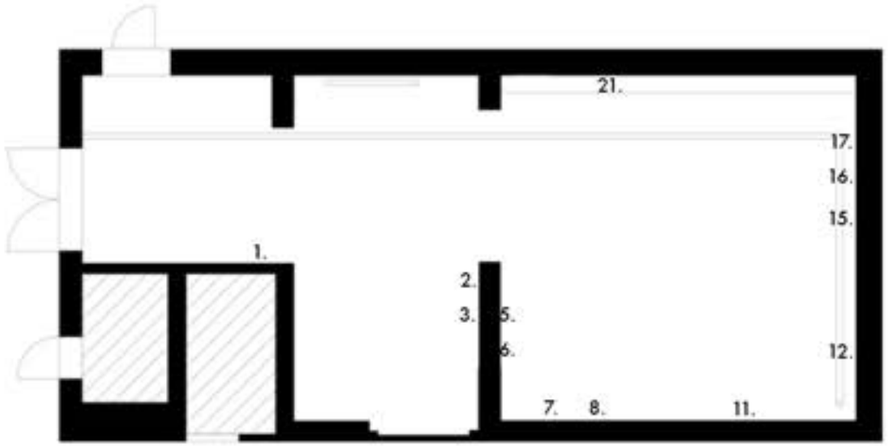


TEXT/WERKLISTE

Nadia Lichtig
Ghosttrap, 2007/18
Galerie für Gegenwartskunst, Ewerk, Freiburg
16.2.18 – 25.3.18

