

Transitions of formation and dissolution, male and female interaction in an aura of body memory, reflection and provocation

An interview between Teresa Erol and Anja C. M. Schönau

Anja C. M. Schönau:

What do you explore in your artistic work? What is relevant to you in terms of content?

Teresa Erol:

...the relationship between women and men, gender roles and how genders interact with each other. My artistic work takes on an aura of reflection, physical memory and provocation, but not of admonition, rather of dialogue between the sexes.

Anja C. M. Schönau:

Let's turn to your physical memory and remembering. If you were to look at yourself while remembering, how would you describe that moment?

Teresa Erol:

My gaze is forward-looking, less melancholic about the past. It is a detailed, analytical gaze. It is a female gaze.

Anja C. M. Schönau:

Do you tend to remember or are you reminded by something? What are your memories particularly triggered by? Are triggers of your memories more external or internal?

Teresa Erol:

I am reminded by something, definitely. Be it the mood of a song, the beauty of a place, experiences I associate with specific places, human interactions I experience and perceive in those places. My memory is particularly triggered by inner and outer images, versatile sounds, less by concrete physical experiences.

Anja C. M. Schönau:

Do social conditions shape your memory? What role does your individuality play? In what ways do you think collective remembering is fostered?

Teresa Erol:

In my opinion every memory is distinctly individual. If social and biographical contexts are similar, memories can become collective. In my works, I often explore and use the special haptic qualities of textile materials. The malleability of fabric becomes a symbol of the malleability of social processes.

Anja C. M. Schönau:

You contrast these soft, flowing, textile forms with very precise, static, geometrical elements. What is that all about?

Teresa Erol:

These soft structures can be brought into shape. Something that has been given form can be dissolved again into soft structures.

Anja C. M. Schönau:

Does your work of art have a paradoxical character, are there contradictions, ruptures? If so, to what extent?

Teresa Erol:

Yes, the formal language shows itself to be paradoxical in a certain way - a phallus-like body that is opened towards the front by a kind of flower.

Anja C. M. Schönau:

Are there one or more forms of simultaneity in your artistic work?

Teresa Erol:

Narrowness and expansiveness. Transparency, opening and concealment, enclosure. Masculinity and femininity.

Anja C. M. Schönau:

Thank you very much for your time and your differentiated reflections.

The interview was conducted by Anja C. M. Schönau, Academic Lecturer in Textile Art & Textile Design, Transmedia Processes, Intermedia & Stop Motion, Ceramics and Porcelain, Paper in Space, Drawing, Environmental and Product Design with Teresa Erol, student and participant in the textile seminars Textile Techniques Fashion Design and Smart Textiles.