

Sarah Entwistle

13.01.–24.02.2024

Eröffnung: 12.01.2024, 18–21 Uhr

What was I aiming for?

**In my next life to be a great singer,
and the life after to be a writer,
and so on and so on...**

„Geboren aus Isolation an einem festen Ort und dem Fokus auf Reinigung und Dienstleistung bildet sich bei einer visuell einfühlsamen Frau, die ihre Zeit tagein tagaus in den selben Räumen verbringt, ein Drang heraus, ihr dingliches Umfeld zu verändern, zu schmücken, auszubauen ... als eine Art „lebensbejahender Zertrümmerung“ oder ästhetischer Collage – der Durchmischung und des Neu-Arrangierens der Bruchstücke und Bereitstellung eines neuen Ganzen.“

– Lucy Lippard, Essay, „Making something from nothing“, 1978

An die Wand auf dem Küchentisch der Künstlerin gelehnt steht ein leerer, moosgrüner Ordner aus Karton, auf dessen Etikett zu lesen ist: „gerollte und gebogene Rohrformen“. Direkt daneben findet sich ein Pflanzensetzling der *Tradescantia Pallida*, auch Mexikanische Dreimasterblume oder, im Englischen, „Purple heart“ genannt – ein purpurnes Herzstück und zugleich der Name eines Abzeichens für Verwundete. Auch dieses purpurne Objekt ist nunmehr zu stark gegossen, so dass seine zierlichen grünen und purpurfarbenen Blätter sich bereits braun färben. Der Boden der Eingangshalle ist mit Metallresten ausgekleidet, die den Weg zu einem großen, nach Westen ausgerichteten Raum weisen, dessen Boden mit metallenen und fliesenartigen Sektionen ausgekleidet ist. Ein übergroßes King-size-Bett steht einem gestrandeten Wal gleich an der Wand, und die Waden und Knöchel der Künstlerin sowie die Zehen ihrer Kinder sind bereits zerschrammt und aufgeschürft von dem Versuch, die ausgestellten Arbeiten auf dem Weg vom Bett zur im Dunklen liegenden Toilette nicht zu beschädigen. Zwischen den Mahlzeiten werden die Objekte durchgängig immer wieder neu arrangiert – als würden die Fragmente sich in eine formschlüssige Anordnung „hineinfühlen“, um sich so zu einem „neuen Ganzen“ zu fügen.

Der Titel der Ausstellung ist Briefen entnommen, die Vivienne Entwistle – Fotografin und Urgroßmutter der Künstlerin – ihrem Sohn schrieb: dem Architekten Clive Entwistle, Sarah Entwistles Großvater. Der Schlussteil „and so on and so on...“ (und so weiter und

so fort) führt uns in seiner formalen Zirkularität zum Zentrum dieses bereits von Lippard beschriebenen „Drangs“ zur Veränderung, wie ihn auch die Künstlerin der „transformierenden Erneuerung“ gegenüber empfindet. Im Jahr 1978 schrieb die feministische Kunstkritikerin Lucy Lippard: *„Heutzutage erwecken wir die Leistungen unserer Mütter, unserer Tanten und Großmütter nicht nur in den altbekannten Bereichen wie dem Steppen oder anderer Arbeit mit Textilien zu neuem Leben, sondern auch in einer willkürlicheren, ungebundeneren Form der transformierenden Erneuerung. Sowohl auf der emotionalen als auch auf der rein praktischen Ebene, lag die Aufgabe der Rehabilitation, lag das Wieder-Einbinden des Fragmentierten in ein Gefüge stets in der Hand der Frauen.“*

In ihren neuen Arbeiten durchbricht Entwistle jene plastische und architektonische Linie, die auf Monumentalität, Exteriotät, Klarheit, Linearität und geschlossener Form basiert und oft mithilfe von Stahl- und Bronze-Tektonik zum Ausdruck gebracht wird. Entwistle kombiniert diese Medien mit Keramik und textilen Elementen, um so das Zersplitterte, die Innerlichkeit, Gradeder Intransparenz, Horizontalität, Durchlässigkeit, das Gebeugte und das Ungesagte zu ergründen und ihm in ihren Arbeiten Ausdruck zu verleihen.

