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Eva Gentner was born in Ellwangen (Jagst) and studied from 2012 onwards fine arts at the State Academy of Fine Arts Karlsruhe with Prof. Helmut Dörner. She lives and works in Mannheim. During her studies she received the EHF 2010 scholarship of the Konrad-Adenauer-Stiftung and together with Adrian Nagel the Award of Fine Arts Rainer Wild. After her studies she received the Scholarship for Visual Arts of the Kunststiftung Baden-Württemberg (2018), a studio scholarship of the city of Mannheim (2018) and a scholarship at the Cité internationale des Arts Paris (2019).

Her artistic practice ranges from painting to sculpture, video, literature, new music and contemporary dance. The interdisciplinary works combine the examination of ephemerality, alteration and poetry. But the in-depth investigation of materiality also plays a central role. She always conceives her exhibitions situatively and conceptually; her works are usually temporary, site-specific and subtly political. Eva Gentner has been working as an artist duo with the composer and music theorist Adrian Nagel since 2016 and with the choreographer and dancer Miriam Rose Gronwald in a permanent collaboration since 2018.

In 2020 she had two large solo exhibitions in the Rudolf-Scharpf-Galerie of the Wilhelm-Hack-Museum in Ludwigshafen („ocean“, 9/5–8/23/2020) and in the Kunstverein Rosenheim („desert“, 1/18–02/23/20). In the context of group exhibitions, she has exhibited in London, Thessaloniki, Puglia and San Diego, among others, as well as in the Kunsthalle Baden-Baden, the Akademie der Künste Berlin, the Museum Goch, the Kunsthalle Mannheim and in various galleries and offspaces.

›Silent Spring‹

7/24 – 9/20/2020

Karl Heinz Knoedler – Foundation
Schloss ob Ellwangen

In spring 2020, the Karl Heinz Knoedler Foundation invited the artist Eva Gentner, who was born in Ellwangen, to take a closer look at the archive of the Ellwangen artist Karl Heinz Knoedler, who died there in 2000.

Knoedler lived and worked for over 40 years in a castle above Ellwangen. His estate has remained untouched in the rooms of this castle ever since. In March and May 2020, while public and cultural life almost came to a standstill due to the coronavirus, Eva Gentner set out on a search for traces of Karl Heinz Knoedler at his former place of work during a stay of several weeks.

In order to make her work on site accessible to people beyond the restrictions of contact, she shot four documentary videos about her stay in the studio rooms, which she simultaneously published online.

<https://youtu.be/5yxxhkctVTM>



Exhibition view „*Silent Spring*“

Gold dust from the archive of the artist Karl Heinz Knoedler, prepared by hand on his Bauhaus table



For the exhibition she was inspired by several photographic studies of barn owls by Karl Heinz Knoedler. Barn owls as well as pigeons, roosters and pelicans have always been a motif in Knoedler's work and are symbolic of spirituality and closeness to nature.

In her works Eva Gentner conceives the bird as a symbol of artistic creation in general. „Metaphorically, it unites independence, incomprehension and unboundedness. The bird embodies the liberty of art“.

The exhibition shows two works of the artist, which were created during her four-week stay in the castle. Both consist exclusively of materials from the archive stock and deal with the questions: „What determines the value of artistic action?

What remains of the liberties of the values hidden in Knoedler's archive? And how can new situations be created that favour the emergence of artistic freedom?

What can be done so that the chirping does not stop?“

With the exhibition title „Silent Spring“, Eva Gentner also draws attention with a wink to the Corona period, which many people took as an opportunity to spend time in nature, as well as to the fact that researchers have also discovered that the absence of human impact has led to a recovery of nature. „Silent Spring“ is based on the title of a book by the American biologist Rachel Carson. In it, Carson predicts the extinction of many bird species due to pollution and suspects that the chirping of birds will disappear in the future. It was published in 1962 and is regarded as a starting point for the global environmental movement.



Exhibitionview of „*Silent Spring*“ in the former studio of the arstist Karl Heinz Knoedler

left: Videoinstallation „*Serra forgot something*“, 2020; on the right: „*La Libertad*“, 2020, gold dust, black desk, lamp –To the video: www.instagram.com/p/CDVMb9fliHa

During her stay in the castle Eva Gentner took part in the science project „Dawn Chorus“. Scientists use the corona silence, i.e. the absence of man-made noise, to collect and map audio recordings of early morning bird song. Since May 2020, over 11,000 recordings from around the world have been compiled in a biodiversity database and will serve as a basis for comparison in the coming years. The birdsong from Ellwangen Castle documented by Eva Gentner is available at

https://dawn-chorus.org/sound/birdsong_11102-vogelstimme_11102/?lang=en

Visitors to the exhibition are also invited to use the free App *Artivive* in the exhibition.

With the help of the app, small „augmented reality“ contributions and a kind of audio guide by the artist can be discovered in the archive material via smartphone.



Visitor using the App „Artivive“
with the help of which s/he can discover short AR-animations and audio clips on the drawings and photos on display



Excerpt from the videoinstallation „youtu.be/eXqj1XBl7eo“, 2019, 2:57 min

The video is „found footage“ out of YouTube and shows a recording that was shot in the fog from a rubber dinghy on the open ocean. Underneath the surface of the water you can see whales appearing in hazy shapes.

›ocean‹

5/8 – 8/22/2020

Rudolf-Scharpf-Galerie

Wilhelm-Hack-Museum

Ludwigshafen

›desert‹

1/18 – 2/23/2020

Kunstverein Rosenheim



Exhibition view „ocean“
with a „Muschelbild“ on a cement carpet



Exhibition view „desert“ at Kunstverein Rosenheim in January 2020
It shows three drawings from the series „*I went upon a hill and found quartz and thyme*“, 2019; (Drawings from a building site near Thessaloniki that has been inactive since the financial crisis).

Ziegler, Philipp Ziegler (2020).
„Eva Gentner’s nomadic art“
In: „Eva Gentner: Moby Dick“,
Dortmund: Kettler.

For Gilles Deleuze and Félix Guattari, the sea is perhaps the most important of the smooth spaces. In their main work, *Thousand Plateaus*, the two French post-structuralists use the term pair of smooth and striated space to describe the interrelation between the unstructured space of the nomad and the marked space of the sedentary. The striated space is characterised by the two authors as metrically measured and limited; it is the space of the city or state, which is defined by a hierarchical order and in which events are planned and predictable. In contrast to this is the smooth space of deserts, steppes, ice surfaces and seas, which is shaped by natural forces such as wind and waves, eludes measurability by man and is characterised by variability and fluidity. While the rhizomatic structure of a smooth space such as felt or patchwork can be imagined as a heterogeneous structure, striated spaces have the homogeneous structure of a weave that is uniformly formed by the thread system of warp and weft. However, the two spatial forms of the smooth and the striated cannot be thought of separately, they only exist because of their hybrid relationships, complex overlaps and mutual mixing. Smooth spaces, and the sea in particular, have an incessant





„ocean I“, 2020, approx. 60 x 40 cm
Cement / pigment on jute, frame



tendency to be transferred into striated spaces, which, in a counter-directional movement, however, also constantly transform back into smooth spaces.

Eva Gentner's works can be understood as a confrontation with the concepts of diversity, heterogeneity and the nomadic, propagated in Thousand Plateaus. Like yurts, the traditional dwellings of the nomads in the steppes of Central Asia or floating buoys in the sea, her recent sculptures made of wooden scissor grids

and drop-shaped wooden strips adapt flexibly to the conditions of the space surrounding them. As point settings they provide orientation in a constantly changing, fluid space in which nothing is fixed, but everything is always fragile and only of temporary duration. The nomad „goes from one point to another,“ according to Deleuze and Guattari. But in contrast to the sedentary, the points towards which the nomads move are subordinate to their paths. „The water point is only there to

left / mid: „floating I + II“, 2020, each 57 x 42 cm, cement / pigment on jute, frame
right: „Muschelbild“, 2020, approx. 30 x 20 cm, oil on canvas



„Muschelbild“, 2020, approx. 30 x 20 cm
oil on canvas

be left again“. Since the vegetation in the desert is ephemeral, the paths of the nomads are also inevitably variable and adapted to changes in nature. Free land and city, mainland and sea are antithetically opposed in this conception. As a „space of affect“ the smooth space is „more a haptic than an optical perception“.

