



SWANTJE LICHTENSTEIN  
2025\_PORTFOLIO / SELECTION

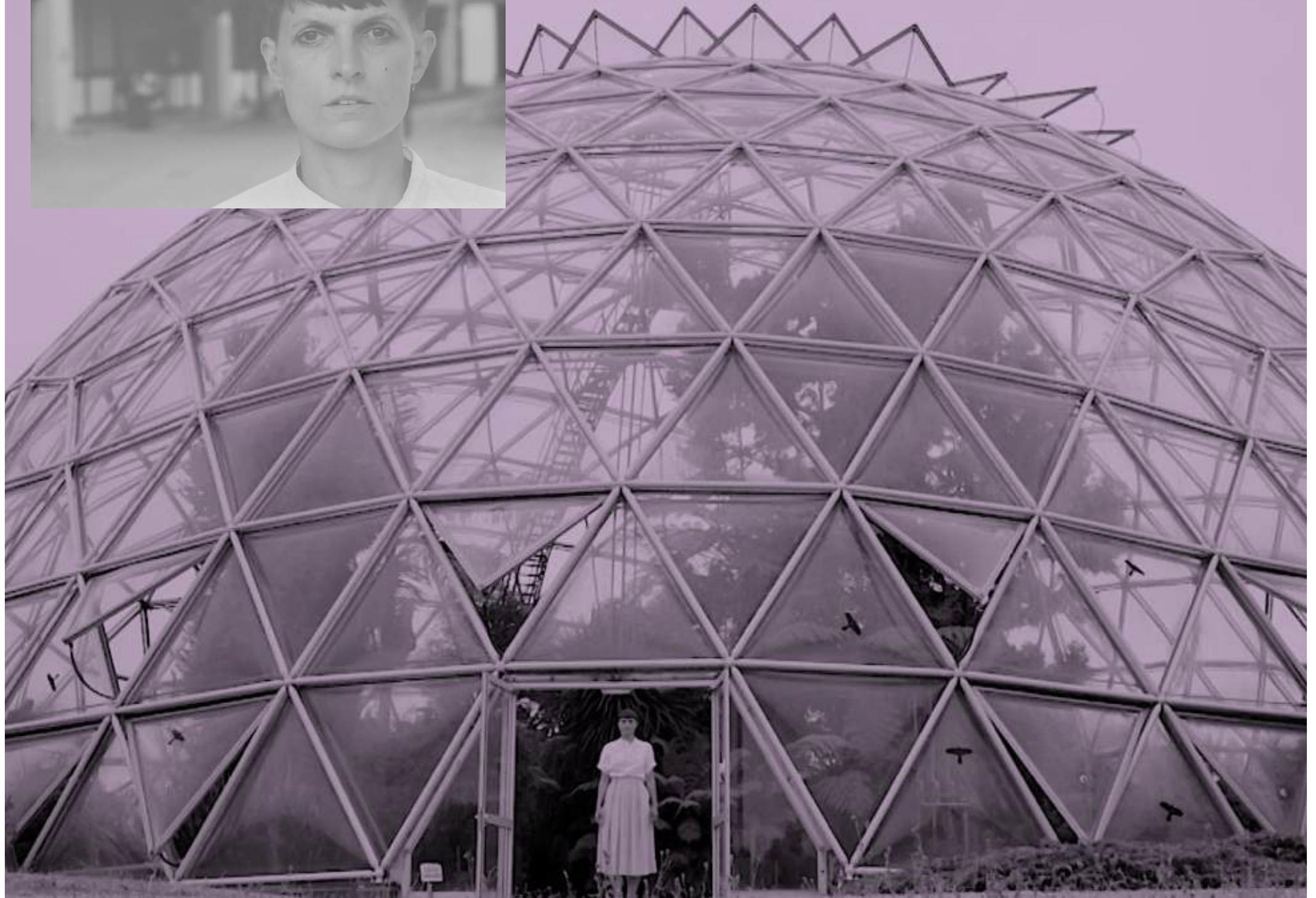
## ARTIST STATEMENT

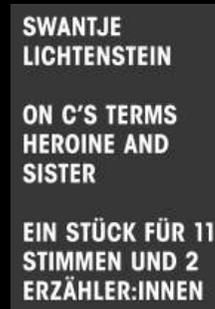
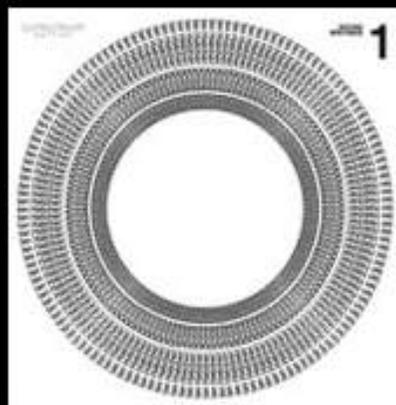
My practice exists within an ever-shifting space of transdisciplinary and transmedial inquiry, resisting the fixity of categories and the finality of form. Situated at the intersection of sound art, performance, conceptual poetics, digital media, and experimental electronics, my work engages with the liminal—not simply as a theme, but as a methodological and epistemological stance. I explore sound as an affective, material, and discursive force, destabilizing the boundaries between language and noise, structure and improvisation, embodiment and abstraction.

Operating at the confluence of theoretical discourse and process-oriented practice, my work is essayistic in nature—foregrounding discursivity, fragmentation, and contingency over resolution or closure. Speech and sound function not merely as expressive tools, but as sites of resistance, rupture, and negotiation. I interrogate the politics of voice and listening, exposing the conditions under which meaning is constructed, disrupted, or rendered illegible. My sound installations, performances, and sonic interventions activate a tension between presence and disappearance, exploring the instability of auditory perception, the performativity of speech, and the interrelation of technological mediation and corporeal resonance.

