

Smashing! : Deconstruction and Fragments in Contemporary [Ceramic] Arts

(c) ayelet zohar, 2012

Exhibition concept, Benyamini Centre of Contemporary Ceramics

Dec. 7th 2012 - Feb. 24th, 2013

Smashing! : Deconstruction and Fragments in Contemporary [Ceramic] Arts considers the process of ceramic-making from the charged position of the fragment. It is commonly accepted that broken ceramics reached its dead-end or death, frequently ending up in the rubbish bin. Nonetheless, the fragility and delicacy of the ceramic material is part of its charm and the shared desire to pottery, ceramics and porcelain objects.

The term *deconstruction* has become a central concept in the analysis of theoretical and literary texts, as means to penetrate their texture and recreate new insights delivered from within. In the exhibition, the term is conceptually borrowed from an unanticipated direction, suggesting to consider the *deconstruction* of ceramics as a phase of new opportunity, a chance for inverting meaning, recreating a novel phase of existence, reborn out of the shards of the present. Moreover, fragmented objects suggest the crossroads between the once finished, accepted object, now returned to the phase of "raw material" to be transformed and accumulate a new layers of meaning.

In this show, I consider two central aspects: on one hand, there is the moment of smashing, breaking and blasting - carrying intensive emotional impact of this instant as a surprising, unexpected turning point. What is the experience of blast and smashing? what is the extensive meaning of this moment in the context of human life's fragility, beyond ceramics and functional objects?

Other images and objects the exhibition display the "after life" of shards and remains transformed into a new phase - when debris becomes the raw material for creating innovative works of art, fresh connotations that breach common use of ceramic utensils and their multiple functions. The new phase of juxtaposition makes use of the memory and symbolic value imbued in the charged substance, containing the reminiscences of the past life of the object, in a mechanism for reconsidering the history through reconstruction as means for constituting the present, as a critical apparatus for creating a new and unforeseen future.

Participating artists include: Etti Abergel, Neil Cummings, Miri Fleisher, Simon Fujiwara

Gideon Gechtman, Jim Hamlyn, Naoya Hatakeyama, Magdalena Hefetz, Martin Klimas

Tami Schoer, Karen Singer, Tamsin Van Essen and Ayelet Zohar.