Catrin Huber **Light Trap**

A scaffolding-like construction brings together women freed from their Roman contexts and a lar – the protector of the household. What unites these figures in conversation? They have all been found as remains of a human catastrophe in Herculaneum: an ancient town carved out of a modern city, that still funnels light into ruins laid-bare.

Brought to the light, surfaces and textures present themselves plainly, while light mingles in the crevices of matter. Images flicker in projected light and a scanner sees space as a cloud of points.

In the House of the Beautiful Courtyard in Herculaneum, Fiona Anderson (3) talks about ‘how histories combine’ in this space; caught between the past and the present, ‘we are rarely independent structures’. Over in Pompeii fictional historical artists discuss practices for the future. (4) At the GNM Hancock - just over the road from here - careful thoughts are given to secret-sacred objects and whether or not to display them, and, if so, how? (5)

The sun goes down and the sky opens up.

How do we mourn our dead?

3 Anderson, F. 2019. *We are rarely independent structures.* Expanded Interiors at Kerber, Bielefeld / Berlin, 2019, ISBN: 978-3-7356-0641-9

4 Huber, C. 2019*. Art, architecture and life: a fictional panel discussion.* Expanded Interiors at Herculaneum and Pompeii, Kerber, Bielefeld / Berlin, 2019, ISBN: 978-3-7356-0641-9

5 <https://greatnorthmuseum.org.uk/collections/sensitive-collections-and-repatriation>

Owen, M. 2010. *The False-Door: dissolution and becoming in Roman wall painting.* <http://creadm.solent.ac.uk/custom/rwpainting/cover/index.html>

Adrian Notz and Hans-Ulrich Obrist, *Merz world: processing the complicated order* (Zurich: JRP Ringier, 2007).