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Szenografie
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Bildung

10.2016-08.2020 Modedesign, Fachhochschule Trier
10.2019-08.2020 Gasthörerin in Ausstellungsdesign und
Szenografie, Hochschule für Gestaltung,
Karlsruhe
seit 09.2020 Ausstellungsdesign und Szenografie,
Hochschule für Gestaltung, Karlsruhe

Collaborations/ / Exhibitions/ / Projects / / Publications

2023 Claudia Hill Convene Weaving Gatherings, *Internship*
2022 Letztes Tattoostudio vor der Autobahn, *Gruppenausstellung*
@Bildhauergarten
2022 Schwester?, *Publikation*
2022 Off-Track @Kulturverein Tempel, *Residency*
2022 Orientations, *Magazin (Print)*
2022 ECHO, a performative opera, *Kostümbild*
2022 a room with a cue, *Gruppenausstellung*
2021 Wet Together, Diploma Vanessa Bosch, *Textil*
2021 Schicht, *Lecture Performance*
2021 Lift Lesung @ Karlsruher Literaturtage, *Lesung*
2021 Spinning in front of Primark, *Performance im öff. Raum*
2021 Tending Wool @FrugalitéCreative, *Artistic Research, Teppich, Score*
2020 Flexen, *Audioscore*
2020 Hands on earth, *Textil*
2020 Piktogramme, Lebenszeichen, Emojis:, Leopold
-Hoesch-Museum Düren, für Moritz Appich, Bruno Jacoby, *Textil*
2020 C at the end of of a line is a whisper, Diplom von
Tatjana Stürmer, *Textil*
2019 Heidi Herzig, MS Karlsruhe Rheinhafen, *Kostümbild*
2018 Wie die Kittelschürzen endlich eine Verwendung
findet, *Modedesign*
2018 Der kommende Aufstand, bühne1 Trier, *Kostümbild*
2017 SET, *Modedesign*
2016 Nora, Christine von Bernstein, Bspace Karlsruhe, *Kostümbild (Assistenz)*

SELECTED WORKS

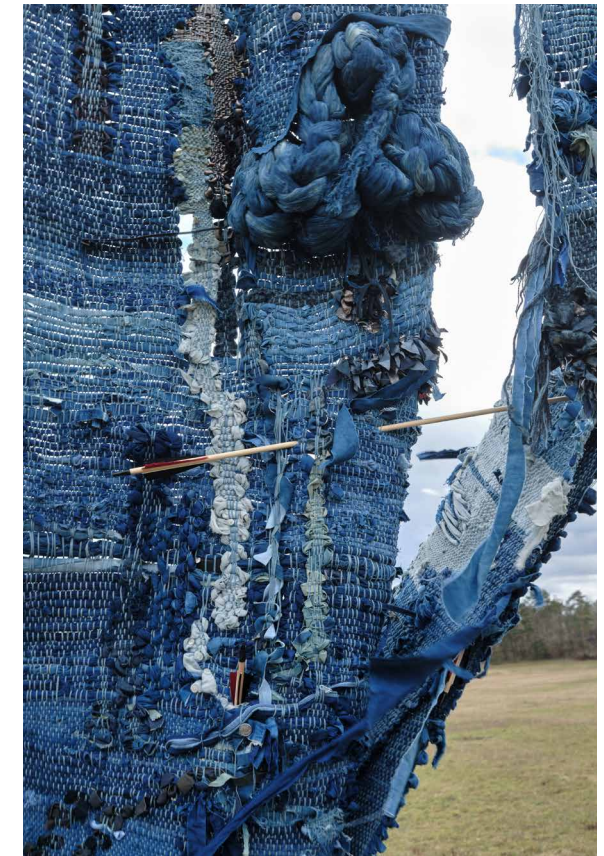
1. CONVENE WEAVING GATHERINGS
2. NOCH IST NICHTS VERLOREN
3. OFF-TRACK IV
4. SCHWESTER?
5. HELL UND STÜRMISCH
6. PEELED
7. SHELL
8. GAIA DRESS
9. SCHICHT
10. WET TOGETHER
11. SPINNEN VOR PRIMARK
12. TOUCH IT ON THE SURFACE IT'S REACTING WITH YOUR HAND
13. TENDING WOOL
14. C AT THE END OF THE LINE

CONVENE WEAVING GATHERINGS

– Assistenz bei Claudia Hill, Berlin (2023)

-CONVENE weaving gatherings is part of a long-term work process that engages with the ancient technique of weaving while functioning as an archival and narrative practice. By physically exploring the web of relations between somatic practices and craft, carpets created during the Co-weaving processes are activated performatively in various ways by means of scores. Following the interwoven materials and the stories hidden in them, rituals physically trace threads in order to continue spinning them, using the different practices of collaborators from the fields of dance, healing, writing, music and film (Jared Gradinger, Siegmar Zacharias, Shelley Etkin, Roberto Martinez, Heidrun Holzfeind and Stefan Rusconi.)

- Assistenz während des Projekts CONVENE Weaving Gatherings

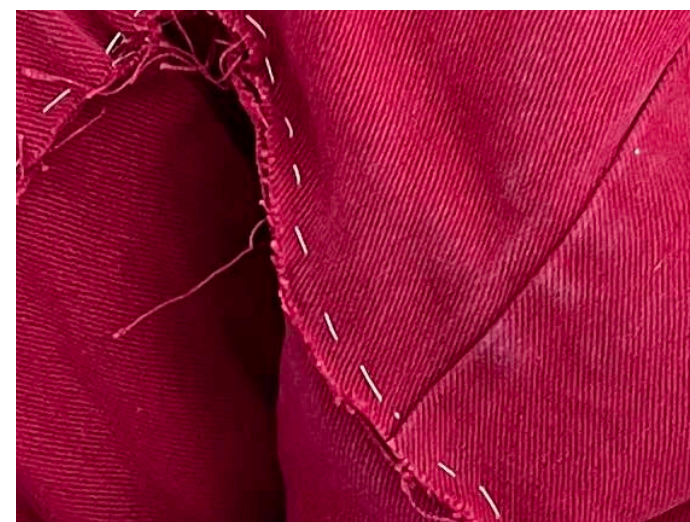


NOCH IST NICHTS VERLOREN

– Skulptur, (Stoff, Garn, Füllmaterial)(2022)

- Eine Hose oder ein Herz oder das was daraus geworden ist.