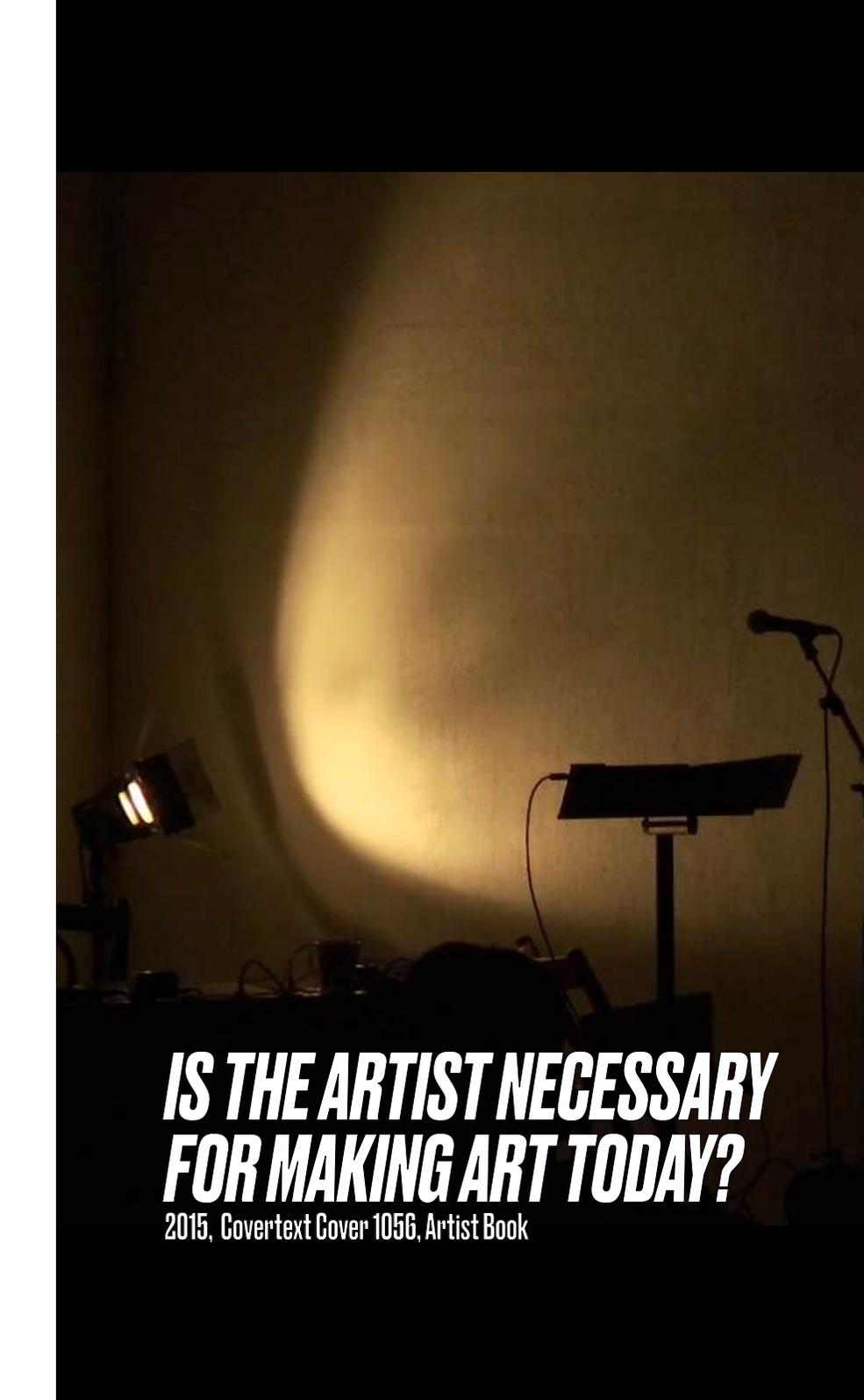
My approach is inherently social and engaged, informed by feminist, intersectional, and activist frameworks that challenge hegemonic structures of knowledge production. I do not regard sound as an autonomous aesthetic category but as an embodied, relational practice—one that operates across registers of the sensory, the political, and the speculative. Technology, in my work, is not a mere instrument but an active agent in the shaping of experience, a medium through which I explore alternative modes of perception, memory, and futurity.

Rather than seeking coherence or resolution, my practice remains in flux—embracing the instability of process, the provisionality of meaning, and the generative potential of indeterminacy. Sound, in its multiplicity, becomes a vehicle for both disruption and repair, for dismantling dominant narratives while imagining new possibilities for being, sensing, and knowing.









Covertext Cover 1056, Artist Book

With contributions by Jono Podmore, Nick Montfort, Hannes Bajohr, Scott Myles, Daniel Scott Snelson, Birgit Kempker, Sveinn Fannar Jóhannsson, Max Stolkin, Antonia Low, Derek Beaulieu, Nick Thurston, Mara Genschel, Mi You, Dag Erik Elgin. »Covertext.org« is a Cologne-based curatorial research-project interested in conceptual works in both literature and contemporary art. The project started in late 2013, with the introduction of the website and a book-presentation and performance by Vanessa Place at Kölnischer Kunstverein in Cologne.

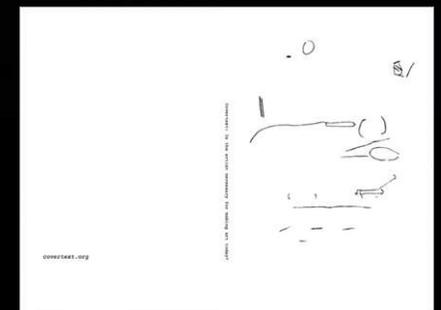
Now, in its second season, »Covertext« continues as an online magazine, cross-examining the relationship between conceptual writing and the usage of language (as a material) in contemporary art. »Covertext: Is the artist necessary for making art today?«, our second publication, is both excerpt and conclusion to an editorial project emailing friends and colleagues about a statement to the question »Is the artist necessary for making art today?«.

Compilations of answers and contributions were published online and subsequently as a selection in this book.  
Edited by Swantje Lichtenstein and Tom Lingnau / Designed by Tom Lingnau

56 pages, b/w, paperback, english, 17,4 x 11,6 cm  
Printed in Cologne, September 2015  
Edition of 350

# ***IS THE ARTIST NECESSARY FOR MAKING ART TODAY?***

2015, Covertext Cover 1056, Artist Book





**RE** **NOVI**  
**SATI**  
**ON**



REWIR LEIERTEN DIE LIEDER ANGEWIDERT HERUNTER  
UND WIEDER SETZTEN WIR AM FEHLEN AN (LEIDER)  
UND WIEDER VON ANFANG AN UND IN FLIEGENDEN TEILEN  
UND WIEDER WAGTE NIEMAND DIE FRAGEN ZU ERTRAGEN  
UND WIEDER VERWECHSELTEN WIR DIE ANTWORTEN  
UND WIEDER OBSIEGTE DAS MEINEN UND DAS EIGENE  
UND WIEDER WAR WISSEN WIE LAND EINNEHMEN  
UND WIEDER BLIEBEN DIE VERSUCHE UNUNTERSTÜTZT  
UND WIEDER SCHLUGEN WIR DIE LIDER NIEDER

