

מקבץ תערוכות חדש  
New Exhibition Cluster  
مجموعة معارض جديدة

תאריך נעילה התערוכות: 28.4.18

Closing: 28.4.18  
اغلاق المعرض : 28.4.18

הגלריה לאמנום אום אל-פחם | The Umm el-Fahem Art Gallery | صالة العرض للفنون ام الفحم

### תערוכות חדשות

أميرة زيّان، قصر الكريستال، منسق المعرض: چلعدا أوفير  
אמירה זיאן, ארמון הבדולח, אוצר: גלעד אופיר  
Amira Ziyar, **Crystal Palace**, curator: Gilad Ophir

דאניל תשייטשיק, غبار أسود، أمينة المعرض: دوريت ليقيته هرتن  
דניאל צ'צ'יק, אבק שחור, אוצרת התערוכה: דורית לויטה הרטן  
Daniel Tchetchik, **Black Dust**, curator: Doreet LeVitte Harten

أفتر كاتس، هناك في واد الظلال هبطت، أمينة المعرض: فردة شتاينلاوف  
אבנר כץ, שם גיא צללים ירדו, אוצרת: ורדה שטיינלאוף  
Avner Katz, **Down the Valley of the Shadow**, curator: Varda Steinlauf

### אعمال فيديو آرت – עבודות וידאו ארט Video Art

جَنّات أمارة، الداخل، 2017  
ג'נאט אמארה, תפנים, 2017  
Jannat Amara, **Interior**, 2017

יעל תורן, بُعد، 2017، تحريك ثلاثي الأبعاد، 3:35 دقيقة

יעל תורן, **DIS-TENSE**, 2017, אנימצית תלת מימד, 3:35 דקות  
Yael Toren, **DIS-TENSE**, 2017, 3D animation, 3:35 min

أفراهام إيلات، ركض، 1971  
أنتج في الأصل بفيلم 16 ملم، وتم تحويله على صيغة رقمية عام 2003. 3:30 دقيقة، بدون صوت.  
אברהם אילת, ריצה, 1971.  
נוצר במקור בפילם 16 מ"מ, הומר למדיה דיגיטלית ב-2003. 3:30 דק', ללא סאונד.

Avraham Eilat, **RUN**, 1971.

Originally created in 16 mm. film, transferred to digital media in 2003. 3:30 min, without sound.



## **Amira Ziyani | Crystal Palace**

Curator: Gilad Ophir

The point of departure in Amira Ziyani's works is a set of conversations with Druze women, some close to her and others of recent acquaintance. She questions the women and listens to their experiences in youth and adulthood, in their single and married lives, and as daughters, mothers, and spouses. Her impressions refer her to the visual image—to photography, through which she channels what she has heard and conceptualizes them in a unique photographic language. Her works demonstrate the process of creative art itself: the transition from a verbalized story to a picture as a new abridged and poetic visual reality. By means of photography, Ziyani reflects and works through her personal insights and links them to insights that have been communicated to her by means of dialogue and shared life experiences.

The content of her works pertains to issues and questions that concern woman's roles, sexuality, transparency, and body images in a society that explicitly punishes those who deviate from convention and reveal themselves in these domains. In Ziyani's works, white is typical of a dress, be it a cloth dress that symbolizes a bridal gown, or a foam dress. Cloth, veil, and foam—a symbol of cleanliness—are all white. The contrast, black, provides a unifying background for various works, and concurrently alludes to mystery, a hidden secret, something left unsaid. "In Druze society, lots of things are unsaid," Ziyani remarks.

The concept of cleaning and cleanliness recurs time and again in conversations with Ziyani and in her references to her works. Cleaning is woman's work and includes various forms of household tasks, concern for and attentiveness to children and, even more, for and to the woman herself. The reference here is to the strict maintenance of personal cleanliness, attentiveness to body, and contact with people generally and men particularly. Every such contact impairs the value of cleanliness, the status of woman in society, and the way members of the community, both female and male, relate to her.

