

## WEAVING WRITING

Greta Schödl's works are texts in the etymological meaning of the word: "textum" which means "woven". When her gestures take the shape of words they are almost always the words of her mother tongue: German. They are words repeated rhythmically, patiently, tirelessly, as if they belonged to a magic ritual.

It is her way to getting in touch with things, of creating them in the act of naming them. This way of creating reminds me of the function of the mother tongue, which mediates our first approach with the world: a sensorial, compound language, made of sounds, gestures, contact, linguistic invention. Being our first way of expression it leaves a creative imprint in everybody; it is the source of our creativity for our entire life.

Greta Schödl covers objects with a quivering texture of words, so that they can take their shapes, like a tattoo on the skin. She even uses her body as a matrix of signs: her thumbprints, her palms, the prints of her lips and breasts, and all these prints become writing. The act of creation is giving names to things, touching them with writing. And every object that has life for us carries the prints of its memory: it can be read and rewritten, recreated.

Greta covers with writing the printed pages of old books (reviving in this way a childhood game, when her father let her scribble on the margins of the books in his library), on old sheets, on leaves and petals, on ironing boards, on paper and cloth, lead, copper, goldleaf, wood, marble. Her writing spreads everywhere to take possession of the world. A myriad of words following the rhythm of her stream of thought, of her pulse and heartbeat. The warp and weft of her writing is dotted vertically by sequences of golden marks she calls "light spots". Greta's works are palimpsests, networks of signs traced and retraced, layers of writings on transparent paper sheets covering other thin sheets or trapping "nature writing" (leaves, moss, petals, twigs) or threads between them. In the titles of her works we often find the adverb 'between': "threads between papers", "flowers between papers".

In this adverb 'between', 'zwischen' in German, with its rustling sound like that of turning pages, lies the meaning of this artist's work, its ethical and aesthetic value. It is the position of being 'between' that implies two subjects, an exchange, the relational texture of existence, where the artwork is the third, that allows the meeting of two experiences, that of the artist who creates the work and that of the seer who recreates it. The artwork in a threshold, a screen where both experiences meet in a dynamic relationship of reciprocity. That 'between' is the space of a new interweaving, different each time.

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