



# LIHIE TALMOR

Neither Inside,  
nor Outside

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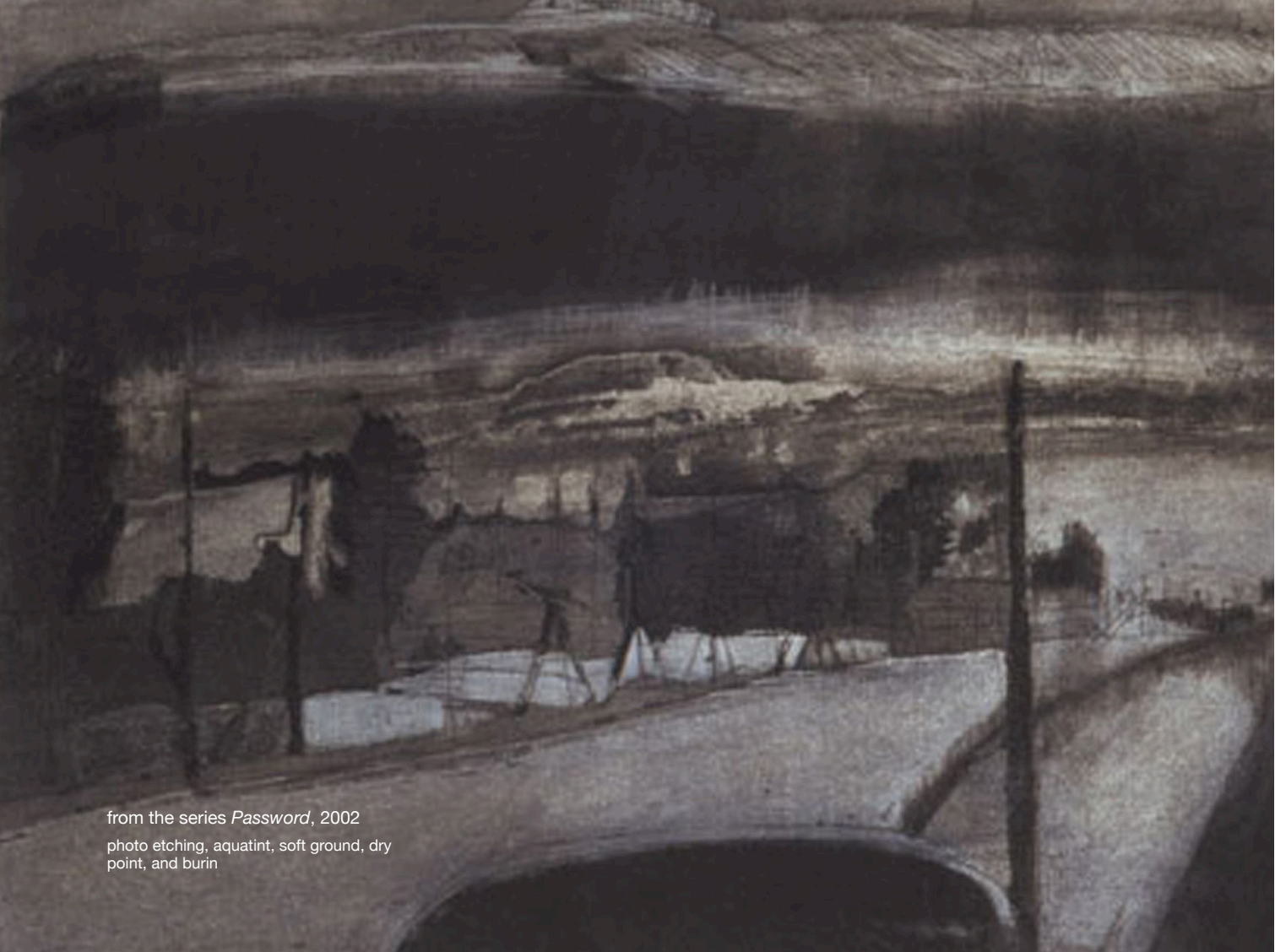
Neither Inside, nor Outside  
photo etchings & videos 2002-2006

6 October - 13 November 2006

**S O L A R**  
**44 Davids Lane**  
**East Hampton, NY 11937 USA**

cover: from the series *Near, Far*, 2004

[www.artsolar.com](http://www.artsolar.com)



from the series *Password*, 2002

photo etching, aquatint, soft ground, dry  
point, and burin

# Neither Inside, nor Outside

## ...of a memory

### Presentation

In 1997 I was introduced to Lihie Talmor's artistic production, and had the opportunity to research it, while working with her personally, to write about a magical collection of photo etchings and sculpture that she was presenting in the museum of the city of Coro, Venezuela, a satellite of the contemporary art museum, Museo de Arte Contemporáneo Sofia Imber, of Caracas.