The acts of bathing and putting on the "foam dress" as a sort of wedding gown symbolize the Druze woman's submissiveness and her absolute willingness to accept the stringent dictates of her community in everything relating to marriage, property, and running her household.

Ziyani's oeuvre ties into the works of Druze and Muslim women artists in Israel and abroad, who blaze their trail in a protracted process of change of consciousness and sense of mission that leads to the perception of social change and self-fulfillment as a goal in and of itself. Ziyani's attitude toward the women in her Druze village—members of her social family—may be described as based on empathy, cooperation, and self-confidence. In her photographs, they lose their individuality and become symbols, metaphors, or perhaps even spiritual beings who create a place or a space into which new meanings are poured.

Men are conspicuously absent in her photos. Amira Ziyani is a woman who gives testimony about women, reflects the psychological state of the time in which she lives, and is unafraid to present herself as someone who has grown tired of a male-dominated world. As such, her voice challenges the hegemonic male culture, which she acts to change at its deepest level.

## Avner Katz | Down the Valley of the Shadow

Curator: Varda Steinlauf

In his ironic and biting way, Avner Katz focuses in his work on concepts of cessation, fear, and death. Most of his works in the past decade evoke grim feelings of melancholy and angst. He explains:

When I'm working, I don't feel joy of creation. Instead, I feel torments and searching prompted by frustration. I produce an inventory that comes from my autobiography, from places of storage that I horde inside me, and this is the outcome. I am a complementary artist. The main concepts in my life are fear, sadness, and yearning. I'm sad because I'm afraid, and I'm sad because I know that I yearn for a world that no longer exists. If I stop fearing and yearning, I'll stop producing art. Fear and yearning are my nourishment.

Avner Katz yearns for those things in our world that have gone bad, that have gone sour, and that have ceased to exist. His art is textual and conceptual combined—art that becomes literary even as it counters what is literary in the “textual” sense. A case in point is a series of works inspired by a collection of poems by Edgar Allen Poe, including “Annabel Lee” (1849). Relating to the poem, Katz says, “His romantic and melancholy state of mind speaks to me.” Another example is “Eldorado,” which Katz frequently quotes, and from which the title of the current exhibition, “Down the Valley of the Shadow,” is harvested.

Edgar Allen Poe's poems—seminal works in symbolist poetry—are planted in the shadow-kingdom of dream and death. They are noted for their uncommon musicality, as if the voices of angels in Eden erupt from the hell of the poet's psyche. In “Eldorado,” a knight asks a shadow where he can find the eponymous land. Katz quotes by heart the following excerpt, in Shlonsky's Hebrew translation:

“Shadow,” said [the knight],  
“Where can it be-  
This land of Eldorado?”  
“Over the Mountains  
Of the Moon,  
Down the Valley of the Shadow,  
Ride, boldly ride,”  
The shade replied-  
“If you seek for Eldorado!”

Horse and rider, people carrying flags, doing calisthenics, swimming in a pool—these are only a few of the images in the arsenal of images that floods the observer of Katz's works. They are shadows that have no real presence. They appear in unnatural combinations; they challenge the very possibility of belonging to the place and the clichéd social order in which they are supposed to act.

Katz probes this acute black-and-white contrast in order to alienate direct feelings and relegate them to a world of dream and fantasy. The contrast creates a troubling kind of dramaticity. At first glance, the images appear light-hearted and happy. At second glance, however, the eye also perceives segments replete with violence, like a dark horror movie in which a macabre, absurd, and unfathomable black humor is evident. The viewer is flooded with the sense of regaining sobriety after entertaining an illusion caused by the loss of the world that slips away and vanishes between Katz's fingers. Katz, however, makes no attempt to find that world again.

In another series of works, a slice in a wooden platform is restored to delicacy in Katz's hands, emphasizing the expressive poetics of light and darkness. The spectrum of colors in these works is

warm, burning. In several of these works, however, the array of colors is chillier. This makes them no less nightmarish; they raise the temperature of the totality. This is uninhibited painting, the sort that benefits both from physically having been produced and from its narrative unburdening. As such, it exudes the tension between the savage and the overt, and the precalculated—a tension that finds expression both in the overall composition and in the formal and variegated profile of the colorful platform. It is a tension that underscores the poetic contrast of spirit and body.

