

Vik JF - Whole Hole.

Curator: Carmit Blumensohn

P8 Gallery (Hapatish 1, Tel Aviv)

Open till: 10.8.19

The name of the exhibition Whole Hole. contains an absurd and inner contradiction, mixed with irony that expresses the endless pursuit for security and happiness. The exhibition explores the elusive search for perfection in one's life. While dullness, discontent, restlessness and the lack of satisfaction as an inevitable part of human existence. The components of the exhibition resonate with JF's previous works, in which she articulated complex experiences of pain, stress and restlessness through nuances and gestures from the worlds of painting, sculpture and video.

She draws inspiration from artists such as Anish Kapoor and Donald Judd, who use simple, minimalist forms and reduced colours to create powerful and meaningful works. Kapoor's objects appeal to the simple, clean, enigmatic, biomorphic and geometric shapes alike, and have surprising perspectives on the world, with a special interest on the negative space, in a vacuum full of what does not exist. Donald Judd seeks truths about form and order. He uses basic architectural forms to explore values related to balance and equilibrium, volume, colour, shapes, and relations between them as a metaphor for nature and the universe.

In her works, JF moves between the axis of Jerusalem and London. As a child, she experienced the harsh years of terror attacks in Jerusalem in the late 80s and 90s, but during the summer months, she was sent to her grandmother's home in London. In her works, there is an evident presence of the incomprehensible gap between the chaotic tension and fear of life in Jerusalem to the tranquil British suburbs where she was exposed to an abundance and variety of art and culture that the city had to offer in those years. Her quest for stillness, the wanderlust and the freedom to move freely dictate her artistic search. The emptiness; the nothingness, is present and is an important value in her work which play a positive-negative game, that contributes to a sense of ambiguity. The shape of the circle in the gallery space is evident although it is absent (negative) and yet appears as though it were full (positive).

On the far wall is the circle in absentia that follows the exhibition visitors wherever they gaze. It consists of a thousand black balloons, depleted of mass and content, attached to a thick aluminium wire, which creates a large and striking circle in its dimensions; a circle "full of void". The balloons evoke an end-of-party association, a sense of emptiness that comes after a peak of prosperity and accomplishment. "The moment after" demands to evacuate and reorganize making room for something new. The full circle shape (positive) is a decadent floor installation comprised of empty. The crystal glasses are placed in a circle which perpetuates the shape of the missing table on which the glass where is arranged at the festive event and relate to «William Morris» aesthetics, while the intricate and assiduous drawing blossoms into a central theme that presents such beauty that causes a sense of admiration. Two meticulous black-grey-white drawings of crumpled postcards from the V & A Museum; one convex and the other concave; one dark and the other light, with floral motives inspired by the Victorian era, with its distinctive and exquisite ornamentation. The impressions resonate feelings of warmth and domesticity blossoms into a central theme that presents such beauty that causes a sense of admiration. Pashkvilim are wall posters on the orthodox street, which carry a message in harsh and inflammatory language. The life of the pashkavil is short and the next day it will be covered with a new one, so it attempts to attract the viewers' attention.

In the space of the exhibition positioned works that are a vast expanse of pieces of cut and disassembled posters that the artist attaches to a new, abstract composition. The new puzzle she created is an attempt to rearrange pieces of memory from her childhood in which the estranged pashkvilim accompanied her on her way to school, in her encounter with the Haredi population on the bus, in the neighbourhood and throughout the city and the visual reality that surrounded her every day. The works in the exhibition express a taxonomic effect of sorting and classifying childhood events and memories, in an attempt to create internal order as part of a process of searching for the whole, the logic and the tranquillity. They carry the tension between the fixed and the temporal, between the past, the present and the future, and examine questions of perspective, time and memory.