**IMPR**

GESTEHEN UND ENDLICH WEITERZUGEHEN



UM SICH  
NICHT ER-  
INNERN

LIEBER ZU  
STERBEN  
ALS ZUZU-

**PH** **ON**  
**ANTI**

WAREN DIE VERGLEICHE EIN FLUCH  
WAREN DIE SETZUNGEN SELBST-  
GEZIMMERT UND GEMEISSELT



**SPONSUM**

**LIED**

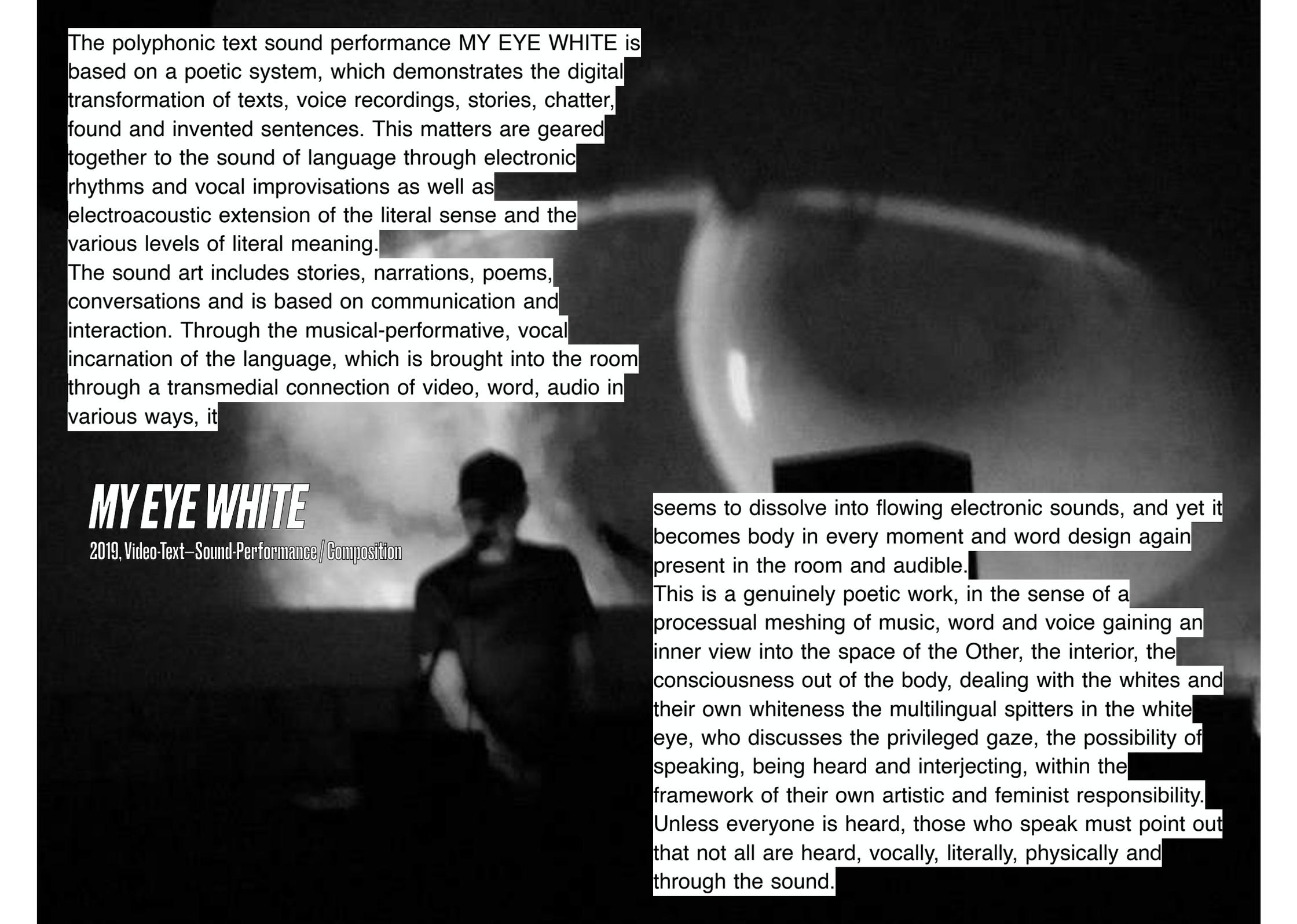
LIESSEN AB UND  
VERSTARBEN  
INNERLICH UND  
GLAUBTEN WIR  
DARBTEN AUCH  
IMMER NOCH

**ER**

UND SAHEN WEDER HIN NOCH ZU (ZUSAMMEN)  
SAGTEN NICHTS UND SANGEN NOCH WENIGER  
BLIEBEN IM HINTERGRUND UNERKANNT







The polyphonic text sound performance MY EYE WHITE is based on a poetic system, which demonstrates the digital transformation of texts, voice recordings, stories, chatter, found and invented sentences. These matters are geared together to the sound of language through electronic rhythms and vocal improvisations as well as an electroacoustic extension of the literal sense and the various levels of literal meaning.

The sound art includes stories, narrations, poems, conversations and is based on communication and interaction. Through the musical-performative, vocal incarnation of the language, which is brought into the room through a transmedial connection of video, word, audio in various ways, it

## **MY EYE WHITE**

2019, Video-Text-Sound-Performance/Composition

seems to dissolve into flowing electronic sounds, and yet it becomes body in every moment and word design again present in the room and audible.

This is a genuinely poetic work, in the sense of a processual meshing of music, word and voice gaining an inner view into the space of the Other, the interior, the consciousness out of the body, dealing with the whites and their own whiteness the multilingual spitters in the white eye, who discusses the privileged gaze, the possibility of speaking, being heard and interjecting, within the framework of their own artistic and feminist responsibility.

Unless everyone is heard, those who speak must point out that not all are heard, vocally, literally, physically and through the sound.