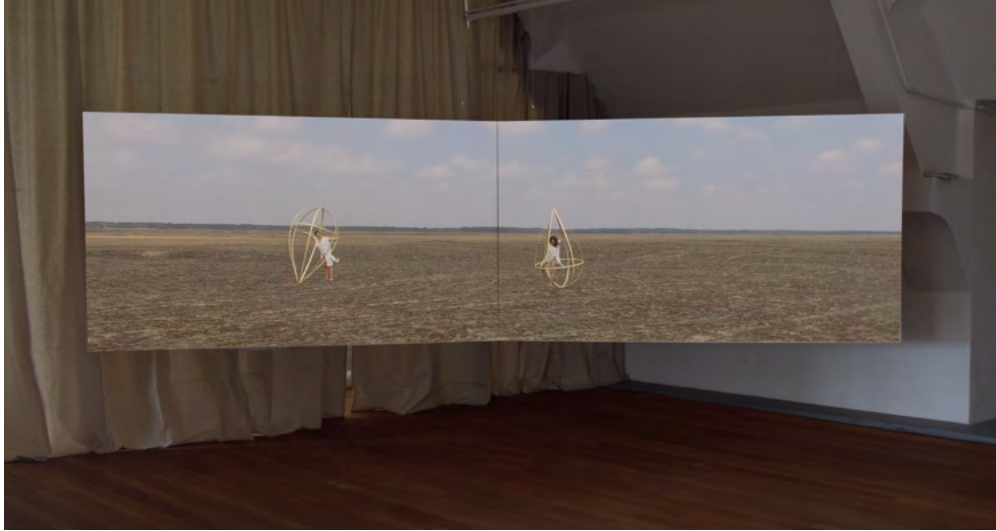
A central aspect of the works of Eva Gentner, who studied painting under Helmut Dorner at the Art Academy in Karlsruhe, are their material-aesthetic properties. Topics such as the haptic and the textile, the vulnerable and the fragile, the experimental, the ephemeral and the transitory, which are connected with the works, refer in many ways to the writings of Deleuze and Guattari. The shyness of the artist, who lives in Mannheim, of solid, fixed structures, which is expressed in all her works, means that Eva Gentner hardly ever creates lasting works. „I feel comfortable when nothing is fixed, when everything is in a state of flux,“ she says, comparing her works with the time-based art form of music, in which the essential only takes place in the here and now of her performance, leaving nothing lasting behind.

Her wall hangings of cement cast on jute, which are only a few millimetres thick and with their minimalist grey surfaces, which are pervaded with fine folds and cracks from the casting process, are reminiscent of skin or natural rock formations. They adapt themselves in situ to the walls of the exhibition room and thus fold into a fragile relief that leaves a trail of dust every time it is broken. In performative works, dancers react by touching their skin to the stiff surfaces of Eva Gentner's concrete textiles and cement kimonos, which break due to the movements in particularly stressed areas, thereby becoming increasingly softer and at the end of the performance remain crumbled on the floor.

The functional and processual character of the works, which becomes visible through their usability and touchability during the performances, makes one think of the concepts of Franz Erhard Walther, who has been defining sculpture as a form of action since the beginning of the 1960s with his works set, making him one of the first to direct interaction with the audience.



Exhibition view „*desert*“ at Kunstverein Rosenheim in January 2020
front: „*Sheets I*“ (installation from folded and draped cement textiles); back: a buoy



The initial idea behind Eva Gentner's exhibitions „desert“ and „ocean“ at the Kunstverein Rosenheim and in the Rudolf-Scharpf-Galerie of the Wilhelm-Hack-Museum in Ludwigshafen is the concept of oceans and deserts as topical spaces which, due to their hostility to life, resist the indentations of man.

In the sense of Deleuze and Guattari, oceans and deserts are empty spaces for something that man cannot grasp with his senses and can only perceive incompletely. As in the case of a video found by Eva Gentner on YouTube, which shows two people floating in the fog in a rubber dinghy on the sea, under which the outlines of giant humpback whales appear dimly, scurrying through the water as shadows. Or in the shots taken by Gentner in the Lieberoser Desert in Lower Lusatia, Brandenburg, on which two performers handle their oversized buoys in the wind.

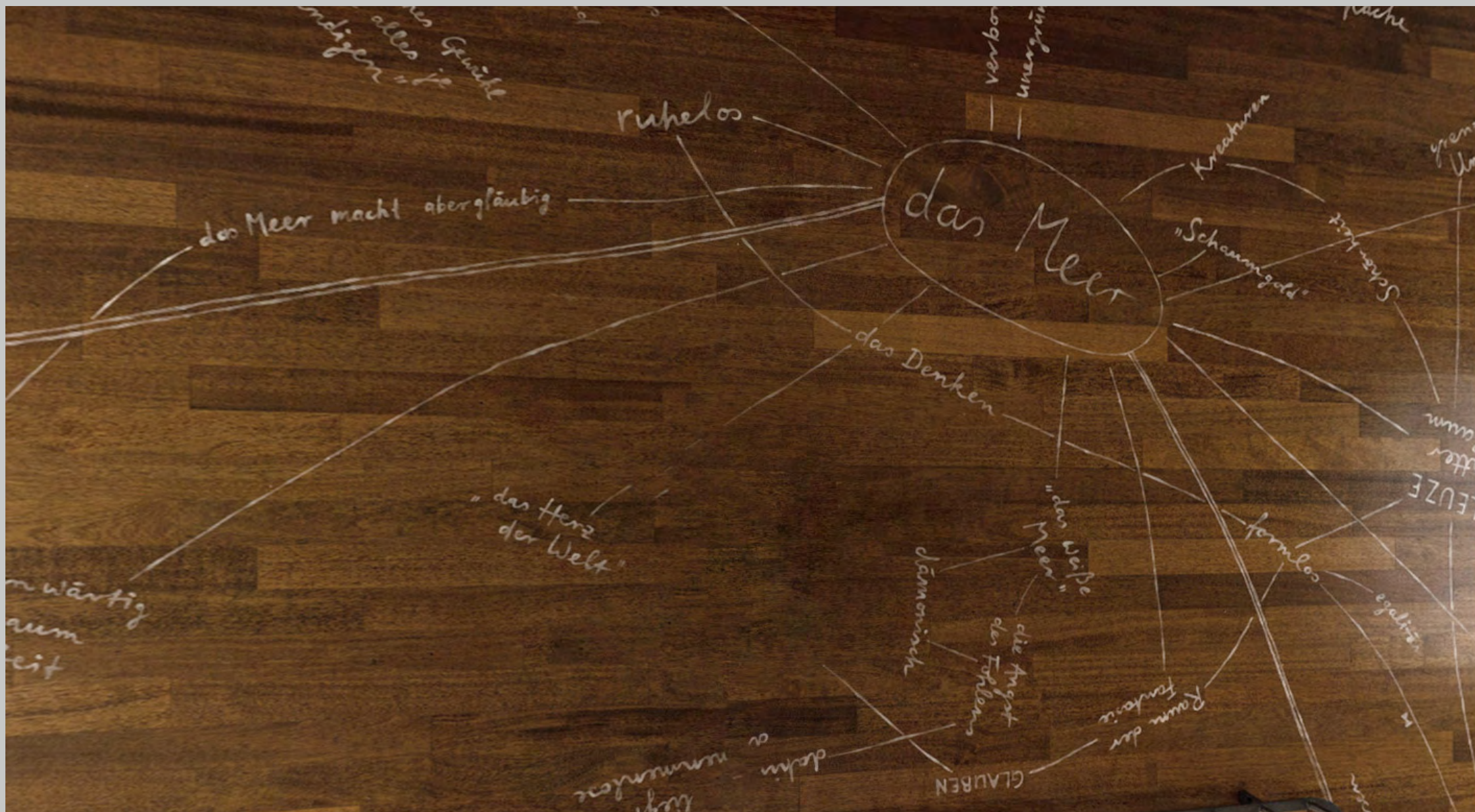


Dance performance with seven transportable buoys in an industrial wasteland of the port companies Rheinland-Pfalz for the finissage of the exhibition „*ocean*“ on 22.8.2020; dancers: Miriam Rose Gronwald and Miriam Markl

In her texts, the artist combines these references to the archaic relationship between man and nature with references to Herman Melville's adventure novel *Moby-Dick* from 1851, in which the hunt for the White Whale is a meeting of smooth and striated space: the voyage of the *Pequod* stands on the one hand for a striated sea, Captain Ahab's monomaniacal obsession at the same time for the escape from the controlled space of human civilisation. In the novel the hunt ends with Ahab's death and the sinking of the whaling ship. In view of today's blending of human action, nature and technology and the impossibility of understanding one side without considering the other, the story of *Moby Dick* can no longer be understood as the opposition of man versus nature, smooth and striated spaces cannot be understood as a binary dichotomy.