Viele der ausgestellten Metallelemente wurden ursprünglich als verzichtbar eingestuft, als Schrott oder Überschuss kategorisiert und von Entwistle zusammengetragen - auf Müllkippen gefundene Stahl-Elemente aus Abrisshäusern oder Bronzeguss-Armaturen aus Gießereien. Die Keramik-Röhren wurden mithilfe von Tonerde durch plastische Formgebung (technische Extrusion) erstellt, wobei ihre finale Form durch das Arrangieren und Anheben der einzelnen Teile sowie durch ihr Kollabieren, Zerreißen und Beugen bei der Replatierung entstand. Ein Zyklus bedruckter Stoffe rahmt hängend die Objekte – collagenartige Arrangements auf zu Teilen bereits genutzten Transferbögen, wie man sie in der Architektur verwendet. Ihre mit Einkerbungen durchsetzten Oberflächen zeugen von dem physischen Prozess ihres Entstehens, der

in Entwistles Werken wie zufällig in einer nahezu traditionellen Komposition mündet.

Zusammenstellung und Fertigung dieser Objekte sowie ihre Anordnung im Galerieraum reichen in ihrer Komposition von einer Art freier Intentionalität bis hin zu einer bewussten Bestimmtheit, die den Materialien, Fragmenten und Installationen die Richtung weist. Unterdes weisen Formsprache und Farbgebung dem Betrachter den Weg zurück zu dem Pappordner und der Pflanze und ihrer beider aus dem Augenblick geborener Nähe in der Küche.

Mit ihrem Vorgehen kommuniziert Sarah Entwistle mit den künstlerischen Ausdrucksformen ihrer Urgroßmutter, ihrer Mutter und Tante und greift auf deren Lebenserfahrung zurück. Jede einzelne dieser Frauen war als Künstlerin Autodidaktin, ihre Herangehensweisen formten sich in ihrem heimischen Wirkungsbereich und suchten sich dort eine Ausdrucksform, und eine jede der Vorfahren war vor allem eine Meisterin der Improvisation – strukturbedingt in ihrem Leben und davon ausgehend auch in ihrer Kunst. Für Sarah Entwistle selbst stehen diese Entwicklungen im Einklang mit einem umfassenderen feministischen Zugang zu Kunst, in dem Improvisation und Adaption nicht nur als kreative Strategie, sondern auch als grundlegendes Lebensprinzip von zentraler Bedeutung sind.

Sarah Entwistle

1979 geboren in London, UK, lebt und arbeitet in Berlin, Deutschland

Ausbildung

- 2008-2009 University of Westminster; RIBA part 3, Professional Diploma in Architecture
- 2005-2007 Architectural Association School of Architecture, London; RIBA part 2, Diploma in Architecture [Distinction]
- 1999-2003 The Bartlett, UCL; RIBA part 1, BSc Architecture

Einzelausstellungen

- 2024 "What was I aiming for? In my next life to be a great singer, and the life after to be a writer, and so on and so on....", Galerie Barbara Thumm, Berlin, Deutschland
- 2022 "You allowed the object of your love to become abstracted. And as one gets older the arteries harden. I thought I should let you know.", Signs & Symbols Gallery, New York, USA
- 2021 "The knots of tender love are firmly tied", Galerie Barbara Thumm, Berlin, Deutschland
"The dupe of another", video, Signs & Symbols Gallery, New York, USA
- 2020 "You should remember to do those things done before that have to be done again", Museo Nivola, Sardinien, Italien
- 2019 "You shout first, and I will shout after", Signs & Symbols Gallery, New York, USA
- 2018 All that I have acquired in life is yours for the taking, and in fact, you must take it, Etage Projects, Kopenhagen, Dänemark
- 2017 "Carry this folded piece of paper everywhere, like a talisman", Adelin- quere Project space, Turin, Italien
- 2015 "He was my father, and I was an atom of him destined to grow into him", Fondation Le Corbusier, Paris, Frankreich
"Please send this book to my mother", Sternberg Press. Experimental architectural monograph, produced with the support of The Graham Foundation for Advanced Studies in the Fine Arts, Chicago, USA
- 2012 "In Short, in theory and with a bit of Luck", Architectural Association, London, UK