PERFORM A SOCIAL INTERACTION AS IT WOULD  
BE A SOCIAL ENCOUNTER FROM THE GENIUS  
GENIA GENIA JUNO GEN \_

GENERA

I didn't expected so many white people.  
It is very creepy given the fact  
that white people are only 15% of the world population.  
I have white problems.  
I make white mistakes.  
I act like a white person.  
I am strange and shy for a white person.  
This is a white space.  
I learned about my whiteness early.  
I continue to fail in a lot of things.  
I continue of to only mark a trace.  
I continue to witness whiteness.  
I continue to talk about privileges and the results.  
I have been trying reproductive medicine for a long time  
I haven't been sucessful in this.  
I feel painful feelings.  
I am angry.  
I am considered abrasive.  
It's all about caring  
Kind and more kind  
Kinder Tinder

SING NOT TALK

YOU SHALL SING

NOT TALK

SING

DON'T SPEAK

SINGING

SPEECHLESS

ONLY SING

EVERYTHING IS CONNECTED

EVERYTHING IS INTERWOVEN

EVERYTHING CHANGES EVERYTHING

EVERYTHING MERGES FROM ONE INTO ANOTHER

TIE UP LOOSE ENDS

TEXTURES EMERGE

MESHWORKS UNFOLD

AS LINES OF ACTION

NETWORKS OFFER

THEMSELVES

PERFUME RATHER

THAN A TEXT

CONDENSING

ESSENCES

CHAINS

BRAIDS

LIP GLOSSARY

CON FUSION

BREAD SPREAD

COMPRESSED STYLES

IN TIMES OF BECOMINGS

SAME SAME SAME SAM

SAM SAME SAME SAME

SAME SAME SAME SAME

SAM ZUSAMMEN SAMMELN

SAMEN SAME SAME SAMEN

SAMMELN SAMT SAMAL SAM



CORPOREALITY CREATIVITY DECOLONISATION DIGITALITY DISCOURSE  
DISSOLUTION DISSONANCE DIVERSITY ELECTRO-ACOUSTICS ELECTRONICS  
EPIC EPISTEMIC EROTIC ERRATIC ESSAY FEMINISM GENERATOR GENESIS  
GENRE GRAMMAR GRAPHS IMMERSION INFLICTIONS INTERACTIVITY  
INTERSECTIONALITY KINDESS LANGUAGE ART LEARNING LISTENING LOUD  
MASTER COPY MATERIALITY MEDIA MEME MIS-UNDERSTANDING MIXING  
MNEMONICS MULTIPLICITY NARRATION NON-UNDERSTANDING NONSENSE  
NOTION OF PRIORITY PITCHED PAUSE PERFORMANCE PLURALITIES POETICS  
POLYVALENT PUBLICATION READING  
RECURSIVE RITUALS SAMPLING SCENES  
SILENT SILENCE SPEECH ACT SPELLS SYSTEMS  
TECHNOLOGY TRANSLATION TRANSPARENCY  
TICHCRAFT ZOOËSIS ZOOMING





Schamrock-Festival of Women Poets 2020 | Swantje Lichtenstein | Düsseldorf





# PERIPATETICA

2020, Text-Sound-Performance.

My performance and writing has an transcultural, intersectional approach, it is concerned about a glitching and resisting language, a resistance in the language as language is always also the 'language of the oppressor' (bell hooks). I try to meet up with things and words, aesthetics, other activists & artist in an installed, discursive, transforming format, as a processor, a code, a composition and improvisation, confusing, wandering from rooms, spaces, navigating new ideas about the old world of knowledge and language, into another idea, in real time and recordings, doubles scratches and notes, finding places, displaced spaces, moving and sounding bodies with meanings.

An uber community in a digital auditorium, because philosophy is also something to listen to.

Uber community in philosophy is a performative act

I am performing my resistance against my white socialization

I am performing my thinking during all my sounds and speaking

I am performing my body even in digital version

I am performing my thankfulness as well



# ULTRA HURT

2021, Text-Sound-Video-Performance

As a constant performance of flexibility and optimized gesture, with all extremities as well as organs, brains, skin, movements and sounds. The video-sound-performance surrounds the extreme vulnerabilities of wounded bodies as a topic and a new beginning, as motivation and goal. It shows and listens to the strongest and the weakest parts of (human) bodies, sounds and ways to speak, visually, acoustically, electronically and via gestures and voice. Through the bodies's weakness and the humble way of digesting humiliations on a daily basis its historical traumatizing evokes the idea of owing the wounds of the body when we express them. A strong vulnerability overcomes doubts of an artistic identity and authorship and the othering of a queer body. A body shows many layers of the materiality through their presence, energy, smell, sound and ways to enter the artistic space.

SOUND SPEECH SOUNDS  
WHO'S THE BODY  
SOUND BODY  
THE KING IS A THING  
SOUND KNOWLEDGE  
SPEECH SOUNDS SPEECH







# ***HIMMELHAUT***

Performancetext for INTERSTELLAR 227 ein  
Multimedia Art with Dorrit Bauerecker/ Barbara  
Schachtner

Premiere, Tonhalle Düsseldorf 2022



LAURENCE  
ALL THE THINGS

YOUNG MAN

SO

Wie kann die Luft so schwer sein  
an einem Tag an dem der Himmel  
so blau ist

ON C'S TERMS

SWANTJE LICHTENSTEIN  
SWANTJE LICHTENSTEIN

ON C'S TERMS - HEROINE AND SISTER  
ON C'S TERMS - HEROINE AND SISTER

BROKEN MUSIC

PI



Rose Lee Gold  
berg  
SON

W. Fink

MOSER

THE AMERICAN DIALES EMBODIM





## ***IN C'S TERMS. HEROINES & SISTER***

2018, 11 Himmelschreier:innen-Performance

To the opening of the Nico Square for the singer Nico, born as Christa Päffgen (1938-1988) in Cologne, at MAKK my great friend Heike Sperling asked me to write performance text for a choir of eleven females crying to the sky, which I happily did.

Heike Sperling and the artists, musicians, writers, performers Frauke Berg, Julia Bünnagel, Suzie Kerstgens, Elisa Kühnl, Linn Meissner, Elisa Metz, Angela Spizig, Sarah Szczesny, Britta Tekotte, Marie-Claire Delarber performed it on August 29th to open as well the 15th edition of Cologne music festival c/o pop.

A text-sound-performance about seizures they experienced as a result of PTSD and very fast processing brain very gratefully among so many other wonderful creatures, friends and loved ones. Their sound is an inscription of the body, the image and in the language. As the ability to move, to be achieved, as a gesture that reaches out for optimizing, that has hands and feet and yet cannot see its own blind spots, even in extreme states such as pain, wounds, grief and trauma. These are at the starting point of this video, as they try to present the own vulnerability, weakness, and the wonders of the body.

The ascribed weaknesses, the humiliations and inscribed, in everyday life or historical forms of traumatization are illustrated and set to music in the same way as the self-inflicted, acquired weaknesses. A vulnerable strength overcomes many doubts, does not always sound pure, but forms and expresses itself in a multi-part, networked space. as a contact point, creative space and sound well.

