

# CIRCLE1 PLATFORM FOR ART&CULTURE

Press Release

February 21, 2016

## Strata

5.3.2016 – 16.4.2016

Yosef Joseph Yaakov Dadoune, Robert Stieghorst

Nezaket Ekici & Shahar Marcus

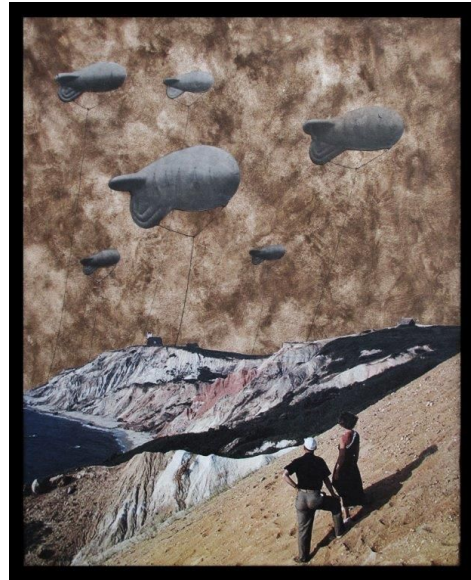
Curated by Drorit Gur Arie



Borrowing from archaeology, the exhibition delves into an array of associations or surfaces, while taking the liberty to explore fragments and particles without attempting or feeling the need to assemble them into a logical disposition. The show

proposes to examine the syntax of a collagist composition through the cracks and interstices between the realistic and the fantastic, the religious and the secular, the ironic and the tragic, the pleasing and the painful, be it a one-off manifestation or an expanding narrative.

**Robert Stieghorst's** works touch upon imminent disasters and apocalyptic events. While pertaining to the grand and miraculous, however, they avoid the spectacular. The choice of collage, a medium that leaves room for uncertainty, gives rise to a new syntactic formation. Stieghorst uses an infinite reservoir of images. Like a bricoleur, he constructs new meanings from ready-made sentences found previously in an entirely different context. He tries to reset the reality in which these images transpired, and furnish them with a fresh



perspective, an act of hybridization that spawns a third space in which prevalent truths are either undermined or reaffirmed, a place whose associative dynamics is not entirely clear. This inherent instability is reflected, time and again, in the works' compositions, where he strives to set imagination anew, a vital act in an era in which this human faculty becomes systematically eradicated by blinding spectacles.

Far from his grand works in such media as cinema and video, for which he became



known, **Yosef Joseph Yaakov Dadoune** has recently drawn energy from the "frugal" art of drawing and its photographic representations. Notebooks and series of works on paper reveal complex conceptual formulations using plain raw materials and ostensibly insignificant objects. At the same time, one discerns the meticulous choice of high-quality paper as printing surface. One image excerpt follows another, images are folded in different ways, and fluid stains explode and become smeared on the paper. Acidic, post-nuclear

explosion hues are juxtaposed with digits and numbers. Some of the works are dated in relation to an actual reality, like a war diary scribbled in a spontaneous, intense wave of the hand on countless sheets during a military operation in Gaza. Others

contain a counting of time via an imaginary dating. All works reveal a near-bulimic reproduction. In An Arab Spring (2014), a series comprising 233 photographs and animated sequences, Dadoune edited countless mathematical combinations of black and white pita bread images. Order and randomness, hybridity and deconstruction are rendered in coded forms oscillating between the lingual and the visual. In Tomato Games (2015), cut pieces of black rubber, like the industrial polycarbonate sheets used in greenhouses, transform into a disc stretched and cut in what appear like sex positions, and put into various compositions alongside the rough colored tomatoes. It is a stratified interplay of red and black, raw and burnt, like the yearning of a substance pulled out of context to return to its original place.

The work of **Shahar Marcus** and **Nezaket Ekici**, who in recent years have been collaborating on performance and video works, is rife with ritual and ascetic, symbolic and metaphysical acts, usually in desert settings against the backdrop of a primeval landscape. Their works raise questions about culture and religion, space and time, while blending collective memories and religious traditions with the unique, temporary and physical experience anchored in the here-and-now.

Their artistic collaboration reinforces the dependence between man and god, and between man and man, manifested in forces of attraction and repulsion, vitality and solace, interwoven with destruction, a unity of opposites in which death is revealed to be equal to life. Water and salt are key motifs in their video Salt Dinner (3:16 min. 2012), in which the artists float in the Dead Sea, satisfying their hunger with an exhausting feast held upon the water. These elements, which are crucial to human existence, infuse their work with the excess of life and death as the gluttonous feast becomes a perverse parallel of the Last Supper.

In Fossils (12:49 min, 2014), Marcus and Ekici operate in a desolate landscape in Halde Lydia Camphausen, Quierschied in Saarland, Germany. The artists collect slag as a residuum of coal and carry it to the place, where the coal originally came from into a cave. In order to become one with nature, they find their last place to stay in a bed, becoming fossils by being covered by black coal, the product of their labor.



