

Oded Shatil hosting Idris

Walls Have Ears 23\5 -6\7

Curators: Barak Rubin and Livia Tagliacozzo

*Shahar Afek | Doaa Badran | Mai Daas
Assaf Hinden | Suma Keadan | Guy Nissenhaus*

The group exhibit “Walls have ears” refers to the tension between what is said and what is not said in a private environment, when suspecting that outsiders are listening. This is an opportunity for the spectator to enter what is at once both a home and a gallery. The works showcased deal with the tension existing between the private and public, through processes such as image and form manipulation.

Doaa Badran’s installation: a bright red wall frames three ready-made statues representative of her experiences and memories. In addition she presents a steel-wool carpet which at once tempts the viewer’s touch but also rejects it.

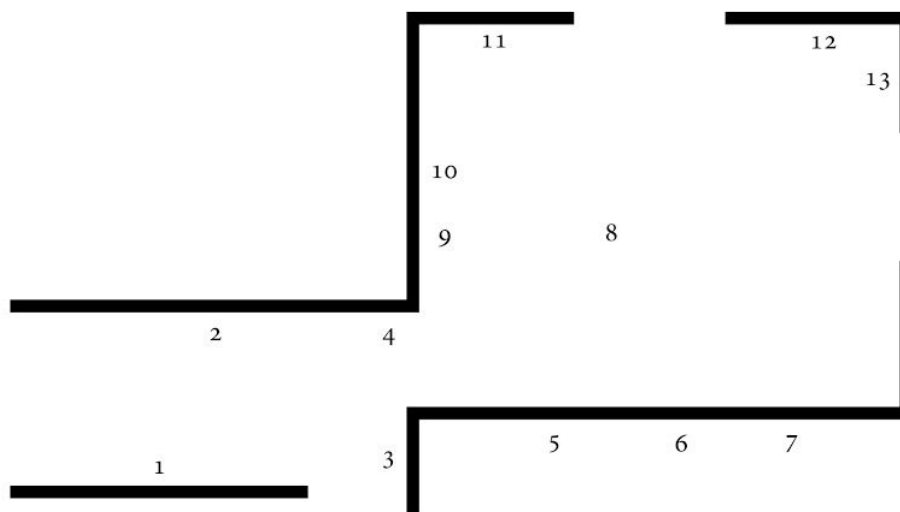
Mai Daas presents a series of oil paintings of women in her family. By not fully identifying the female members of her family she accentuates the universality of the collective look on women. The women sit at a table, facing the wall, resisting the spectator’s view.

Assaf Hinden continues his practice of dealing with collections, as he takes over works from the private art collection of Oded Shatil. Here he references the works of Hadas Hasid *Visine* from the year 1999 (acrylic on eye drops packaging) and a figure from Anton Abramov’s 2016 *Hayalim Miztainim* (outstanding soldiers). His photographs supplant the original art works from their space, and raise questions on origin and the gap between documenting and creating new works.

Shahar Afek deals with a number of personal recollections through the language of smells. Afek has produced smells related to these memories in an “olfactory laboratory,” and he then trapped the scents in hermetically closed glass bottles. In order to experience these, one is to break the glass and intake the smell contained: concurrently destroying the memory and dissipating the smell.

Suma Kaedan presents three works produced with domestic ready-made objects, symbolic sculptures that combine known objects into unknown forms. Plates with holes or the leg of a chair hanging from a wall become un-useful, they are emptied of their purpose, detached from their function. Blue eye-shaped designs are a constant reminder that we are being observed.

Guy Nissenhaus presents a sculptural scene of an androgynous dog, giving birth to and feeding its puppies. The title of the work “do it yourself,” reflects two main ideas, one material, the other theoretical. The artist produces modular statues, which he assembles by connecting pieces of engraved wood. On the theoretical level, Nissenhaus raises the possibility of males giving birth in nature.



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1. Doaa Badran, *Red Wall*, 2019, variable sizes, mixed media (steel brush, black-eye beans and shaving brush)
 2. Assaf Hinden, (*Gets the red out*), 2019, 100x70cm, archival pigment print
 3. Suma Kaedan, *Untitled*, 2019, 28x28 cm, ready-made
 4. Suma Kaedan, *Peas 1*, 2019, 9.5x2.5cm, polymer clay and beads
 5. Mai Daas, *Lama*, 2019, 53x75cm, oil on canvas
 6. Doaa Badran, *De/amiana*, 2017, 50x80cm, steel wool
 7. Shahar Afek, *Evening Menu*, 2019, variable sizes, glass and scent
 8. Guy Nissenhaus, *Do it yourself (DIY)*, 2019, variable sizes, wood, carpenter's glue, varnish, iron hinges
 9. Assaf Hinden, *Keep it in*, 2019, 30x45cm, archival pigment print
 10. Assaf Hinden, *Untitled*, 2019, 30x45cm, archival pigment print
 11. Suma Kaedan, *Peas 2*, 2019, 75x30x7.5cm, ready made
 12. Mai Daas, *Masa*, 2019, 53x75cm, oil on canvas
 13. Mai Daas, *Sokaina*, 2019, 53x75cm, oil on canvas