1. *Changing identities*
Silbergelatine auf Papier, 53 x 43 cm, 2007

2. *The dog and the snake,*
Silbergelatine auf Papier, 53 x 43 cm, 2008

3. *In the streets,*
Silbergelatine auf Papier, 53 x 43 cm, 2015

4. *My time*
Silbergelatine auf Papier, 53 x 43 cm, 2016

5. *That is my square,*
Silbergelatine auf Papier, 53 x 43 cm, 2016

6. *She is my hero,*
Silbergelatine auf Papier, 53 x 43 cm, 2015

7. *Men,*
Silbergelatine auf Papier, 53 x 43 cm, 2017

8. *Walls and bushes,*
Silbergelatine auf Papier, 53 x 43 cm, 2018

9. *Macrosticker*
Silbergelatine auf Papier, 53 x 43 cm, 2015

10. _____

11. *No voice,*
Silbergelatine auf Papier, 53 x 43 cm, 2008

12. *Everybody accepts,*
Silbergelatine auf Papier, 53 x 43 cm, 2016

13. _____

14. _____

15. *Nobody,*
Silbergelatine auf Papier, 53 x 43 cm, 2010

16. *He was really perfect,*
Silbergelatine auf Papier, 53 x 43 cm, 2008

17. *A billion of ants,*
Silbergelatine auf Papier, 53 x 43 cm, 2007

18. _____

19. *Shadows over my head,*
luminizente Tinte auf Papier, 50 x 70 cm, 2017

20. _____

21. *Someone from another,*
Silbergelatine auf Papier, 53 x 43 cm, 2017

Changing identities
luminizente Tinte auf Papier, 50 x 70 cm, 2007

The dog and the snake,
luminizente Tinte auf Papier, 50 x 70 cm, 2007

In the streets,
luminizente Tinte auf Papier, 50 x 70 cm, 2014

My time,
luminizente Tinte auf Papier, 50 x 70 cm, 2016

(Interlude)
luminizente Tinte auf Papier, 50 x 70 cm, 2007

That is my square,
luminizente Tinte auf Papier, 50 x 70 cm, 2007

She is my hero,
luminizente Tinte auf Papier, 50 x 70 cm, 2010

Men,
luminizente Tinte auf Papier, 50 x 70 cm, 2015

Walls and bushes,
luminizente Tinte auf Papier, 50 x 70 cm, 2018

Macrosticker,
luminizente Tinte auf Papier, 50 x 70 cm, 2007

Acting as normal as possible,
luminizente Tinte auf Papier, 50 x 70 cm, 2018

No voice,
luminizente Tinte auf Papier, 50 x 70 cm, 2008

Everybody accepts,
luminizente Tinte auf Papier, 50 x 70 cm, 2016

Splitting into two,
luminizente Tinte auf Papier, 50 x 70 cm, 2018

Women bodies,
luminizente Tinte auf Papier, 50 x 70 cm, 2018

Nobody,
luminizente Tinte auf Papier, 50 x 70 cm, 2010

He was really perfect,
luminizente Tinte auf Papier, 50 x 70 cm,2008

A billion of ants,
luminizente Tinte auf Papier, 50 x 70 cm, 2007

Loup Solitaire,
luminizente Tinte auf Papier, 50 x 70 cm, 2018

Shadows over my head,
luminizente Tinte auf Papier, 50 x 70 cm, 2017

Clowns,
luminizente Tinte auf Papier, 50 x 70 cm, 2018

Someone from another,
luminizente Tinte auf Papier, 50 x 70 cm, 2009

1. Changing identities

I'm scared to be followed by someone / by animals / by arabs / by nazis / I have inherited the scare of my mom / I feel like / I have to run away / I have to hide / I have to change identites / in order to stay alive / I have to be careful / my mother / she did not trust anyone / she did not even believe that I would survive / in our family / we have to react / I have to be aware of everything / there is certainly nooo God that will help us / so we have to help ourselves

2. The dog and the snake

Actually if you mean the snake / and the dog also / yes / because when I was five years old / I was bit by a dog / but I hate I hate the snake / okay I'm scared about my behaviour / I feel scared about somebody / walking out of my life / when I look at someone / walking away from me / I feel very bad

3. In the streets

I'm scared of the violence of people in the street / because it's impressive / we have no control over violence / somehow violence is beautiful / but nobody can control that / I think this is a big problem in the interaction between people /people are oppressed through the violence of the system / and to get out of that / they become violent /it's like a displacement / it's just going from one place to another / it's like a virus /people want to humiliate others / so that they can feel the smell of their strength / that they are strong / that they have a place in the streets

4. My time

I'm scared of the black / and time /my time / yes / me getting older / and that I don't have enough time / it's the body / it's the head / it's global / I think the most important thing in life is time / I'm scared to be alive and I'm scared of life / I'm not scared of death / maybe less / yes / the evolution of humanity is scary / today everything goes so fast / and faster / I'm scared about not coping with life / life is the best thing we can have

(Interlude)

5. That is my square

I'm scared about accidents / that I do not expect / because last Sunday / my friend from Japan had an accident / yep / now he is in ICU / because he was tired / that day he was tired / and his head attacked the wall / and blood run out of his nose / so I'm scared about myself / its that this is me /it is very difficult to say now / there are many problems /many problems with other people behind me / and the future about me /so I'm scared about / about the conscious / I'm worried when I walk in the street / so I'm looking around / because I'm scared about cars / maybe / I don't know when it's me / when that time is for me / I don't know / so I must know myself / every time / that is my square

6. She is my hero

I'm scared about my mum /it's my mum / because she is older / and she is the only one in my family / only only one / now she is really strong / and she can walk / very fast / and she can do everything every day / but I don't know / maybe tomorrow / or maybe the next day /if she dies / what can I do? / I don't know / it's my life / hmm / I don't know / it's about my mum / but now I spend the time of my life / sometimes I'm not thinking about my mum / hmm / I don't know / some day / she will die / and then / what can I do? / I don't know / that's my question / if she passes away /what can I do? / because it's now the big things I want to do / I want to make more money / for travels around the world / sometimes I don't think about her too much / it's so sad / she is living in the province now / it's not far / and now / I stay here and work with my friend / everyday /when I want to go home to meet my mother / I cannot / I don't know why / because I have time / I have the time / it's more time for me / if today I tell my friend / okay / okay today I want to go home / for lunch / for dinner to see my mum / I do everything / and then I forget / it's my plan / but it changes everyday / it's not good for me / if I want some money / I call her /hello how are you? / I need some help with money / she says okay / it's only okay / and she sends some money for me / she is very important / because what I have is only my mum / only only only only her / she is my hero / yeah