Text by Drorit Gur Arie

**CIRCLE1**  
Mittenwalder Straße 47 (U7 Gneisenaustrasse)  
10961 Berlin  
Thursday - Saturday 12 - 6 pm  
[www.circle1berlin.com](http://www.circle1berlin.com)



**BOTSCHAFT DES  
STAATES ISRAEL**

**מוזיאון**  
**petach tikva**  
**פתח תקווה**  
**museum**  
**לאמנות**  
**of art**



## CURRICULUM VITAE

**Yosef Joseph Yaakov Dadoun** (\*1975 Nice, France) lives and works in Tel Aviv.

Recent solo exhibitions include (selection): Le Musee Noir, Galerie Eva Vautier, Nice, France; Ofakim, Sapir College's School of Art, Sderot, Israel; Ofakim, La Bulle, French Institute, Tel-Aviv, Israel; Ofaqim, Petach Tikva Museum, Petach Tikva, Israel; 3 films by Joseph Dadoune (Premier-monographie), Tel Aviv Cinematheque, Tel Aviv, Israel; Purifying Love, Track7artsLaboratorium, Athènes, Grèce; Project Room #1 : « Universes », Galerie Martine Aboucaya, Paris, France; Milk Teeth, Janco Dada Museum, Ein Hod, Israel; Chanti, Espace expérimental, Le Plateau Contemporary Art Center / FRAC Ile de France, Paris, France.

Recent group exhibitions include (selection): Inhabiting the World; Busan Biennale 2014, Busan, Korea; Projecting Art Museum Jaffa ;Mazal U'braha, Myth and Superstition in Contemporary Israeli Art, Beit Hatfutsot, Tel Aviv, Israel; Ruins, City Lights, Aneba Parc, Modiin, Israel; LES DÉSASTRES DE LA GUERRE, 1800-2014, Louvre Museum, Lens, France; Until you get out of my voice, Ashdod Art Museum, Israel; "Confluence: Israel", Art Center Sarasota, USA. Grants and prizes include (selection): The Artis Grant Program, New York; the Young Artist's Prize of the Israeli Ministry of Science, Culture & Sports; the Artis Prize of the South Film Festival

[www.josephdadoune.net](http://www.josephdadoune.net)

**Shahar Marcus** (\*1971 Petach Tikva, Israel) lives and works in Tel Aviv.

Shahar Marcus received his BA in Linguistics in 1997 and his MA in History of Art in 2004, both from the University of Tel Aviv.

Recent solo exhibitions include (selection): "In Relation" with Nezaket Ekici in: Saarbrücken Stadt Galerie, Saarbrücken, Germany; Siemens Sanat, Istanbul, Turkey; Artisterium VI, Tbilisi, Georgia; "All is Gold", The Municipal Gallery, Rehovot, Israel; solo project at Threshold Gallery in "India art fair", New Delhi, India; 1,2,3 Herring, MoCA Hiroshima, Hiroshima, Japan; The Curator, The Petach Tikva Museum of Art, Israel; The Memorial employee", Dana art Gallery, Kibbutz Yad Mordechai, Israel; Bread & Bunker, Mediations Biennale, Poznan, Poland; Bunkerbrot, MARS Gallery, Moscow biennale, Moscow, Russia; Bread & Bunker, G.D.K Gallery, Berlin. Grants and awards include (selection): The Israeli Ministry of Culture award for Encouraging Creativity; Special mention for "seeds" at the 20 min/max film festival, Ingolstadt, Germany; "press" award, Laguna art prize, Venice, Italy; celeste prize-video award; ArtMuse video festival, first place for "Freeze", Bocholt, Germany; Art OMI, New York; Jerusalem Film Festival, Experimental Cinema Award; Naoussa Film Festival People's Choice Award

[www.shaharmarcus.com](http://www.shaharmarcus.com)

**Nezaket Ekici** (\*1970 in Kirsehir, Turkey) lives and work in Berlin and Stuttgart.

In the year 2000 received her M.A. Degree in Art Pedagogy and Art History at Ludwig-Maximilians- Universität München, while also studying sculpture at Akademie der Bildenden Künste München. In 2003 received her degree in Fine Arts and in 2004 the MFA-Degree, both with Prof. Dr. Marina Abramovic in the Hochschule für Bildende Künste Braunschweig.