In the age of the Anthropocene, the extinction of species and the climate crisis, the threatening nature has long since become a threatened nature. As a former military training area, the Lieberose Desert, the scene of Eva Gentner's video, can be traced back to human influence just as much as our idea of the sea is shaped more by YouTube and the Internet than by our own experience. In making this complicated mixture visible, Eva Gentner's works thus react, in the face of today's crises, to a widespread feeling of no longer being able to locate oneself and not knowing where on our planet we should „land“.





Exhibition view „*ocean*“
with a mind map of the book „*Moby-Dick*“ by Herman Melville; drawn on the floor of the exhibition



Exhibition view „*ocean*“; with a Videoloop for iPad „*writeinwater*“ in which Eva Gentner writes in constant repetition the sentence *Platon sagt Kunst ist zwecklos*; mid: „*sonic*“, 2019, a connected loudspeaker, whose membrane is replaced by a silver foil, vibrates at 7hz; right: „*Notiz: Klingers Ängste*“, digital print on laid paper.

Cement

Eva Gentner works with a cement textile in many different ways.

This consists of finely ground cement poured thinly on jute, which is enriched with mineral pigments and takes on colourful shades.

The result is a fragile concrete textile or flexible relief with numerous properties. The textile is soft and hard at the same time. It can be rolled and sewn. However, it breaks when subjected to heavy use. Eva Gentner uses this textile for picture objects as well as for large room installations and costumes.

The surface of the cement textile is riddled with fine folds and cracks. It is reminiscent of wrinkled skin, but also of natural rock formations and evokes an immediate need to touch the material. At the same time the inorganic material remains strangely artificial.

The series „tapisserien“ (2016) marks the starting point. It comprises about 50 tapestries made of cement cast on jute. The thin, flexible carpets thematise their painterly qualities, which result from the process of casting the cement. They can be rolled up and evoke an immediate feeling of fragility. This feeling is intensified on the one hand by the carpet's not clearly defined picture edges, and on the other hand as a result of the way in which the carpets are hung,



from the series „dresses“, cement/pigment on jute, steel hook
gallery Smudajescheck München, 2019



right: „screen panel #1“, cement/pigment on jute, approx. 1,60 x 4,50m; bottom left: from the series „sea marks“
Exhibition view at Mannheimer Kunstverein, 2018



„Hortensie quer“, 2017
Cement/pigment on jute, frame, 28 x 38 cm

which makes them stand out from the wall in slight waves. The cement varies in light pastel grey nuances due to colour admixture and pigment inclusions. This creates fine drawings and colour swirls.

The series „love melove me“ (2017/18) takes up these painterly possibilities of cement casting in a new way. By mixing with natural minerals such as verona green earth, umber, ochre, azurite or cinnabar, different coloured „concrete mixtures“ can be created. These are poured separately and mixed into each other on thin foil and fixed by a jute-covered stretcher frame. The very tactile picture objects have an effect due to the inherent dynamics of the casting and the material. In places, fingerprints are visible on the surface, which are created during the casting and mixing process on the picture surface.

The object-like stretcher frame has a particular protective function here. Finally pressed into the cast picture, it stabilises the cement layers, prevents the cement fabric from moving and thus also from breaking. The title of the series „love melove me“ alludes to this need for protection. „love melove me“ consists of about 60 picture objects.

The series „screen panels“ (2018) transfers this pictorial technique into a large format and displays it to the viewer in a space-consuming manner. Formally, the series uses the Japanese screen, a room divider usually consisting of six panels.

The series „relief“ (2019) deepens the theme of the skin and the fragility of the material. All picture objects exclusively use earth pigments such as umbra and ochre, which colour the cement into fine nuances of skin tone.



from the series „*love me love me*“, 2018
(Detail)



from the series „*relief*“, 2019
cement/pigment on jute, 37 x 29 cm

Collaboration with Adrian Nagel

›III (wooden boxes)‹

March 2019
and March 2020
Akademie der Künste Berlin
Pariser Platz

›V (klangroboter)‹

– not realised –
Akademie der Künste Berlin
Hanseatenweg

›IV (smartphones)‹

May 2019
MOMus Thessaloniki
(Experimental Center for the Arts)

›II (Membran)‹

July 2018
Sommerliche Musiktage
Hitzacker

›I (ebenen[Gewirk])‹

November 2017
Kunsthalle Baden-Baden

Adrian Nagel and Eva Gentner have been working as an artist duo for several years and together they realise audio-visual art installations and spatial compositions.

The experimental installations connect the field of visual arts and new music and think it further with the aim of researching visual and auditory perception in a practical and theoretical way.

Together they received the Rainer Wild Foundation's Prize for Fine Arts, which was combined with an exhibition at the Staatliche Kunsthalle Baden-Baden. From 2018-2020 they were part of the „Labor Beethoven 2020“, a project group of international composers, musicians et al. of the Akademie der Künste Berlin. In this context, they exhibited at the Akademie der Künste Berlin, the MOMus (Experimental Center for Arts) Thessaloniki and at the Sommerliche Musiktage Hitzacker, a festival for classical music.



Exhibition view „III (wooden boxes)“ at Akademie der Künste Berlin (Pariser Platz)

There are three wooden boxes in the room, each with a bass shaker underneath. The shaker makes the wood vibrate in a low-frequency range. The resulting tones cannot be heard, but can be felt on contact with the wood.

Eva Gentner and Adrian Nagel's installations move in the field of media and sound art. The performance and physicality of the visitors as well as the crossing of boundaries between art disciplines and institutions plays a major role. The artistic approach aims to give space to experimentation, exchange and rethinking as well as art theoretical considerations on body, space, performance, sound and visibility.



Workshop of the „Labor Beethoven“ with students of the UdK Berlin at Akademie der Künste Berlin (Hanseatenweg) in Spring 2019



Workshop of the „Labor Beethoven“ with students of the UdK Berlin
The experimental application of sound equipment and loudspeaker technology is tested.



Exhibition view „II (*Membran*)“ in Summer 2018 at the Sommerliche Musiktage Hitzacker – To the Video: www.vimeo.com/285861087

Four free-floating glass panels are connected to one transducer each. These make the glass plates sound in similar frequency ranges and in binaural beats. This creates a spherical, glassy sound in the room.



»IV (smartphones)«
MOMus Thessaloniki in May 2019
(Experimental Center for the Arts)

A composition
for all smartphones in the room

Visitors to the exhibition are invited to use their smartphones to access a website. The loudspeakers of the devices then start to emit different impulses.

The interplay of the impulses creates a fragile, raindrop-like sound web of clicking noises, which changes according to the number of visitors and their behaviour. The website is programmed that each device reproduces an individual impulse rhythm.

Exhibition view „IV (smartphones)“
MOMus Thessaloniki

Concept of ›V (Roboter)‹
– not realised –

Room installation with autonomous
sound robots

A cooperation with Ivo Wessel

The exhibition room initially seems empty. Only at a second glance do visitors notice ten flat, inconspicuous cuboids spread across the wide expanse of the room.

The visitors are invited to take a place between the objects and move around them. However, the cuboids are not statically positioned - every now and then one moves a few metres. After a while in the silence of the room, which constantly sensitizes the attention of the ears, the visitor perceives a soft carpet of sound. Through his own movement and through the slow but constant repositioning of the objects, the sound surface changes in perception.

Beneath each of these cuboids is a robot, which moves independently through the room under software control with the aid of optical sensors. In addition, a loudspeaker is installed on each of the chassis. Each robot is characterised by its own soundtrack, each of which contains a different

subtle sound - the quiet driving noises are closely woven into the composition process so that they are integrated into the loudspeaker sound. The listener can identify the unique sound of a cuboid by approaching it closely. The reduced visual and auditory material demands a sensitisation process from the visitors, which hardly plays a role in our everyday life. By changing their own position, the attention gained enables them to intervene in the visible and audible „playing field“ themselves.