- ausgestellt bei der Mitgliederausstellung des Badischen Kunstvereins (2022)

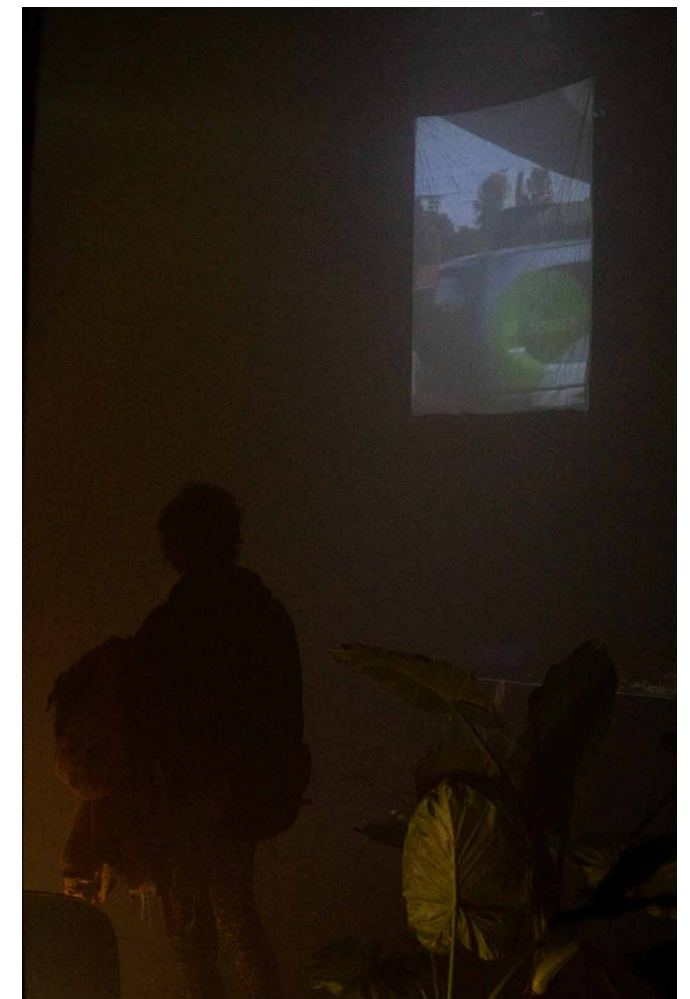
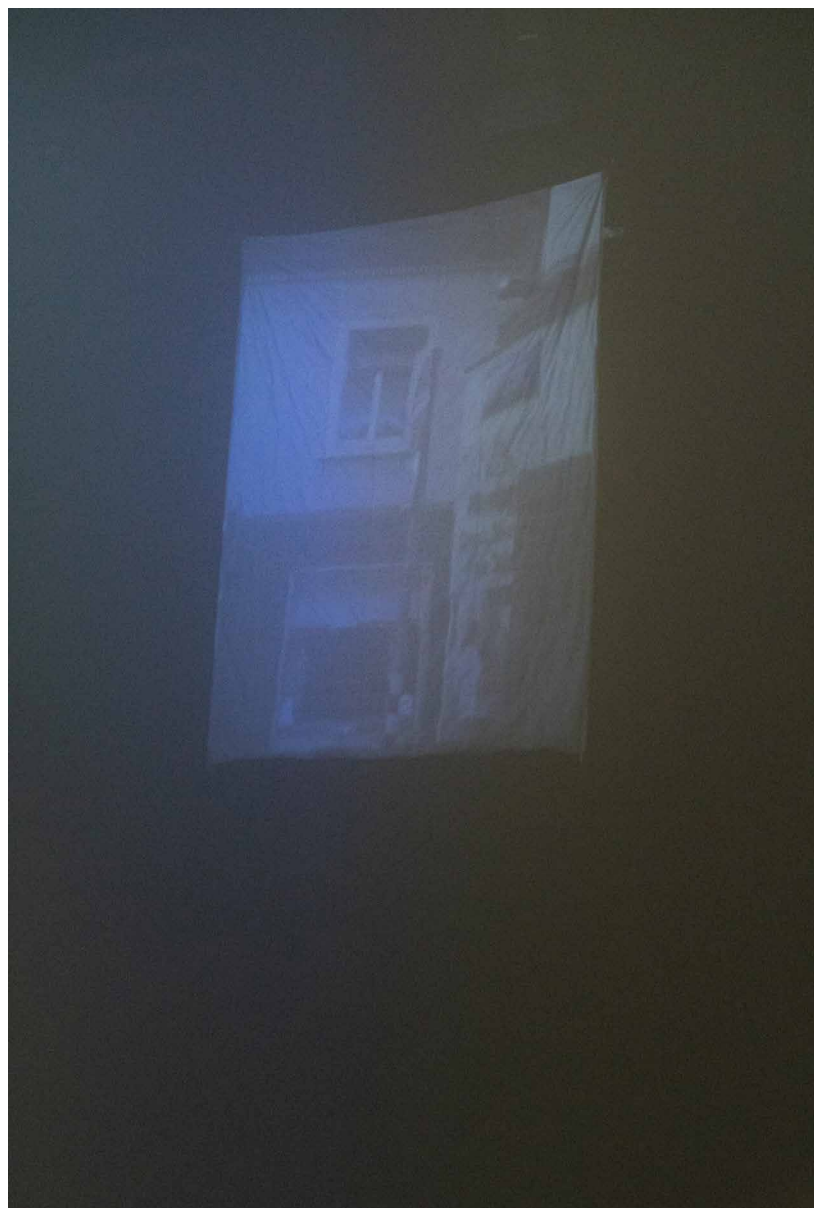
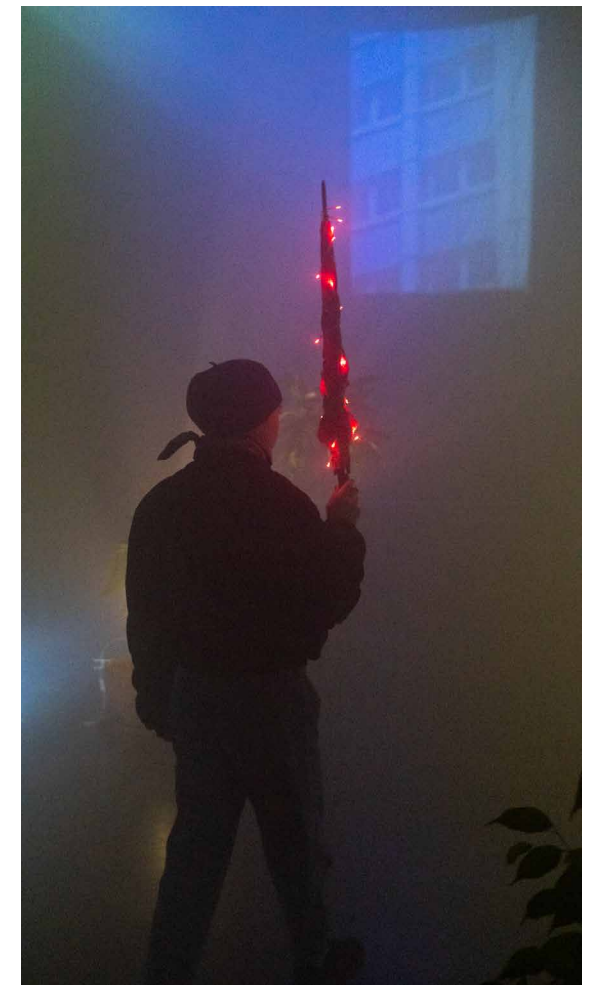


