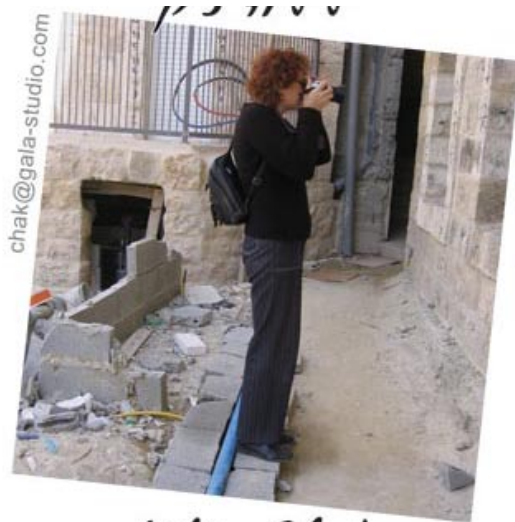


The Eternity and the Moment

1st March, 2009

Translated from <http://tarbut.zahav.ru/cellcom/art/article.php?view=306>



Lilia Chak
רגעים

רח' גורדון 21 תל אביב 63438, ישראל
טלפון 03-5237624
ב'ה' 13.00–11.00, 19.00–17.00
ג'ד' 19.00–17.00, יום ו' 13.00–10.30

2: מרץ 2009
וה: יום חמישי, 12 במרץ 19.00–21.00



Galina Bleikh
נצח

What there was, is and will ever be, and what is perishable? The an exhibition of Galina Bleikh and Lilia Chak is opening in a Tel-Aviv gallery “Efrat”

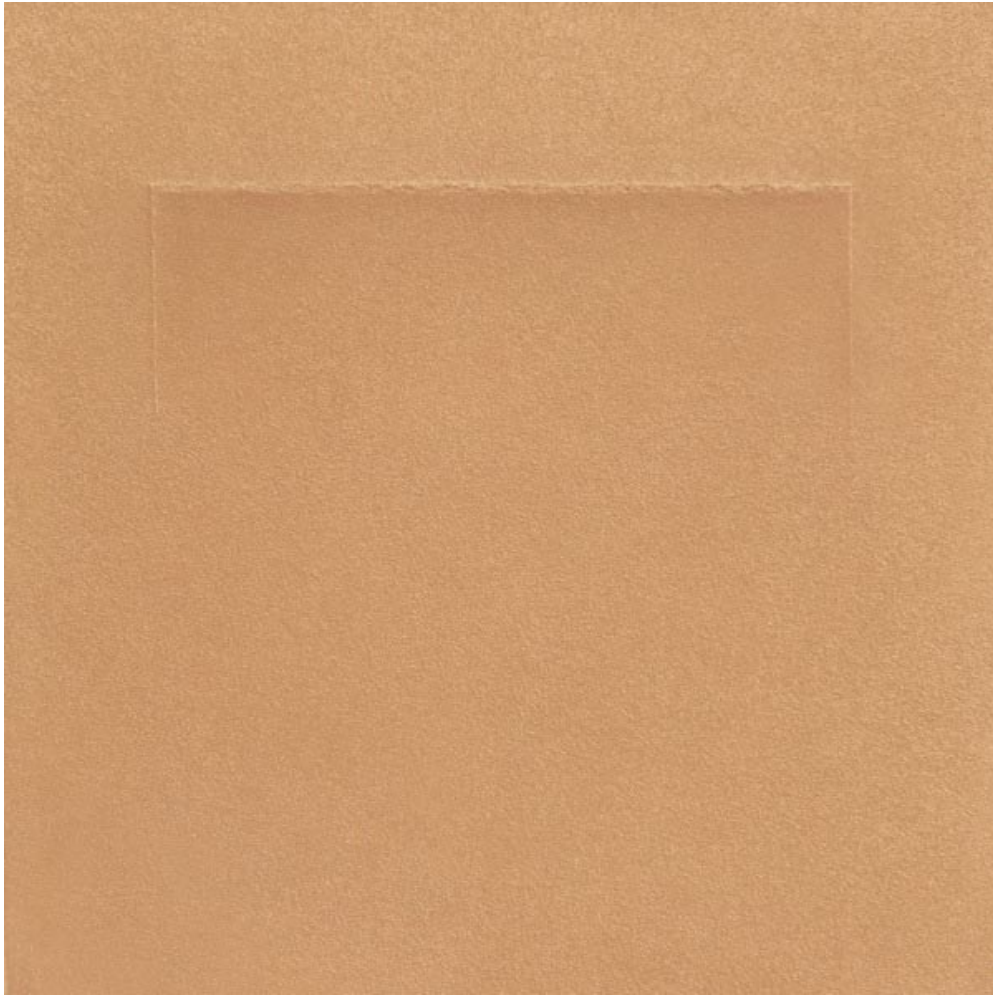
The exhibition “The Eternity and the Moment” is a dialogue of two artists, Galina Bleikh and Lila Chak. Each one contemplates on time in their artworks.