›I (ebenen [Gewirk])‹
November 2017
Kunsthalle Baden-Baden

A large cement carpet is central to the installation in the studio room „45cbm“. The surface with its fine folds and cracks reminds of natural rock formations. By walking over it, the surface structure of the cement breaks and changes. In a loop, a sound installation of subtle clicks and impulses runs under the carpet, changing through the visitor's movements and mixing with the crunching of the cement. The result is a walk-on sound carpet that ultimately takes up the entire room.



Exhibition view „I (ebenen [Gewirk])“ at Kunsthalle Baden-Baden
The visitors walk across the cement carpet. The breaking of the cement mixes with the sound of eight loudspeakers under the carpet.

Collaboration
with Miriam Rose Gronwald

Dances performances/
Choreography

Wilhelm-Hack-Museum, 2020
Kunstverein Rosenheim, 2020
Museum Goch, 2019
Kleine Humboldtgalerie, Berlin 2019
Lieberoser Wüste, 2019
Studios of the Kunststiftung, Berlin 2019
Bar K, Berlin 2019
KDeWe, Esslingen 2018

Miriam Rose Gronwald and Eva Gentner have been working together on dance performances and choreographies since 2018.

The series „kimonos“ (since 2016) consists of costumes made of cement textile. The series thinks of the cement carpet as an association of skin and touch. Formally, „kimonos“ takes up the production concept of the traditional Japanese garment. Based on the format of the cement carpet, it is divided into rectangles and reassembled into a kimono - the garment as a second skin and object of everyday skin contact.

In the frame of a dance performance Miriam Rose Gronwald slips into one of the kimonos. She initially forms temporary sculptures with the costume and creates a kind of body architecture. With every movement, the cement crumbles to the floor in a fine layer of dust into which the dance movements are inscribed.

The cement textile becomes softer through the breaking and the dance movements become more free and flowing. At the end of the performance the dancer slips out of the broken costume, which remains on the floor.



Studio view with two „kimonos“
cement/pigment on jute (sewn)



Miriam Rose Gronwald in a cement kimono
Berlin 2019



Exhibition view „*roses*“; parts of a kimonos.
exhibited in the gallery Anita Beckers, Frankfurt 2019.



Exhibition view at Kunstverein Ludwigshafen, 2018
The kimono remains on the floor at the end of the performance. One can see the traces of the dancer in the dust.



Documentary photos of a performance at the festival „unselect“ at Kleine Humboldtgalerie Berlin in July 2019
The performance took place in greenhouses at the TU Berlin, where plants are grown as part of scientific research on air pollution.



Videostill „*desert*“, 2019

The dancers Miriam Rose Gronwald and Élise Scheider dance in a „*transportable buoy*“ in the Lieberoser Wüste. Camera: Josh Iype / Mirabai Nicholson-McKellar

›nomadic series‹

The „nomadic series“ summarise various works that deal with the themes of transience, flexibility and localisation.

The buoy is a fixed marking point on the open ocean and provides information about the underground or routing. It is an international language system in international space.

The sculpture series of the buoys consists of pine strips joined together with wing screws, curved birch plywood or bent aluminium.

This lightweight construction allows the sculpture to be quickly assembled and disassembled, individually positioned and easily moved. Thus, the buoy is contrary to the concept of a monumental sculpture.

It is the symbol of an unanchored and fast-moving world.

The buoys have been part of several exhibitions and performances.





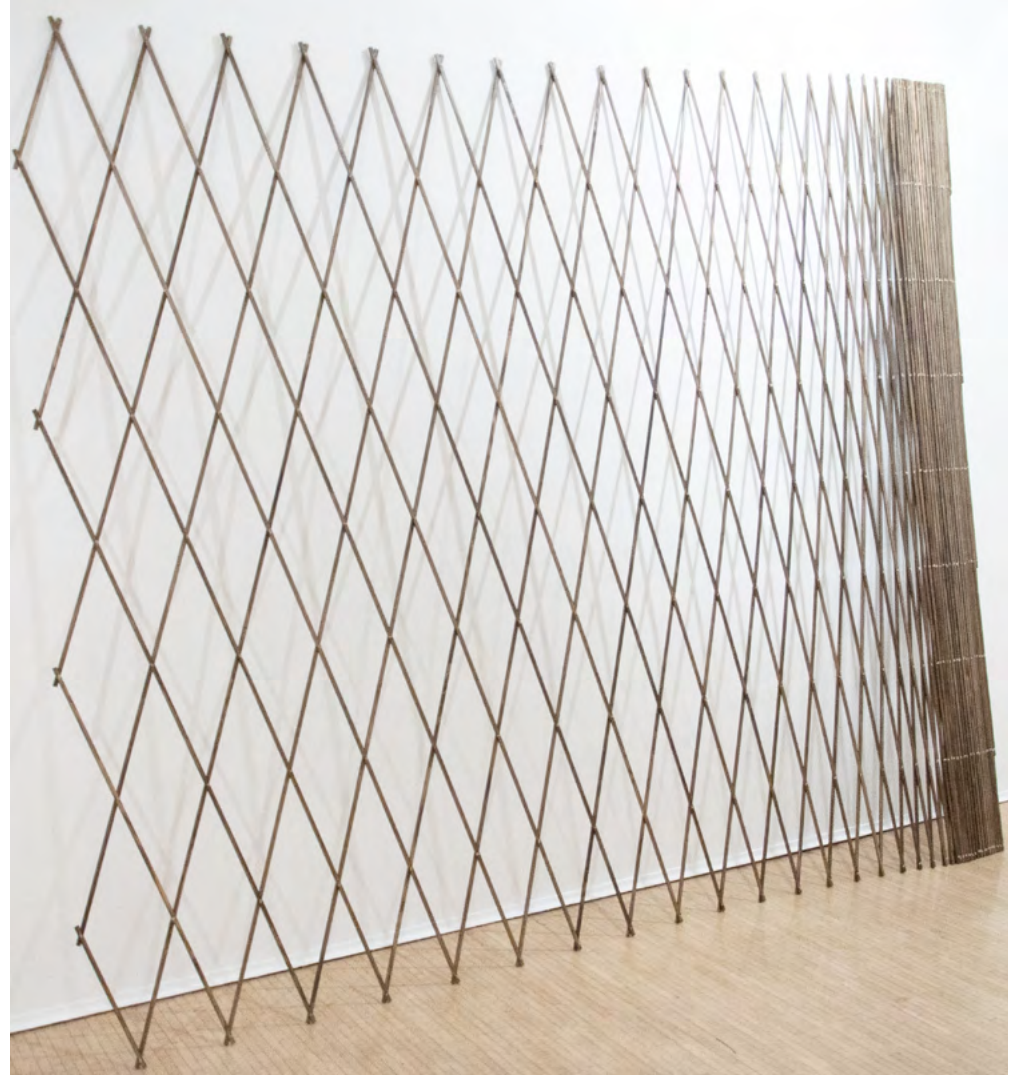
The first buoys
on the former military base „Franklin“ of the US-American military in the north of Mannheim.



Construction of two wooden buoys for the video shooting for the film „*desert*“
in the Lieberoser Wüste in summer 2019

The „yurts“ function as variable filigree spatial objects and quickly adapt to the exhibition environment. Formally, they make use of a nomadic living concept. At the same time, the installed latticework is particularly transportable due to its robust but light physique and the ease with which it can be assembled and disassembled. The dimensions of a „yurt“ vary between 0.6m and 20m width. Thus, its form of presentation also changes depending on the location and environment. It assumes the role of quick localisation and remains both surface and ephemeral spatial drawing.

Like the „buoys“, the „yurts“ belong to the „nomadic series“. This series brings together various works that deal with the themes of transience, flexibility and localisation, as well as the concept of ‚smooth space‘ by Gilles Deleuze.



Exhibition view „wanderings“ with a „yurt“
at Kunststiftung Baden-Württemberg, 2018



Exhibition view „*pairi daēza*“ with a „*yurt*“
Haus am Wehrsteg Heidelberg, 2019



Movement experiments with a „*yurt*“ with Miriam Rose Gronwald
within the exhibition „*triple bill*“ at Bar K Berlin 2019



Yurt building from fresh willow rods, which then took root. A project with refugees.
On the former military area „Franklin“ in the north of Mannheim (used as artist residence and refugee accommodation in 2017-19).