OFF-TRACK IV

– Video-Installation, Performance(2022)

-”Geräuschlos glitt der Fahrstuhl in die Höhe. Noch einige Dutzend Schritte - und da war die Sterngalerie”

- Residency im Kulturverein Tempel Karlsruhe, mit: grahl, Claudia Carolin Münch, David Loscher, Miriam Markl, Frédéric Ehlers. Initiiert von Claud Teichmann. Alle Fotos von Johannes Thimm, Videodokumentation von Mona Mayer (2022)





SCHWESTER?

– Publikation(2022)

-Schwester? beinhaltet eine Sammlung von Fotografien und Texten aus drei Jahren Lohnarbeit in einem Krankenhaus.

- Foto und Text: Corinne Riepert
Konzept: Corinne Riepert und Mona Mayer
Layout: Mona Mayer(2022)



HELL UND STÜRMISCH

– Textil (diverse Vorhangstoffe), Drahtseil und gebogene Metalstange(2022)

-Da ist ein Loch in der Decke.
Der Vorhang hängt hinunter.
Gegen den blauen Himmel elektrische Drähte
In der Sonne glänzen, mit dem blauen Himmel in Konkurrenz treten, ganz durchnässt werden, Wasser werden. Und dann langsam wieder trocknen.
Einmal, da wurde der ganze Vorhang senkrecht nach oben in den blauen Himmel geweht.
Einmal, da wurde der ganze Vorhang in voller Länge durch das gekippte Fenster hinausgezogen.
Immer noch kann man hindurchschauen – an einigen Stellen, an anderen ist der Stoff zu dicht
nur der Bodensaum bleibt schwer und nass und kalt
Der Wind hat ihn gegriffen, gepackt, hat ihn leicht bewegt.
Ist es irgendwie brutal, den Wohnzimmervorhang im Freien den bloßen Blicken fremder Menschen auszusetzen?
Ich sehne mich nach Geborgenheit.
Meine Oma hatte einen ganz ähnlichen Vorhang wie den orange-gelben aus Polyester mit der aufgedruckten Blume. Eigentlich stimmt das nicht ganz. Aber ich könnte es mir gut vorstellen.
Jemanden im Regen stehen lassen.
Jemandem im Regen stehen lassen.
Der geschützte Platz vor dem Fenster, dicht an der Wand

- Kooperation mit Mona Mayer, zu sehen in der Gruppenausstellung *a room with a cue* im April 2022 in Karlsruhe
Photo credits: Lisa Bergmann



PEELED

– Textil (Wandteppich) (2022)

Aus drei erst mal eins machen
Ein Raster
Zahlen
Linien
Leuchtende Markierungen
Dann
Reißen
Reißen
Reißen
Alles abschälen
Sich komplett lösen
Bis nichts mehr da ist
Nur noch Streifen
Aus denen wieder
Eins wird.

Make one out of three
A grid
Numbers
Lines
Bright markers
Then
Tear
Tear
Tear
Peel off everything
Peel away completely
Until there is nothing left
Only strips
From which again
Become one

- zu sehen in der Gruppenausstellung *a room with a cue* im April
2022 in Karlsruhe
Photo credits: Lisa Bergmann



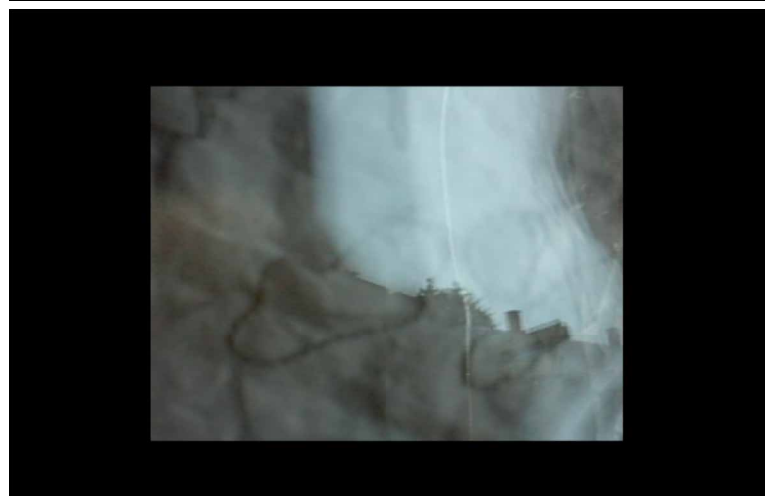
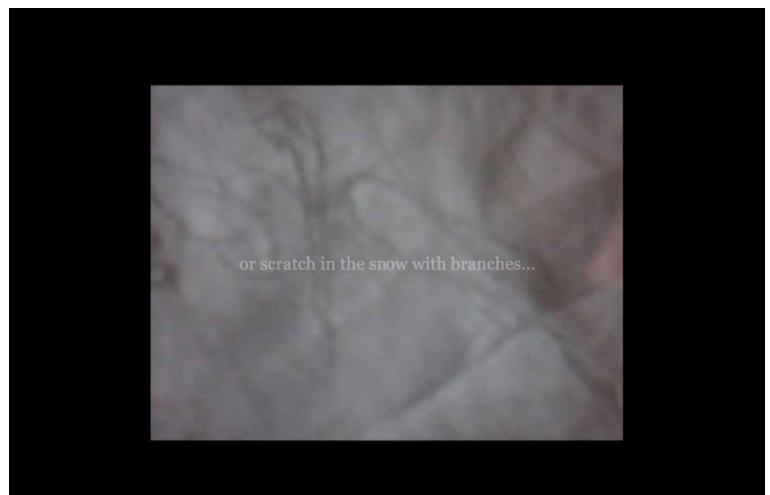
SHELL

– *handbesticktes Leinen, Video (3:40 min) (2022)*

In einem Ritual, dass das Kodieren und Umschreiben dieses Zitats, das spiralförmige Sticken, das Dokumentieren des Prozesses in Videoform, das Einbinden meines Kindes beinhaltet, versuche ich einerseits ein Ausdruck für dieses diffuse, leicht unbehagliche Gefühl zu finden und mich gleichzeitig davon zu befreien, zu heilen, bzw. die Umstände anzunehmen.