They use multi-layered, nested image-text-sound collages that try to make her own body experiences, sensory worlds and intellectual spaces tangible in a complex and condensed manner.

The noise of language and sounds is based on voice recordings, coded texts and recordings from AI voices, from which she creates new noisy structures.

## ***BRAIN ELECTRIC***

2022, Text-Sound-Performance





OVER AND OVER

***SOUND OF UNDEAD WORDS***

2024, Text-Sound-Performance (Radialsystem, Berlin)



2024, Sound-Performance, ca. 15min

Laptop, Electronics, Voice, Video

The text-sound-performance presents the transformation of sound of words and voice(s) following the rules of transformative ideas of feminine, non-canon knowledge, understanding, and meaning. They are signs of a unruly kinship, rhymes of a special love, which is concerned about the completion and balance of language art and music. The poetic work is also a way of sound writing as most of the sounds are created from words and voice recordings. Oral poetics are here considered as magical spells and a performative way of poetry, which focuses on the sound of words, the transaction of speaking and listening as well as the semiotics of trauma, fear, and violence.

Excerpt from  
SOUND OF UNDEAD WORDS

[...]

UNDEAD UNSAID MAD  
HANDING OVER UNDER  
US THEY SAID THEY'RE  
UNDEAD UNHEARD YET

INSTEAD WE GET BACK  
WHAT WE DO UNDEAD  
AHEAD THE UNHUMAN  
LANGUAGE UNTRUE THEN

BELIEVING IN CHANGING  
CAN MANAGING HUMAN  
GERMANS STILL USING  
WORD OF ABUSE THEN

NOT MOVING AWAY FROM  
WHAT WE WANT TO OVERCOME  
THROUGH WORDS BELONGING  
AS DOUBLE TONGUEING

ARGUING AMONG THINGS  
PEERS, SAD PETS AND KINGS  
QUEENS FRIGHTENING FIGHTS  
MIGHT BRING BACK THESE NIGHTS

REMINDING MY DOUBTS  
KILLING WITH MY MOUTHS  
VIOLENT WORDS SILENCING  
SWORDS MISUNDERSTOOD



Interactive Sound Art-Installation, Copper, Wood,

The Sound Art-installation allows visitors to sink into auditory images in combination of sound and tactile elements and an interactive environment that invites everyone to participate.

An all-encompassing sensory environment invites contemplation and emotional connection with Mozart's Requiem. The sound of the installation and the typographic images that can be listened to of ALL WHAT IS HIDDEN SHALL BE HEARD referring to the 'Quidquid latet apparebit', from Dies Irae of the Requiem, with themes such as mourning, memory and transcendence as well as life, death and life after death.

@Kunstsammlung Philara, Düsseldorf,  
14.9.2024

# ***ALL WHAT IS HIDDEN SHALL BE HEARD***

2024, Sound Art/ Installation + Text-Sound-Performance (Philhara, Düsseldorf)

COMARTS  
kollektive, kollaborative,  
aktivistische Ansätze in  
den Künsten.  
Ein künstlerisches  
Forschungsprojekt

Dokumentation

2021 - 2023

**COMARTS. KOLLEKTIVE, KOLLABORATIVE,  
AKTIVISTISCHE ANSÄTZE IN KÜNSTLERISCH-ÄSTHETISCHEN PRAKTIKEN**

*EIN KÜNSTLERISCHES FORSCHUNGSPROJEKT, 2021-2023*

# JUGULAR VERFLOSSEN

2019, Spoken-Text-Composition

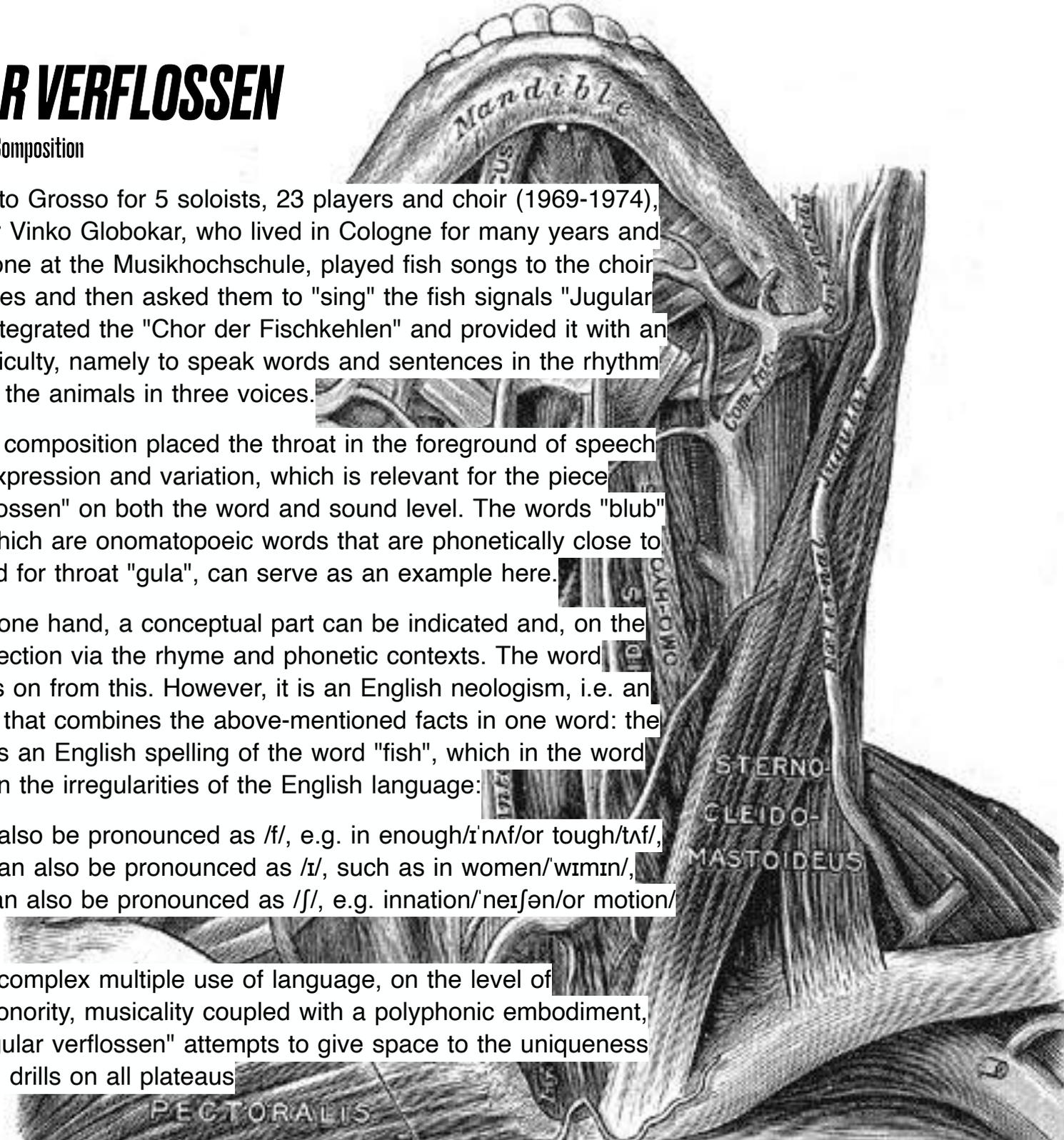
In his Concerto Grosso for 5 soloists, 23 players and choir (1969-1974), the composer Vinko Globokar, who lived in Cologne for many years and taught trombone at the Musikhochschule, played fish songs to the choir via headphones and then asked them to "sing" the fish signals "Jugular verflossen" integrated the "Chor der Fischkehlen" and provided it with an increased difficulty, namely to speak words and sentences in the rhythm and tempo of the animals in three voices.