7. Men

I'm afraid to show my emotions / because I'm always scared to be hated by the person I love / if I tell the things that are on my mind / I'm scared that this will hurt that person / so I always keep these things to me / I try not to tell them frankly / but it turns back to me / because there is always someone who enjoys me / because I always say of course / you can do that to me / we should not be afraid to do what we want to do / but it's difficult for me / because of my character / I guess / I'm afraid to meet someone / especially men / because I had an accident with one man / who wanted to hit me / it was a long time ago / I thought I will forget it / but sometimes / I can't fall asleep because of that / I don't want a relationship with men / I think I don't want to / there are people who tell me / that I miss something / but I think I can survive / I'm sure / haha / no problem / I'm not afraid about this / I'm afraid to meet men

8. Walls and bushes

I'm scared of being kidnapped / and locked up in a tiny space / by some crazy person / or I don't know /a sick person / who might dig a hole in the earth / and keep someone captured / I know it's completely irrational / but it happend already / so it can happen again / that someone is captured nearby and needs help / locked up like an animal / hidden behind walls and bushes / and no one knows

9. Macrosticker

I'm always afraid of stickers / and when I buy something with a sticker / I'm afraid of it / when I was young / I drank some water from a pipe / but something came into my mouth and I found it was a sticker / so I'm afraid of it / so when I find a sticker on a book / on anything / I try to destroy it / and if it's wet / I can't touch it by myself / I have to find something to destroy it / I can't touch it by myself / I can't / especially when its turned into black / it's really dirty / I never tell anyone / because I'm afraid that someone laughs about it / I don't want anyone to know / that's all

10. Acting as normal as possible

First of all I'm scared of myself / I have to adapt all the time / it's a survival thing / many times / I'm scared to appear as how I am / because I believe people could not like me / or even hate me for what I feel / I try to imitate people I like / I try to act like them / acting as normal as possible / but I'm phobic / I'm capable to stop friendships and relationships because of that / because of situations that others don't experience as threatening at all / it's stronger than me / I hate it to see when someone massages the back or the shoulders of someone else / I don't want to see this / I have to avoid some situations / but they can arrive by surprise / I can become a very displeasant person at times

TEXT/WERKLISTE

11. No voice

When I'm really scared / I don't have my voice / nothing comes out of my throat / it's paralyzed / in front of a threat / when it is important to scream / I'm paralyzed / no voice / I can't scream / this is very scary / in a situation of emergency / I cannot help myself / I cannot scream or run / it's such a paradox / my reflexes are completly dysfunctional

12. Everybody accepts

I'm scared about people / whom I don't know / and don't understand / many people /a mass of people / I'm scared of Trump / I'm scared of making promises / I'm afraid of spiders / it's phobic / I can't stay in a room if there is a spider / it's impossible for me / I'm afraid of little rooms / it's a physical thing / but the whole world is scary / the climate is not good / the economy is not good / and what I'm really scared about is the future / about what the society could be in the future / I'm truly afraid about what this future could be / the future of my family / and of my friends / I want to protest against things / against this capitalist system / that no one seems to see / for so many people this is normal / everybody accepts people are in the system / and I don't know / so many people don't see it / there is no solution

13. Splitting into two

Diseases are scaring me / no one is sick in my family / still I'm scared / and also of getting pregnant / I feel guilty saying that / but I don't like the idea of splitting into two / I don't want anything growing inside me / I know it's natural / but for me / that is like a disease / I'm very scared of something invading my body

14. Women bodies

Women / I'm scared of women bodies / we don't know as much about them / doctors tell us and don't tell us what to do / but they don't tell us everything /it's a lack of education / a lost of knowledge / or a lack of sharing knowledge you know/ a way to control