Exhibition view „SILK“ on the former military base „Franklin“
with the first yurt and a building sketch with concept assembly

»Palimpsest«

A conceptual work
for public space

150th anniversary
of the Heidelberger Kunstverein

In spring 2019 Eva Gentner was invited
to create a work for a public space of her
choice as part of the 150th anniversary
of the Heidelberger Kunstverein.



Exhibition view „Palimpsest“
at the City Library of Heidelberg 2019



Eva Gentner writes the source code of the Wikipedia page „*Palimpsest*“ on the windows of the Heidelberg City Library; in the context of the 150th anniversary of the Heidelberger Kunstverein

Public spaces are of great importance for the community life of a city. The Heidelberg City Library is such a public space.

It is open to all users, provides access to information and thus provides the basis for all forms of knowledge production. In the modern, technological age, libraries are confronted with other forms of information acquisition and knowledge production. There are differences, but also similarities.

The temporary installation by the artist Eva Gentner moves within this field of questions. Over the length of the library's south windows (47 square metres), she has handwritten the source code of the Wikipedia page for the article 'Palimpsest', which comprises almost 28,000 characters, on the glass panes.

A palimpsest means a document whose original text has been scraped off - for example due to lack of writing material - and then overwritten with a new text.

The old text, however, shines here and there through the text written over it and can be reconstructed with more or less effort. Wikipedia resembles in its structure a „modern palimpsest“, a kind of networked hypertext by various authors, with translucent individual parts and constant overwriting.

The cryptic, almost 28,000 characters source code of the website www.de.wikipedia.org/wiki/Palimpsest contrasts the library's book stock with the fragile programming of Wikipedia and its mode of operation for generating text and thus truth.

What role does the author play?

How to archive 'outdated' knowledge and how to deal with it critically in the future?

How does dialectics work here?

And which requirements does Wikipedia fulfil and which not?

(*quotes Nathalie Mederake)

Text: Ursula Schöndeling

[illegible]

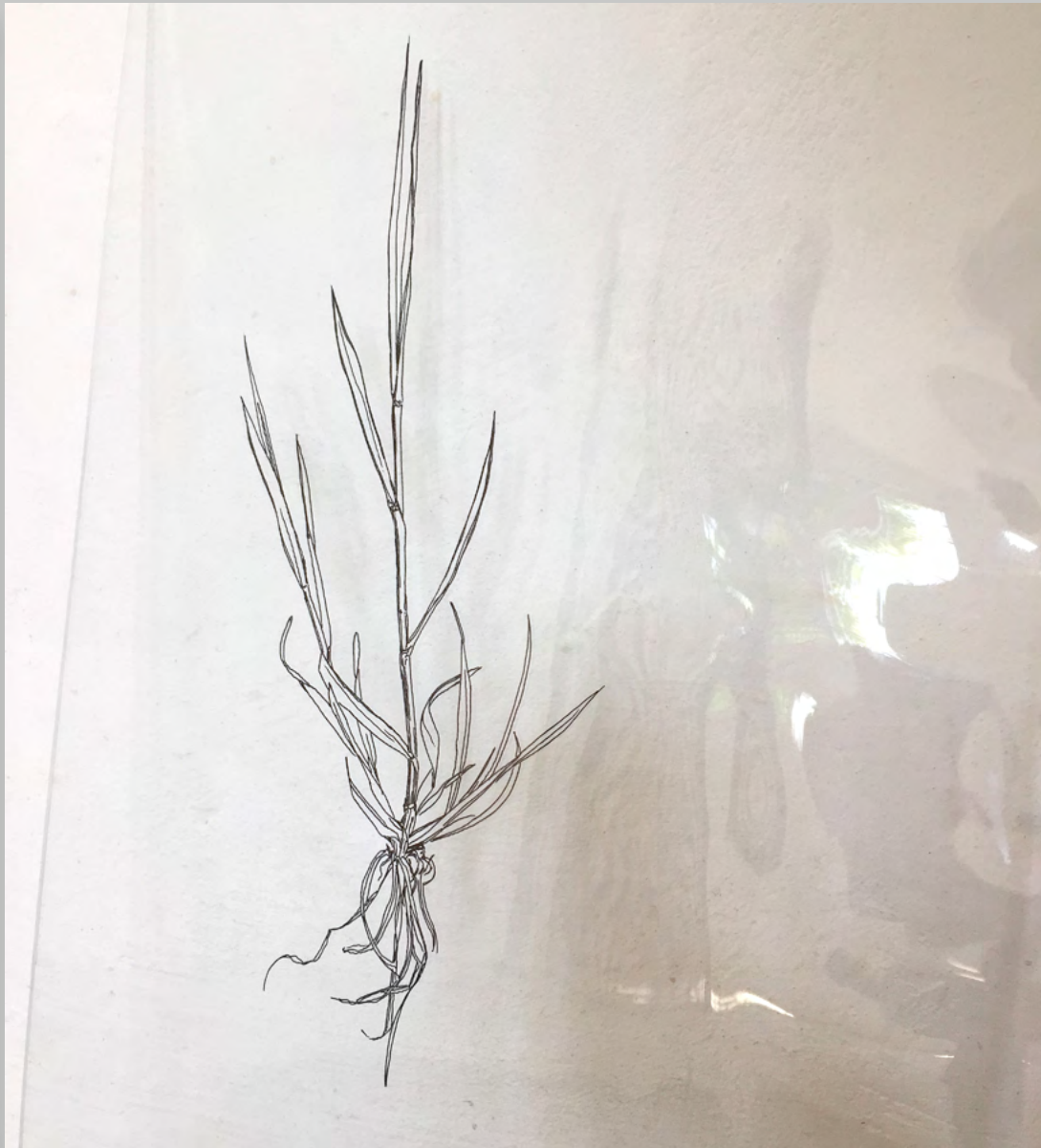
Exhibition view „*Palimpsest*“ in the Heidelberg City Library; in the context of the 150th anniversary of the Heidelberger Kunstverein
On the whole window front of the library, the source code of the Wikipedia page on the article „*Palimpsest*“, comprising almost 28,000 characters, is handwritten.

Drawings

Drawing plays a fundamental role in Eva Gentner's work. The sketch pad and pencil are mainly travel companions, studies, exercises and a model for thinking. In the context in which the drawings were created, there are parallels to the exhibitions and their respective concepts.

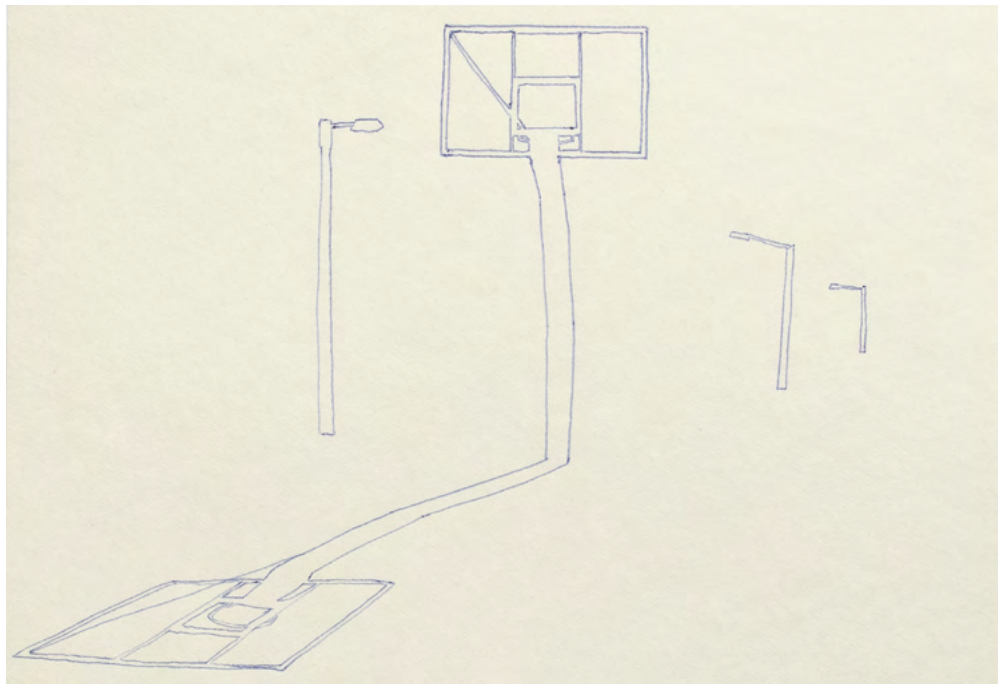
The drawings „site flora“ (2019) are fine line drawings of grasses on hand-blown glass panes. They show grass growing out of wall cracks. Anarchically, so-called ‚pioneer plants‘ penetrate solid, hostile structures and conquer building sites, empty spaces and forgotten corners.

