

Letters from a Certain Future to an Uncertain Past

Klone

31.1.19-2.3.19

Letters from a Certain Future to an Uncertain Past can be experienced as an investigation of hybrid identity, a portal into a parallel world tucked away from the increasingly globalized and visually homogenized world. The more photographs we take and share, the more our subjectivity levels out, everyone draws from a collective catalog, similar to a Google image archive; the mantles of documentation, evidence, experience, and surveillance rapidly dissolve in a forward pull of time. The subjective images constructed in memory are superimposed, in an increasingly image-dependent world, this new body of works raises the question of what constitutes being-human when all surrounding systems are rapidly shape shifting. Set against the backdrop of dark, smoke-like ominous clouds, restless figures can be peered at, stripped of all contextual clues, the painful human relation between object-subject tugs at a primal root of abstraction. There are no nouns in this landscape, everything is a verb, the gaze is an action. Every work captures within its cropped confines a metamorphosis, a tension exposed without interpretation. Up close, the figures lose their identities, the human body parts, the animals, and plants all act, pulsing in the motion of survival yet stripped of a specification. In an Ovidian mood, it suddenly appears natural that a man may grow a plant for a head. The space, like a projected gaze, not necessarily human, reverses into itself and reveals hidden rooms, like capsules of uncertain memories, or dreamscapes that have shed their former form and reveal an offering in motion.

Mika Bar-On Neshet