15. Nobody

The thing I'm really scared about / I think / is the situation / when I have to be alone / or rather / nobody is understanding me / when it seems that I'm alone / last time I was in the U.S. as an exchange student / nobody / nobody tried to understand me / nobody / and no one talked to me / I was very alone / I could not talk to anyone / you cannot explain the things you want / yes / that scared me a lot / yes

16. He was really perfect

In 1999 / I lost my brother / he was really perfect / a good student / and one day / he graduated from highschool / and he decided to continue to study in Japan / but / he was accidented / and now he is dead / so my mum and me / went crazy / we didn't do anything for about one year / we didn't do anything / because we lost somebody really important / I was not too close to my brother / we had fights everytime / sometimes I think I'm really bad / I'm a bad girl / I'm smoking and I get drunk / everything what my mum doesn't like / but she liked my brother / and I think / oh my God / I don't have my idol / and I don't have the light / so we lost everything / my mum says / I was working everyday / because I want that my child has a good education / and a good life / now / she doesn't do anything / she doesn't work / she only keeps herself in the dark / in the bedroom with no light / and I think / this is long / that's not fair / because he was so young / only nineteen

17. A billion of ants

When I was young / about eight or ten years old / I felt scared about a billion of ants / in the back of my home / when we left some kind of food or something / in the back of my home / there is a garden / so it is easy that many ants come / and there are many kind of ants too / and when they know / that there is some kind of food / they come and come and come / and try to carry many things / and after the meals / I have to wash my dish / the sink is full of a billions of ants / I feel disgusted / it's scaring and hey / uhh / the hair on my arms will stand up / and I feel very bad / so I just open the pipe of water and / ssssshh / and sometimes they are floating / and sometimes / my father / he will bring some newspaper and lit it with fire / sssshh / and sometimes there are big ants with sticky sticky legs / and after they try to stick / they are climbing in your body / I don't like it / and the worst thing is that they climb into your clothes / and you don't see it / then they bite / and it smells so bad too / whhu

18. Loup solitaire

And I know that the chance is one to a billion / but still / I'm scared to be stabbed in the street / yeah / that I get stabbed by a person just like that / not because of who I am / just because I'm in the wrong place / at the wrong moment / and because someone randomly / needs a victim / I'm a nervous person / I admire people who stay calm / I feel very often the danger / the possible death / I want to trust everyone / but / humans / when they are hurt / even before they can remember / if they don't get love / can become so sick / sick in their mind / just as every animals

19. Shadows over my head

The future seems dark / really really dark / sometimes I feel like we are in an era of black void / there is always a shadow with me / shadows over my head / sometimes I feel like we are a disconnected / I'm sensitive / I don't know if I have the shoulders for this world / if I can handle this / it's my psychological issue / because the world has always been scary / like my grand parents name the war /they also saw awful things / so I don't know / if the world is more awful than fifty years ago / or if it's just me?

