

'Khaliva' (Milking) / Roy Maayan

Curator: Erez Maayan Shalev

Periscope Gallery for Contemporary Design and Neo-Craft, Tel-Aviv

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'Khaliva' (Milking) is an autobiographical installation by ceramic artist Roy Maayan, a part of an ongoing quest for representation of identity that began in the exhibition No Added Preservatives (2013, Periscope Gallery). Engaging in ceramic traditions and in the ceramicist practice (In the medium and inside the field), the exhibition 'Khaliva' (Milking) relooks inward, and deals with masculinity from an ironic point of view, within a medium that is seen in many places today as a feminine practice (certainly in Israel).

'Khaliva' (Milking) is the act of producing milk from female mammals (usually cows, sheep and goats). The act of milking is based on the mechanics of the suckling of the newborn - but is performed by repeated manual squeezing of a nipple that causes the muscle that closes the nipple to open and the milk to flow from it. In the ceramic tradition the concept of milking (at least in Hebrew) was diverted to the repetitive motion of the ceramic material to the creation of objects or parts of objects, such as handles of jugs or cups (also known as Pulling). In both cases, this is a productive action, but the mechanics of the action also resemble a much less productive action: male masturbation.

Roy Maayan presents a field made up of countless 'milking' products, but these products are of no real benefit. They do not become handles or any other useful object, but create an excessiveness of their unusable existence, filling the space and turning into a vast field in which the observer is invited to roam.

In Contribution to a Discussion on Masturbation (1912), Freud describes masturbation as an act accompanied by feelings of guilt, linked to a general sense of dissatisfaction with the masturbator or to the social conditions surrounding it, ie prohibitions and repression. In 'Khaliva' (Milking), on the other hand, Roy Maayan presents his most personal and revealing project yet, without any sense of shame or guilt. Roy shows off his naked, human and vulnerable body, which is different from the image of the ultimate man, and the products of his own 'Khaliva' (Milking) outcome, sterile and phallic. as a yellow and yellowing-green field. He is covered only in what is the self-definition of his masculinity: clay.

The exhibition is a part of the artist's ongoing ceramic interest, research and exploration processes, which deals with the manipulation of materials for the creation of new materials and materialities, alongside the study of the performative aspect of clay.

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