

The
PORTEFOLIO
of
The Sourcing Witch

By
Elena Hohl

ARTIST STATEMENT

I as The Sourcing Witch activate installation works and initiate a discourse about themes surrounding magic, such as paganism and folklore. In my practice, art materials are sourced locally and naturally as a critique against capitalism and globalisation. The Alpine region of central Europe offers a wide range of 'materia prima' (primal substance). With the inflation of Swiss manual labour, however, urban society has grown accustomed to cheap internationally mass-produced goods. The naturally sourced materials in my practice are then transformed into large scale installations.

Throughout the years, my practice has evolved from making paint out of pigments, to hand weaving the canvas and now learning how to make the thread. More recent installation works are inspired by industrial technology and craft as artistic medium. The figure of The Sourcing Witch acts as activator of the installation as well as a storyteller. Launching the activation with a monologue, The Sourcing Witch narrates micro stories, jumping from one scene to the other, disorienting by pulling different strings. In this manner the audience gets a taste of what the intense research is about.

In a displayed setting, the spectator should be immersed in an environment that triggers all the senses: from the strong natural visual impact of the structures; to yearn to touch these textured surfaces; by the fragrance of the earthly materials such as moss, soil and fat; to the sound of the installations in movement. To conclude, my artworks are by no means an escape but a deep acknowledgement of physical surroundings.



CURRICULUM VITAE

email: thesourcingwitch@gmail.com; Vimeo: <https://vimeo.com/thesourcingwitch>;

Instagram: @thesourcingwitch; Facebook: <https://www.facebook.com/thesourcingwitch/>;

EDUCATION

2017-present: MFA Fine Arts in Zürcher Hochschule der Künste (ZH)

2014-2017: BA (Hons) Fine Art And Art History, in Manchester Metropolitan University, Manchester School of Art (UK)

2010-2014: Certificato di capacità in Tecnologia del Tessile and Attestato di maturità professionale in Centro scolastico per le industrie artistiche in Lugano (TI)

EXHIBITIONS

Upcoming 2021: *Degree Show*, Toni Areal, Zürich (CH), collective

2019: *Volumes*, Kunsthalle Zürich, Zürich (CH), collective art publishing fair

2018: *Louvre Liquidation (-90% Museum)*, Toni Areal, Zürich (CH), collective

2018: *Limbo*, The Crypt Gallery, London (UK), collective

2017: *Degree Show*, Grosvenor Building, Manchester (UK), collective

2017: *Art History &*, Grosvenor Building, Manchester (UK), collective

2016: *The Imagined Museum*; Scottish House, Manchester (UK), collective

2015: *Time*; Federation House, Manchester (UK), collective

PERFORMANCES

2020: *Penelope (2020-) & Calypso (2020-)*, Facebook-live weaving-performance ongoing

Link: <https://vimeo.com/420287259>

2020: *Weaving Through the Camera*, Instagram-live weaving-performance 40 min

Link: <https://vimeo.com/411803815>

2019: *Volumes*, Kunsthalle Zürich, collective art publishing fair, *Monologue*, 15 min; weaving, ongoing

Link: <https://vimeo.com/413880772>



Arachne (2020-) detail

wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance

176 185 x 24 cm

ARACHNE & ATHENA (2020-)

The Sixth book of Ovid's *Metamorphoses* talks about the terrible fate of a very skilled young weaver named Arachne. Taken out of jealousy, Athena the goddess of wisdom, craft and war challenged Arachne in a weaving contest. After Arachne has proven to be a more talented weaver, the goddess turns the mortal into a spider. I as The Sourcing Witch am reenacting the weaving duel by altering between two tapestries on two vertical looms.