Gruppenausstellungen

- 2022 "Temporary Atlas: Cartographies of the Self in Today's Art", Gallerie delle Prigioni, Treviso, Italien
- 2020 New Viewings, with Paul Kuimet, curated by Alfredo Cramerotti, Galerie Barbara Thumm, Berlin, Deutschland
"Raupenimmersattism. The Affluent Society As Consumed Society", SAVVY Contemporary, Berlin, Deutschland
"I sometimes think that....", Prometeo Gallery, Milan, Italien
- 2019 Art Rotterdam with HERO Gallery, Niederlande
"HEROES", HERO Gallery, Amsterdam, Niederlande
Mostyn21, Mostyn Gallery, Wales, UK
"Ideal types", HERO Gallery, Amsterdam, Niederlande

Förderungen und Preise

- 2020 Stiftung Kunstfonds
- 2019 Mostyn21 - Mostyn Gallery, Wales, Main Prize
- 2018 Arts Council England, Artists' International Development Fund
- 2015 Le Corbusier Foundation, Paris. Young artists grant

- 2014 Graham Foundation for Art and Architecture, Chicago. Production and presentation grant for artist book with Sternberg
Press Artist residency, Troy Town Art Pottery hosted by Aaron Angell, School East, London, UK

Sarah Entwistle

13.01.–24.02.2024

Opening: 12.01.2024, 6–9 p.m.

‘Engendered by isolation within a particular space, and by the emphasis on cleaning and service. A visually sensitive woman who spends day after day in the same rooms develops a compulsion to change, adorn, expand them...as a kind of „positive fragmentation“ or as the collage esthetic-the mixing and matching of fragments to provide a new whole.’
– Lucy Lippard, essay, ‘Making something from nothing’, 1978

Propped against the wall on the artist’s kitchen table is an empty moss-green cardboard folder with a typed label reading: ‘rolled and bent tube forms’, and next to it a plant cutting of the *Tradescantia Pallida* or ‘Purple heart’, now over-watered, its slender purple and green leaves browning. The hallway floor is lined with metal salvage that trails out of a large west-facing room, its own floor covered with metal and ceramic sections. A king-size bed is marooned against the wall. The artist’s calves and ankles, and her children’s toes, are bruised and scraped from stepping around the works on the way from bed to toilet in the dark. The parts are continually rearranged between meals, fragments feeling out for a positive placement, ‘a new whole’.

The title of the exhibition is collaged from letters written by photographer Vivienne Entwistle, the artist’s great-grandmother, to her son, architect Clive Entwistle, the artist’s grandfather. The final phrase, ‘and so on and so on...’ in its formal circularity leads us to the center of the artist’s compulsion towards ‘transformational rehabilitation’. In 1978 feminist art critic Lucy Lippard wrote, *‘Today we are resurrecting our mothers’ aunts’, and grandmothers’ activities not only in the well-publicized areas of quilts and textiles but also in a more random and freer area of transformational rehabilitation. On an emotional as well as on a practical level, rehabilitation has always been women’s work.’*

In these new works, Entwistle disrupts a perceived sculptural and architectural lineage that centers on monumentality, exteriority, transparency, linearity, and closed form, often rendered through the articulated tectonics of steel and bronze. Instead,

**What was I aiming for?
In my next life to be a great singer,
and the life after to be a writer,
and so on and so on....**

she brings these mediums together with ceramic and textile to explore fragmentation, interiority, degrees of opacity, horizontality, permeability, the crooked, and the inarticulate.

Much of the presented metal elements were considered redundant, classed as either scrap or by-products; steel elements from dismantled buildings were salvaged from waste collection plants, and the bronze casting armatures were gathered from casting foundries. The tubes of ceramic are worked from lengths of clay pushed through an industrial extruder. The final forms are found through lifting and arranging the sections, parts collapsing, ripping, and bending as they are re-positioned. Framing the objects is a series of suspended printed textiles, collaged compositions derived from partially used architectural transfer sheets, their scored surfaces records of a somatic process resulting in an accidental formal lyricism.

The gathering and production of these elements, and their arrangement in the gallery space, move from loose intentionality to being responsive to the direction that the materials, fragments, and installation want to go. Meanwhile the chromatic and formal language thread back to the folder and the plant, and their momentary proximity in the kitchen.

In her practice, the artist communes with the artistic and life expressions of her great-grandmother, grandmother, and aunt, all self-taught artists, whose practices were formed and dispersed around their domestic spheres, and who were above all improvisers, both structurally in their lives and by extension in their work. For Entwistle these processes resonate with a wider feminist art lineage in which improvisation and adaptation are central as both creative strategies and foundational principles for living.