The drawings are part of the „nomadic series“.

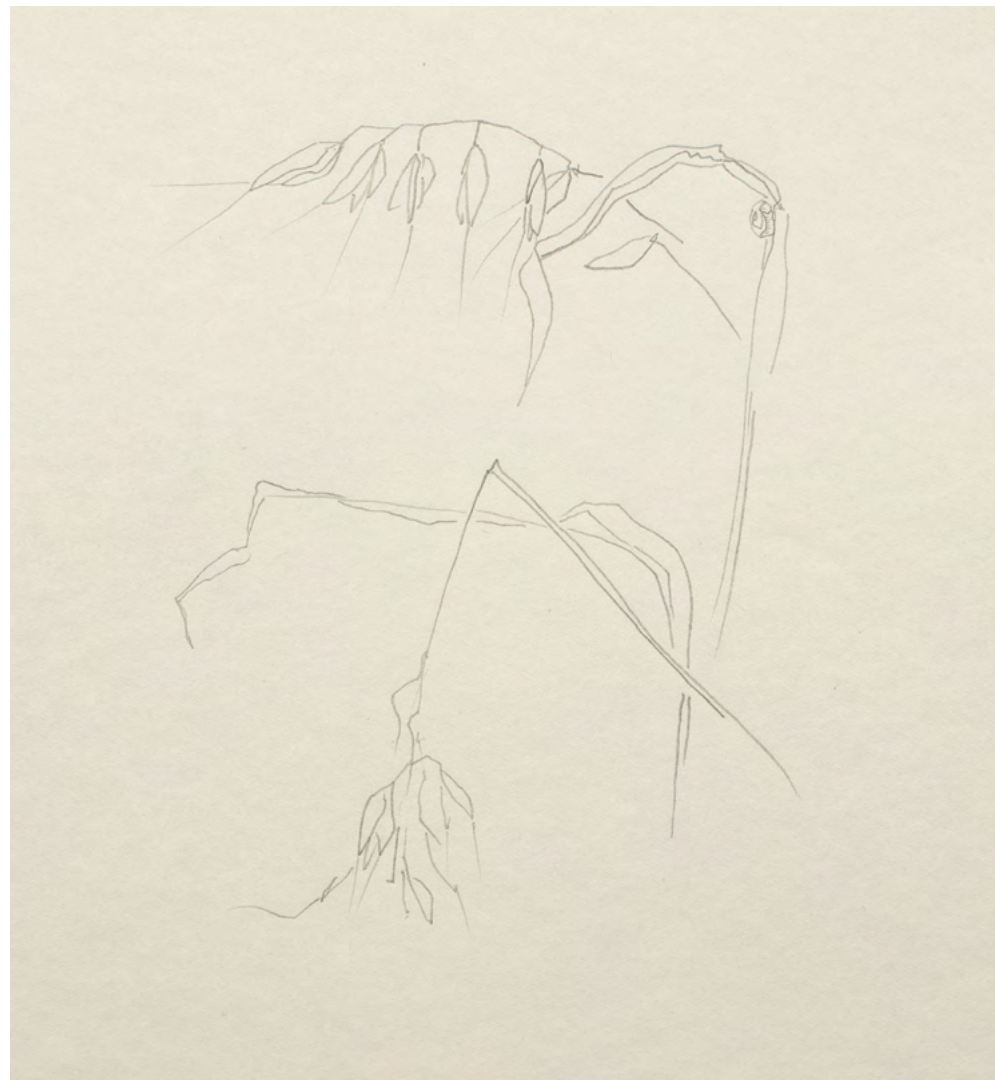


The drawings of the series „I went upon a hill and found quartz and thyme“ (2019) were created during a stay in early summer in Thessaloniki.

The motifs originate from an orphaned building area outside Thessaloniki. Since the financial crisis, the entire site has been under construction stop. The area is closed for access because the already completed sewer system was never equipped with manhole covers and there is a risk of falling into the shafts.



The area has intact road, sewage and street lamp installations, as well as hundreds of driveways, but not a single built house. The building plots are partly reforested and so today you can find a strange mixture of broken living dreams, nature idyll, peace, dystopia and atmosphere of the end-of-world.



from the series „I went upon a hill and found quartz and thyme“, 2019
pencil on paper, 29,7 x 21 cm

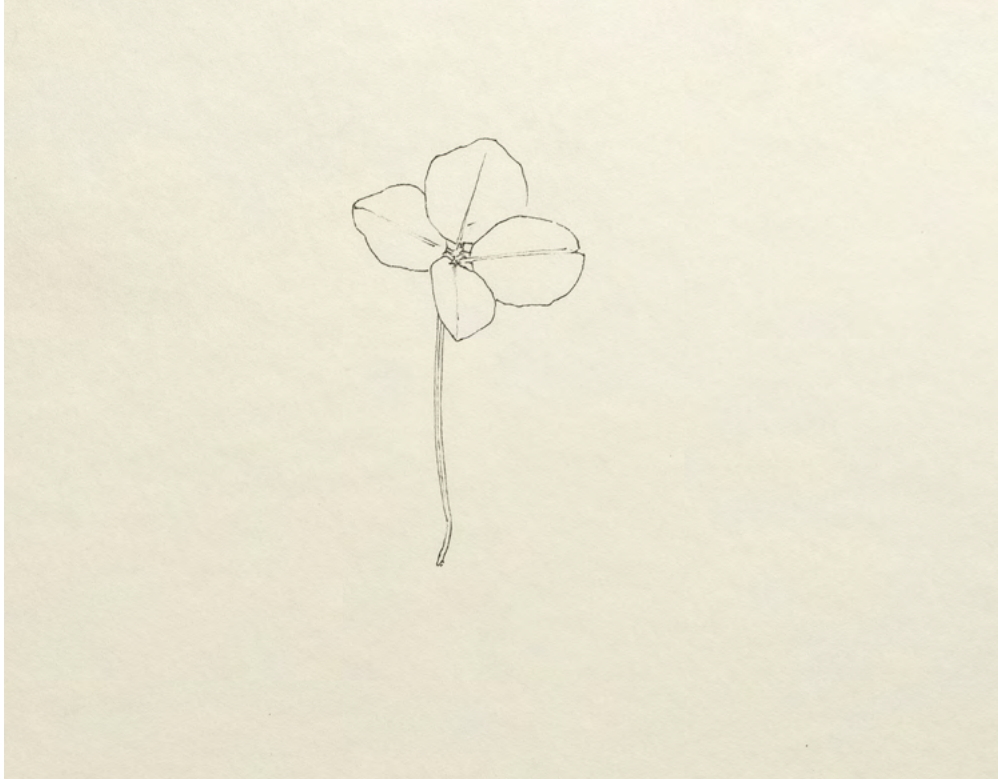
from the series „I went upon a hill and found quartz and thyme“, 2019
pencil on paper, 29,7 x 21 cm

The exhibition „pairi daēza“ in the Haus am Wehrsteg in Heidelberg showed in the course of one year a series of drawings, which were created in the garden of the exhibition house and followed the course of the seasons. The old Iranian ‚pairi daēza‘ describes the enclosure of a piece of garden, which only becomes an idyll through the fence and the enclosure of the space. Through the fencing an intimate order is created. The space thus enclosed can be transferred to the situation of exhibition.

Like Paradise Garden, whose origin of the word can be derived from ‚pairi daēza‘, the exhibition space also embodies an ideal place. The exhibition will be constantly changing, reconstructed and supplemented throughout its duration, its contents will be constantly renegotiated and the artistic process will be revealed to the extent that the Haus am Wehrsteg and its garden will become a studio. The seasons of the garden as well as the question of the drawings about mental processes reflected in nature, such as fragility, beauty, poetry and transience, will be incorporated.



from the series „*And there be a little rain sometime*“, 2019,
Edding on paper, 29,7 x 21 cm



The series „action theory“ consists of countless drawings of found four-leaf clovers. They show in detail the respective abnormality of the leaf and show in botanical accuracy the ‚luck‘.