Die Schnecke, die zufällig zu uns gekommen ist, und im Video zu sehen ist, scheint eine gute Metapher für das Gefühl zu sein: einerseits hat sie immer ihr sicheres Haus bei sich, aber andererseits hat sie eben daran auch schwer zu tragen.

- zu sehen am Rundgang @HfG Karlsruhe 2022 und Teil der Publikation *Orientations* (2022)



Code für Video



GAIA Kleid

– Kleid aus Netzstoff und diversen Material wie:
Blüten, Holz, Federn, Haare, Gräser,... (2022)

- Inspiriert von dem feministischen Text Die Theorie der Tragetasche
Theorie der Fiktion von Ursula Le Guin, ist dieses Kleid
selbst eine Tragetasche. Es enthält verschiedene
gefundene Materialien: Holzstücke aus der Ostsee,
die ersten Haarsträhnen meiner Tochter, getrocknete
Blumen aus dem Garten neben meinem Atelier,

In der griechischen Mythologie wird die Figur Echo
von Pan, der auf ihre Virtuosität eifersüchtig ist,
in tausend Stücke zerrissen. Schließlich wird sie
von Gaia, der Mutter Erde, gesammelt und wieder
zusammengesetzt.

- eine Version des Gaia-Kleids war Teil des Kostümbilds, dass ich
zusammen mit Mascha Dilger für die Performance Oper *Echo (she/
her)* entworfen habe, die im Mai 2022 in Karlsruhe Premiere hatte.



SCHICHT

- Lecture Performance (2020-2021)

– Schicht“ ist eine Lecture Performance, die einen fragmentarischen Einblick in die Arbeit als Pflegefachkraft gibt.

Durch verschiedene Elemente werden Aspekte aus dem Umfeld Krankenhaus zu einer visuellen und auditiven Collage. Sie berichtet einerseits von einem absurden Sommerloch, der Rückseite des Ausnahmezustands aber auch von der Atmosphäre des Alltags.

Konzept: Corinne Riepert

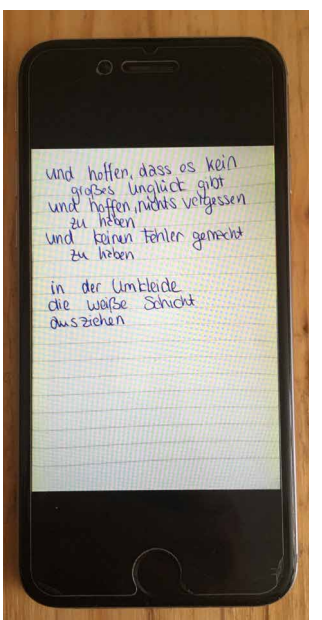
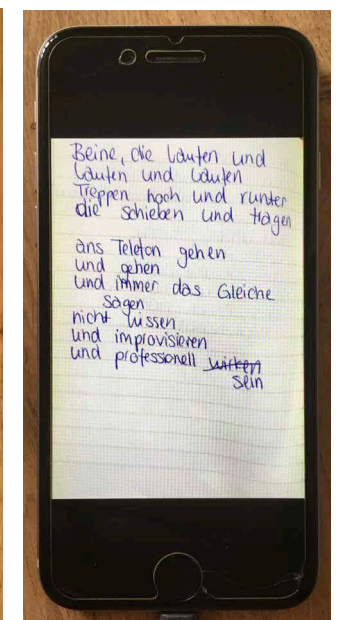
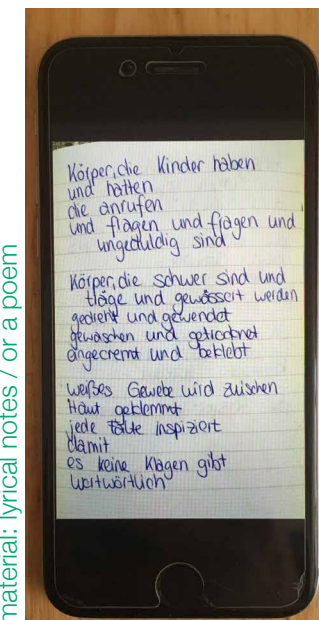
Dramaturgie: Mona Mayer

Sound, Text, Fotos: Corinne Riepert

- Die Lecture Performance was Teil der Gruppenausstellung *Ich erinnere mich daran, dass ich gelernt habe, etwas aufzugeben, um das zu bekommen, was ich wollte*, die im Oktober 2021 in Karlsruhe stattgefunden hat.



