

Bracha L. Ettinger
Trust After the End of Trust
14.10.2024 – 01.12.2024

The aesthetical moment that works to enhance the emergence of a future ethical moment plays on a virtual string.¹

She is seemingly crazy — but is she? Or is the world chaotic, or simply overwhelming for her, she who is expecting death, watching horror, accepting death, being abandoned, between, two deaths, intensive and helpless. She doesn't want to look at us. She looks at us. She looks away.²

Time is pregnant with the impression of loss.³

Pigment is light, not just color or matter, and stains and lines as diagrams and figuralities that steam from obstruction, that steam themselves from images with which I must leave and which correspond to the working process but give rise to further thoughts to affects event, visual or not, that concern us.⁴

The world is bleeding
the earth is weeping
the sky is polluted
and the waters are drying
and the whole nature tries to tell us this, and how can we listen — and in all this, humankind are stupefied and testified and behave like children.⁵

It is not about going back, but about imagining a universe constructed differently, with this experience, in the present, without giving in to the invasion of images that constantly bombard us to the point of nihilism.⁶

Painting pains me. And it will pain you. We join in sorrow so that silenced violence will find its echo in our spirit, not by imagination but by artistic vision. After an earth-shattering catastrophe, must I not allow the traces of the horrifying to interfere with my artwork? Why should this be any different to psychoanalytical and critical interventions?⁷

Art proceeds by trusting in the human capacity to contain and convey its rage and its pain, and to transform residuals of violence into ethical relations via new forms of mediation that give birth to their own beauty and define them. It is to trust that we will be able to bear in compassion the unbearable, the horrible and the inhuman in the human. Critique is not lost in this artistic entrustment. Rather, critique becomes participatory in it.⁸

The intimate and the anonymous participate together in the creation of a multiple subjectivity. They have the same unconscious weight.⁹

In my process, the abstract universe encounters the one we live in—a world absorbed by pain and violence—and offers itself up to it in a kind of trust after the end of trust.¹⁰

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1. Edited by Noam Segal. Textes de Nicolas Bourriaud, Amelia Jones, Bracha Lichtenberg Ettinger, Jean-François Lyotard, Precious Okoyomon, Noam Segal. *Bracha Lichtenberg Ettinger*. Paris: Radicants, June 2022.
2. Edited by Noam Segal. Textes de Nicolas Bourriaud, Amelia Jones, Bracha Lichtenberg Ettinger, Jean-François Lyotard, Precious Okoyomon, Noam Segal. *Bracha Lichtenberg Ettinger*. Paris: Radicants, June 2022.
3. From Bracha's notebook from 1989, exhibited at the Castello di Rivoli in 2021.
4. From Bracha's lecture at the Gerrit Rietveld Academy in Amsterdam, May 21, 2013.
5. Bracha L. Ettinger, From various notebooks from 2019 to 2022.
6. Bracha L. Ettinger, Interview with The Art Newspaper about the Radicants show, published 19.07.2022.
7. Bracha L. Ettinger, The New York Times, 2016
8. Bracha L. Ettinger, The New York Times, 2016
9. Bracha L. Ettinger, Interview with the Nova Express, Nova Express Vol. 2, page 89, 2022.
10. Bracha L. Ettinger as told to Annie Godfrey Larmon, published on Artforum.com, July 2018

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1. *Angel of Carriance - Medusa n.2 n.5*, 2017-2024
Oil on canvas
50 x 50 cm / 19 3/4 x 19 3/4 in

2. *Eurydice - Halala n.3*, 2017-2023
Oil on canvas
50 x 50 cm / 19 3/4 x 19 3/4 in

3. *Angel of Carriance - Medusa n.1*, 2017-2023
Oil on canvas
50 x 50 cm / 19 3/4 x 19 3/4 in

4. *Eurydice n.61*, 2017-2022
Oil on canvas
30 x 30 cm / 11 3/4 x 11 3/4 in

5. *Eurydice - Persephone*, 2021
India ink, watercolor on paper
23 x 15 cm / 9 x 5 7/8 in

6. *Eurydice - Pieta (series)*, 2013 -2020
India ink, photocopic pigment and ashes, watercolor,
charcoal, pigment on paper
18.5 x 29.4 cm / 7 1/4 x 11 5/8 in

7. *Angel of Carriance - Halala*, 2024
India ink and watercolor on paper
22.7 x 15.4 cm / 9 x 6 in

8. *No Title Yet*, 2022
India ink, watercolor, charcoal on paper
7.5 x 23 cm / 5.9 x 15 in

9. *Eurydice - Pieta*, 2022
Mixed technique on paper
21.5 x 15.5 cm / 8 1/2 x 6 1/8 in

10. *Eurydice (series)*, 2013-2021
India ink, carbon tuner, pigment and ashes, pen on
paper
28 x 32 cm / 11 1/50 x 12 3/5 in

11. *Eurydice (series)*, 2013-2023
Mixed technique on paper
26 x 36 cm / 11 3/8 x 14 1/8 in