The series accompanies a set of short Instagram stories. These videos, a few seconds long, show how to find a clover leaf and then remove the fourth leaf.

Link to the videos:
[www.instagram.com/stories/
 highlights/17876290249694186/](https://www.instagram.com/stories/highlights/17876290249694186/)



The drawings „birddrawings“ were created in the context of the ‚Einraumhaus Artist Residency‘ on the former military area of the US-Americans in the north of Mannheim. After the US soldiers had left and before the conversion to a housing estate, the fallow land and buildings were used as a sculpture park, for temporary studios and exhibition rooms as well as a first state reception centre for refugees.

The „birddrawings“ (2017) pose the question of transience, freedom and what should remain of artistic action. The starlings drawn on the windows of the exhibition space show the flocks of birds that have gathered on the fallow land during the residency period to prepare for bird migration. The birds made use of the free space and tranquillity of the wasteland and thus formed a connection to the artists staying on the site.



Film stills from the documentary about the Artist Residency on „Franklin“, a former military area of the US Army. Eva Gentner draws the flocks of stars that gather on the exhibition site on the windows of the exhibition (Camera: Ulrich Sayin Westner)



Out of single motives of the „birddrawings“ Eva Gentner created stamps and the „post card edition: wanderings“.

The individual „birddrawings“ are printed as motifs on stamps. They have a valid postal value of 0,45€ and are stuck on white postcards, addressed and sent out. On the white paper of the card the traces of the shipping route are visible in the form of creases, scratches and dirt.

Textile

The words ,text‘ and ,context‘ have their origin in the Latin verb ,texere‘ (to weave, interlace, assemble) and thus indicate their semantic connection with textiles. Stories are texted, woven, spun. Textile is a world language in a global context. Things intertwine and constantly raise new questions.

The „Webarbeiten“ (since 2017) is an unfinished project. The series of hand-woven cloths, which has so far been divided into five parts, takes up and deepens the thoughts on the materiality, the time, the tapestry and the haptic of the cement works. The woven cloths (approx.40x60cm to approx.120x100cm) are made of untreated sheep wool. The weaving frame is a self-construction and does not have a comb, so that the warp threads develop an individual dynamic and draw an arbitrary fine pattern of white lines on the surface of the fabric.

The „Webarbeiten“ do not have a predetermined form of presentation, but are taken into the hands of the viewer. The untreated, smelly sheep’s wool is very scratchy and slightly impregnated with natural wool grease. Here and there, small pieces of straw and colour stains can be seen in the yarn. The cloths feel strangely stable and fragile at the same time.

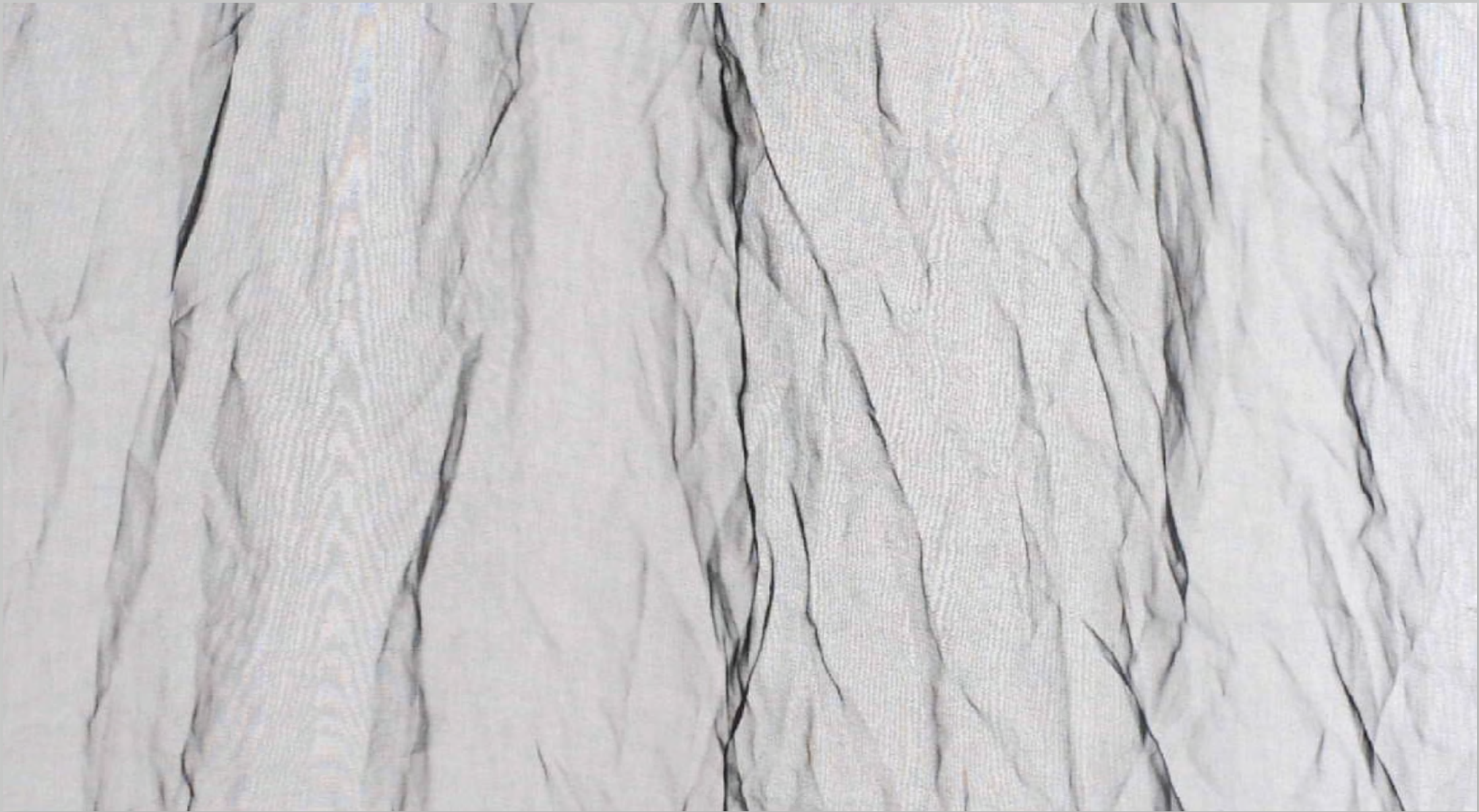


hand-woven cloth from untreated sheep wool
(Detail)



Each woven cloth is accompanied by a sketch drawing that was made during the weaving process. The drawings/sketches contain thoughts and texts that occupied Eva Gentner during the almost unbearably monotonous weaving process. In terms of content, they are based on lectures, podcasts and audio books, which deal with technical progress and the simultaneous contemporary demand for old cultural techniques, as well as the connection between imaging weaving technology and digitalisation.

Studio view with weaving frame



Filmstill „*SILK I*“, 2017
5:00min, Videoloop

The series „SILK“ combines videos that deal with the materiality of surfaces, haptic experience and skin. The videos are projected in short distance with a beamer.

„SILK III“ shows a deep black Italian silk fabric held in two hands. The hands themselves cannot be seen, but they emerge from underneath the flowing fabric. The dark, heavy fabric glides slowly through both hands and lies in deep folds between them. One observes the slow touching, the rubbing of the fabric between thumb and forefinger or how it glides smoothly over the back of the hand. The work evokes associations of pleasure and eroticism, of the softness and the momentum of the fabric.

The silk fibre is an animal product and consists mainly of protein. It is therefore very similar to the composition of human skin.

„SILK I, II and IV“ show a different silk fabric. The silk is so wafer-thinly woven that it appears transparent and its black colouring is only visible in the condensation at folds and through overlays. The fabric floats in front of the camera and blows gently in the wind, causing the folds to constantly reappear. The weave creates a strong moiré effect in places and depending on the angle of the fabric.

„SILK I, II and IV“ are video stills and show hardly any movement.