material: smartphone pictures



material: lyrical notes / or a poem

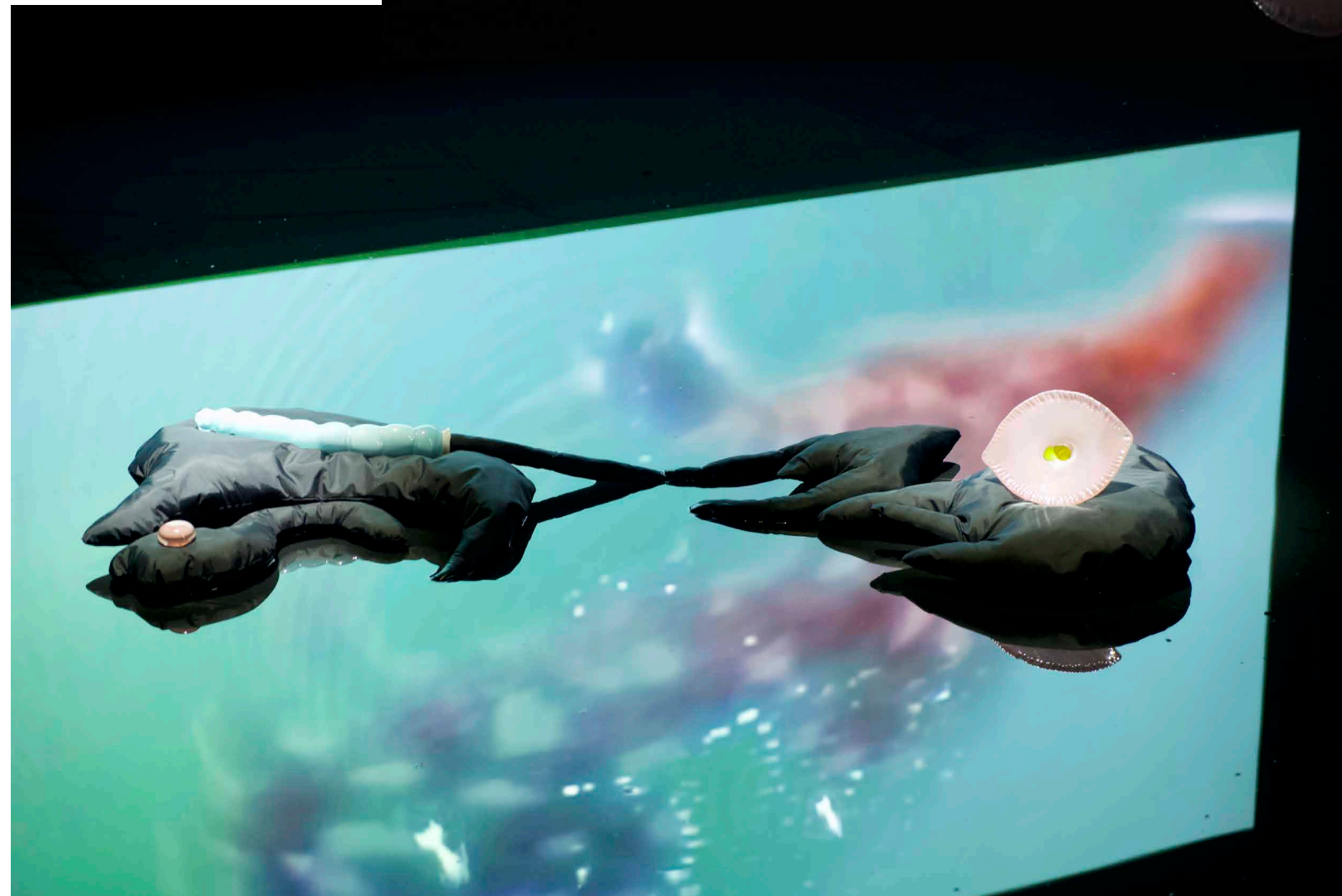
WET TOGETHER

Diploma Vanny Bosch

- Kissen für Glasskulpturen(2021)

– WET TOGETHER (2021) is the title of the diploma installation by media artist Vanessa Bosch. The center piece is the video manifesto about Hydrofeminism. It assembles footage by various artists, dealing with water, (life) cycles, post-humanism in the anthropocene and the question of biases and gender in one way or another. Several glass sculptures accompany the video and add a level of figurative realization. They float between nudibranchs and gender-fluid sex toys. As bodies of water, they also inhabit spirits of this planet's ocean, vibrance and wetness. Their fragility is therefore not only reminiscent of intimacy, but also of the sea bed's vulnerability. These queer satisfiers have been created with the help of glass sculptor Markus Marschmann, their pillows are sewn by Corinne Riepert.¹

- Für die Kollaboration mit Vanny Bosch habe ich sieben schwarze Kissen entworfen und genäht, die im Wasser treiben und gleichzeitig als Podeste für die Glasskulpturen dienen.
Photo Credits: Alex Theis



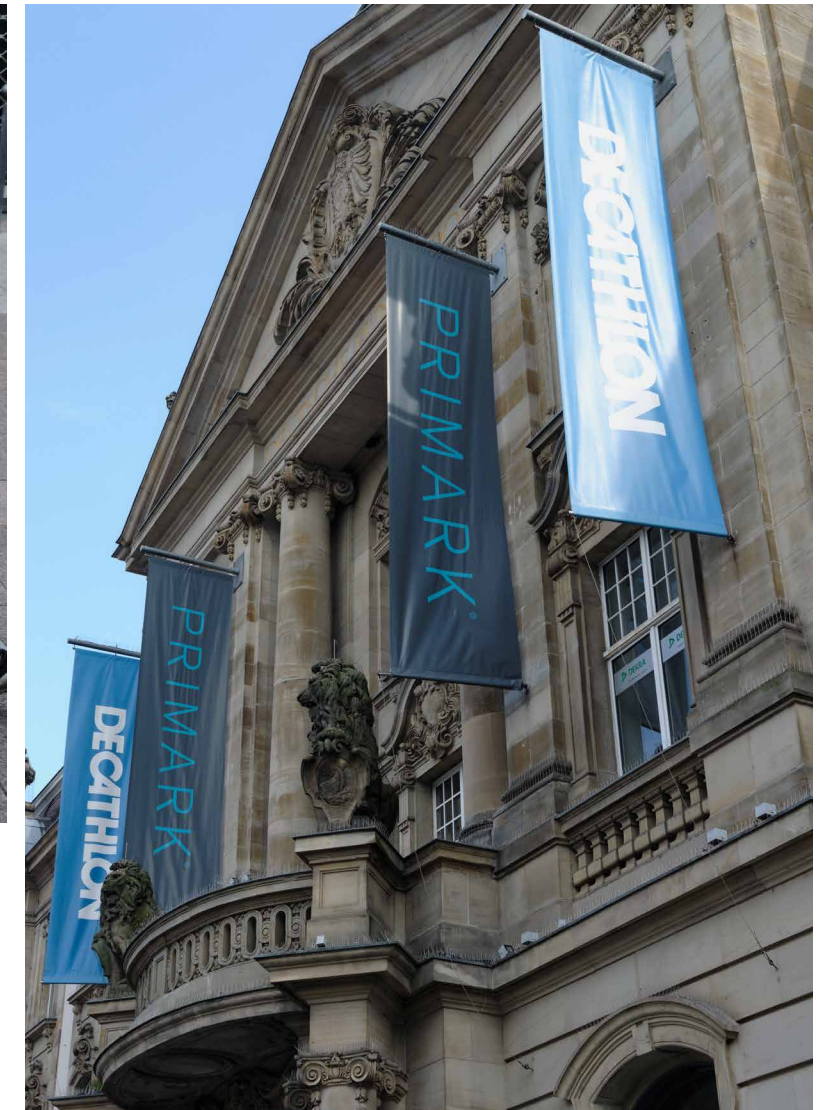
¹ <https://hfg-karlsruhe.de/en/diplome-202122/vanessa-bosch/>

SPINNEN VOR PRIMARK

- Performance im öffentlichen Raum und Livestream auf Instagram(2021)

– In einer unkommentierten Performance spinne ich auf dem Europaplatz in Karlsruhe, neben mir kardiert Heidi Herzig Schafwolle. Wir sammeln kein Geld, wir missionieren nicht. Wir unterhalten uns mit allen Passant*innen, die sich interessieren. Es geht um die räumliche Nähe zu Fast Fashion Ketten, Primark ist hier stellvertretend. Aber ich spinne, um zu spinnen.

