Not everything is what appears to be. Although the invention of the microscope and the electric light radically broadened the range of perception of our species, in the course of the last century, the relationship between the visible and the real has substantially changed. With the proliferation of television, we have become used to seeing unknown objects, people and places close up, without any kind of corporeal endorsement. And now more than ever, the significant currents of our time are flowing in the shadows of the visible. Money and knowledge move inside the black boxes of our computers. Even gold – that most precious of metals – ceased to provide a physical backing for currency in the early nineteen seventies. In a nutshell, the material equivalents that were the essential sustenance of what we could see with our own eyes, were abolished. Added to this, nobody can be unaware of the relentless barrage of extinctions we are always hearing about in the news which, despite its categorical nature, seems to fade to a whisper as it merges with the background noise. So here we are, on the one hand tilting at a huge number of invisible forces we are not quite able to accept, and on the other, striving to cope with this dizzying chain of disappearances. Invisibilities and disappearances resonate with one another in a muffled vibration which becomes an unsettling quiet and is the premise of this exhibition. And so, to help us see and hear beyond what is usually visible and audible, Eva Lootz presents us with a project that is an exercise on both the phenomenon of resonance and the disappearance of the world as we have known it thus far. Drawing on the threads of her previous research into physics, extractivism and decolonial thought, she opts to work with light and sound frequencies that transcend the range of our human perception and uses these to create an exhibition landscape in which we can position ourselves on the other side of "the Cartesian divide that separates culture and nature, mind and matter." On this floor, we find ourselves submerged in a half-light that will take us beyond our customary sensory registers, so please take your time to explore its effects.
In the artist’s own words, these drawings “are not about thoughts expressed in the traditional manner. They neither represent nor narrate; nor are they “metaphors or illustration” . Instead, they are “the very material transformation which transcends the dichotomy of thought itself” . Eva Lootz is creating “diaries, stammerings, jottings, remindings, she says, “reach out and flow into the current of thought” itself. In Drawing as Thought, Eva Lootz demonstrates the cognitive leap that the artist took a few years ago when she exhibited at the Colegio de San Gregorio in Valladolid and began to unpick “the traditional narrative of the discovery of America” . This leap was no mere change of theme, but a cognitive shift: a transformation which transcends the dichotomy of Western fiction of body and mind.

At ground floor, like a kind of net. A net that moves, diving and bobbing up again, preventing us from apprehending the visible and the invisible which we call thought. But they also inform and underpin the installation on the first floor, in the Decolonial Laboratory. The red diary, Potnia Theron, Decolonial laboratory are created “as thought” .

At the same time, Drawing as Thought demonstrates the cognitive leap that the artist took a few years ago when she exhibited at the Colegio de San Gregorio in Valladolid and began to unpick “the traditional narrative of the discovery of America” . This leap was no mere change of theme, but a cognitive shift: a transformation which transcends the dichotomy of Western fiction of body and mind.

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