

False Force, Yaron Attar, Solo Exhibition, Gallery Herzl 121, Tel-Aviv

21.6.12 - 21.7.12

Thoughts after an Exhibition / Maayan Amir

Force, in one sense, is the ability to generate actions in the world, to guide things.

In the exhibition "False Force", the force is presented as lacking any value in and of itself, a starting point, an empty power. As such, it offers a point of entry into a space that aspires to shed a set of values that precede it in order to explore the ways in which these values have shaped a repertoire of images, clichés, mediators, and manipulations, both legitimate and illegitimate.

The works in the exhibition do not toe the line of views that take objects to contain a set of identifiable and quantifiable qualities and hold that these can be compared and substituted simply with meaning. The works aim not only to animate the way in which the false force is projected onto objects, images and environments, but to explore how it flows from them, creating various ranges of forces that spread throughout the space and shape it.

In Hebrew, the word 'force' (*otzma*) appears linguistically to contain at once an animate force and the inanimate objects: the *atzamim* (Hebrew for 'objects'). Thus it appears that the title of the exhibition, printed in the somber typeface of obituaries, has a dual function, serving both as an image and as a medium that arranges the relations between the objects in the exhibition. It affords a way of looking at the collapse of distinctions between the animate and the inanimate, objects and subjects, in order to discuss the complex relations between art, power, influence, and purposelessness.

By asking these questions, prompting us to think about the relations between the figurative and the abstract, minimalism and fetish, between cinematic editing and the creation of a sequence of objects, between a hackneyed TV image and a painting, between the movement of a camera and sculpture, the exhibition invites us to follow the migration of representations of passion, romance and power from one medium to another, from translation to interpretation, to track transitions from one cultural context to another, and to identify these movements in time and in space.

The exhibit proposes substituting momentarily the search for power or for manifestations of its deconstruction with a dwelling on the way in which the search for the limits of power, influence and false representations can actually lead to the intimate relations that hold between images and objects in the space.