



The Seante Gallery | The Samuel and Milada Ayrton University Center on the Marcus Family Campus

The Department of Arts, Faculty of Humanities and Social Sciences

# Figure of Speech

1.11.2021 – 12.5.2022

**Mor Afgin | Hadas Auerbach | Doaa Badran | Eitan Ben Moshe | Roni Doron | Michael Druks | Michael Gitlin | Yitzhak Golombek | Carolina Lehan | Lee Nevo | Noa Schwartz | Ira Shalit | Ishai Shapira Kalter | Itamar Stamler | Tamara Strano | Nahum Tevet | Oded Yones**

The group exhibition "Figure of Speech" examines attitudes, images, themes, color palettes, styles, materials, patterns, hanging mechanisms, and brackets which have been treated with the medium of assembly and relief. This oeuvre brings together eighteen abstract wall sculptures made from the late 1970s to the present day. The wall sculptures were created by eighteen artists, from diverse generations working in the local art field. The exhibition presents the works as a sculptural / pictorial trend that focuses on a material discourse based on the history of art, and far-reaching approaches to the fusion between two mediums: painting and sculpture. These artistic actions are summed up in the wall sculptures and are conceived as a search for both material and mental amorphousness (lack of a defined form). The wall sculptures displayed in the exhibition are playful, temporary, their fragility is felt, their scale is small, they are unpretentious and their "theme" is vague. Sometimes, these works are presented as part of a series or as a small and minor detail - a complementary element - which is presented as part of a solo exhibition for example. They are not directly concerned with acute social or political issues and emit a sensory affect that emphasizes the creator's

intuition (craftsmanship) and the possibilities of art to exert a sublime feeling on the viewer.

Similar to the accidental and improvised architecture that characterizes life in Israel, and in fact distance buildings from the original construction plans, by constructing additions that match the tenant's needs, so the assemblage deviates from common two-dimensional conventions - square surface, materials of art, standard volume, distinct image, or coherent language. The assemblage in the early twentieth century and then in the 1960s preceded the formal and material future of art, but never became a central genre and can be affiliated to slang - even if the artists who deal with it are considered influential. This medium is usually made intuitively, in a poetic, humoristic, or expressive connection of a number of materials or forms which constitute a new meaning in the surface, in the material, and in the image. Although, at first glance, the assemblage may be seen as a scrappy, faulty, or irregular artistic attempt, in fact, the features are similar to a composite material - an engineering structure made of several different materials with a designated function in a structure to create "finer" matter - an innovative work of art.