- Photo credits and Livestream: Manuel Sékou



TOUCH IT ON THE SURFACE IT'S REACTING WITH YOUR HAND

- *Handgenähtes Textilobjekt*

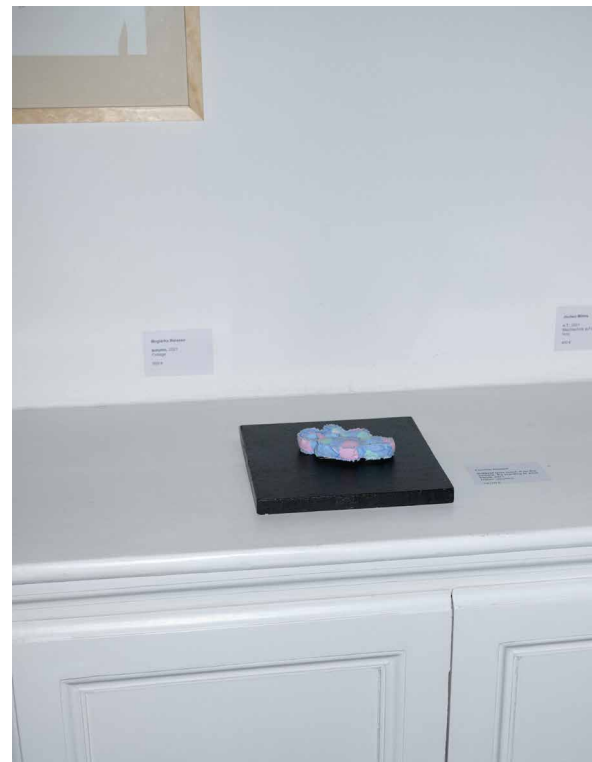
- Fasziniert von der Form und der Verwendung von Schlagringen habe ich dieses Objekt hergestellt: Der Stoff stammt von den Schürzen meiner Großmutter, die sie zu Hause trug und ist mit weichem Material gefüllt.

Ihn zu tragen wirkt entspannend, denn der Teil der auf der Handfläche liegt funktioniert wie ein Anti-Stress-Ball.

Es ist also kein Mittel, mit dem man andere verletzen kann, sondern eins um sich zu entspannen und wieder ruhig zu werden.

- ausgestellt in der Mitgliederausstellung in Bad. Kunstverein Karlsruhe

Photo credits: Manuel Sékou

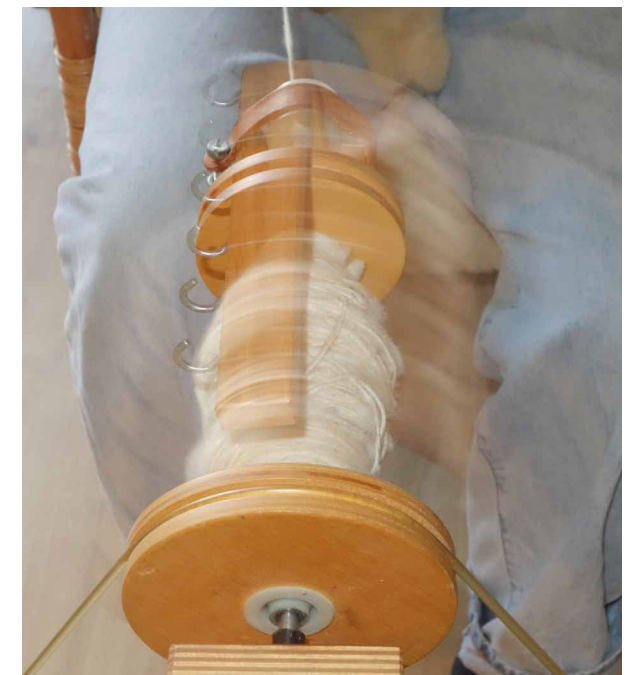
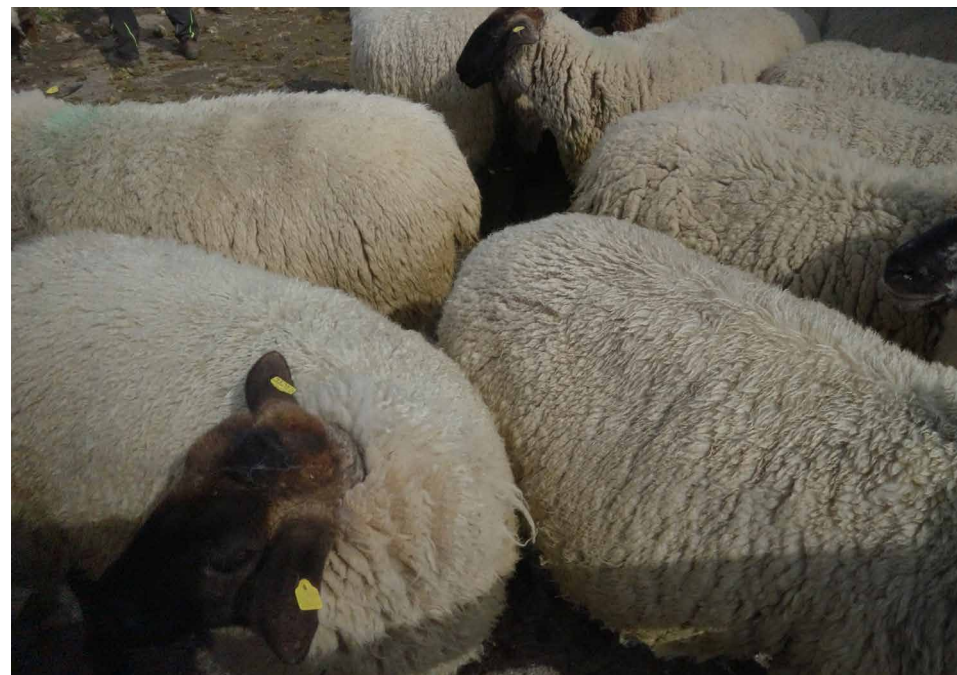


TENDING WOOL

- *Recherche, Score, Teppich (2020)*

— Aus einer Materialrecherche über regionale Schafwolle entwickle ich einen Score, der durch die Woll- verarbeitung führt: von der Schur zum Teppich. Ich entscheide mich für die traditionelle Verarbeitung bis zum Garn und stelle dann in modernem Tufting Verfahren einen Teppich her, der die Form der Müll- deponie hat, auf der die Schafe leben.