Arachne (2020-)

wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
176 185 x 24 cm



Atbena (2020-)

wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river

weaving-performance

214 x 178 x 26 cm



Athena (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
214 x 178 x 26 cm



Athena (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
214 x 178 x 26 cm



CALYPSO (2020-)

I as The Sourcing Witch weave a tapestry on a vertical loom. *Calypso* (2020-) is inspired by a character from Homer's *Odyssey*. The nymph Calypso sings when weaving with a golden shuttle to enchant Odysseus who was detained on her island for seven years. The artwork reimagines the Homeric story by turning the attention on the nymph who dwells in a cave, weaving in attendance of her wedding day.

Calypso (2020-)

wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance

217 x 190 x 37 cm

Vimeo-link: <https://vimeo.com/420287259>



Calypso (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
217 x 190 x 37 cm



Calypso (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
217 x 190 x 37 cm

PENELOPE (2020-)

Penelope (2020-) is inspired by a characters from Homer's *Odyssey*. Penelope pretends to weave whilst waiting for her husband Odysseus to come back from the war. Like *Calypso* (2020-), *Penelope* (2020-) is activated by a weaving performance. The Sourcing Witch, however, weaves and un-weaves an image that will never end. The artwork reimagines the Homeric story by turning the attention on the isolated woman on her loom, pondering and awaiting on the news to come.



Calypso (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
217 x 190 x 37 cm



Penelope (2020-)
wood from Vétroz, wool (100%) from Switzerland, stones from
the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
200 x 190 x 25 cm
Vimeo-link: <https://vimeo.com/420287259>



Penelope (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
200 x 190 x 25 cm



Penelope (2020-) detail
wood from Vétroz, wool (100%) from Switzerland, stones from the Morge river, cement from Jura, sand from the Rhône river
weaving-performance
200 x 190 x 25 cm

THE GRIMOIRE OF THE SOURCING WITCH (2020)

The Grimoire of The Sourcing Witch (The GotSW) is the record of the development and establishment of a sourcing methodology materialised into a magic book. The *GotSW* encloses sourcing procedures, technique guides related to the artworks, potion recipes and spells. This magic book gives instructions on how to cope with the alienation today's skeptical humans have towards the simple things held in their hands everyday. *The GotSW* doesn't exist for the purpose of reproducing my artefacts, as all information is not completely disclosed. It is a record of research and a companion to the installations which are also activated through a performance.

The
GRIMOIRE
of the Sourcing Witch

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By
Elena Hohl

The Grimoire of the Sourcing Witch (2020) scan
Publication, printed on recycled paper, hand-bound
25 x 16 cm

METIER VERTICAL A PESONS

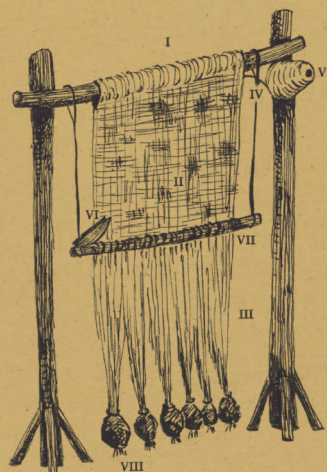


Fig XI. Warp-weighted loom

- I Warp-weighted loom:
Such technology was used in the Neolithic era by the Gauls and Celts, as well as the Mycenaeans. The loom has been adapted horizontally for centuries. Some weaving techniques still adopt the verticality, most commonly tapestry.
- II Cloth: telo (it.)
- III Warp: catena (it.), chaine (fr.), chain (eng.) thread that descends vertically.
- IV Weft: trama (it.), trame (fr.), story line (eng.) thread that crosses the warp horizontally
- V The yarn, the story
- VI The shuttle, a boat-like object that carries the weft through the warp back and forth in a horizontal motion. The Greek alphabet comes from an ancient Phoenician script. This semitic script was read from left to right. It reflects the colonisation of Greece from the boats arriving and departing the peninsula.
- VII The shaft separates the warp in patterns
- VIII Stones. The weights generate tension on the warp.

WEAVING ARMORS

GLOSSARY

Armarura: the weave is the term to describe an interlocking pattern. Punti di legatura: the weft entwining the warp meets in a binding point. Punti d'incrocio: the weft shifting on the warp meets in a crossing point.