Galina Bleikh refers to the Eternity. To create her works, the artist takes Israeli holy land – the Promised Land. She puts it onto the canvases, exposing and concentrating the inner spiritual immanent light. The light in which any visuality becomes excessive except for the divine, the one that has no face.

“Unlike other artists, I use “pure material”, exposing its natural look, says Galina: I do not try to use sand as foreign material (Bracque called this technique “using material substance”) or material to build a relief (as Dubuffe). My aim is to achieve a state when the ground itself sounds, transforming from material substance into spiritual.”

The “paints” that she uses are batched with thousands of years, saturated with the sun and consecrated by the world religions. That is why their divine energy is so powerful. “I am sure that people will want to pray before my paintings”, she says.

The solids applied onto the canvas have each their individual character. Each behaves differently in the process of work, each requires an individual approach. In return, the result is also individual. However one must come next to the painting, permeate into it, absorb its remarkably light energy that can lift you up in to the endless high.



Unfortunately, the works by Galina Bleikh are not photogenic, the energy of the material is not transmitted in reproduction.

Nevertheless, even with such a “long-distance” look at her works you feel Galina’s relation to her favorite artist Mark Rothko, one of the most famous and expensive American painters (just to briefly remind that he was originally called Markus Rothkovich, born to a religious Jewish family in a Russian town of Dvinsk, which is now Latvian Daugavpils). Rothko’s abstract rectangles as much draw you inside as the magnet, due to their certain special inner light. They as much make you feel an incredible strain of one or two painted surfaces on the canvas, the strain that makes you believe that there are some physical processes going on in front of you, and the static canvas pulsates, as it were...

According to Galina, Rothko’s late works have an absolutely extraterrestrial sounding. “When in front of his paintings, I feel like I met the aliens”, she confesses. And adds, that every time she has a feeling that it is not her poring over his works, but it is them poring over her.

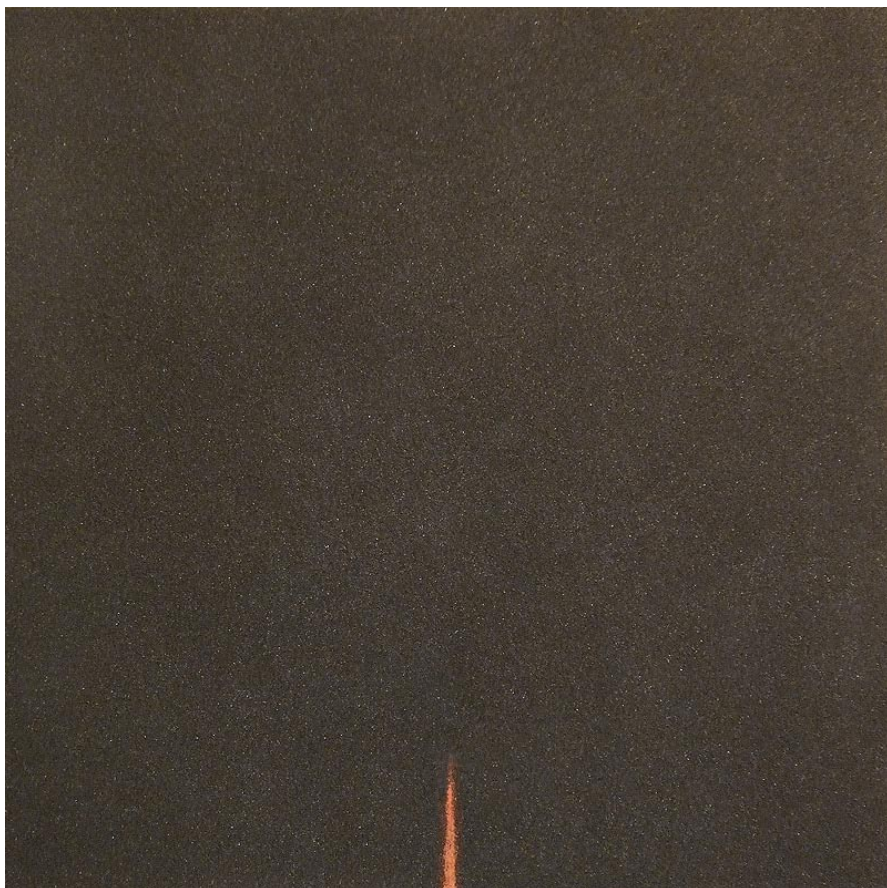
“The painting has changed since the moment people learned to fly. It allowed them to see the land differently, from above, to break free from the linear perspective and take the plane of canvas on another level. One of my strongest ever experiences was a flight from Ben-Gurion airport to Eilat, remembers Galina. Suddenly, I sort of saw my future paintings: the eternal desert opened in from of me all in its maiden morning radiance, when the details disappear and there is only delight of the ground itself that left.”