At that time, I became absorbed by her work for its intensely process-oriented nature, inevitable perhaps with a printmaking process, but which she seemed to accentuate further in the manner that she dealt with her subjects/ objects, concepts and contexts, transforming them like a prestidigitator into something like distant memories, or even recollections of another life through hypnosis. I wrote then, by way of introduction, "Lihie Talmor seduces us into a realm of blurred images and echoing forms. We are attracted by the challenge to decipher their content and meaning, sensing that there is something to be found deep within that we can closely relate to, that will conjure personal histories and memories. We set forth to satisfy our curiosity only to discover multiple levels of significance as image and form continually repeat and metamorphose".

The seductive quality and meditative effect of Talmor's work have only intensified in the last decade, and it envelops us further in mystery-laden images, fragmented within deep inks, sensual lines and scratches, and smoky layers, like a dense fog that surrounds us on a twilight walk: while we enjoy the sensation of mist on our faces, the eerie half-light, stillness, and isolation, we may also despair, become anxious, feeling no end or possible exit from this white silence, that may become like a deafening noise in our heads.





from the series *Near, Far*, 2004

photo etching, aquatint, soft ground, dry point, and burin



All photo etching dimensions herein are:

12 x 16 1/4 inches (30 x 40 cm) image

23 x 31 inches (76 x 56 cm) paper

16 1/4 x 12 & 31 x 23 in. or 40 x 30 & 76 x 56 cm vertical

Such emotions are elicited with Lihie Talmor's recent body of work, composed in this exhibition of three series of photo etchings and two videos, all interrelated and inter-referential, as her artwork always is. Each series, titled *Password*, *Near*, *Far*, and *Confines* respectively, alludes to the content of the video works, *Penelope* and *Unfolding*, Talmor treats subjects, objects, and surroundings in a manner that refers to the perception and sensation of labyrinths, both internal and external. There are repeated motifs, behaviors, and patterns, and these elements relate to doing and undoing, to the real and imaginary, and to endless beginnings and ends.

The artist captures images from her immediate environment, both in Israel and Venezuela, at home and on the street, and translates these into works that transmit mystery, time, memory, and the infinite. The critic, Abdel Hernandez San Juan writes, "the work of Lihie Talmor is not a window refracting reality as its reference, nor a simulacrum substituting reality"; neither obvious representation nor statement is pursued. Even when she portrays herself in a video, performing and repeating quotidian tasks, as in *Unfolding*, it is in the process of their realization that she, in her own words, "creates paths, leaves traces, and creates her own personal labyrinths".

This is the true essence of her artwork, as in the photo etchings that portray repetition and fragmentation –of objects, landscape, interiors—, so that the viewer must look, and look again in order to perceive the elements and decipher them. Talmor's work is dense, but not impenetrable, and what makes it challenging also makes it intensely poetic and unconventionally beautiful. *Password* and *Near*, *Far* allude to the possibility of finding commonalities in differences. *Password* arose from photographs the artist took on the new border between Israel and Lebanon in 2001, a place where the conflicting geographic, political, and demographic conditions have made the delimitation of borders a particularly arduous, if near impossible, task. In *Near*, *Far* Talmor approaches the duality of distance and closeness, that opposition that arises between the surmountable and unreachable. Social, political, historical, and anthropological issues and current events arise in Talmor's work, but there is never a sense of imposed narrative, declaration, or (re)solution.

The artist ultimately pursues the utopia of an image that can only be created, in the end, in the mind of the viewer. Talmor constructs a separate reality, never imposing a total history with beginning, middle, and end. The process, repetition, certain chaos, even, of her compositions, leave the work open-ended, as I described in past. This is its entrancing power and lasting effect upon the viewer, on our memories, in the mind's eye.

**-Esperanza León**

from the series *Password*, 2002

photo etching, aquatint, soft ground, dry  
point, and burin





from the series *Password*, 2002

photo etching, aquatint, soft ground, dry point, and burin



from the series *Confines*, 2006

photo etching, aquatint, dry point, and burin



## *Password (from Memory) - statement*

The project *Password* (Contraseña), which formed part of the exhibition *Fragment and Universe* (CorpGroup, Caracas, 2002-03), consists of a series of photo etchings that were created from a series of photographs I took in the summer of 2001 on the *new border* between Israel and Lebanon. I was attending a chamber music festival in an idyllic and peaceful surrounding of sublime natural beauty when I explored a tract of the border that has been redefined since the retreat of the Israeli and Lebanese Armies from the southern strip of the latter country, an area that through the years has acquired many names: "security strip", and before that "the benevolent fence" -an irony at this moment of acute conflict in the Middle East.