- Der Teppich, der Score und die Wolle in ihren unterschiedlichen Verarbeitungsschritten wurden in der Wanderausstellung *Frugalité Creative* im Sommer 2020 in Karlsruhe gezeigt.



collect

wait until it is spring time
look for a shepherd shearing his sheep
use the internet to find one if you
don't know someone who is owning sheep
or just start telling a lot of people that you
would like to work with wool
the sheep lose their hair observe how they get cropped
observe how they get cropped how they look before how they look after
ask yourself if they like it breath in recognize the special smell
this smell will accompany you for the next time look at the sheep fleece touch it
feel the wool fat on your skin see the dirt that is inside the tiny animals the parasites the dung
look at the colour ask the shepherd if you can take some with you home the shepherd will probably say
that he doesn't care either he is going to sell this cheap price to china or he is treating the wool as waste
and throw it away feel lucky and fill a big bag look at the fleece properly choose wisely fleece that isn't that dirty

take the bag home with you you can now choose:

either you wash the fleece and go on in the process or you leave the fleece like it is and use it as dung for your plants
if you decide to wash, go on reading: you can always decide to quit and stop in proceeding
and use the fleece as dung

dung

doesn't matter if you have a garden or just room plants
every plant will be happy if you leave a little of the fleece in the earth because the
fleece is able to buffer water especially great for the summer and it is containing
a lot of phosphor, potassium and sulphite and is regulating the pH value
if you decide to dung your plants with wool, just take a little wool
and place it loosely around your plants and sprinkle a bit of soil over it
now observe how your plant is growing
maybe you can see some benefits.

wash

when at home take a huge bucket
fill in warm water put some of the fleece into the water
move it carefully let it soak
witness the colour changing of the water from crystal clear
to muddy hazy
use both hands to move the fleece gently in the warm water
if you feel when it is enough
put the fleece out of the water and next to the bucket in a cage
repeat this until there is no unwashed fleece left
use the water to water your plants then pour the water away
fill the bucket again with fresh water
put now a little bit of ecological shampoo in the water
repeat the washing procedure again with all the fleece
then pour the water in your plants again
and fill in again fresh soapy water for one last round
recognize how the fleece is losing its yellowish colour that comes from the wool fat

dry

if you have finished the third washing round press as much water as possible with your hands or feet out of the fleece

put it then on a showering towel

roll it together and jump on the roll

open the roll and feel if the fleece is still dripping wet

you can repeat this step with another and dry towel

then place a huge towel or sheet on your laundry rack

spread the fleece evenly on the sheet

so that it can dry

avoid to place the laundry rack in the bright sun that is making the fleece dry and brittle

touch the wool every time you come by

and feel how dry the fleece already is

you can move and turn it every time so that it is drying by every side

two or maybe three days later you can move on for the next step

pinch

taken a seat on the floor
 you can sit on a pillow if you like
 make yourself comfortable this will take a little time
 use the time for letting your thoughts flow
 you could already start thinking about what to do with the spun wool
 take a small amount of the washed, dried fleece and start to pinch it in your fingers
 pinch carefully so that the fibres stay connected but just get fluffier and looser
 do this with every piece, with every fleece with every fibre
 touch it pinch it feel the soft touch and feel the differences on plucking the various fibres
 some long some short some soft some wiry some plain white some light grey some sorrel
 maybe you will meet a few lost parasites or wooden pieces
 sort them out and throw them later into your garden
 or maybe in a park
 collect the pinched wool in a paper bag
 go on pinching until every piece of fleece is pinched
 feel how fatty and well-tended your hands feel

spin

For this step you will need a spinning wheel!

If you don't have one and don't know anyone who is owning one you can also try spinning with a drop spindle but this is quite tricky and takes so much longer than using a spinning wheel

Keep your ears open and you will find one to borrow for sure

Place your spinning wheel wherever you want to place it

Outdoor is also a good possibility

Imagine that the first people did this already in Neolithic in the middle east

They started with drop spindle spinning

That must have been elaborate

If you have a nice place for you and your spinning wheel, take a comfortable chair and take a seat

Start spinning without wool first, that will help you to get a feeling for your wheel and will train your body coordination

So, place your foot on the treadle and start turning the wheel with your hand

And then start treading with your foot

Try to find a continually rhythm

Stop the wheel and try to start again

Foot treading is always the hardest part

Up and practice starting again until you feel comfortable treading

Sometimes has a kind of own dynamic and is turning the direction

Doesn't matter if you are turning clockwise or not

You should keep the direction

And practise a few times

Until you are not sit there too cramped

If you feel like you are ready for the next step

Stop the wheel and kink a thread on the helping yarn on the bobbin
make a loop at the end of this yarn and pull it through the hooks on the flyer and through the orifice

now take a long, long yarn, a ball of yarn you have at home
 pull the end of this yarn through the loop of the help-
 ing yarn and double it about a few centimetres
 then hold the yarn at the loop with one hand
 start treadling with the wheel
 feed the yarn into the flyer orifice
 feel the draft that is pulling you the yarn out of your fingers
 now try to pinch the yarn between your fingers to collect the twist
 relax the pinch slightly and slide your fingers towards you
 the twist will follow
 pinch again when the twist has carried down
 the length of the yarn
 try to play with the twist now
 see what is happening if you're collecting a lot of and a little
 play with it
 if you feel that this is an easy game for you
 and your hand and foot action is coordinating
 you are ready to start spinning with a siver
 stop the wheel

cut the yarn and make a loop
place the silver on your lap
you can use an apron or a towel to avoid your pants
getting dirty and fatty too
pull some fibres out of the silver and take them
through the loop and double back
start treadling slowly until you feel a light twist around the fibres
collect the twist until you
feel like sliding it
now you are
spinning

keep on pinching the yarn with one hand
and pull the fibres from the silver with your other hand
relax the pinch slightly and slide your one
hand towards you letting the twist follow
your fingers pinch again
feed the twist length of your yarn into the
orifice and finally onto the bobbin
keep on treadling
keep on pinching
keep on sliding the twist
keep on spinning
don't get frustrated if the yarn is ripping
or the yarn is getting quite irregularly
or you are closing the yarn down the orifice

that's okay
 try to remember yourself to sit in a relaxed position
 lean back
 place your foot that is not treading in a comfortable position
 let your whole body follow and flow
 with the rhythm of your foot treading
 the wheel
 feel like you are part of a cosmological performance that is
 connecting you with your surroundings
 the sheep that's now hopefully grazing
 chewing slowly but continuously
 in the rhythm of your spinning wheel

feeling connected to all the sheep that have been lived
to all the wool that have been manu-
factured during the last 10 000 years
and keep on spinning
and thinking

compost

if you decided to work with completely compostable materials
and you don't like to use your hand-made textile anymore (for several reasons)
you can easily compost it!

use

Whatever you did produce
Treat it carefully, care for it
Feel it
It is keeping you warm, even if it is wet because of your sweat
It is regulating bad smells, that's why you don't
have to wash it (In most cases it's fairly enough
to hang your woolen textile in your bathroom
while showering hot, so that its cleaning itself with
the steam)
It is keeping your skin soft and
well-tended because of the lanolin
It is absorbing sound due to its gathered fibres
It is detoxicating your air by binding toxic like formaldehyde
Imagine, this was meant to be waste.

