

## Loss.Control

Curator: Dr. Elad Yaron

A year has passed since the events of October 2023, and the situation has not yet returned to normal—perhaps it never will. Not all of us lost loved ones, homes, or property. But we all share in the mourning for those who will not return and in the anticipation for those who must. We have all lost our sense of control over our lives, our confidence in the future, and our familiar routines. Each person copes with these emotions differently, but we are all coping. Some deny, some have awakened, some have fallen into depression, and some have become activists against their will.

The works presented in this exhibition serve as personal testimonies to our current reality. For example, Rubi Bakal's piece, **Cirlson Balcony**, was created from the dust that accumulated on his balcony on Cirlson Street in Tel Aviv over the course of three years—from the lockdowns of the COVID-19 pandemic to the recent wartime isolation. In **Well**, Nava Joy Uzan processed and cleaned a photograph of a well. Through this act, she attempted to take control over the image of an open pit. In **Contours**, Irit Abramovich presents an image of a girl floating in water, behind which lies a much more complex system: through computer code, different images merge with each other. In this case, the random attempt to unify the disparate elements resulted in an image that acts as a trigger.

In **Sirens**, Tamar Shaffer presents sculptures of mythological sea nymphs alongside an emergency alarm siren. However, while the alarm's siren is silent, the mythical creatures appear withered, exhausted, and devoid of their once-seductive voices. In a particularly delicate piece, Michal Blair displays a small sign that reads, **Gone to Give Birth**, as the exhibition's opening date coincides with her expected due date—a high-risk pregnancy that has left her feeling a personal loss of control parallel to the national crisis.

In **Temporary Grip**, Irit Barel Bassan attempts to regulate a piece of material between two arms, visually expressing resistance, freedom, and control. In a large-scale painting, Efrat Buana creates abstract landscapes of moments frozen in time, suspended between the present and the past as a means of coping with loss. At first glance, Brandon Gellis' work appears to depict graffiti-covered walls created in the aftermath of October 7, but upon closer inspection, they are revealed to be generated by artificial intelligence—exposing the biases embedded within the collective intelligence of its data sources.

Adi Hofman presents **Disintegration**, a video in which a 3D scan of a hospitalized relative gradually falls apart—turning an imperfect technological process into an emotional milestone. At the center of the exhibition space stands **Beyond**, a collaborative work by Aviv Heilweil and Dina Levy, inviting viewers to step through a doorway threshold into another reality—both inviting and ominous. In **Pendulum**, artist Sarit Achtenberg’s body hangs upside down, tied by a thick rope, swinging like the pendulum of a grandfather clock. Here, the rope binds and restricts, yet simultaneously protects, embraces, and anchors.

Shlomit Liver presents herself in **Shavasana**, lying on the floor in the well-known yoga pose. Literally translated as “corpse pose”, this posture teaches us to let go, to understand that everything is transient, and that we are released from the burdens of daily life. In Doron Fishbein’s work, we peer through a random gap in the fence of a local swimming pool, observing what appears to be a simple yet perhaps complex scene: a stack of white plastic chairs in the colors of the American flag. Inbal Cohen Hamo’s **Vanitas 1** presents a miniature scene of flowers and insects—still-life nature trapped in epoxy resin, caught between preservation and decay, a “vanitas” in an aquarium, referencing Dutch vanitas paintings that celebrated fleeting moments.

Finally, in **Title**, Jonathan Levy’s stream-of-consciousness text encircles the entire gallery, raising questions about truth in today’s reality.

This exhibition marks a moment in our existence as a society. As of today, none of us know what the future holds—whether we will have time to gather the pieces and begin a process of healing, or whether we will be forced, as humanity has shown time and again throughout history, to adapt to a new way of life where external forces dictate more and more of our daily routine.