding the sculptures in this exhibition.

The group consists of four sculptures made from the same mold, each with a different volume. If the search results reveal a zeitgeist increasingly bent on defining rigid, and arguably ever more fragile, standards for how a body should behave in order to conform to normative and performative ideals, the arrangement of the sculptures in space suggests the opposite movement.

Arranged from the smallest to the largest volume, these bodies seem to seek a place of freedom from which to occupy space on their own terms, raising the question "who benefits from keeping so many bodies fragile?"

The same question surfaces in the final series of works presented here. The grooves of the tapestries are wrapped in bra straps, elements deeply embedded in the

www.
zippergaleria.
com.br

zipper@
zippergaleria.
com.br

+55 11 4306 4306

R. Estados Unidos 1494
01427 001
São Paulo SP Brasil

ZIPPERGALERIA

cultural construction of femininity, which here appear both as points of tension around limits and as a means of deconstructing that very construction.

Aquilo que não cabe continually grapples with the expectations imposed on bodies, poised between fragility and resistance. In her second solo exhibition at the gallery, Jessica underscores the force of disobedience as an act of freedom.