20. Clowns

Clowns

hmm

.... clowns

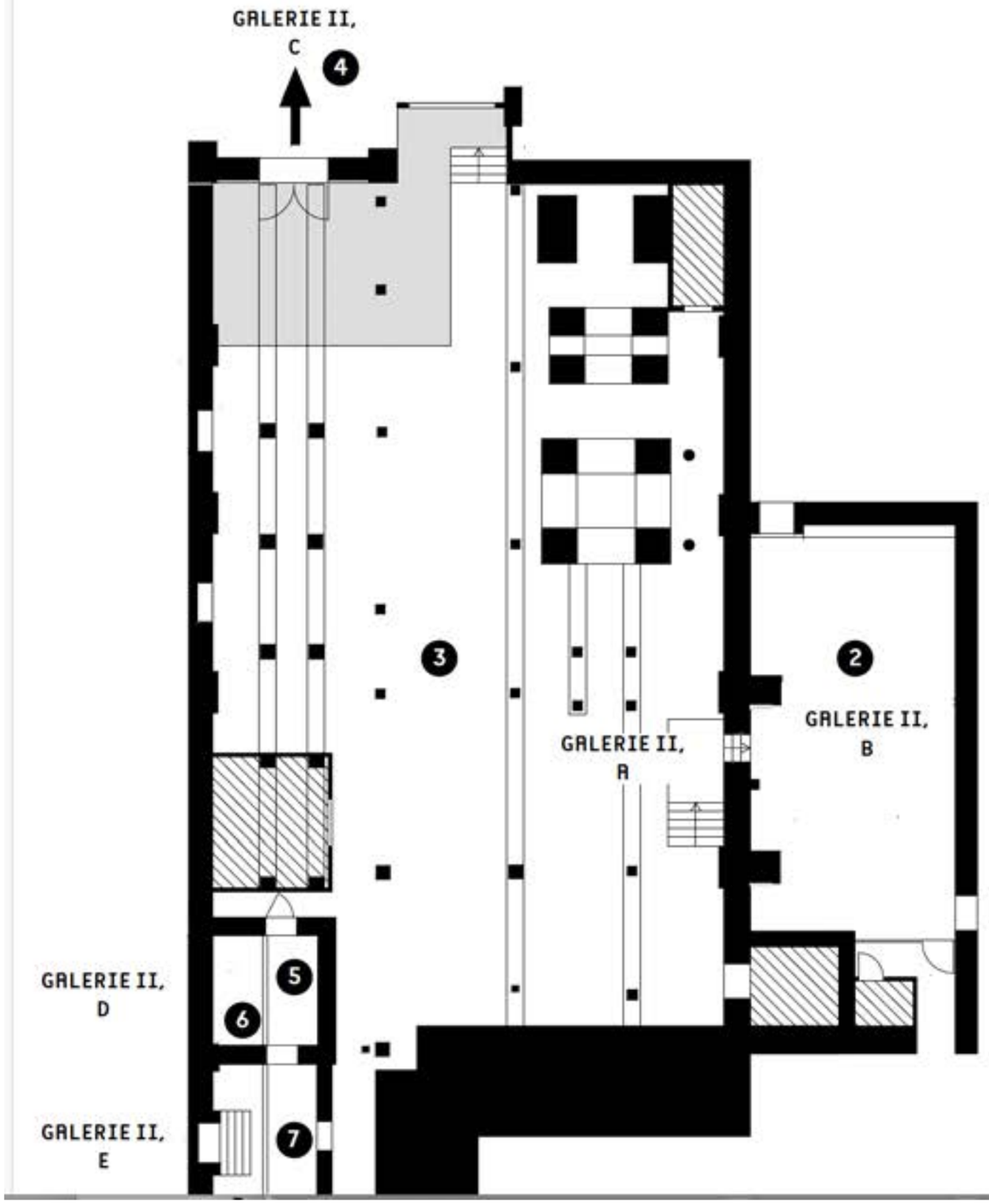
21. Someone from another

I'm scared of the dark / because I don't know / what is watching to me / and I think / it's someone from another world / ghost or something / watching for me / hhhhh / and the scare / ahh / I would like to say / that when / when when I work /in some / some job / I make the hope for the succes/ of the the job / and I scared that / I don't get to reach the succes /yes

Nadia Lichtig
Gosttrap (Interviews)
2007/18
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TEXT/WERKLISTE

GALERIE II



Galerie II

❷ **Nadia Lichtig, *Ghosttrap*, 2007/2018**
Lichtinstallation,
10 Siebdrucke, je 70 × 50 cm
Strahler, Timer
Courtesy Nadia Lichtig

❸ **Jaki Irvine, *If the Ground Should Open*, 2016**
Installation, 8 channel HD video, black & white, Sound
6 Radierungen auf Archivpapier, je 30 × 33.5 cm
Collection of Irish Museum of Modern Art, Dublin
Courtesy Jaki Irvine / Frith Street Gallery, London

❹ **Theo Eshetu, *The Slave Ship*, 2015**
Video-Installation, 1 channel HD video, Sound, 14'28
Courtesy Theo Eshetu / Tiwani Contemporary, London

