

SAVE THE DATE: New Location + New Exhibition

We are happy to announce that after four amazing years in our lovely space in Kreuzberg we will be moving to a larger beautiful space at Hauptstraße 101, 10827 Berlin. The grand opening of our new space will be on the 10th of March together with the opening of our first exhibition at our new location:

Body Talk

The Scar, the Scheme, the Sketch and the Scratch
Body Representations in 70 Years of Art from Israel

10.03.18 – 10.05.18



Yitzhak Danziger | Ofir Dor | Eldar Farber | Moshe Gershuni | Alona Harpaz
Roey Victoria Heifetz | Erez Israeli | Menashe Kadishman | Gabriel Klasmer
Olaf Kühnemann | Moshe Kupferman | Raffi Lavie | Lea Nikel | Ariel Reichman
Alona Rodeh | Yehudit Sasportas | Noga Shtainer | Yigal Tumarkin | Sahar Zukerman

Curated by Ofir Dor and Alona Harpaz

This exhibition aims at setting up a brief historiography of the body as it is perceived, represented and manifested by Israeli artists from the 1950s until today. On view are works from some of Israel's most known artists together with a selection of contemporary Israeli artists residing in Berlin.

The works of **Moshe Kupferman** (1926 - 2003) and **Lea Nikel** (1918 - 2005) are our starting point, chronologically. Like many of their contemporaries they were engaged in an abstract discourse avoiding any direct representation. Kupferman's paintings are an on-going process of marking and erasing, thus constructing a time-space machine whose generator and scale is the basic move of the painter's hand. In Nikel's case the body is transfigured into abstract forms. Possible figures, emotions and inner situations are shaped into colors and spatial relationships.



Yehudit Sasportas (born 1969) 'machines' are elaborate ocular mechanisms of perception and representation, aligning the viewer and its vision on the same surface.

A musical approach could be seen in the work of **Raffi Lavie** (1937 - 2007). More neurotic than Nikel, he applied an index of symbols made into a sunnier world saturated with Tel Aviv's light.

Lavie's naive, airy compositions could serve as a backdrop to the paintings of **Alona Harpaz** (born 1971).

In many cases the artists bind personal experience, expression and exploration with national and historical symbols. In this sense a line could be

drawn from **Moshe Gershuni** (1936 - 2017) to **Erez Israeli** (born 1974), who also examines personal identity through body representation in an expanded cultural context. Gershuni's paintings and painting method set the body as a center. His colors, gestures and symbols become a direct performance rhyming the erotic, mystic and symbolic with the very act of painting.

Generally inclined towards the poor, reserved, washed off and thin, it's not until Gershuni's later work that we are confronted with a more sensual and expressive manifestation of the body, libidinal urge and historical destiny.

Other dynastical cords could be drawn from the quality of the line itself, etched or scratched, from Kupferman to Lavie or to Heifetz. In the work of **Roey Victoria Heifetz** (born 1978) the body is the subject and the center, emphasizing not so much a depictive drive but rather the very neurotic movement and at the same time hiding what it seems to be trying to reveal.

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Saturday 10.03.18 at 19:00 – Exhibition Opening

Image top:

Moshe Gershuni, שם שנאמר: לשכן שמו שם, 1980

Paint on shoebox,

50,7 x 51 cm

Photo by Avraham Hay

Courtesy of Olaf Kühnemann Collection, Berlin-Tel Aviv

Image middle:

Raffi Lavie, Untitled, 1987

Acrylic, pencil, collage on plywood,

120 x 120 cm

Courtesy of Givon Art Gallery, Tel Aviv

Image bottom:

Yehudit Sasportas, Raw Material Nr. 3, 2016

Mixed media, engraving and ink on MDF,

200 x 150 cm

Photo by Uwe Walter

Courtesy of the artist, Galerie EIGEN + ART VG & Bild-Kunst, Bonn 2013

This exhibition is supported by the Israeli Embassy.



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STAATES ISRAEL

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