From childhood into adolescence, part of my perception of geographical, territorial space was informed by my concept of this border. During school field trips, we had always been captivated by the repeated encounter with the sign, frequently rusted and deteriorated, "Stop (or Danger): Border Here", and other times "Danger: Border Here", in three languages: Hebrew, Arabic, and English. And we always fantasized with the possibility of crossing through this obstacle of such strong physical presence.

In school we always were taught the difference between the so-called *political border* and *geographical border*. Recently, beginning my small excursion into the new frontier, I was surprised by the reduced size of this phenomenon, which had been a metaphor representing the insurmountable in a world created by my memories, that had become a trivial reality of fences and check-points. Even so, a new security measure was born in the 'print capturing' dirt paths and rakes used after to erase the traces -big toys used by invisible beings. Incidentally, I never saw a border guard on the path, and later realized I had been taking photographs in a restricted zone.

The new border required establishing other routes; changes in geo-political, topographical, and demographic conditions throughout the years made the new delimitation of a border a difficult task, enveloped in disagreements between both sides.

As a result of these disagreements, the security fence on occasion crosses over hills, through checkpoints, villages, farms, etc. Such indiscriminate slicing, foreign to any human feeling, emphasizes the arbitrariness involved in the conception of borders, and the duality between what is concrete and abstract.

At this moment, not to say these very days, with the dynamic of developing conflict accelerating daily and appearing to be unstoppable, out of control -*sin limite, sin frontera* (without limit, without frontier)-, expressions and sayings come to mind that refer to those definitions, used in this region of eternal conflict, by recently founded pacifist and dissident organizations, as motto and name.

In the technical process of realizing the photo etching and the creation of each image through traditional techniques of etching, aquatint, soft ground, etc., I superimpose and extract traces of the original images, thus turning them into records of fictitious moments, as in a pattern of fragments of incomplete images, disguising the presence of the real image, setting parameters for interpreting what is not represented in its entirety.

**-Lihie Talmor**

from the series *Confines*, 2006

photo etching, aquatint, dry point, and burin







from the series *Password*, 2002

photo etching, aquatint, soft ground, dry point, and burin





from the series *Password*, 2002

photo etching, aquatint, soft ground, dry point, and burin



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*Unfolding 4:57 minute loop*

*Penelope 12:00 minute loop*

*original format Mini DV (color)*

video work / 2002-2005 / performed and produced by Lihie Talmor

**Unfolding** (Desdoble, 2002) is a sequence on video of recorded every-day activities, performed by the artist in her home, in the building where she resides, as if in real time. In the process of their realization, she opens paths and leaves traces that create her personal labyrinth. The ritual behavior of throwing out, collecting, picking up, and pouring, repeated continually, connotes life cycles. The city and nature are captured as real or imagined interruptions over the background of voices and noises of the space adjacent to the building, and others farther away, which open up to us in the end.

**Penelope** (2005) records the action-construction of an object inspired in the links of chain metal armor used by medieval knights, as well as the myth of Penelope. The artist weaves a web-object, which because of the material used to construct it, takes on a semi-voluminous form and at the same time appears as a large metallic fabric: a sort of hard form without a defined outline. The idea is not to reproduce the medieval armature, but to use it as a reference and create a *thing* that has no useful function. The labor process ends arbitrarily. The elements of the weave are like metallic Moebius bands continuing one to the next in a slow action, apparently with no end. The Moebius (infinite ring) connotes the Sisyphus-like work that Penelope performed each night, undoing what she created during the day while she awaited the return of Odiseus.

The artist refers in this work to the different definitions of the word *fin* (end): meta -in this case, *sin fin* (no end): *sin sentido* (no sense); con *fin* (with end) or con *fin* (confined): limit(ed)- though the result is not limited by measurements nor the time it takes to execute; neither by an outline defined by aesthetic criteria. Through the non-utilitarian character of the object, its undefined use, weight, and scale, the artist reveals an absurd, eloquently ridiculous, passive feminine act in the midst of a warrior, masculine world.

still images

Penelope, 2005





# Lihie Talmor

Born in Tel-Aviv, Israel. Since 1980, lives and works between Israel and Venezuela

- 1969 B. Sc. Architecture and Urban Planning, Technion, Haifa, Israel
- 1971 BA Poetics and Comparative Literature, University of Tel-Aviv, Israel
- 1981-83 Center of Studies for the Graphic Arts (CEGRA), Caracas, Venezuela  
Painting, Walter Margulis Studio

Since 1984, she has worked on art projects, taught and participated in courses in cultural centers and workshops in Italy, Belgium, the United States, Israel, Colombia, and Venezuela. Since 1994, she has created several artist's books: *Aguaricuar: The Departure* and *The Creativity of Evil*, both with texts by Venezuelan poet, Edda Armas. In 1999, she participated in the international project *The Voyage*, a book of prints and poems by Jewish Latin American artists and writers.