Sarah Entwistle

1979 born in London, UK lives and works in Berlin, Germany

Education

2008-2009 University of Westminster; RIBA part 3,
Professional Diploma in Architecture

2005-2007 Architectural Association School of
Architecture, London; RIBA part 2, Diploma in
Architecture [Distinction]

1999-2003 The Bartlett, UCL; RIBA part 1, BSc Architecture

2015 Le Corbusier Foundation, Paris. Young artists grant
2014 Graham Foundation for Art and Architecture, Chicago.
Production and presentation grant for artist book with
Sternberg
Press Artist residency, Troy Town Art Pottery hosted by Aaron
Angell, School East, London, UK

Solo Exhibitions

2024 “What was I aiming for? In my next life to be a great singer,
and the life after to be a writer, and so on and so on...”, Galerie
Barbara Thumm, Berlin, Germany

2022 “You allowed the object of your love to become abstracted.
And as one gets older the arteries harden. I thought I should
let you know.”, Signs & Symbols Gallery, New York, USA

2021 “The knots of tender love are firmly tied”, Galerie Barbara
Thumm, Berlin, Germany
“The dupe of another”, video, Signs & Symbols Gallery, New
York, USA

2020 “You should remember to do those things done before that
have to be done again”, Museo Nivola, Sardinia, Italy

2019 “You shout first, and I will shout after”, Signs & Symbols
Gallery, New York, USA

2018 All that I have acquired in life is yours for the taking, and in
fact, you must take it, Etage Projects, Copenhagen, Denmark

2017 “Carry this folded piece of paper everywhere, like a talisman”,
Adelin- quere Project space, Turin, Italy

2015 “He was my father, and I was an atom of him destined to grow
into him”, Fondation Le Corbusier, Paris, France
“Please send this book to my mother”, Sternberg Press.
Experimental architectural monograph, produced with the
support of The Graham Foundation for Advanced Studies in
the Fine Arts, Chicago, USA

2012 “In Short, in theory and with a bit of Luck”, Architectural
Association, London, UK

Group Exhibitions

2022 “Temporary Atlas: Cartographies of the Self in Today’s Art”,
Gallerie delle Prigioni, Treviso, Italy

2020 New Viewings, with Paul Kuimet, curated by Alfredo
Cramerotti, Galerie Barbara Thumm, Berlin, Germany
“Raupenimmersattism. The Affluent Society As Consumed
Society”, SAVVY Contemporary, Berlin, Germany
“I sometimes think that....”, Prometeo Gallery, Milan,
Italy

2019 Art Rotterdam with HERO Gallery, The Netherlands
“HEROES”, HERO Gallery, Amsterdam, The Netherlands
Mostyn21, Mostyn Gallery, Wales, United Kingdom
“Ideal types”, HERO Gallery, Amsterdam, The Netherlands

Grants and Prizes

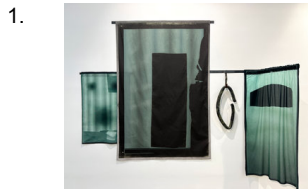
2020 Stiftung Kunstfonds

2019 Mostyn21 - Mostyn Gallery, Wales, Main Prize

2018 Arts Council England, Artists’ International Development
Fund

Sarah Entwistle

What was I aiming for? In my next live to be a great singer and the life after to be a writer and so on and so on....



Sarah Entwistle
I cannot throw much light on what happens after death.... (I am a few minutes away), 2023
Sen/I 16
Digital print on cotton, glazed ceramic, acrylic paint, patinated steel

dimensions variable



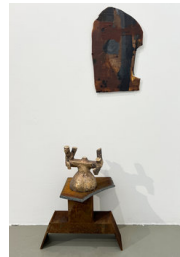
Sarah Entwistle
To see whether he will wink his eyes, he didn't., 2023
Sen/S 41
Glazed ceramic, acrylic paint, patinated steel

76 x 17 x 16 cm



Sarah Entwistle
Children have a natural tendency to stick their fingers in anything that's rotating., 2023
Sen/I 15
Digital print on cotton, glazed ceramic, acrylic paint, patinated steel

dimensions variable



Sarah Entwistle
I hope you can screw up the courage for a further meeting, at least we never bore each other!, 2023
Sen/S 54
Glazed ceramic, bronze, acrylic paint, patinated steel

dimensions variable



Sarah Entwistle
So, you and I have come full circle. Do you accept the unending?, 2023
Sen/I 17
Digital print on cotton, bronze, patinated steel

Wall plate: 45 cm x 28 cm x 1 cm / Floor work: 42 cm x 30 cm x 54 cm



Sarah Entwistle
Thank you for troubling to answer my questions from your bed., 2023
Sen/S 48
Glazed ceramic, acrylic paint, patinated iron (Floor work)

58 x 43 x 30 cm

7.



