ARTIST
Eric Gottesman

TITLE
Moges and Moges Text

DATE
2000 – 2014

DIMENSIONS
8 in H x 10 in W

MEDIUM
Gelatin Silver Print, Inkjet Prints, Vellum Paper

IMAGE NOTES
Toned Gelatin Silver Print with Inkjet Print on Vellum

CATALOGUE NUMBER
2014.125 and 2014.124

CURRENT LOCATION
Eric Gottesman Portfolio Box1

DESCRIPTION
Moges

I was neither scared nor surprised to find out because of the life I led during school. It could be because I was not careful or because of the syringes that were used to treat the TB so I went back to Yekatit hospital, told the doctor I was positive and that I would have to come back monthly.

I have not told my family up until now and they might be suspicious. I am still living with my parents. I joined Dawn of Hope to go out and counsel people. When I got the certificate, I showed them but still didn't tell them I was positive. They heard in the media that the whole organization was positive and so began suspecting. I fear that someone else has told them or that they will find out. I am living with that fear: Once they find out, they will disown me.

Thought I live with my parents, I spend most of my time with my girlfriend who I have been with for 8 years. She is pregnant and I'm hoping that she will get a test. I did not tell her I am HIV+ because I did not know how the disease was spread. She still doesn't know. She doesn't believe that AIDS exists. Since she is pregnant, it could complicate things if I tell her now. I suggested that we should use condoms but she doesn't believe in it so we do not use condoms.

ERIC GOTTESMAN

BORN
1976

BIRTHPLACE
Nashua, NH

GENDER
Male

CITIZENSHIP
United States

CULTURAL HERITAGE
Lebanese/ Eastern European Jewish

LIGHT WORK RELATIONSHIP
In the world we live, with all the violence we inherit and the violence we ourselves trigger, we desperately need art to hold us accountable, to show us our underside selves and not the innocence we prop up and cling to. The (self)revelation that art affords—be it in the form of an image, a word, a gesture, a cry—can have a radical power to yank us off of our mooring of indifference, fear, and cruelty. It can force us to confront the norms that curtail human freedom and complexity, transgress the limits of power and propriety, and reclaim what is deemed aberrant and shameful. It is armed with these elements that a powerful body of art has reckoned with the AIDS catastrophe—powerful not only as a work of art with aesthetic merits, but also a work of politics with explicit aims of combating the spread and stigma of the disease. Aesthetics and politics fold into a singular undertaking, one feeding the other in the same act of commitment. That act is not in clear display in Eric Gottesman’s series of photographs, If I Could See Your Face, I Would Not Need Food, the first of its kind to portray Ethiopians living with HIV/AIDS. These portraits capture the specter of AIDS when it first became a crisis in Ethiopia in the mid-to-late 1990s: a time of compounding loss, mounting deaths exacerbated by deep fear, defainting silence, and widespread malfeasance; when people living with HIV/AIDS were harmed with impunity, subject to arbitrary evictions, firings, beatings, imprisonment, and disownment. Amid this climate, people rarely disclosed their illness privately or publicly, since the consequences of disclosure were immediate and severe. Even for the AIDS dead, disclosure could exact a price and exclude them from burial rites, leaving the dead and the surviving kin in disgrace. If I Could See Your Face, I Would Not Need Food conjures up this period not by trumpeting AIDS in Africa (or the Western idea of Africa, for that matter) as an object of sensationalism and charity; but instead by evoking the interior lives of those living with the disease, and the agency to be had in facing the camera’s gaze. The one feature that distinguishes these photos as a group is the anonymity that the subjects chose to maintain. The portraits bear a face that is partially or fully disguised by hands, a shawl, a painting, or some artifact; or the person is altogether turned away from the camera, or the image overexposed to make the face indiscriminable. The fear encapsulated in these gestures of anonymity hails the people photographed inasmuch as it betrays the society that forced them to face the public eye half-veiled. Still, fear is not the only feeling featured in these pictures. However covert or tacit, by virtue of being photographed, the men and women in these portraits also dare to embody AIDS publicly, imbuing these images with a heightened sense of agency and self-representation. Gottesman’s photographs opened new ways of seeing HIV/AIDS in Ethiopia. They signaled that people living with the disease could use portraiture as a forum for confronting fear, stigma, and loss, as well as a medium for self-expression and corroboration, and that photography can play a critical role in exposing what power and taboo render invisible. The key to these portraits is their ethics of collaboration whereby photographer and photographed together create the image. The shared enterprise becomes an act of mutual commitment and transformation, not only thwarting the tropes of spectacle and pity that often figure in AIDS in Africa, but also breaking down the barrier between the observer and the observed, the invisibility of HIV-positive people and the visible forces of social stigma, art and politics, and other binary oppositions that presuppose a fixed hierarchy. That shared gaze also has a reflexive effect on viewers, demanding us to dare face our fears and strive to see ourselves in these portraits. Gottesman’s work is a powerful reminder that, ultimately, the image of “the other” is a reflection of the self that must be embraced and not estranged. Only then will we achieve a more just world. Dagmawi Woubshet Dagmawi Woubshet is associate professor of English at Cornell University. He is the author most recently of The Calendar of Loss: Race, Sexuality, and Mourning in the Early Era of AIDS (The Johns Hopkins University Press, fall 2014). — Eric Gottesman lives in Washington, DC, and completed his residency at Light Work in September 2013. www.ericgottesman.net Eric Gottesman: If I Could See Your Face, I Would Not Need Food (Ka Fitfitu Feetu) Light Work Hallway Gallery Reception: Friday, April 14, 5-7pm Light Work is pleased to present Eric Gottesman: If I Could See Your Face, I Would Not Need Food (Ka Fitfitu Feetu), on view in the Light Work Hallway Gallery from March 20 through July 27, 2017. A reception in conjunction with George Awde: Scale Without Measure will take place on Friday, April 14 from 5-7pm. Refreshments will be served; the event is free and open to the public. In 1999, artist Eric Gottesman began making portraits in Ethiopia of people with the human immunodeficiency virus (HIV). Because great stigma surrounds this disease, subjects did not allow him to photograph their faces. Over the next five years, Gottesman made these portraits of people with HIV anonymous by hiding and obscuring their faces and changing each sitter’s name to protect their identity. A transcribed text from each sitter describing life with HIV in Ethiopia accompanies each image. In 2004, a woman with HIV allowed him to photograph her face for the first time and he knew the project was completed.