Her first solo exhibition took place at the Galeria Felix, in Caracas, Venezuela, in 1987. She continues to work in printmaking, painting, sculpture, installation, and video.

## Individual Exhibitions

- 2006 Solar, East Hampton, New York, USA
- 2005 Gallery Twenty Four, Tel-Aviv, Israel
- 2003 Museo Sefardi de Caracas, at Galeria Blasini, Caracas, Venezuela
- 2001 Fundacion Banco Industrial, Centro Arturo Michelena, Caracas, Venezuela  
Sala Mendoza, Caracas, Venezuela
- 2000 Ibiza Contemporary Art Museum, Spain
- 1999 Lighthouse Gallery, Jafa, Israel
- 1998 Center for the Performing Arts, Tel-Aviv, Israel
- 1997 Museo de Arte de Coro, Coro, Venezuela

- 1996 Centro de Arte Euroamericano, Caracas, Venezuela  
Museo de Arte Contemporaneo de Caracas Sofia Imber, Venezuela  
1994 Museo de Arte Contemporaneo de Caracas Sofia Imber, Venezuela  
Ateneo de Valencia, Valencia, Venezuela  
Galeria Sextante, Bogota, Colombia  
1993 Artists House Gallery, Jerusalem, Israel  
Studio d'Arte Tommaseo, Trieste, Italy

### **Selected Group Exhibitions**

- 2005 Salon Exxon Mobil, Museo de Bellas Artes, Caracas, Venezuela  
Caracas Flash, Centro Cultural CorpGroup, Caracas, Venezuela  
International Print Biennial, Trois Rivières, Quebec, Canada (also 2001)  
2004 Intimate Sculpture for Public Spaces, Fundacion Banco Provincial, Caracas, Venezuela  
2002 Four Directions, One Encounter, Fundacion Banco Industrial, Caracas, Venezuela  
Fragment and Universe, Centro Cultural CorpGroup, Caracas, Venezuela  
2000 International Printmaking Biennial, Sapporo, Japan (also 1993)  
Majdanek Triennial, Lublin, Poland (also 1997)  
1999 International Graphic Arts Exhibition, Frechen, Germany (also 1996)  
1997 Havana Biennial, Cuba (also 1993)

1984, 1986, 1989, 1991-95, 1997-98, 2000, 2002

Salon Nacional de Arte Aragua, Museo de Arte Contemporaneo de Maracay Mario Abreu, Maracay, Venezuela

1985, 1988, 1990-91, 1993-96, 1998-99, 2001-02

Salon Arturo Michelena, Ateneo de Valencia, Valencia, Venezuela

### **Selected Public Collections**

Museo de Arte Contemporaneo de Caracas Sofia Imber / Galeria de Arte Nacional, Caracas / Instituto de Cultura, San Juan, Puerto Rico / Fundacion Cisneros, Caracas / Fundacion Chacao, Caracas / Centro Wifredo Lam, Havana, Cuba / Casa de las Americas, Havana, Cuba / New York Public Library / Biblioteca Nacional, Spain

# solar

Established in 2001 by Esperanza León, Solar is a unique art space in the Hamptons specializing in emerging Latin American artists, and focusing particularly on contemporary art and design from Venezuela.

We represent a rigorous selection of contemporary paintings, drawings, prints, photography, sculpture, and hand-crafted design that demonstrates a continuation of the vanguard, especially of the high-calibre artwork coming out of Latin America and from artists of Latin American background since the early part of the Twentieth Century, much of this art being (re) discovered and recognized today.

Our dedication is toward broadening common conceptions and perceptions of 'Latin American Art' by promoting awareness of the cultural and artistic diversity present in the creative output of this geographical designation, as well as the international nature and appeal of art in general.

- There is warmth, vibrancy, and an organic quality to the colors, forms, materials, and general subject matter the artists employ and represent.
- Concepts and ideas pertain to history, environment (natural and urban), culture, and identity.
- Works generally do not shock but rather move the viewer emotionally and intellectually, as well as aesthetically.

Eduardo *Bárcenas* Reinaldo *Crespo* Darlene *Charneco* Onofre *Frías* Astolfo *Funes* Kevin *García*  
Fernando *Martínez* Jesús *Matheus* Leonor *Mendoza* Felipe *Molina* Nela *Ochoa* José *Pacheco Silva*  
Jorge *Pizzani* Lucía *Pizzani* Patricia *Quevedo* Moses *Ros* Humberto *Salas* María *Schön*  
Gustavo *Souto* Lihie *Talmor* Aurelio *Torres* Julio *Valdéz* Gastón *Valín*  
*Vargas-Suarez Universal* Abdul *Vas* Ani *Villanueva*