

Excerpt of the opening speech  
Gegenüber \*\* In Touch  
GEDOK Gallery 28 June 2013  
Vivien Sigmund

Barbara Karsch-Chaieb begins to search for traces of memory. Until now, her painterly sculptural installation works - and we see one on the wall here - have primarily been abstract, especially detached from the human being, showing only layers, pure traces of a process as well as pure, granular, haptic materiality. Even here, the remembrance is inscribed in the pigments of oil shale material as deposits of yesteryear. The human being, however, was taboo for the artist for a long time, the direct confrontation with the individual seemed surrounded by an invisible boundary, which she now exceeds step by step.

She takes a first approach to the image of the human being - like gently picking up the scent - minimally invasive, but intensively using found materials. Here, she shows us some historical photographs, images of lived lives who have never had a place in our memory. A group of people, when buying tickets, three children in Sunday clothes of the last century, one which might be the great-grandmother of the artist, but you can not know this, and a young woman in a coat, dress and hat that seems to be smiling gently. These are "The Forgotten Ones, the Unknowns," as the title of the work says, whose nameless portraits survived in private photo albums and in the archive of the Zeppelin Museum. The text, which is stuck to the back of the photos, "Greetings from Central Park" illustrates the longing that connects these photographs: Vergissmeinnicht (Forget-me-not). The light installed in the image flashes like a living heartbeat, but the faces are almost ghostly transcendent through the transformation process of artistic material processing. Life, it seems, does not even survive in photographs, but its volatile consistency receives at least a face.