

## Deconstructing Agripas

Construction is building, putting things together. Assembling parts and creating. Ideas and materials join together to make something new. The word Construction in art brings us straight to constructivism, a Russian movement that transformed at the beginning of the last century the art world as we knew it. Its echoes are everywhere, the illusion of creating something different, crude and bold. Without artifices or maniere. While de-construction is postmodernism term. The new model created the first decades of 1900 was disassemble a century later. We pull things apart, what we knew was not real anymore. The doubt established itself as the ruler.

Deconstructing Agripas is an exhibition aiming at deciphering the 12 years of membership at Agripas 12 of Doron Adar. The gallery has a had a major role in the artist life. His entrance as a member came as a self declaration moment, a manifesto of a kind- I, Doron Adar photographer- I am an Artist ! Although he knew from a young age that he was a photographer, always observing the world and pointing his lenses; the recognition that his work touched an ethereal part that goes beyond the formal production of an image took time to clicked in .

Once out, he devoted himself thoroughly to his new definition .

This exploration of his persona presents itself in this exhibition in many faces. From black and white self portraits, family portraits, couple portraits and fellow artists portraits. A myriad of faces and poses to reflect who we are, who surrounds us and who is contain within us. A construction of our parts, dissembling our layers, our roots and interactions. Man, Artist, Husband, Father, Pater Familias, Son, Naturalist, Colleague, team worker, photographer !

In Spanish we say -tell me who is by your side and I shall tell you who you are .

אמור לי מי חבריך ואומר לך מי אתה!" (כמשתמע במסכת בבא-קמא, צ"ב, ב")

Each portrait is an encounter made eternal. Observing them we see the world through Doron's eyes. The insights of an artist- composition, proportion, angle, light directions ...beyond these technical albeit important decisions, there are understandings that might be conscious, planned in the shooting moment or subtle and so fast that are a -no mind moment. To arrive to that place, takes years of training, of knowing what to do and when to do it. The thought wave shows in the

E.C.G., a straight line, a single flow against the decision moments that have a up and down line.

The art videos explore impermanence. The first video a central axis within the space places the end of an exhibition- 9000 Moments, Doron Adar's archive of Agripas 12 gallery, as a phrase, as a statement. At one point things get dismantled. There is a pain in taking apart an exhibition. Sometimes years of work and dreams disappear very fast. They stopped exhausting, get distributed between deposits and rubbish bins. The dominant grayness of the video adds a Zen dimension to it. While there is deep sadness in deconstructing there is also a lightness dimension to let go. A reward of mission accomplished and a readiness to move to the next thing .

The transformation process present in the second video, comes Through the mystery of Nature- the dripping sound in the Alps like a ticking clock, a momento more . The melting ices, as us transform from season to season. Winter to spring, spring to summer, summer to autumn. There is a certainty in the process only that planet Earth is threaten by ignored ecological disasters .

mono no aware, the beauty of the impermanent keeps us in the present moment, enjoy the now with all its magic

The third video addresses the absence. What is left after we stop being? An empty chair, a breeze moving softly a veil curtain in a window. Silence in an emptiness that is full of presence. Mrs Adar (the artist's mother) left this world but her echo got captured. We all know that is our future, we shall all empty our chairs, but would it be noticed? Would we be miss? Would someone be left behind to witness and record our absence ?

The exhibition presents insights on this 12 years. The chiaroscuro of a macular hole different in shape and form to Amish Kappor's work "Hole" but pointing to the same questions, of absence within the existence .

The healing process through "Kintsugi" is a recalling of a previous exhibition in the gallery space addressing Tzila (the artist's wife) battling cancer. Gold covering the the wounds, turns things around. Empowering us resonates the uniqueness of each object and makes it precious. Our scars take shapes that are irrepetible, add depth and sense to our existence. Not always are lines on our skin or visible to the eye. By tracing them with love and art they makes us whole. A sense of awe to life itself, imperfect and beautiful.

