

IHumana.

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A proposal by Trosman and Churba.



| The proposal.

Humana is a site-specific installation proposal that includes not only the exhibition of a series of artistic pieces but also the integration to a circular program that involves urban recyclers and other artists in the construction of the artwork. By intervening in the circulation of waste materials, recyclables, plastics and textiles, the artists engage in cooperative work with the community where **Humana** is being installed. After the first edition of this experience at La Usina del Arte (Buenos Aires, Argentina) in 2022, under the tutelage of art critic Fernando Farina and with artist Carlos Herrera as curator, Jessica Trosman and Martín Churba seek to expand this work methodology to other communities, following the same environmental premise: to promote an urgent reflection on matter, its durability, its place and future function.



*Installation of human in Usina del Arte
Buenos Aires.*



Martin and Jessica in one of the Humana workshops.

About Trosman and Churba Background and Prospective

Between 1997 and 2002, Trosman and Churba formed a duo that, with their brand TROSMANCHURBA, explored the history of avant-garde fashion in Argentina. The interest in material transformations and their alchemical relationship with different work variables such as pressure and temperature implied a sophisticated link between high and low fashion. The use of the thermo-stamping machine, crucial in those previous works, reappears in the Humana proposal, where this technique is taken up again to rethink the relationship with remains and leftovers in all its complexity. Transcending the individualized human body as a scale and unit of work, Trosman and Churba investigate the aesthetic, social and communal dimension of the garbage dump. In this way, they abandon the parameters and limits of industry to elaborate –against the light- a collective body, repulsive and beautiful at the same time.

Humanas's history.

In 2018, in the Province of Buenos Aires, Martín Churba was called to participate in the Arte en Barrios (Art in Neighborhoods) Project, which invited to think of culture as a tool for social inclusion, promoting equal access to quality proposals. Since then, through technology transfer and methods for arts management (textile art, textile screen printing and thermal transfer) workshops, Churba has maintained a dynamic link, which continues today, with the participating organizations in marginal neighborhoods. First with his brand Tramando, and afterwards with the Diego Duarte Cooperative, he developed numerous projects in the City of Buenos Aires and in the Conurbano (the suburbs). The Diego Duarte Cooperative operates as a center for the dissemination of trades and job opportunities for the community. Alicia (founder of the Diego Duarte Cooperative) and Churba have been working for the last four years in processes of recovery and resignification of materials.

For her part, Jessica Trosman began in 2019 to shift towards sculpture in her work. Starting from volumes and textiles that she had made for human bodies, she built a spatial language influenced by the logic of distortion and the deviation of industrial materials and methods. Twenty years after the last work they shared, and with the background of these formal investigations, Trosman summoned Churba to expand this search with her. Freed from the imperatives of clothing products, they opened a new universe, free of function and without creative limits. Jessica Trosman and Martín Churba have once again signed a work together. This time, it's the largest, the most extensive: a long-awaited return that postulates not only changes of scenery and scale, but -above all- of ethical and conceptual scope.



Humana, a circular art program

The Humana proposal outlines an integral program in which the exhibition of the installation results from a broader project based on the relationship with the surrounding environment where it is produced, without which the proposal could not be possible.

Thus, the proposal consists of three interrelated and necessary parts:

1 - Arrival in the community. After establishing a link with the local collectors, an investigation is carried out on the processing of waste materials, plastics and textiles, their origin, their intermediate stages and their final destination. Through a series of work guidelines about the role of the collectors, about these stages of treatment of what will be the raw material of the piece, and about the plants where the work is carried out, a relationship with the recyclers starts to grow, and this develops into a collective process of material work.





Circle art outline.

2 - Establishment of a collective residency program. In this temporary workshop, the existing procedure is linked to the work tools offered by Trosman and Churba. Training is provided, among others, in the use of the thermo-stamper, a pressure and heat plate used for textile thermo-transfer, a popular and widespread technique in the textile world, fundamental in the duo's professional and artistic career. Within the territory of the residency, the workshop invites local artists to come into contact with this experience in textile management transferred to recycled materials. In this second part of the process, work begins on the installation piece *Humana*. The sculptures are made from materials available in the market (wood, iron, steel wire, etc.) together with 3D printed pieces that function as the assembly of tensegrity (a system of hard and soft materials: the hard ones are the axes, the soft ones are connectors). In this way, formal techniques capable of generating a range of sensitive effects are introduced: the hollow, the aerial, the light, the hard, the resistant. A recycled textile net is added to this, product of the work with textile leftovers from dry-cleaning, knitted textiles, crochet or two-needle weaving. This net works as a support, skin or musculature, building a sort of aerial nest on which the plastic elements of the garbage are sustained, compressed with heat and pressure, and elaborated by diverse chromatic palettes.

3 - Activation of the piece. Once the piece is installed, it will not only be contemplated by visitors, but it will also become a trigger for a series of public programs for the community. Among these, one of the most crucial of them is the invitation for schools to participate in an educational program that focuses on the practice of recycling by making art pieces from discarded materials of what once were objects of use. Through a series of activities in the form of open workshops, guided tours led by the producers of the pieces, open assembly sessions, *Humana* can serve as a purpose for formal, architectural and technical explorations about its structure and composition; to reflect and learn about the possible uses and alternative destinations of waste nowadays; to integrate the participants in the circuit of composition of a superhuman body whose parts will finally be put into a vast and infinite circulation.



