

Entanglement

The exhibition features works that deal with inaccessible far off landscapes, bordering on the brink between nature and culture. Works that go against rational understanding disorient the viewer whilst speaking to the untamed areas of the human structure.

The exhibition includes photography, drawing and painting.

Efrat Shvily's black and white forest photographs have drawing-like qualities. By blocking the ability to see into the space, giving no guiding line or horizon, the mass of details and textures forces the viewer to face up to what is presented and forge his or her way through.

In **Sharon Ya'ari's** photograph the marble wall serves as an objective image of a landscape. The veins running through the marble seem like the surface as captured in satellite photos or a topographical map. Like an abstract creation of nature itself as seen through processes taking place over millions of years. Using marble as decorative material sharpens the question of boundaries between givens and meanings. The object we stand facing is as close as it is far.

Eliezer Sonnenschein, known for his very meticulous, detailed paintings, shows a different kind of preciseness here. One that is sensuous and expressive. Free flowing brushstrokes bring about memories of war scenes where the dark sides of culture rise.

Yehudit Sasportas' stark monochromatic landscape, reminiscent of Romantic style landscapes: ancient trees, swamps, tangled branches and steep mountains, boldly confirm nature's cruelty and indifference.

Lea Nickel's large-scale painting bursts layer upon layer onto the canvas surface. Strong colors that work against painterly rules create a unique, random appearance; a singular presence of a distinct moment.