According to the artist, ground on canvas is a naturally determined phenomenon as since most ancient times and until now the artists use color grounds as color pigments. These pigments are solid, resistant against atmospheric impact and light. They often bear the name of the place where the closest pigment was found first, for instance: natural Sienna, natural Umbra, Feodosia, English red, Shakhnazar red, Gutankar lilac, Podolsk black. As per Galina Bleikh, she could name her colors as follows: неве-яковская красная, писгат-зеевская золотистая, охра маале-адумимская, эйлатская черная.

“In Hebrew, the words adama (ground), adam (human) and dam (blood) have the same root, mentions Galina. And one more observation: I tried many times to have my paintings photographed. Sometimes their color and texture turned out quite precisely. However their energy and the light coming from the soil itself disappear as they belong to the material itself”.

In former times of deficit of visual production, when the only device that could clone the image was the Gutenberg's printing machine, then, the painting performed the task of simulating reality. Therefore its haunting visuality. “Today, contemporary civilization has contaminated the world with artificial visual signs that attack us from TV and computer screens, comes out of our mail boxes, stares at us from the building tops, fills the ground below our feet and the sky above our heads. They all claim to replace the real life. What I propose is that we have a rest from their haunting insistence. My works are free not only



from the visuality, underlines the artist, but also from any other visual dependability. They represent clear spaces, where only a prayer can exist.”

Lilia Chak registers the Moments. In her works, the accidental, the routine, the perishable becomes aesthetically and compositionally determined, suddenly gaining a new life. Thousands of people did pass by a rusty waterspout, by a door with the paint peeling off, by a fence drawn in and out by kids, by a heap of rubbish. But when along came the artist, and saw it, photographed, enlarged, and framed – it became a good abstract painting.

“Indeed, my works can be perceived as abstract painting, admits Lilia Chak. What is similar to the “classical” abstract painting, is their objectless and the absence of any narrative. If you remember the works of Kandinsky, Malevitch, Klee and other fathers of abstract painting in early 20th century, it is clear that for them a realistic object or event is only a trigger or a stimulus for depiction, and it is “broken and blended” during the work on painting. As a result, what is left after the object or event is just a subjective feeling.”

“My works are different from the classics of abstractionism. The realistic object does not disappear, but transformed in a computer, stays in the painting. I do not have to “kill”, hide the object and sacrifice it, it is enough for me to see its “solid” composition and bound it with an appropriate format.”

The object for Lilia Chak is the stimulus, the center and the meaning of the work. Her attitude towards it is subjective but she has a possibility to evaluate it “objectively”, as a photographer, also taking the position of the viewer. “I leave it all as is, however evincing the hidden meanings”, she says.

Chak finds her subjects in the urban environment. Pulls them out of continuity, and turns compositionally complete. That is the way her Jerusalem comes up – a sad, mysterious, unconceivable city.

“On a tacky door – the traces of generations, on a sea shell – coition and love, in rubbish – an unknown flower, in a broken roof – the sky, in a falling drop – the aspiration for continuity, in serenity – movement, in movement – routine, in routine – the incredible”.

Alexander Altshuler, poet – on the works by Lilia Chak

Eternity consists of the infinity of moments. Radiant space comes through the gleam of grey routine. Instantaneity of existence outlines the infinity of time. Eternity and Moments are two opposites that however complement each other. And it is in this dissimilitude of the two artists that resides the fulfillment of the sensation of the world.

The exhibition will take place in “Efrat” gallery (21 Gordon str., Tel-Aviv), 12th to 23rd March. The preview will take place on the 12th March at 7 pm. Gallery telephone number: 03-5237624. Working hours: Monday and Thursday 11 am to 1 pm and 5 to 7 pm; Tuesday and Wednesday, 5 to 7 pm; Friday 10.30 am to 1 pm.

EGo