I Press.

“Martín Churba and Jessica Trosman present *Humana*.
By Marina Oybin
Página 12 (November, 2022)

*“Recycling teaches us that what you consider garbage may not be so. Garbage is that which can never be recovered,” says Churba. And he adds: “The concept is in crisis ever since biomaterials are being made from potato peelings. So, is there a type of garbage that is better than the other? Or are they all materials that we have to take care of and find a second life for them?” (...) “*Humana* is a reflection on consumption,” says Trosman. “And on the relationship that we have with what we think is no longer useful”, adds Churba about those forms to which they gave new life. The landfill became a corporeal whirlpool, a hypnotic spiral movement. Tinsel jewels emerge from the waste: in this dazzling installation, there is a blurred boundary between object of desire and waste. An unstable frontier between glittering beauty and discarded material; between gravitation and devouring deadweight.”*

“A skin made by everyone”: what is *Humana*, the collective work that emerged from garbage.
By Celina Chatruc
La Nación (November, 2022)

*“*Humana* is a provocation between two poles -says Trosman-: between the beautiful and the repulsive; between the unpleasant and toxic, and a source of life, as it is for Alicia, and between social work and an art show. There were even tensions between us, because we are two engines, but we are always embracing ambiguity and contradictions.”*

“Trosman and Churba will unveil a work that transforms garbage into art.”
Télam (October, 2022)

“About the actual experience and about working so closely with the recyclers in such a special environment, Churba indicates that it was ‘understanding the dynamics and tensions’ what allowed them to make the piece possible within the artistic project and the focus on the environment, by ‘transforming garbage into a support for art’, which they qualify at times as ‘a magical materiality’ (....) It is a work composed almost entirely of recycled material brought by three cooperatives working in the City of Buenos Aires -Baires Cero, Trabajo Diego Duarte and El Ceibo- which provided the indispensable raw material which the duo Trosman-Churba handled for two months in a workshop, inside the Usina itself in the neighborhood of La Boca, to create these groupings of garbage already processed and selected and form those large sculptural objects that hang from the ceiling of the foyer on the second floor (...). We have been working on the recycling project for a year and a half and somehow we wanted to create a membrane, a volume, a social skin of recycled plastics and textiles that invites you to think about transformation and becoming, about everything that is happening today with garbage, recycling, the environment’, explains Trosman.”

I Artists Bios.

Jessica Trosman (Buenos Aires, 1966) studied fashion design in the United States. Upon her return to Argentina she launched, together with Argentinian designer Martín Churba, TROSMANCHURBA: a brand that lasted from 1997 to 2002. In that year, Jessica Trosman founded her eponymous brand, Trosman. The innovations that she harnessed led her to present her collection biannually in Paris and, in a short time, to a historic production and distribution agreement in Japan with the leading group Onward Kashiyama. In 2003 she won the Silver Scissors Award for the best diffusion line. Jessica Trosman was repeatedly voted among the top 100 designers in the world by the influential fashion books SAMPLE (Phaidon Press, ed.) and FASHION NOW (Taschen, ed.). Her designs are also celebrated in the world's best fashion magazines - Vogue Paris, SelfService, Purple and AnOther Magazine, among others. In 2011, Jessica Trosman was awarded a special distinction by the Government of Argentina for her innovative exporting model. That year she was also chosen as the winner of two Golden Scissors awards: one for the best ready-to-wear collection and the other one as the best designer in the country. In 2012, after selling her brand Trosman, she started working in her textile laboratory. This venture generated prestigious collaborations with haute couture houses such as Chanel and the avant-garde label known as Rick Owens. In August 2013, Jessica launched her brand JT, which lasted until April 2019, when she embarked on her career as an artist, making sculptures with fabrics, exposing them to a process in which she works on their volume, inflating them until they become rigid, frozen, generating abstract forms, turning them static, as if time stopped. In 2011 she participated in her first group show, "De caminar sobre el borde", at Gachi Prieto gallery, curated by Clarisa Appendino, and in 2022 she inaugurated her first solo show, "Temporada", at the same gallery, curated by Diego Bianchi. In 2022, together with Martín Churba, she carried out "Humana", a project curated by Carlos Herrera at La Usina del Arte.

Martín Churba (Buenos Aires, 1970) was trained in performing arts and graphic design and then turned to fashion and textile design, which led him to an extensive 25-year international career in the fashion industry. Working from Buenos Aires, he managed to produce a significant impact starting with the launch of TROSMANCHURBA, a company co-founded with Jessica Trosman, and then with his own brand, Tramando, a venture that combines textile research with strategic design development. He won the Silver Scissors and the Platinum Konex awards as fashion designer in 2012. His collections have been sold, for 18 years, in Japan. In 2018, when he was invited to participate in the Arte en Barrios (Art in Neighborhoods) project of the Province of Buenos Aires, he proposed to think of culture as a tool for social inclusion, promoting equal access to quality proposals. Through technology transfer and methods for art management (textile art, textile screen printing and thermal transfer) workshops, Martín maintained a dynamic link, that continues today, with the participating organizations in marginal neighborhoods. First with Tramando, and then with the Diego Duarte Cooperative, he developed numerous projects in the City of Buenos Aires and the Conurbano (the suburbs). In 2022, together with Jessica Trosman, he carried out "Humana", a project curated by Carlos Herrera at the Usina del Arte.

