

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