

New Arrivals

Alona Rodeh, Boaz Noy, Efrat Hakimi, Izabella Volovnik
Liat Elbling, Noy & Tamir, Olga Kundina, Rachel Kainy
Roni Landa, Tal Shochat, Yael Wertheim Soen
Zamir Shatz, Zoya Cherkassky

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In 2024, curator Adriano Pedrosa titled the Venice Biennale "Foreigners Everywhere", reflecting on a world increasingly shaped by migration, displacement, and movement across borders. The title carries a deliberate ambiguity: wherever we go, we encounter foreigners; yet, in one way or another, each of us is always a foreigner.

New Arrivals engages with these ideas through a local lens. Borrowed from the language of retail, the title refers, first, to newly produced works - some created outside Israel and others recently exhibited abroad. It also points to the movement of artists to and from Israel, and to the ways they navigate familiar and unfamiliar surroundings.

Frozen lakes and snow-covered streets appear in **Zoya Cherkassky's** paintings. At first glance, these scenes may seem like a continuation of the "Soviet landscape" long associated with her practice. Here, however, they depict her first encounters with the landscapes of New York State, where she has lived for the past two years. **Efrat Hakimi's** *Flora* comprises fifty species of "Israeli" wildflowers rendered as delicate, minimalist paper cut-outs, evoking both botanical field guides and the nostalgic memory of pressed flowers preserved between the pages of an album. Produced while living in New York and first exhibited in its entirety in Chicago, the series explores the histories of plant names in Hebrew, Arabic, and English, examining how naming reflects ideological acts of appropriation and the construction of belonging.

In almost complete contrast, **Roni Landa's** flower sculptures were created for an international exhibition dedicated to Josephine Baker, recently presented in Paris. The twelve flowers are inspired by Baker's "Rainbow Tribe" - the name she gave to the children she adopted from different cultural backgrounds. Each flower bears the name of one of the children, linking the child's identity to the flower's physical characteristics. The resulting taxonomy offers an ironic reflection on identity politics.

Noy & Tamir's ceramic relief *Landlords* moves between past and present. Their visual language draws on ancient civilizations and archaeological artifacts from the Ancient Near East - such as Assyrian reliefs depicting gods, kings, fortresses, and warfare - while incorporating references to video games and digital culture. The universe they construct is masculine, violent, and saturated with struggles for power and control, while the fragile nature of ceramic emphasizes the vulnerability of the queer body that persistently inhabits their work.

In a recent series of gouache paintings on paper, **Zamir Shatz** imagines a childhood and adolescence in Yemen (his mother's country of origin) and on the island of Socotra. In reality, the island, under Yemeni control, is far removed from the Western fantasy of an "exotic paradise"; its villages lack basic infrastructure, and daily life unfolds in the shadow of prolonged conflict and ongoing struggles for power. Presented on the artist's Instagram account as an unfolding visual diary, the works construct an autobiographical narrative that moves between reality and fiction, childhood and adulthood, Yemen and Israel.