

2003 "Impression"

Julie M. Gallery, Tel Aviv

Merav Sudaey

The works in the show are based on the bloody events and victims of the al-Aqsa Intifada (the current Palestinian uprising). The recurrence of the events – shootings and suicide attacks, targeted killings and military responses, and retaliations for those killings – over a period of more than two years spawned a chaotic reality of loss, sorrow and suffering; a numbing reality that became routine – an unbearable routine of acceptance.

Some of the works were painted in acrylic on canvas in a technique that imitates Gobelin needlework, others in a pointillist technique with felt-tip pens on silk paper – techniques originally employed to convey pleasant pastoral scenes and whose Sisyphean execution requires peace of mind.

Painting as an imitation of embroidery corresponds with an age-old traditional technique whereby women embroidered decorative gobelins with which to adorn their homes. The division into squares recalls the pixels comprising a computer or television image.

The use of these techniques to depict such painful situations confronts the viewer with the absurdity of habit, the absurdity of living in a harsh, painful reality, and its transformation into a painterly pattern. The paintings describe humanity at its toughest moments – moments of bereavement, loss and despair. They highlight the incomprehensible situation whereby a victimizing reality is rendered routine.

Merav Sudaey was born and raised in Nahariya, a city on the Israeli-Lebanese border. In recent years she has been living and working in Tel Aviv. As a child, she experienced the Israeli-Palestinian conflict that raged on both sides of Israel's northern border. As an adult artist she creates at the very heart of that violent conflict, which only becomes more extreme as time passes. The routine of danger, fear and conflict have left their imprint, prompting her to address the

imperceptible combination of a bleeding routine and daily life, and to describe the horrors via decorative aesthetics.

Merav Sudaey, May 2003