Sarah Entwistle

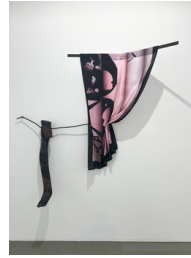
I guess your irregularities are not intentional., 2023

Sen/S 43

Glazed ceramic, acrylic paint, patinated steel
(Floor work)

60 x 46 x 30 cm

10.



Sarah Entwistle

When we last met we had such a good time together. Why are you still so afraid?, 2023

Sen/S 59

Digital print on cotton, glazed ceramic, acrylic paint, patinated steel

dimensions variable

8.



Sarah Entwistle

No doubt your mother told you the ceiling caved in., 2023

Sen/S 61

Patinated copper, patinated steel, acrylic paint

148 x 34 x 26 cm

11.



Sarah Entwistle

They might have a better time going their own separate ways?, 2022

Sen/S 46

Glazed ceramic, acrylic paint

32 x 21 x 1 cm

9.



Sarah Entwistle

A general consensus is not to look too closely, 2022

Sen/S 47

Glazed ceramic, acrylic paint

34 x 26 x 1 cm

12.



Sarah Entwistle

The more eager you become, the fewer answers I can give., 2023

Sen/S 58

Patinated copper, painted steel

35 x 88 x 10 cm

13.



Sarah Entwistle

*Those fangs had been only
its baby teeth., 2023*

Sen/S 53

Glazed ceramic, acrylic paint,
patinated steel

32 x 70 x 25 cm

16.



Sarah Entwistle

*In all my life I have never
been in such a need of a
“blood-transfusion”, 2023*

Sen/S 57

Patinated copper, painted
steel

43 x 14 x 9 cm

14.



Sarah Entwistle

*Don't mention the sound or
the dust either., 2023*

Sen/S 50

Glazed ceramic, acrylic paint,
patinated and painted steel

32 x 50 x 24 cm

17.



Sarah Entwistle

*He seems to wise-crack his
way out of everything, 2022*

Sen/S 56

Bronze, patinated steel

110 x 52 x 60 cm

15.



Sarah Entwistle

*His bitterness was so
restrained you could dismiss
him from one day to the next,
2022*

Sen/S 62

Glazed ceramic, acrylic paint

34 x 28 x 1 cm

18.



Sarah Entwistle

*His best vintage wines made
him nauseous., 2023*

Sen/S 42

Glazed ceramic, acrylic paint,
patinated steel

46 x 20 x 14 cm

19.



Sarah Entwistle

Is it really just something old, dusted off and jazzed up? Or is it just something borrowed, without much change?, 2023

Sen/S 60

Glazed ceramic, acrylic paint, patinated steel

63 x 49 x 16 cm

22.



Sarah Entwistle

I still have friendly feelings for you, from a distance., 2023

Sen/S 55

Bronze, patinated steel

127 x 76 x 59 cm

20.



Sarah Entwistle

Clearly the butterfly with two iridescent spots on its wings is more likely to be eaten., 2023

Sen/S 49

Glazed ceramic, acrylic paint, patinated iron

40 x 32 x 35 cm

23.



Sarah Entwistle

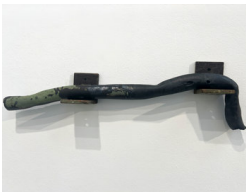
He has arrived and gives every sign of staying around., 2023

Sen/S 52

Glazed ceramic, acrylic paint, patinated and painted steel

24 x 10 x 10 cm

21.



Sarah Entwistle

Women will spend hours making up their faces and ignore their feet., 2023

Sen/S 44

Glazed ceramic, acrylic paint, patinated and painted steel

20 x 73 x 11 cm

24.



Sarah Entwistle

He meets all my requirements with deceptive ease., 2023

Sen/S 45

Glazed ceramic, acrylic paint, patinated and painted steel

109 x 134 x 21 cm

25.



Sarah Entwistle

*While engaged on this
excessively boring job I
thought about you, 2020*

Sen/S 51

Glazed ceramic, acrylic paint

74 x 40 x 2 cm