felt

felt

card

spinning

This step will take a lot of time
 You can also skip this step

But actually, it is easier to spin carded wool

If you want to try to spin noncarded wool
 Try it out Or try both
 And recognize the difference

But you don't have to card all the wool for start spinning
 If you have carded some of the wool you can rotate carding and spinning
 you need a tool: hand carders
 a hand carder looks a little like a brush, but has strong metal teeth
 if you are wearing fingerings, take them off

There will be small rests of parasites or leaves or small branches coming out of the wool
 If you like you could wear an apron or just place a towel on your lap take a seat
 maybe on a chair so that you can stabilize yourself carding
 take one carder and rest it on your lap the handling facing towards you
 notice that the teeth are hooked
 take a small amount of the plucked wool and pull it gently against the teeth
 don't overload the carder

card

```

graph LR
    CW[Carding wool] --> BC[Before carding]
    CW --> AC[After carding]
    BC --> P[Preparation]
    BC --> T[Tools]
    AC --> CP[Carding process]
    AC --> PC[Post-carding]
    P --> G1[Gathering wool]
    P --> S1[Sorting wool]
    P --> C1[Cleaning wool]
    T --> CD[Carders]
    T --> TE[Teasel]
    T --> CO[Comb]
    CP --> G2[Grip the handle]
    CP --> S2[Stroke across the filled carder]
    CP --> T2[Transfer wool to the other carder]
    CP --> R2[Repeat the procedure]
    PC --> ST[Storage]
    PC --> RL[Relaxation]
    PC --> NS[Next steps]
    G1 --- G1T[ ]
    S1 --- S1T[ ]
    C1 --- C1T[ ]
    G1T --- S1T
    S1T --- C1T
    G1T --- G1T2[ ]
    S1T --- S1T2[ ]
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crochet

now the wool is prepared for either spinning or felting.
you can try both,it is up to you

~~knit~~

tuft

weave

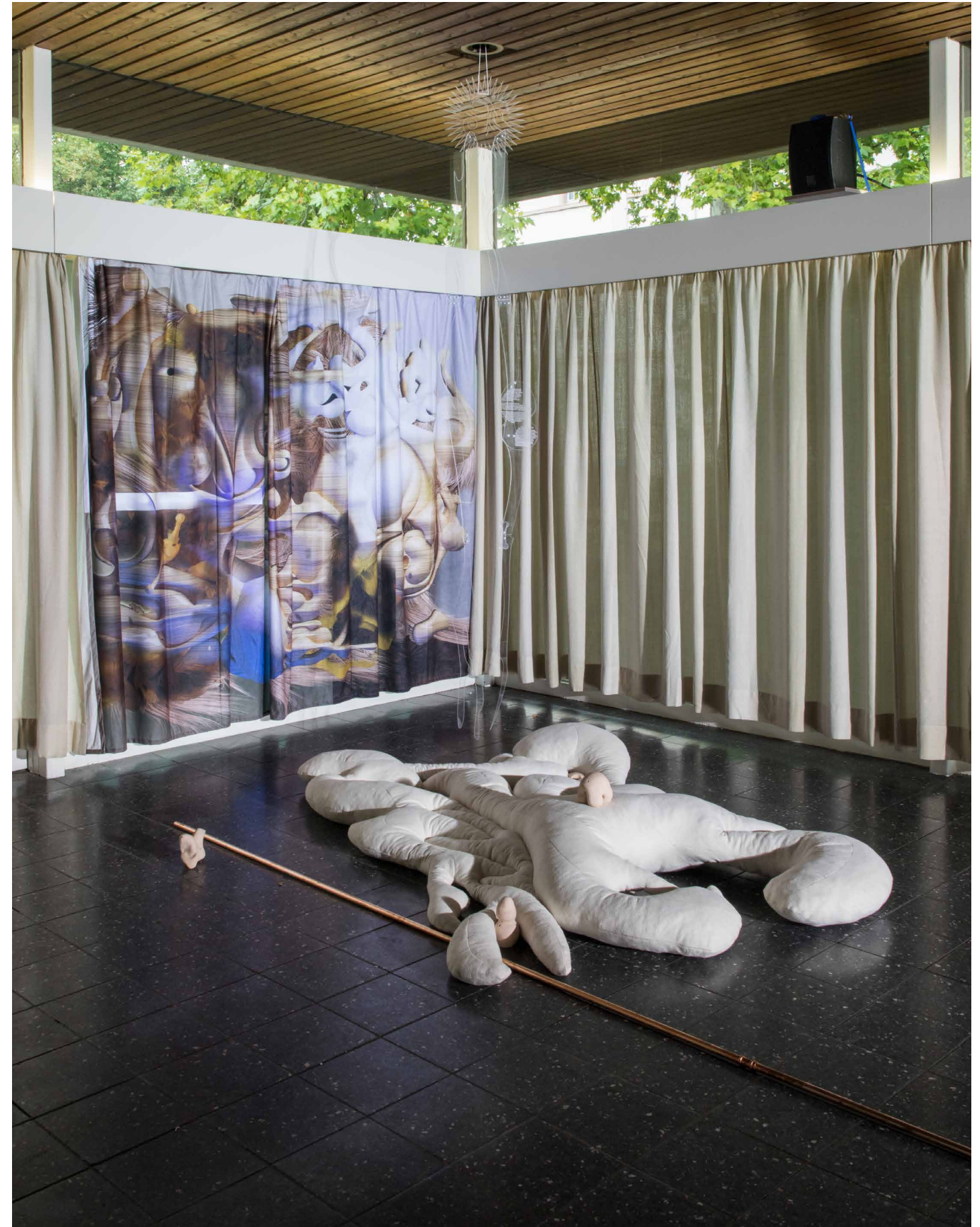
C AT THE END OF THE LINE IS A WHISPER

Diploma Tatjana Stürmer

- Zunge und textiles Objekt

–Her installation “C AT THE END OF A LINE IS A WHISPER “, for which she has now been awarded the Federal Prize for Art Students, refers to the “Book of Kells”, the famous copy of the New Testament. Script and space are inextricably linked, bringing and highlighting each other. In the video “Rire et lécher” (Laugh and Lick), the female protagonist moves slowly and inexorably through empty rolling shelves. Similar to Stürmer’s versatile and accomplished practice, her image inscribes itself in our memory.¹

- Für die Diplomarbeit von Tatjana Stürmer habe ich eine ca. 4m. lange Zunge und ein dreidimensionales Stoffobjekt (ca. 3x 1,70m) entworfen und hergestellt.
Photo Credits: Oliver-Selim Boualam



¹ <https://hfg-karlsruhe.de/en/aktuelles/ausstellungseroeffnung-bundespreis-fuer-kunststudierende-mit-hfg-absolventin/>