

LAKE > Margot Gran, Anat Michaelis Levi, and Atalya Shahar | Curator: Nir Harmat

“...
*No dam of oblivion – built as my shield -
Here vanished into thin air.
And on that lake I'll kneel,
To drink 'till I am full!’*
From 'Meeting, a Half Meeting' by Rachel, 1925

This exhibition presents recent work by three artists: Margot Gran, Anat Michaelis Levi, and Atalya Shahar. Their work searches for and uncovers the hidden poeticism within objects, an energy that charges them with mystery and power. Every work exudes a secretive atmosphere, a hidden thought; colors from a secret garden or a flicker of memory that touches us for a moment only to disappear. The levels of abstraction and re-representation in all of these works draw us away from objectivity into sensuality. It cushions our reality and invites us into an open lake of thought, floating between memory, a moment that has passed, a glance.

This metaphorical lake this exhibition wishes to present is a state of mind - the source of life and at the same time the place where our monsters lays hidden, a place that is familiar and threatening at the same time. Luring and attractive while at the same time rejecting the subject which it is too full to contain or deal with. These three artists provide a multiple channeled approach, ultimately converging under the same investigation of the edges of each medium.

Looking at these works we are overwhelmed by a sense that life has become the stage set, and its props melted into the backdrop and the world of representation. The unique conversation that happens between these three artists' works blurs the line between fiction and fact. We are drawn into illusions of still life or moments frozen in time, and asked to complete the missing pieces. The exhibition presents the viewer with images that seem solvable - a temporary bait . They deal with the question of representation in art, constantly playing between uncovering and concealing the subject, taking us to the place where the figurative and concrete melt into abstraction through the subjective, personal, cinematographic and narrative glance.

Nir Harmat, translation by Leeron Tur-Kaspa

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