As a rule, an open wound bleeds in Katz' paintings. The plywood platform is a tapestry of opaque and transparent strata that provide the basis for audacious and intensive painting, into which the artist packs his entire rich world.

## **Daniel Tchetchik | Black Dust**

Curator: Doreet LeVitte Harten

There is a trait shared in many of Daniel Tchetchik's works which can be summed up under the title of melancholy and which is expressed through the black tones, the nebulous and blurred character of his images, as well as in the flickering lights migrating on the photos surface. It is as if an inner landscape, black and threatening, forces its realities against the facts offered by the eye. It is as if reality is turned inside out, discovering in an act of an epiphany its true state.

The images of Daniel Tchetchik never want the manifestation of that which the lenses depicted but reject this offer in order to gain something more. Those images do not use the helping tools of traditional photography but get rid of them systematically. The light does not fall from an outside source but emanates from within the objects, the digital sphere is abandoned and analog realms appear as if from the dead. Indeed, these works are enacting the return of the suppressed, spreading out desires and frights and thus referring to the unconscious, to the abyss which should not see the light of the day. This method of mutating modes, states of mind, even rational ordered images into a different order of comprehension, the negation of what the eye see and the brain refuses to accept is present in all of the works. The feeling of another meaning, another spheres of understanding looms in both abstract and figurative images.

The doomsday scenario, whether real or an outcome of a chain of associations is the dominant factor presented also in Daniel Tchetchik's oeuvre. Here the acts of destruction enacted on the picture surface are leaving the domain of the known and become enigmatic for there is no object to which we can attach a symbolic value. This is a limbo open to a myriad of possibilities all ending in an imagined catastrophic event.

## Jannat Amara | *Interior*

The works of the artist Jannat Amara emphasize the presence of violence in dramatic color and darkness. The heroes of her works are members of her family; the scenes are set in her home, which has become a gallery. By installing her works in the exhibit hall, Amara wishes to usher viewers into her home. She criticizes with subtle irony the horrifying reality of violence against women, foremost violence in the family, which may find expression in physical, psychological, and verbal ways.

The *Interior* exhibition is an installation comprising seven works that were produced with a range of techniques: oil paintings, charcoal drawings, and a video work titled “Jihad,” which presents the feminist jihad in a patriarchal society that treats woman as a chattel.

Amara’s works and exhibition draw their inspiration from Edgar Degas’ “Interior” (French: Intérieur), also known as “The Rape” (French: Le Viol). Unlike Degas, however, Amara shapes her incidents in the manner of her choosing. In response to patriarchal male control, she stresses the strong, powerful, and independent feminist woman. Contrastingly, the male figure in her works tends to be aloof, attesting to his distance from emotional aspects such as protection and love. He maintains his distance even when intimacy is present, as reflected in the work “Happy Birthday.”



Edgar Degas, “Interior” (“The Rape”), 1868–1869, oil on canvas, 81.3 x 114.3 cm.

Collection of the Philadelphia Museum of Art

Yael Toren, **DIS-TENSE**, 2017, 3D animation, 3:35 min

Sound Editing - Sahaf Wagshall

Sound Supervisor - Aviv Aldema

A digital full-body image of one of the Chinese terra-cotta warriors dating back to the third century BCE — laden with a burden from a distant past — infuses a virtual scene with the experience of breathing. That same delicate bodily gesture — the ultimate representation of the source of life — suggests a glimpse into the gaping abyss and the tension between the sanctity of life and the glorification of death and its memorialization.

The very act of digitally revitalizing an ancient warrior, extricating him out of the rank and file and isolating him from the mass of anonymity, challenges the potential of his autonomous existence - perhaps he is no longer a Chinese warrior but rather a construction worker, an eternal migrant in the world, moving between generic building sites, now merging into the legions of human laborers of the 21st century.

