

Zamir Shatz: The Chrysanthemum Hill Yafa Tel Aviv

16.02.23 — 25.03.23

Curator: Maya Frenkel Tene

It has been eight years since Zamir Shatz exhibited *Habibti a State for all its Citizens* at Rosenfeld gallery, weeks before the elections for the twentieth Knesset took place. On that exhibition, which included a hundred and forty-seven portraits and a video, Galya Yahav RIP wrote: "It is the language of resistance that creates an alternative ethics to the ethics of nationalism and racism. The honesty, the opinionatedness, the element of privacy, the sloppiness imbued with pleasure and self-destruction, all stand as an emergency-opposition to the Israeli present time."

The current exhibition, which opens against the backdrop of a national and social crisis, showcases a video piece and oil paintings created in the past two years. In these works, the private and the public, the personal and the political are interlaced and intermix. The "resistance" which has been Zamir's modus operandi in over twenty years of work, is now replaced by a more empathic, placated position, as evident in his painterly formal language and in his subjects.

The series **Chrysanthemum Hill** was born out of searching for traces of nature within the construction sites situated on the border between Jaffa and Tel Aviv, as well as Zamir's attempt to capture an "historical site" right before it disappears. Alongside his research, Zamir's daily preoccupation with documentation led him to return to the early landscape of Kibbutz Kinneret. His withering criticism on the Kibbutz life seems to have given way to the beauty revealed to him while in the Kibbutz, invoking pain and longing. The works in this exhibition express a renewed commitment to the medium itself, and perhaps less to the message. And so, Zamir finds himself painting trees and stones from the landscape surrounding the old houses in Kibbutz Kinneret, alongside a desolate parking lot in Tel Aviv.

In the work **Video Is Murder**, raw footage from different sources - clips of friends and family sent on WhatsApp; daily clips of walking the dogs down the streets of south Tel Aviv; Bella, his significant other, teaching drawing on Zoom; archival footage out of Yemen, Papua New Guinea, and South Africa documenting "remote tribes"; documentary film clips from Nazi Germany - are all amalgamated into one. The way in which layers of collective consciousness interweave with autobiographical memories question the very capability of the medium to represent a coherent, close-knit, historical image.

Zamir Shatz (b. 1969, Kibbutz Kinneret) graduate of the Bezalel MFA program (2012) and The Camera Obscura School of Art and Hamidrasha School of Art, Beit Berl (B. Ed., 1999). Shatz participated in many exhibitions, among others at The Tel Aviv Museum of Art, Haifa Museum of Art, Mishkan Museum of Art at Ein Harod, The Nahum Gutman Museum and more. His exhibition at Rosenfeld Gallery in Tel Aviv, 'Habibti, A State For All Its Citizens', was purchased as a whole by the Tel Aviv Museum of Art. His work is included in many private and public collections, among which in 'Haaretz' Art Collection.