

Rachel Kainy: Stacks

08.09.22 — 22.10.22

Curator: Maya Frenkel Tene

In her present exhibition Rachel Kainy is exhibiting two bodies of work that she created in the past two years. The first - "Stacks" - feature a series of aquarelles that at its center offer compressed and loaded compositions. The images seem to be in disarray, with no specific direction or reflecting a clear move of the artist, at times they seem to merge into one another through the translucent layers of color. Kainy created the early Stacks paintings over a decade ago, during her studies at Hamidrasha School of Art. Back then, the works expressed her inner world in a way that does not allow any decryption or interpretation, using compression and density as means to camouflage and conceal that which is repressed and painful. In the current series Kainy returns to this painting practice but from a place of acceptance, and out of a quest for finding balance and clarity in the seemingly chaotic experience of human existence.

The multitude of components in the works and the interconnected expansive structure echo the idea of the **Rhizome**, identified with the philosophy of Deleuze and Guattari. The concept of Rhizome is used to describe a non-linear way of thinking that speaks to chance and irregularity. The Rhizome offers a model that is devoid of beginning, middle or end, and offers no entry or exit points or even a detectable center. This, in contrast to the school of thought which looks at existence as a set of concurrent events that take place on a timeline. In her paintings simultaneous events are depicted as if in a dream-state or through a stream of consciousness, where a childhood memory, for example, may appear to be authentic and real. Even a chance encounter, a conversation, a sound of words or an art historical reference find their way into the painting. On one sheet of paper "good" and "bad" co-exist, with no specific hierarchy or critical judgement of sorts. Hybridizations and fusions seem to break with common dichotomies. The works offer the viewer a space in which to connect different possibilities and networks between the images, a space that also emanate from their own emotional and cultural interpretation - each painting in an enigma, and a game of interpretation and deciphering. Kainy's practice summons pictorial errors - and it is in these errors, which cannot be controlled, that surprising discoveries emerge.

An additional body of work in this exhibition is "Bird-People", an image that has been accompanying Kainy over the years and has cyclically appeared in her work. A series of masked portraits, which she created during the height of Covid shutdowns and quarantines, expresses the anxiety which the pandemic instigated, along with a loss of a sense of identity due to having to cover our faces, a form of metaphoric muteness. In the past months Kainy returned to these portraits and have turned their mouths wide open by erasing the masks and painting on top of them birds instead. The relationship between the bird specie and the character it portrays is not a chance one, but rather it carries a meaning that is informed by the characteristics of each bird and its formal connections to the image.

Rachel Kainy (b. 1981) lives and works in Jerusalem. A painter and a sculptor, she is best known for her aquarelles as her main practice since her studies. She graduated with honors from Hamidrash School of Art with a B.Ed.F.A, 2008. Her work has been included in many exhibitions, among them at The Israel Museum, The Artists Studio in Tel Aviv and in The Jerusalem Artists House. Her works are included in private and public collections among others Israel Museum, Tel Aviv Artists Studio and Haaretz Art Collection, Tel Aviv.