TELA

Tela. A plain weave, the Tabby weave is the most simple to execute and most dense. Horizontally, vertically and diagonally, this weave has the most binding points in between the threads and makes the fabric rather rigid to the touch and the light less penetrable through the pattern. A fabric with a plain weave is the same recto verso. This weave has a steady form and is resistant to rubbing and compression.

SAIA

Saia. A Twill weave has far less binding points compared to the Tabby weave. These points entwine only diagonally, forming oblique looking stairs, mimicking the letter Z. The Twill weave fabrics have a slanted, defined, recto verso.

RASO

Raso. Binding points do not entwine in a Satin weave. The pattern, however, has a very precise woven repetition. The most dense type of Satin weave has a repeat of five lines. The shifts arise partially from crossing points, when the warp ways and the storyline are very close. A fabric with a Satin weave has divergent recto verso.

Scoccamento. Scocca mi. E la trama non la troverò mai.

Rasato. A fabric with a satin weave is rather compact but not very resistant to rubbing.

Reso liscio. A satin weave has a smooth surface and a nice sheen.



Fig XII. armatura tela



Fig XIII. armatura saia



Fig XIV. armatura raso



CIRCE (2019-)

Circe (2019-) was the first vertical loom installation to be build. From there, my practice forged a path into weaving as medium. *Circe*, the sorceress, also holds Odysseus and his crew captive for one year by turning them into swines. Whilst weaving she sings and her fabric is described as delicate, exquisite and dazzling. Like the other looms, *Circe* (2019-) is activated by the hand of The Sourcing Witch and is accompanied by the narration of stories.

Circe (2019-)

wood from Dietikon Wald, wool (100%) from Switzerland, gold passed down by curé Roland Udry, LED light pannel
weaving-performance
255 x 244 x 50 cm



Circe (2019-) filmstill
performance at Volumes Publishing Art Fair 2019
Vimeo-link: <https://vimeo.com/413880772>

(...)

*I have been waiting for my husband to come back from
the Trojan war*

The gods are crying

Turning the asphalt into a hematite

I feel at the same time melancholious and mellow

The colours outside vary from bright pink to pastel yellow

Observing the seasons transform

I pour myself a glass of white wine

It reminds me of the time

I turned Odysseus into a swine

(...)

Circe (2019)
Monologue



Circe (2019-) filmstill
performance at Volumes Publishing Art Fair 2019
Vimeo-link: <https://vimeo.com/413880772>



Circe (2019-) filmstill
performance at Volumes Publishing Art Fair 2019
Vimeo-link: <https://vimeo.com/413880772>



Circe (2019-) filmstill
performance at Volumes Publishing Art Fair 2019
Vimeo-link: <https://vimeo.com/413880772>

(...)

*I am constantly seeking to find a way to belong
But, how can I plant my roots
If the floor is covered in concrete*

*I have many more stories to tell
And if you are audacious enough
to ask the right question
I might answer you with right story
(...)*

Circe (2019)
Monologue



WALLS (2016 - 2018)

From 2016 to 2018, I developed a series of large scale paintings called *Walls*. These paintings are the *Walls* of my inner thoughts or the cave of my imagination. The project touched a discourse on how I experience Nature, wishing to be part of it and be embodied in it by subtracting the human form. Each painting, *Wall*, is an evolution or a reaction from its predecessor. These pieces, chronologically named, can be exhibited on their own or all together taking part of a composition.

Wall Five (2017) detail
Canvas, rabbit skin glue, mineral pigments, oil, dirt
160 x 150 cm
Limbo, February 2018. Crypt Gallery, London



Wall Six (2017)

Installation, Käferberg wood, burlap, rabbit skin glue, mineral pigments, oil, gold leaf, bell

270 x 160 cm

Limbo, February 2018. Crypt Gallery, London



Wall Five (2017)
Canvas, rabbit skin glue, mineral pigments, oil, dirt
160 x 150 cm
Limbo, February 2018. Crypt Gallery, London