

Traces / עקבות / Spuren

Luise Schröder & Daniel Tchetchik

Curators: Anja Lückenkemper & Nir Harmat

Producer: Shani Rozanes

Traces 1965-2015 describes and summarizes a journey – metaphorical and physical – of Israeli and German artists into the roots of memory. It's a journey chasing the elusive traces left behind, the memories, traumas, feelings and desires which bring the third generation, at this date, fifty years after the official establishment of diplomatic relations, back again to each other. The exhibition ponders on Memory, and the way it's being constructed individually and collectively. What are the thin threads from which new memories are being built? Which paths did they follow and what traces will they leave behind?

On their artistic questioning of the concept of memory German video artist Luise Schröder and Israeli photographer Daniel Tchetchik chose each one a different path: one looking into commemorative cultures, the other one exploring the fragility and irreality of a subjective memory.

With *She takes a hand herself in history* **Luise Schröder** presents a work rooted deeply in her personal biography: Born and raised in the German Democratic Republic ("East Germany") Schröder's awareness to women equality, or rather inequality, especially in the workforce, developed at an early age. In this context, she explored mostly the works of female photographers in the GDR, who tried, with their art, to somehow counter the dreary everyday life of women in a heavily politicized society. Similarly, exploring Israel, Schröder was drawn to the works of female photographers that lived or worked in different 'Kibbutzim' and related institutions, such as farming schools for girls, between 1920-1970, and who have contributed in shaping and constructing the myth of the Kibbutz, as well as forming the image of the 'New Jewish Woman.' *She takes a hand herself in history* however, does not make any definitive statements. Yet, through an extensive archive and research work, as well as interviews with young women currently living in kibbutzim, Schröder re-thinks and re-formulates her own positions, which provide us with a trans-generational view into the state of daily life for women in a (failed) social utopia. She is exploring questions of equality and the role of women today compared to a socialist idea, as well as the role and function of photography in the construction of a society and its own narratives.

Schröder approaches this exploration through a multifold media transfer (wall paper, re-enactments and interviews) in order to work out the connections between the archival footage and its transfer into the contemporary reality of young women. It is an examination which is only possible because of Schröder's position as an outsider. Furthermore, in this work she renders visible her own working mode, thus showing that underlying every archive there is an idiosyncratic selection process, which makes an objective interaction with images not possible.

Daniel Tchetchik in his exploration of memory steps away from the collective into the personal, tracing back his early childhood memories from Hamburg. With the series *Silent Grains* he is following the haze of his memory. He builds an emotional manifesto of missing and belonging, which echoes in the hearts of all nomads and immigrants, all those who are no strangers to estrangedness. He wanders in a city which he does not know, but is not new to him at all, and in his pursuit of long gone past tells in many ways the story of a whole generation, thousands of people, who experience Germany as an old-new, known – yet unfamiliar, complex land.

Tchetchik's photos are printed on a thin transparent Japanese paper, which illustrates the fragility of memory and corresponds with his previous works. This series of photos is reflecting upon the meeting points of our feelings with our consciousness, emotions with rationality. It's a multilayered series, which attempts to restore old memories. In this exhibition, Tchetchik exposes us to broken glances, which fold in pieces of history – either concrete or abstract.

This enigmatic look holds within the human instinct for self-preservation, as presented in a daydream of the artist – or someone else's. As we see immigration and refuge reshaping borders and politics in the world, these works, touch on a nerve. Like many millions in the world, they reflect on the feeling of belonging, or its absence. As Tchetchik is almost submerged in the scene, the photos no longer serve as a documentation of a place, but rather as reflections of raw, exposed emotion.

Luise Schröder (*1982 in Potsdam, Germany) lives and works in Leipzig.

Schröder studied Photography and Media Arts at the Academy of Visual Arts Leipzig, Germany. Her work has recently been exhibited in solo shows at Kunstverein Bielefeld and C/O Berlin Amerikahaus as well as in numerous group exhibitions internationally, among others at Brno House of Arts (Czech Republic), the 7th Berlin Biennale for Contemporary Art and Goethe Institut Washington DC, USA.

She is a recipient of the Stiftung Kunstfonds working grand 2015.

Luise Schröder, *She takes a hand herself in history*, 2015:

Wall paper, 425 x 299 cm, 2015

After Trudi and Moshe (Miko) Schwarz, Inbal Raz. HD-Video, 1 min. loop, 2015

After Trudi and Moshe (Miko) Schwarz, Mor Gal. HD-Video, 1 min. loop, 2015

After Trudi and Moshe (Miko) Schwarz, Noa Zahavi. HD-Video, 1 min. loop, 2015

After Zipora David, Liran, Aviv and Shani Hadashi. HD-Video, 1 min. loop, 2015

After Rachel Ron, Meital Sivan. HD-Video, 1 min. loop, 2015

Interview excerpts, HD-Video, 11 min, 2015

Daniel Tchetchik (*1975 in Tel Aviv, Israel) divides his time between personal projects and documentary assignments, many times each approach provides inspiration for the other. He has exhibited solo and group exhibitions in galleries and museums in Israel and worldwide. His works are part of the collections of The Tel Aviv Museum of Art, The Museum of Ramat-Gan, The Peter Blum Gallery, The Marc Rich Foundation. Currently a photographer and the chief editor of the photography blog of one of Israel's leading newspapers, "Haaretz". His photographs have appeared in the New York Times, Frankfurter Allgemeine, Myself Magazine, Haaretz Newspaper, recent special features include the New Yorker, Süddeutsche Zeitung Edition 46 and Die Tageszeitung.

Daniel Tchetchik, *Silent Grains*, 2015:

The Canal, black & white negative scan and digital print on Washi / Kozo paper, 70 x 105 cm, 2015

Trail, black & white negative scan and digital print on Washi / Kozo paper, 90 x 135 cm, 2015

Trail #2, black & white negative scan and digital print on Washi / Kozo paper, 90 x 135 cm, 2015

Amusement Park, black & white negative scan and digital print on Washi / Kozo paper, 70 x 105 cm, 2015

City #3, black & white negative scan and digital print on Washi / Kozo paper, 70 x 105 cm, 2015

Grave, black & white negative scan and digital print on Washi / Kozo paper, 65 x 93 cm, 2015

Sail Boat, black & white negative scan and digital print on Washi / Kozo paper, 105 x 70 cm, 2015

Slide, black & white negative scan and digital print on Washi / Kozo paper, 105 x 70 cm, 2015

The Canal, black & white negative scan and digital print on Washi / Kozo paper, 70 x 105 cm, 2015

Window, black & white negative scan and digital print on Washi / Kozo paper, 70 x 105 cm, 2015

TRACES 1965-2015 is an artistic research and exchange project, looking back at 50 years of German-Israeli relations. It is curated and organised by Nir Harmat, Anja Lückenkemper and was initiated

and produced by Shani Rozanes-Rehm.

Funding partners:



and

1965 - 2015
50 שנה
ליחסים הדיפלומטיים
ישראל-גרמניה
50 Jahre
Diplomatische Beziehungen
Deutschland-Israel



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