❺ **Elisabeth Bereznicki, *Tischsituation*, 2014**
Mix-Media, 80 × 30 × 30 cm
Courtesy Elisabeth Bereznicki

❻ **Elisabeth Bereznicki, *black mail*, 2018**
Mixed-Media, 130 × 60 × 30 cm
Courtesy Elisabeth Bereznicki

❼ **Elisabeth Bereznicki, *Lilith*, 2018**
Mix-Media, 80 × 80 × 20 cm
Courtesy Elisabeth Bereznicki

GALERIE I

Nadia Lichtig, *Ghosttrap*, 2007/2018
In her series ***Ghosttrap*** 1 2 Nadia Lichtig deals with emotions of fear. By means of image, text and sound she explores traumatic experiences that are usually suppressed, but enter consciousness in distorted representations and unreliable narratives.

This three part work is based on interviews with anonymous individuals, each of whom recounts his or her memory of a traumatic experience. Lichtig translates their spoken words into photographs and texts, presenting these media in different spaces and at different times. The first two parts consist of the photographs and texts displayed in the exhibition space. The third consists of a performance, in which Nadia Lichtig plays a recording of the original interviews on an old pick-up. She then dons a pair of headphones that are plugged into the record player, and re-enacts the original interviews repeating the words she hears.

For her photographs, she visits places by night, which seem interesting to her with regard to the light situation. From these sites, she takes photos with long exposure times (5 to 35 minutes) without additional lighting. In doing so, she cannot completely control the content of images. The light inscribes itself, so to speak, as an optically subconscious element in the photographs and reveals itself in its own form. In Lichtig's photographs, the viewer is often placed in the darkened foreground. She/he looks at a diffusely illuminated miniscene, which is difficult to see clearly because of the distance ***(A billion of ants*** 1.17***)***. Or, as in the case of ***The dog and the snake*** 1.2 or ***In the streets*** 1.3, the direct view is blocked by a semi-transparent curtain of leaves or branches. The light sources in the background of the image sometimes appear as if they were looking back at the viewer. This results in a overlapping of the viewing directions of the picture: What is looking and what is being looked at suddenly fuse and create uncanny effects as in ***Walls and Bushes*** 1.8[8] The visual barriers and the diffuse light prevent the viewer from grasping exactly what is happening in certain image zones. As a result, the images appear eerie and become projections of one's own fears.

Night photography has been part of the photographic canon since Edward Steichen's famous nocturnal nature shots of the 1890s. With their differentiated monochrome colour gradations and mysterious moods Lichtig's photographs stand in this tradition. For example, her image ***Someone from another*** 1.21 shows a nocturnal pond landscape reminiscent of Steichen *The Pond-Moonlight*, 1904. As with Steichen, reflections from the moon on the water provide the light source. However, Lichtig's photo differs from Steichen's because of the heightened viewpoint. This perspective is rather tied to the romantic landscape of a Caspar David Friedrich and his lonely wanderer.

Other images are reminiscent of **crime scene photographs** and suggest criminal acts: the picture with the dogs ***(No voice*** 1.11***)*** in the brightly lit, deserted backyard of a petrol station evokes the uncanny feeling of looking at a murder scene with hidden corpses. Photos like ***A billion of ants*** 1.17 could be a film set of a psycho-thriller: Here the gaze is directed to the impenetrable black veranda of an abandoned house. The strange bright side lighting raises the expectation of the sudden appearance of an uncanny figure.

***Ghosttrap*, 2007/18 (Gallery II, 2)** Since 2007, the artist has been collecting accounts of people that tell of frightening experiences. When she travels to a new town or country, she asked random people: "Tell me about your fears."

8 Johannes Binotto, „Räume, Gänge, Kammern, Strassen. Das Unheimliche im Film." in, Nicola Mitterer, Hajnalka Nagy (Hg.), *Zwischen den Worten*.