Avraham Eilat, **RUN**, 1971

Originally created in 16 mm. film, transferred to digital media in 2003. 3:30 min,  
without sound

Avraham Eilat's work "Run" (1971), produced in London during Eilat's studies, is based on meticulous and detailed editing composed of short shots. The slow composition causes the images to dissolve into minute fragments and force the eye to focus on all details of this simple action. The isolated images are typified by picturesque qualities attained in photographic ways. The result is suspense between the moving chronological continuum and the quality of the individual image: discrete bodily gestures in multiple variations. Alongside the meditative experience that one has when watching the film—a matter of much beauty and precision—one may detect a thin dimension of anxiety in the form of contradictory images that sometimes flicker in negative footage and in the isolation of the image that freezes in split-second segments. Throughout, the film maintains suspense between slow progress and repeated variations of bodily motions that sometimes make it look as though there has been no progress at all.

## אינדקס דימויים:

### הגלריה לאמנות באום אל פחם: מקבץ תערוכות חדש

דניאל צ'צ'ניק | אמירה זיאן | אבנר כץ | ג'נאת אמארה

הגלריה לאמנות אום אל פחם

דימוי	שורת קרדיט
	<p><b>דניאל צ'צ'ניק</b>, תיל לבן (מתוך הסדר אבק שחור), נגטיב שחור לבן מודפס על נייר פיין ארט , 2017.</p> <p>קרדיט יח"צ</p>
	<p><b>דניאל צ'צ'ניק</b>, אפלה בצוהרי היום (מתוך הסדר אבק שחור), נגטיב שחור לבן מודפס על נייר פיין ארט , 2017.</p> <p>קרדיט יח"צ</p>
	<p><b>דניאל צ'צ'ניק</b>, הנהר השחור (מתוך הסדר אבק שחור), נגטיב שחור לבן מודפס על נייר פיין ארט , 2017.</p> <p>קרדיט יח"צ</p>



**דניאל צ'צ'יק**, ללא כותרת #11 (מתוך הסדר אבק שחור): נגטיב שחור לבן מודפס על נייר פיין ארט , 2017.

קרדיט יח"צ



**דניאל צ'צ'יק**, ברבור (מתוך הסדר אבק שחור): נגטיב שחור לבן מודפס על נייר פיין ארט , 2017.

קרדיט יח"צ



**אמירה זיאן**, שירין, צילום, 2017.

קרדיט יח"צ



**אמירה זיאן**, סמירה, צילום, 2017.

קרדיט יח"צ



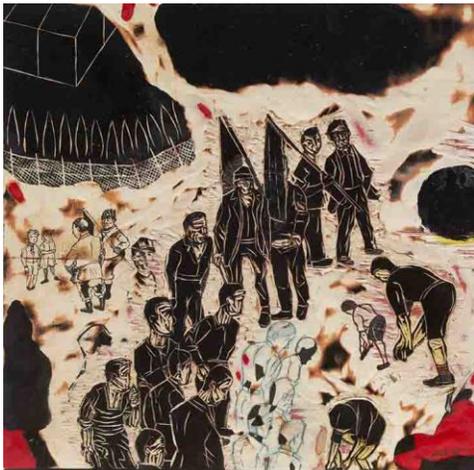
אמירה זיאן, שמלת הקצף, צילום, 2017.

קרדיט יח"צ



אמירה זיאן, קתרין, צילום, 2017.

קרדיט יח"צ



אבנר כץ, ללא כותרת, טכניקה מעורבת על עץ לבוד, 2017.

קרדיט צילום: אברהם חי



**אבנר כץ**, ללא כותרת: טכניקה מעורבת על עץ לבוד, 2017.

קרדיט צילום: אברהם חי



**אבנר כץ**, ללא כותרת: טכניקה מעורבת על עץ לבוד, 2017.

קרדיט צילום: אברהם חי



**אבנר כץ**, ללא כותרת: טכניקה מעורבת על עץ לבוד, 2017.

קרדיט צילום: אברהם חי



ג'נאת אמארה, תפנים, עבודת וידיאו ארטי 2017.

קרדיט יח"צ