

Photo-Transfer | Hanita Ilan and Mahmood Kaiss

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How can one describe the moment of disaster in its aftermath? The living moment of the end. To describe destruction and complete annihilation whose details mostly we are bound to learn from the remnants that are left behind. Those who would never be able to complete the whole picture despite their being index? A sign that it is a side-effect of that which caused it. As a matter of fact, every living moment is final and passes by. Time moves consistently, and the change that it brings is inevitable. This is a superficial understanding. But what lies between the singular historical destruction and mundane ephemerality?

The word *apocalypse* –known to us as the end of ends– derives from the ancient greek term *apokálypsis*, meaning a ‘revelation’. Even before we enter Idris Space, a meeting between the bodies of work by Hanita Ilan and Mahmood Kaiss is revealed to us. Under the bare walls lie monochromatic sheets with shades of pink, orange and brown, pierced by toothed silver objects.

As we proceed, it is clear the experience of observation is unusual as the diffusive painting, rich with liquidity and smears of Hanita Ilan, spills into the mirror-like statues of Mahmood Kaiss. A continuous metabolism exists between the spread paper rolls along the space and the silver teeth imbedded in them. Our walk as spectators breaks this passage, interrupting the visual discourse that is taking place, while including us in it.

Before he began to prophesize, Prophet Ezekiel received a scroll from God, which upon unfolding revealed writing on both sides. He was ordained to eat the scroll, that was sweet in his stomach as honey. Ilan’s creative process was inspired by this verse in the Old Testament, hence she treats her work as scrolls that are being digested. The color thinner functions as the bile and saliva, dissolving figurative images into the boundless stains. Hanita calls the work *Interior Scroll*, name of the iconic artwork by American artist Carolee Shneemann who read out loud from a rolled-up scroll which she extracted from her naked body, before an astonished audience in New York. Shneemann asked to look on her vagina as an internal space, as a source of knowledge. Ilan treats the sheets as a scroll that contains knowledge. The details flicker for moments and then sink back to the stream, far from the eye, and beyond.

Throughout history visual imagery has taught men about their insides, that which is not revealed. Since early illustrations of corpse for anatomic research , to MRI and ultrasound, and today’s video capsules allowing us to observe what occurs within our body in live view.

Mahmood Kaiss's sculptures are made by parts of a body which was disassembled, cars that were shredded in the garage at the entrance of Nahf, the town where he lives. Kaiss has weld together autonomous pieces into new bodies, a series which he calls "New Validity." The treatment that he gives is the opposite to that of the the digested scrolls by Ilan; after careful grinding, Kaiss covers the pieces in shiny chromium-nickel color typical of fancy cars. Now the car components have become a refined sculpture. At the end of the transformative process, the defected and detructed objects seemingly useless have returned to be full of promise, purity and splendor. Has the past now been deleted from these bodies who now receive new images? An exterior narrative?

The term *photo-transfer* has many meanings in different contexts. In common craft shops one can find a material called photo-transfer that allows the imprint of an image onto another object. Pastry Shops combine paper of edible photo-transfer sheets on cakes, whose flavor is probably sweeter than that eaten by Prophet Ezekiel. In SUV vehicles it is a mechanical component which controls the gear. This component was most probably part of the cars transformed by Kaiss. In local politics, transfer is a term that reemerges in discourse as impeaching and crucial to the fate of our region. In Idris, under the name photo-transfer, there is a meeting point between artists who come from diverse backgrounds, locations, and outlooks. Local authority Nahf in the North of Israel, has been inhabited intermittently since the Bronze Age, and Moshav Beko'a near Latrun was built on the ruins of the Arab village Dayr Muhaysin.

Reflection, like the act of digestion, is an involuntary action; there is no actual way to prevent its occurrence, and it passes and moves like time. The place and information which is contained in it are projected on the body and scorched onto it. In the meeting between two floating bodies a catastrophe arises, the disappearing spaces, the ends.

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