

CATHARINA VAN EETVELDE (b. 1967, Ghent) begins studying history and art history at the University of Ghent in 1989 and continues studying at the Royal Academy of Fine Arts in Antwerp in 1992. In the late 1990s, Catharina starts traveling extensively and moves to Paris.

Since 2005, Catharina has been developing an artistic position with regard to drawing that is remarkable in its singularity and pathbreaking in its versatility. Drawing constitutes the foundation and the starting point of Catharina's art, both as attitude and as principle of connection. In 2010, Catharina is awarded the renowned Prix de dessin of the Fondation d'art contemporain Daniel et Florence Guerlain in Paris.

During the following years, Catharina continues to approach drawing in an extended sense, as sculpture, as movement, as reference to the world and to itself. Sets of materials lay bare the complexity of their relationships, while the expressive potential of each material is fully employed. During the years 2013–15 Catharina is part of an interdisciplinary research project that engages itself with the Fukushima disaster. Thoroughly impressed by the example of the nearby living monks fleeing the region before the event through subtle knowledges, Catharina surrenders to a different calling. A resonance of ancient transmissions positions itself.

In a double monographic exposition *ILK – what links us all?* – at Kunstmuseum Basel and Folkwang Museum Essen in 2016–17, Catharina exposes a semantic experiment in which alternative laws seem to govern. Opposites converse in an enticing exercise in balance, physics embrace anthropology, magic and data mingle, all diverse ingredients, sensitively interdependent in a fragile spatial context. A drawing in space.

In 2019 Catharina retires from living in Paris, and moves towards the Rhine delta. Questioning the source from where she is working from, and to whom her work is addressed, she pauses. Fragments of texts become an intimate song of small gestures, a dedication towards the events, objects, beings, sensorial memories and experiences that touched and altered her. *Woo*, is sung for the first time at Kunstenfestival Watou in 2021, together with the soprano Claron McFadden.

*Hill, autumn's mountain* is Catharina's first exposition in the Netherlands, and the first exposure of a new series of work, in which a faint echo of older pieces trembles. Its overall relation to where it is made, what and whom it addresses and the way in which it became, shows itself, both fully present and vulnerable. Small pieces of paper carry years of shared Linen Stewardship, of cultivating land, of making paper together, of seeing pigments become. Work transmits a tranquil care for beauty. Following the materiality from within what is drawn, the works in the exposition tend to relate of an attitude of belonged being, with ease, with expression.

Catharina has been exhibiting her drawings internationally since 2005. Her works are held by institutions such as the Kupferstichkabinett of the Kunstmuseum Basel; the Cabinet d'arts graphiques of the Centre Pompidou Paris; the Musée national d'art moderne de Paris; the Frac of Normandie Rouen, Picardie, and Lorraine, the Musées royaux des Beaux-Arts de Belgique in Brussels, M HKA Antwerp, Van Abbemuseum in Eindhoven, Folkwang Museum Essen and in numerous private collections.