

TEMPORARY GALLERY

Dear representatives of the press, ladies and gentlemen,

**For Friday May 26, 2017, we are pleased to announce the exhibition
“the common toad” by London based artist Victoria Adam in our gallery space:**

Victoria Adam: the common toad

27 May – 30 July 2017

Opening: Fri, 26 May, 7 pm

The young British sculptor Victoria Adam (b. 1983), whose works are on show in Germany for the first time, conceives sculpture as formed material permeated by currents of energy. Oversized metal ears distributed in the space, clumps of clay filled with dried flower potpourri and fragrances, moon-shaped hemispherical cast on the walls studded with all manners of curious items, and the title “the common toad” – all of this leads the visitor into the realm of alchemy, esoteric and enchantment. Adam, who only recently completed her studies at the Royal Academy in London, has sought out for an artistic path away from current sculptural tendencies. Her path directs us back to earth, matter, and the invisible forces that define us despite – or perhaps because of – the increasing technologization of our times.

Press Talk: Fri, 26 May, 11 am

Media Contact: Baptist Ohrtmann, bo@temporarygallery.org

General information:

Opening hours:

Thu-Fri 11 am–6 pm, Sat-Sun 1–5 pm

Admission:

Exhibition free

Events: 2,50 Euro, Member free

Funding and Support:

Ministry for Families, Children, youth, Culture and Sports of the State of North Rhine-Westphalia; Department of the City of Cologne; Deltax contemporary; Hotel Chelsea, Cologne

Ministerium für Familie, Kinder,
Jugend, Kultur und Sport
des Landes Nordrhein-Westfalen



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Der Oberbürgermeister
Kulturamt



Deltax
contemporary
Wirtschafts- und
Steuerberatungsgesellschaft mbH

Hotel *Chelsea*

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For Immediate Release:

Victoria Adam: the common toad

27 May – 30 July 2017

Curated by Regina Barunke

In her solo exhibition “the common toad”, Victoria Adam sensitively and urgently evokes the intensity, beauty and the dread of a lost world of the senses, the sensual power of creatures, plants, blossoms, fragrances and exhalations associated with the mysterious origins and metamorphoses of the microcosm and macrocosm.

The receptions of these sensory impressions, which the attempts to objectify scientifically only began in the 18th century, previously traversed medieval mysticism’s and cosmology’s cultural models as well as the chains and hierarchies that were produced by Theophrastus von Hohenheim, known as Paracelsus, Hildegard of Bingen and many other advocates of an alternative medicine. With the assistance of her space and body-related object language of her work, Adam not only produces substantial references to effect aesthetics of the past but also takes a path beyond contemporary sculptural strategies with her selection of simple materials, their processing and the sensually energetic interaction in the exhibition space. In the process, the common toad is an unseen but nonetheless constant protagonist.

This world of the senses that had been given up for lost undergoes a kind of rediscovery in the present exhibition. The signature alchemistic teaching concerning the linking the planets to certain metals, precious stones and plants resonate in a scenario encompassing shimmering crystal grottos under hairy moons where toads or wild men dwell, of oversized ears of wheat that sway in the wind and whose soft sounds might recall Aeneas’s golden bough, and of floral potpourris with glass balls that exude the fragrance of ethereal oils and essences. Victoria Adam conveys a thinking and experience space over each and every one of her fragile artistic works that not only demands that the visitor knows something about ancient mythologies, cosmologies and symbols but in return also offers him a sensual and emotional access into dealings with the world:

“Perhaps we should make much more use of description of the way things look, sound, feel, smell, taste and so on – drawing on the realm of bodily experiences – simply for heuristic purposes, to remind readers that most of our material is taken from the world of non-explicit expert practice and does not only come from linear, linguistic thought“ (Maurice E. F. Bloch, *How We Think They Think. Anthropological Approaches to Cognition, Memory and Literacy*. Boulder, Colorado, 1998).

Victoria Adam:

(b. 1983 in Somerset/UK, lives in London) studied at The Slade School, London, and the Royal Academy Schools, London. Exhibitions (selected): 2016: Milieu, Bern; Zabłudowicz Collection, London; Marion Cramer Projects, Amsterdam; Bloomberg New Contemporaries, Bluecoat, Liverpool, ICA London; 2015: Kingsgate Workshops, London

Programme to the exhibition:

Sat, 27 May, 3 pm: Curator’s tour through the exhibition with Regina Barunke