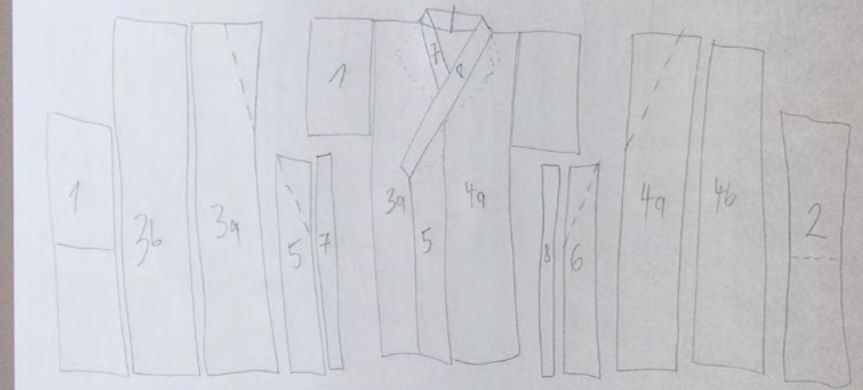
The video „digital ocean“ (2020) consists of an animated water surface and is reminiscent of a simple online game. The surface of black and white layers of colour created in a 3D programme is projected onto several layers of thin fabric. The thin layers of fabric create a strong moiré effect, which changes constantly due to the room's thermal properties and the movement of the visitors inside. Through the fabric layers, residual video light hits the wall behind and mixes with the moiré effect, which is also visible in the shadows.

Exhibition view „*digital ocean*“, 2020
at the exhibition „*ocean*“ at Rudolf-Scharpf-Galerie, Wilhelm-Hack-Museum Ludwigshafen

The series „Tsumugi“ (2016) picks up the cut concept of the Japanese kimono. A kimono is traditionally cut from a single piece of fabric. It is important here that the often very precious fabric is used completely. There are certain rules for this, according to which the fabric is divided in proportion to one another. The decisive factor for the cut is not the body, but the material itself.

„Tsumugi“ playfully declines this concept by using different formats and tries to adopt it. The series consists of four kimonos sewn from canvas fabric. Each kimono is based on a different square of fabric as its original format, e.g. 160x300cm or 120x450cm.

The original format was divided into seven to ten smaller squares according to a certain scheme. This resulted in the basic elements of the kimono: sleeves, back and front pieces, as well as collar pieces. The resulting lengths of the elements, depending on the original format, determine the different kimono forms.




Pattern of a Tsumugi - a traditional Japanese kimono consisting of a fabric sheet schematically divided into regular rectangles



from the series „*Tsumugi*“, 2016
canvas (sewn), 80 x 120 cm




from the series „*Tsumugi*“, 2016
canvas (sewn), 130 x 120 cm

The „ Amami Oshima project 2017“ summarises the artistic research on the kimono factories on the Japanese island of Amami Oshima and the artistic works created in this context.

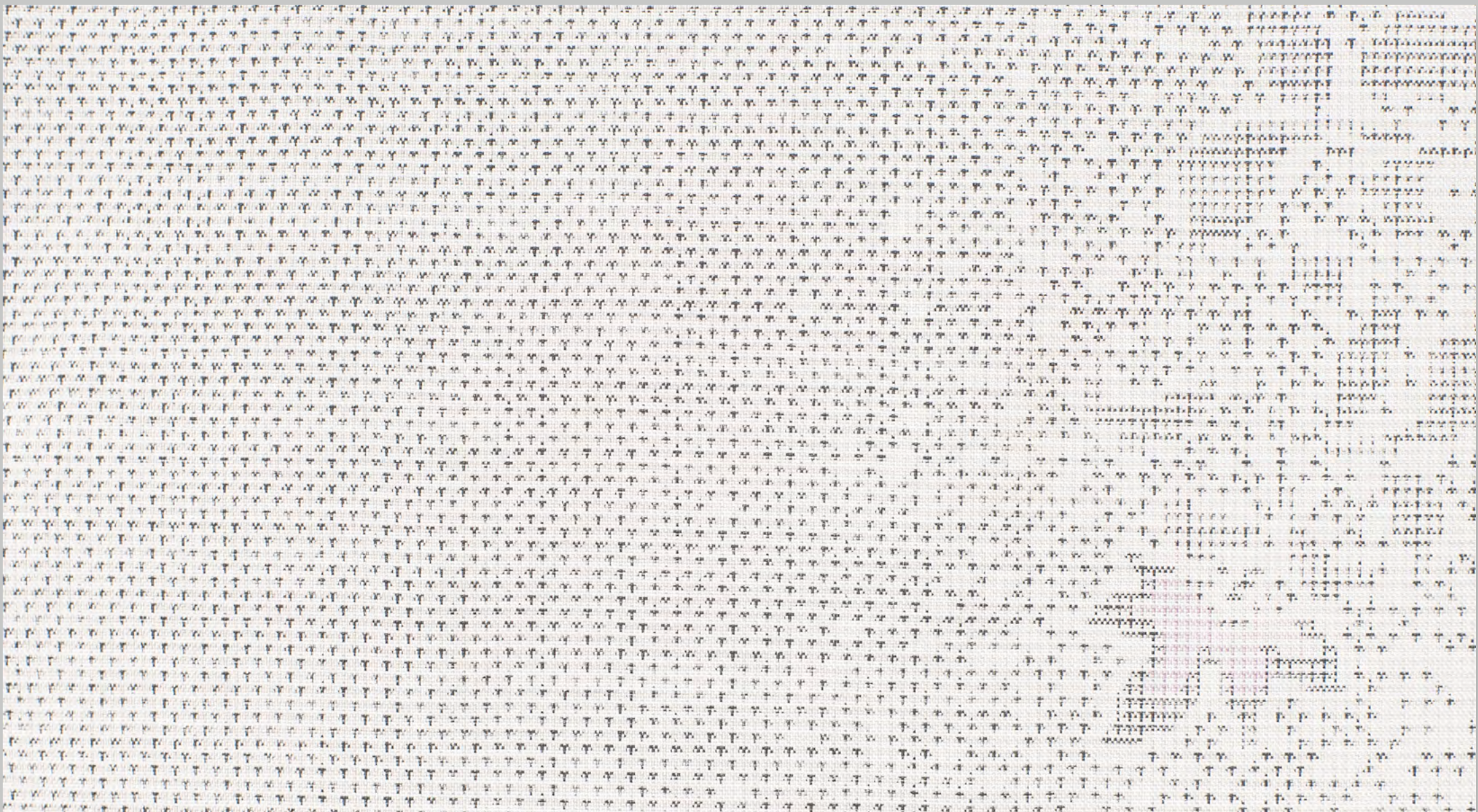
Amami Oshima is a small Japanese island in the East China Sea. Far away from tourism, a traditional kimono is made there, the Oshima Tsumugi. The threads required for the garment are dyed in a deep black tone over months of manual work and then woven into complex, small-scale patterns.

The plain black and white material - the result of this elaborate process - hardly tells of the time it takes to complete.

The works created within the framework of the „ Amami Oshima project 2017“ illustrate the manufacturing process of the Oshima Tsumugi from the preparation of the colours to the fitting of the kimonos. They deal with the craft tradition and the workers on site and include a short documentary film, video and audio works, a photo series in a small edition and two room installations.



Photography (detail) from the series „*Amami Oshima project 2017*“ (*Black silk threads*)
Fine-Art Digitaldruck Photo Rag on Hahnemühle, 21 x 29,7 cm (Edition of 10)



Photography (detail) from the series „Amami Oshima project 2017“
Fine-Art Digitaldruck Photo Rag on Hahnemühle, 21 x 29,7 cm (Edition of 10)





A dyer from a local kimono workshop fixes the colour of the silk threads by washing them with the island's soil. This mud bath contains a lot of iron and is able to fix the colouring in a natural way.

The „Project Europe“ summarises art actions and projects that deal with European cultural and art history. The project aims to shed light on the history of Europe in many different ways and to understand culture as a dynamic development and mutual exchange.

The project is a working group initiated by Eva Gentner, together with students of art history at the University of Heidelberg.

The first working phase of „Project Europe“ took place in January 2019 as part of the artist project Volume V for the special exhibition „Construction of the World“ at the Mannheim Kunsthalle and in cooperation with the HBK Saar.

<https://www.hbk-saar.de/projekte/details/volume-v-mash-center-mannheim>



Work process during the project

