

Jessica Gysel, I see/You mean, Hart 2023

In our conversation about this "I See You Mean," Catharina emailed me this:

Good Sunday, Jessica,

I'm looking for a piece in a podcast about traditional Northwest Greek music, which tells the story of a shepherd who played a flute while herding sheep. Bells were made for the sheep, each with a different pitch, so the moving sheep formed the foundation for the shepherd's flute play.

I thought this might be a good start.

I'm looking for it...

She couldn't find the piece, but it does say something about her way of working. Specifically, about how we might approach her work. "What occurs to me is that when we try to understand my work, and my work is thus named, its content seems to shift. It can be more easily approached broadly, open to what cannot be understood. Perhaps it resists naming. It's so difficult to name openly... That's why, when I write about it myself, I only seem to add a new layer."

Catharina no longer creates work to understand the world. Her attitude toward acquiring knowledge has changed, revalued. The need to understand has been liberated. Wedges in her ways of knowing appeared. She now creates, daily, with care. And considers how to give. She has always had a fascination with materials as they occur, and this has only become more tangible over the years. Catharina makes the paint herself, the compounds with wax, with casein, an animal protein.

Together with the Linen Stewards, she grows and processes flax. It took four years to collectively produce paper from this linen.

A few months after the pandemic, Catherina moved from Paris to the Rhine Delta.
It's quieter now.

Catharina provided a silent contribution for the following pages. Something that doesn't need to be explained. I will not do so.