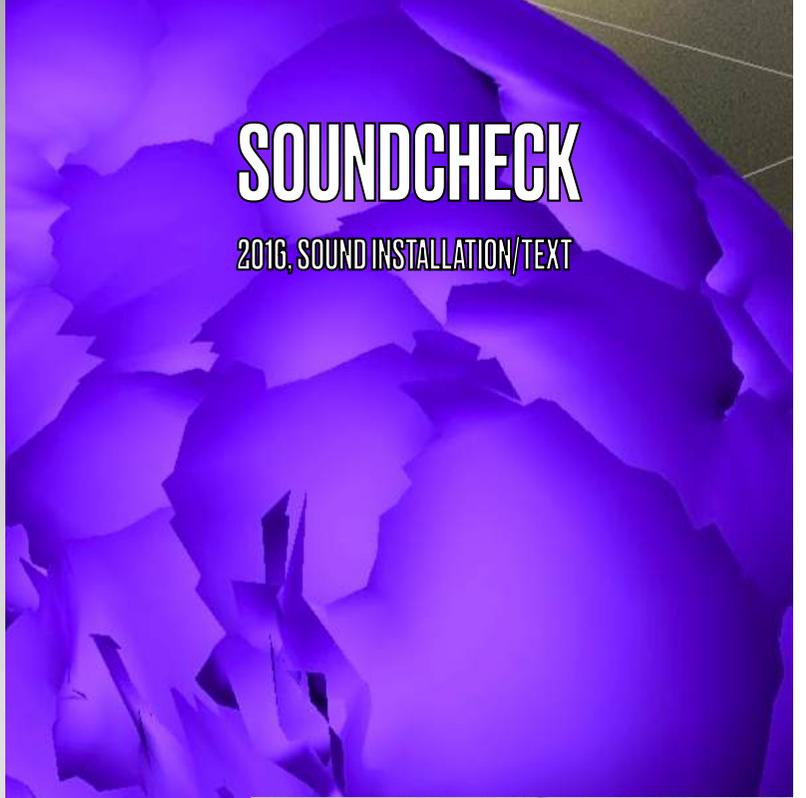
The linguistic composition placed the throat in the foreground of speech production, expression and variation, which is relevant for the piece "Jugular verflossen" on both the word and sound level. The words "blub" and "gulp", which are onomatopoeic words that are phonetically close to the Latin word for throat "gula", can serve as an example here.

Here, on the one hand, a conceptual part can be indicated and, on the other, a connection via the rhyme and phonetic contexts. The word "gothi" follows on from this. However, it is an English neologism, i.e. an artificial word that combines the above-mentioned facts in one word: the word "gothi" is an English spelling of the word "fish", which in the word itself draws on the irregularities of the English language:

Thus gh can also be pronounced as /f/, e.g. in enough/'ɪnʌf/ or tough/'tʌf/, the letter o, can also be pronounced as /ɪ/, such as in women/'wɪmɪn/, lastly ti, can also be pronounced as /ʃ/, e.g. innation/'neɪʃən/ or motion/'mouʃən/.

Through this complex multiple use of language, on the level of knowledge, sonority, musicality coupled with a polyphonic embodiment, the piece "jugular verflossen" attempts to give space to the uniqueness of the speech drills on all plateaus





# SOUNDCHECK

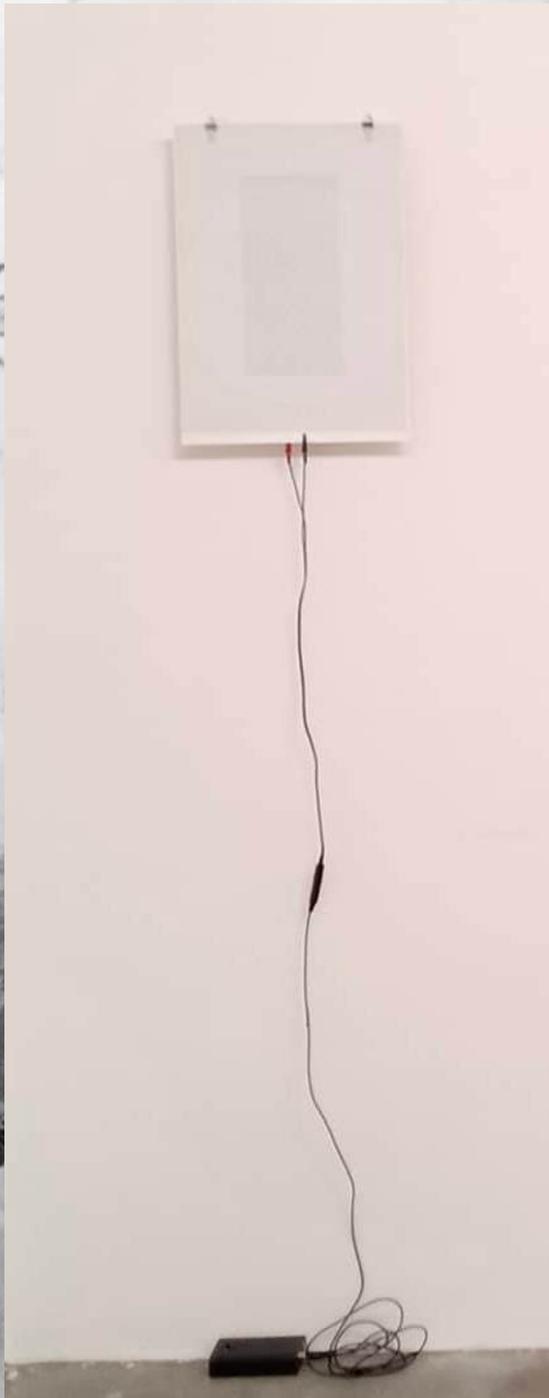
2016, SOUND INSTALLATION/TEXT

Swantje Lichtenstein, Broodthaers/Soundcheck Composition, 2016, Audio-Loop, 10 min, Ausstellung Jagla, Köln



