

To Be Continued: Seriality in Contemporary Art

Alona Rodeh, Boaz Noy, Efrat Hakimi, Elad Rosen, Guy Aon, Izabella Volovnik, Karam Natour, Liat Elbling, Noa Ironic, Olga Kundina, Rachel Kainy, Roe Rosen, Shai Dror, Shirley Wegner, Tal Shochat, Zoya Cherkassky

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Seriality is a central practice in modern aesthetics, which initially surfaced in the 19th century, birthed out of industrial manufacturing practices, but also out of a long tradition of painting. The series of Haystacks by Claude Monet, for example, dated 1890-1, featured about thirty paintings investigating a principal subject, yet they differ from one another in color, light and general atmosphere. Monet painted Haystacks in different times - covered by snow, yellowing in the blazing sun or reflecting the red hues of the sunset. To him, the practice of the series offered a way to discover infinite possibilities that exist within a given set of parameters. Seriality in art is reflected in a variety of approaches, from visual research in painting and photography in the 19th century, through repetition and of organization of modular units within a geometric structure (American Minimalism), all the way to different versions of reproduced images, the use of readymade and the practices of mass production (Pop Art).

The works featured in this exhibition are a result of serial practices in a variety of ways - thematic evolution; visual research of a theme; a sequence of images that can be viewed both as a part of a series or on their own, and more.

Efrat Hakimi exhibits four works from the series "Eyes" which originally include ten collages. Hakimi incorporates the motif of the embroidered eyes that decorated the original Akhnif. The Akhnif is a cape made of wool that men used to wear in the High Atlas. Jewish men would wear the Akhnif inside out to identify themselves. Efrat enlarges photographs of capes, oil lamps, jewelry and ornamental textiles, and then cut out of them shapes of eyes which she places using thumbtacks, as pupils.* **Karam Natour** is showing four works out of a series of seven digital drawings which feature a deconstruction of his own figure, as a form of a reflection of the artist's consciousness, his suppressed thoughts alongside recurring motifs in his work - spirituality, religious-symbolism and mysticism. **Shay Dror** continues his dialogue with his immediate surrounding and his preoccupation with the aesthetics of urban nature. The five photographs in the exhibition represent one object - outdoor ball lights - disconnected from their original context they appear as a sequence of images on the verge of abstraction. **Shirley Wegner** delves deeper into her research of the photographic apparatus. Alongside Screen #1 from 2019, she exhibits Screen #2, in a process of continuity and development. Photographing large scale models that she meticulously builds by hand in her studio, she reconstructs the visual glitches relating to our gaze and to the way light is captured in the camera, on film negative or in the sensor. The work Screen #2 simulates a digital disruption which breaks down the image into its pixels. **Izabella Volovnik** exhibits four charcoal drawings from a body of work in progress titled "Three Scratches and a Love Letter". The works explore the relationship between animal imagery and images of "femininity" in different cultures and languages - these are archetypes of wild, animalistic, demonic women that tread the line between an obedient pet and a "vicious animal". The internet culture and the virtual space play a significant part in the world inhabited by Volovnik's characters - a labyrinth of sorts that shifts between imagined domestic spaces and local landscapes.

* from the exhibition Efrat Hakimi, "Looking for a Village", Tel Aviv Museum of Art. Curator: Raz Samira

www.rg.co.il
rg@rg.co.il

1 Hamif'al st.
Tel Aviv Yafo, Israel
המפעל 1, קומה א'
תל-אביב-יפו, 6653511

Mon.	by appointment	ב'
Tue.-Thu.	18:00—12:00	ג'-ה'
Fri.	14:00—11:00	ו'
Sat.	13:00—11:00	שבת