Subsequently, the artist transcribes these oral accounts into rhythmic prose. In these transcriptions, she tries to capture the effects of anxiety, such as stuttering, repetition and hesitation, that enter spoken language. Finally, the texts are printed with fluorescent ink and exposed to light, so that they glow like messages from the subconscious.

The lyrics contain stereotypical evocations of fear. The speakers are afraid of insects, of forces of nature, of flying, of drowning or of narrow places. They fear they might be stabbed to death or fall victim to accidental violence. Others have general existential anxieties, are afraid of the future, the current economic or environmental situation. Or they are concerned with death. A majority of the speakers characterize their fears as phobic, purely psychological and not factually justified, and are thus aware of their irrationality. Others believe that they have inherited them from their ancestors or attribute them to childhood experiences. Many describe the feeling of fear as a dull shadow in their head. Lichtig's photos seem to reference this feeling through black areas and shadows. These accounts of fear are intuitive starting points for Lichtig's photographs. They guide her search for places and sites. To give an example, let's turn to the text ***A billion of ants*** 2.17 which speaks of the fear of ants. As a child, the narrator witnessed millions of ants throwing themselves at discarded food leftovers at the back of her house. Lichtig's photograph shows the back of a diffusely illuminated house which allows the viewers to associate freely. In the text ***Someone from another*** 2.21, the interviewee talks about the fear of being kidnapped by a crazy person and locked up in a hole in the earth. In the corresponding photo, the hole in the earth is visualized by the moonlit pond. In the exhibition, pictures and text are related to each other by the same titles. Through the loose correspondence between of text and image, the transitions between imagined and actual memory appear to be fluid and allow the viewer's own imagination to act.

TEXT/LIST OF WORKS

GALLERY II

Jaki Irvine's and **Theo Eshetu's** installations deal with collectively repressed events which reappear through the artistic engagement. Compared to traditional narratives with heroic male protagonists, Jaki Irvine and Theo Eshetu work with oral history and sound-mediated memories. Their work gives long suppressed, disturbing and messy historical events a complex form that includes multiple voices, contradictory emotions and contemplation.

Two events in Irish history are part of **Jaki Irvine's** installation ***If the Ground Should Open*, 2016** 3. They are interrelated in a contrasting soundscape and interrogated for their significance today. Using audio portraits of eleven women, the artist recalls the uprising of the Irish nationalists of 1916. The stories of these courageous women are not told in any history book, as Irish national history is largely male. In 2014, Irvine wrote the novel 'Days of Surrender' to address this absence.

From the names of these women Irvine composes a series of melodies. These basic motifs („grounds") are expanded with additional tones and other melodies into a complex sound creation. Irvine uses the „canntaireachd system," which is in use for pieces for Scottish Highland bagpipe. The eleven tracks for nine musicians are present in the room via 18 loudspeakers. On the monitors you can see performers interpret the composition with their musicality, their musical knowledge and their generosity.

This soundscape is contrasted with fragments from the so-called „Anglo Irish Bank Tapes" of 2008. These are recordings of internal conversations by Anglo-Irish bank managers in connection with the global banking crisis. Managers discuss how they could persuade the Irish state to provide bank guarantees to cover the cost of their self-inflicted mismanagement. Some of these were later sentenced to fraud. This evidence of cynicism from the context of the European banking crisis of 2008 contrasts in Irvine's installation as a male

Extrait d of the catalogue:

GALERIE FÜR GEGENWARTSKUNST
E-WERK FREIBURG

16. FEBRUAR – 25. MÄRZ 2018

NACHTSTÜCKE

VON VERDRÄNGTEM, DER NACHT
UND DER FARBE SCHWARZ

KURATIERT VON HEIDI BRUNNSCHWEILER

16 FEBRUARY – 25 MARCH 2018

NOCTURNES

OF REPRESSED MOMENTS, OF NIGHTS
AND THE COLOUR BLACK

CURATED BY HEIDI BRUNNSCHWEILER

NADIA LICHTIG
JAKI IRVINE
THEO ESHETU
ELISABETH BEREZNICKI

E-WERK
FREIBURG