# SPRECHTEXT

2019, Lautsprecherpapier mit Soundtext/Composition



MMMMMMMMMM  
MMMMMMMMMM  
MMMMMMMMMM

O HOLD THE TOP TIER  
KEEP THE TONE IN LINE  
O BREAK RANKS REIHE M  
WITH RHY AND RHYMES

WE MIGHT BE THERE TO PLAY A HYMN WITH THEM  
HYPE GROWS TO BOOM FAR TOO TO TOOT THE HOOT  
THEY TREAT AND TRY ALL BEATS AND RHYTHMS WELL  
TENTATIVE THEMES SOUND LIKE NOISE SO DO SONGS  
IN TURN TO TABLES WATER ON DANCE FLOORS  
ALL NIGHT LONG TEN SPITZENKOERPER ALL YEAR  
CONNECT A WEB OF MUTTER AND MY MUSIC  
REIHE M AM RHEIN AEHM AM OHM OHM M

# M

SWANTJE LICHTENSTEIN, 2019

Swantje Lichtenstein



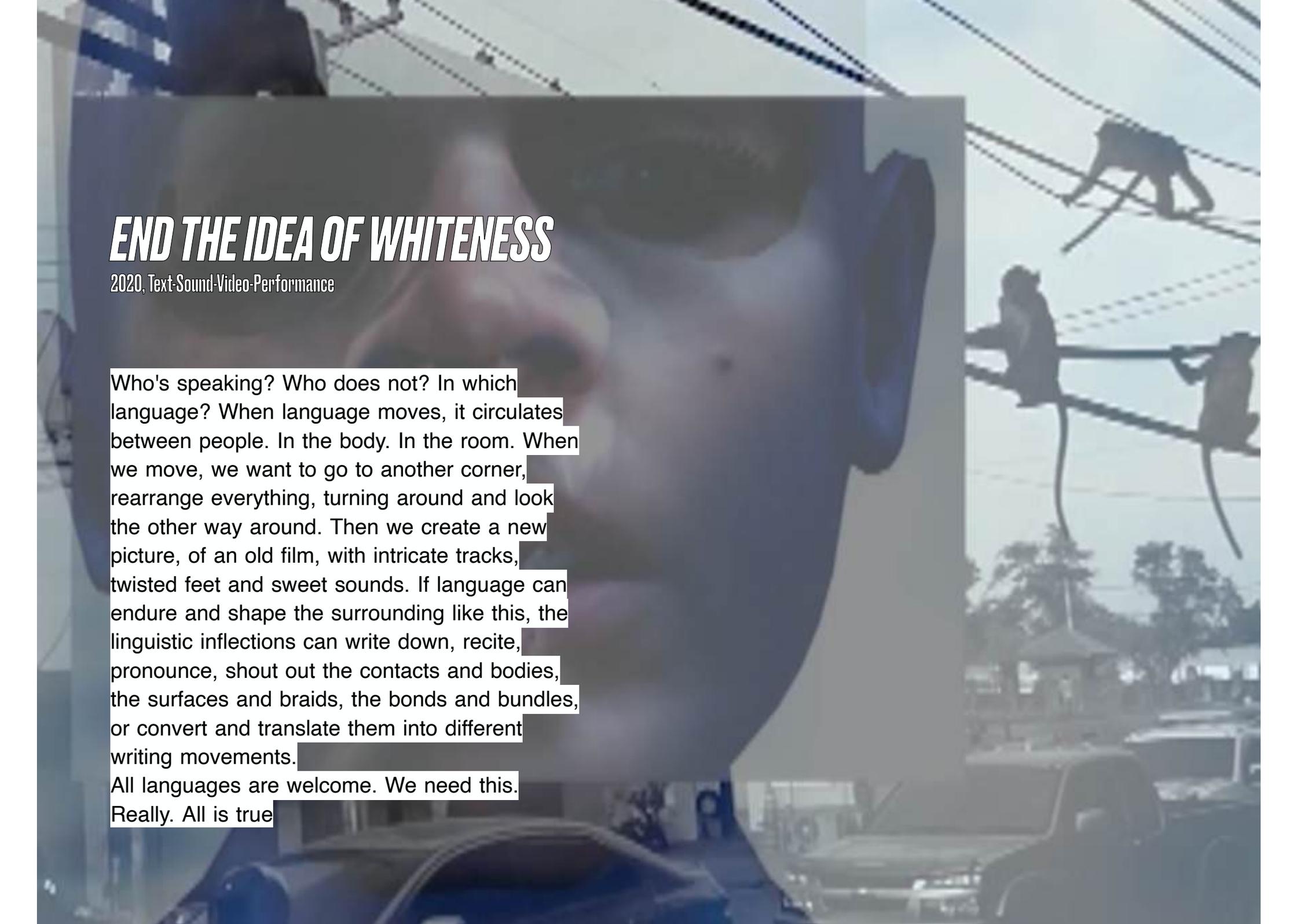
# TRANSKRIPT

2015-2017, Text-Sound-Performance



transcript is A work of conceptual teyt sound practice which intervenes words and sentences as a combination of the acoustic, performative and semantics of language.

The idea of putting sentences and words of artists, philosophers, poets which are most important for my own artistic work in an sound recording-remix of their original voices as well as the meaning of their language and last but not least the idea of an electronic v-effects and to illustrate the distorted difference of listening to them today.



# *END THE IDEA OF WHITENESS*

2020, Text-Sound-Video-Performance

Who's speaking? Who does not? In which language? When language moves, it circulates between people. In the body. In the room. When we move, we want to go to another corner, rearrange everything, turning around and look the other way around. Then we create a new picture, of an old film, with intricate tracks, twisted feet and sweet sounds. If language can endure and shape the surrounding like this, the linguistic inflections can write down, recite, pronounce, shout out the contacts and bodies, the surfaces and braids, the bonds and bundles, or convert and translate them into different writing movements.

All languages are welcome. We need this.