Recent solo exhibitions include (selection): Haus am Waldsee, Berlin; Stadtgalerie Saarbrücken (Nezaket Ekici and Shahar Marcus), Kunstverein Augsburg; De Bond, Cultuurcentrum Brugge; PI ART WORKS Istanbul; Kunstverein Friedrichshafen; Museum Marta Herford , Herford; DNA Galerie Berlin; Goethe Institut Madrid, Ankara; Gallery TPW, Toronto Canada; Recent Group exhibitions include (Selcetion): Pera Museum Istanbul; The Petach Tikva Museum of Art; Kunstmuseum Ravensburg; Goethe Institut Porto Alegre , Brasil; 4th Mediations Biennale, Poznan; Minsheng Art Museum Shanghai; Museum Boijmans Van Beuningen Rotterdam; 5th Latin-American Biennial of Visual Arts Vento Sul, Curitiba, Brasil. Grants and scholarships include (Selection): Villa Massimo Artist in Residency Rom; Kultur Akademie Tarabya Artist in Residency Istanbul; Arbeitsstipendium Bildende Kunst von Berliner Senat; Arbeitstipendium Kunststiftung Baden-Württemberg (2006); Künstlerhaus Schloss Wiepersdorf, Aufenthaltstipendium des Landes Brandenburg, GASAG Kunstpreis, Stipendium aus dem Else-Heiliger-Fonds der Konrad-Adenauer-Stiftung

[www.ekici-art.de](http://www.ekici-art.de)

**Robert Stieghorst** (\*1987 in Bielefeld, Germany) lives and works in Berlin.

Stieghorst received his Bachelor of Arts in visual arts from the Universität der Künste (UdK), Berlin with Prof. Thomas Zipp.

Recent solo exhibitions include (selection): "Meditating on hope", REINHARDT & PARTNER, Hamburg; "Cameo – thirteen entelechies", Maerzgalerie, Leipzig; "Angst und Liebe – The Secret of the two lodges", Kunstraum Rampe, Bielefeld.

Recent group exhibitions include (selection): "Salon der Gegenwart" mit Reinhardt & Partner Contemporary, Hamburg; "Meisterschülerpreis des Präsidenten - Ausstellung", UdK, Berlin; "Upcoming Positions", 26 Positions, Berlin; "Masters Voice", S.E.Z. , Berlin; "Kunsttage", Kalberhalle, Liechtensteig (CH); "Wein und Brot", Galerie Stephan Westphal, Berlin; "Scope Basel 2014", mit Galerie Karin Sutter, Basel (CH); "I love art from Berlin", Galerie Karin Sutter, Basel (CH); "Greif & Stieghorst", Microsoft Building, Berlin; "Winterbilder", Thüringer Museum, Eisenach; "K&K pushing B&W", OBEN – CfZ, Vienna, Austria

[www.robert-stieghorst.com](http://www.robert-stieghorst.com)

**Drorit Gur Arie** - curator, born and lives in Israel.

Drorit Gur Arie is director and chief curator of the Petach Tikva Museum of Art, Israel, for whose re-branding as a museum of contemporary art she is responsible, and founder of SPOT—the Petach Tikva Museum's Film & Media space .

A scholar of culture and art, her research focuses on multiculturalism and the relationships between hegemonic centers and periphery. She is a lecturer and a member of the admissions committee for the Museum Studies division (post-graduate program) at Tel Aviv University's Department of Art History, and a lecturer in the Department of Cultural Studies, Sapir College. Gur Arie was acclaimed "Best Curator" in the International Museum Report of Monocle magazine (May 2010); she was awarded the 2012 Curator Prize by the Israeli Ministry of Culture, and has been ranked one of the 10 most influential figures in the Israeli art world by Forbes Magazine (Israeli edition ,Oct. 2012). Among her many curatorial endeavors, in 2012 she was guest curator of the 3rd edition of the Mediations Biennale, Poznan ,Poland and curated the first exhibition of contemporary Israeli art ever presented in Cyprus.

Selected Exhibitions (as curator) include: Recurrence :Rituals, Place, and History – Works from the Collection of Petach Tikva Museum of Art and Additional Works ,Nicosia Municipal Arts Centre (NiMAC), Cyprus; *Fossils* :Nezaket Ekici and Shahar Marcus ,Petach Tikva Museum of Art; Recalculating Route ,Petach Tikva Museum of Art, as part of the 4th Mediations Biennale, Poznan ,Poland; Set in Motion :Dance-Art-Community (co-curator: Avi Feldman), Petach Tikva Museum of Art; 16Works: Michael Gitlin ,Petach Tikva Museum of Art; Measure for Measure (co-curator: Hila Cohen-Schneiderman), Petach Tikva Museum of Art; This is Jerusalem Mr. Pasolini :Amir Yatziv ,Petach Tikva Museum of Art; Future Line Tours: Gil & Moti ,Petach Tikva Museum of Art; Last Watch: Talia Keinan ,Petach Tikva Museum of Art; A-gravity ,a group show ,Kulturzentrum Faust e.V ,.Hannover; An advisor for Pavilion 0 ,a satellite show featuring Guy Goldstein and Ariel Efron at the55 th Venice Biennale; The Unknown – the third edition of the Mediations Biennial, Poznan, Poland; Georgiopolis: Dor Guez, Petach Tikva Museum of Art; Sleep: Andy Warhol, Petach Tikva Museum of Art

[www.petachtikvamuseum.com](http://www.petachtikvamuseum.com)