Really. All is true

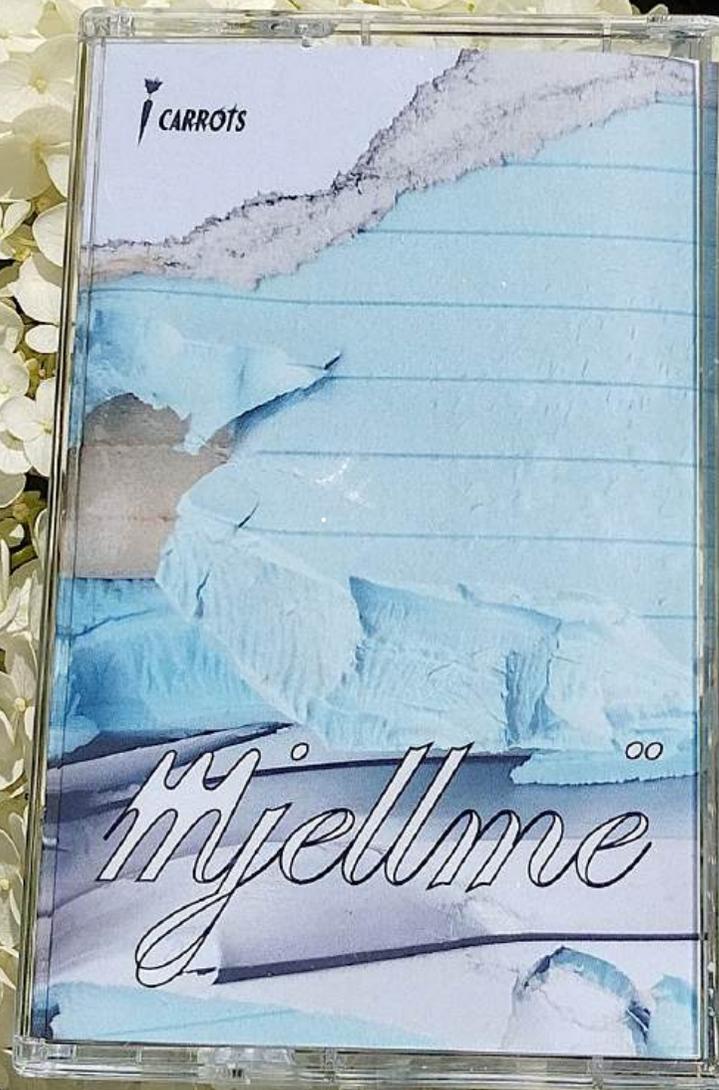


# AKATHISIA

2023, CASSETTE TAPE

ELECTRONIC-EXPERIMENTAL MUSIC/SOUND-POETRY

by mjellmë aka Swantje Lichtenstein  
mjellmë's work is based on  
deconstructed, as well as generated  
natural and artificial voices, used to  
transfer meaning, knowledge,  
poetry and wisdom in a transformative  
way of understanding without concentrating  
on the analytical or intellectual meaning of  
words. Transmedial writing with or as  
sound is an important  
conceptual idea of all tracks.



<https://carcarrotstapes.bandcamp.com/album/akathisia>

# SWANTJE LICHTENSTEIN

[WWW.SWANTJELICHTENSTEIN.DE](http://WWW.SWANTJELICHTENSTEIN.DE) // [HTTPS://SOUNDCLOUD.COM/SWANTJE-LICHTENSTEIN](https://soundcloud.com/swantje-lichtenstein)  
CONTACT / BOOKING: [POST@SWANTJELICHTENSTEIN.DE](mailto:POST@SWANTJELICHTENSTEIN.DE) // +49 176 313 963 60

Sound artist, poet and performer, musician. Their main interests are transtextual performative amplifications of languages, sound and music, as well as researching electro-acoustics and conceptual recordings from a transmedial and feminist perspective.

They performed worldwide on various festivals and locations: Heroines of Sound Festival, Berlin, Sound-Text-Festival, Issue Project Room/Goethe Institute New York, non event, Boston, Poetic Voices Africa-Festival, Cologne, Sound Eye-Festival, Cork, International Poetry Festival, Bucarest, Istanbul, Turkey, Gundalajara/Mexico City, Salon de Poesie/Goethe Institute, European Writers Festival, Yerevan, reihe M, Cologne etc., etc.

Lichtenstein produced a wide range of publication work includes poetry, essays and translations and was the artistic director of the cOsmOsmOse-Festival for Performance Poetry and Verbophonie (2013-2017) the feminist Rolling Eyes-Festival (2018) and on the curator board for the Music festival Monheim Triennial etc.

The musical and artistic work is based on an intersectional perspective, collective and decolonial approaches to create new knowledge and possibilities of participation and peace.

They wrote an PhD thesis about the structure of the poetic knowledge and published several books of poetry and essays. Lichtenstein is a professor for aesthetic practices and has taught in several international universities and institutions around the world, before she left in 2024 to focus on her artistic sound work.

AMOUNT N 2019, 100 X 130 CM  
ACRYLIC, GRAPHIT, COLLAGE ON PAPER





**POETIC SUN, 2018  
200 X 100CM,  
ACRYLIC ON PAPER**

Handwritten notes in the top left corner, including the date "July 21st" and several lines of illegible text.

Large, faint handwritten text in the upper middle section, possibly including the word "Landscape".

Handwritten text "Kern's field" written in the upper right quadrant.

Handwritten text in the center, including the words "Kern's field" and "Kern's field" repeated.

Handwritten text "Landscape" in the bottom right corner.







PAIN DRAG 2019  
75 X 90 CM  
ACRYLIC, LAQUER ON PAPER



**DEAD END 2019**  
**74 X 235 CM**  
**ACRYLIC, INK ON PAPER**





Some of the words  
in the text

between the  
ropes he

is hidden  
at the end

Let these fragments  
of the space  
in the center

She can  
find the  
lovers  
and can  
take part  
and all

My  
own way  
as before

and not  
the same

Let  
the  
text

in the  
text

Let  
the  
text



**SNAIL SOUND, 2019**  
**74 X 140 CM**  
**ACRYLIC, COLLAGE ON PAPER**



MIME, 2020  
100 X 100 CM  
ACRYLIC, WATERCOLOUR ON PAPER





SCHE

Traden  
im im  
m. m. m.  
m. m. m.



GLOW BITE 2021  
88 X 77  
ACRYLIC, TAPE ON PAPER



MADAME ME, 2020  
90 X 140 CM  
ACRYLIC, PENCIL ON PAPER



