



What do you do with everything piled up in the studio?

Spectacular farewell exhibition

After about three decades, Etti Abergel leaves her studio in Jerusalem and returns to the north where she grew up. "If You Wake Up" is an exhibition that is well worth a visit

A visit to an artist's studio was until about a decade ago a very intimate and unique action. A few colleagues, curators, collectors came to the studio and that's it. But in recent years open-air studio festivals, sales weekends, and open-door policies have scattered the clouds of magical ambiguity that hovered over work spaces. We know what's in them. Artwork in different stages of process. Color-saturated surfaces, tools and painting, cabinets with different and weird objects, a coffee corner, a sofa bed, a small library, and maybe some bottle of alcohol and an ashtray.

Now, after nearly three decades, Etti Abergel is leaving her studio in Jerusalem and returning to the north where she grew up. So what do you do with everything piled up there in the studio over the years? What do you do with the tools, the differences, the fragments, the tears, the fabrics and the papers, with everything that has been collected and dusted, with the memories and specifics of objects and images in the context of space and time?

Etti Abergel does "If You Wake Up", a farewell exhibition from the studio, a city and a half-life. She does an installation, huge paintings and sculptures, she does what an artist does. Continue, with a halved look, back and forth.



Although physically the studio was and remains the same space, from the moment it was presented as a work of art, the magic took place. Throughout history artists have presented and represented the studio, mainly in paintings and since its invention, also in photography. Rembrandt, Courbet, Monet, Van Gogh, Matisse and many others invited the public to take a peek at the Holy of Holies. Warhol turned the Studio Factory into a club, a film and music studio, and a meeting place for all who and who and made sure everything was documented. But Abergel chooses a different path. Like the most famous suitcase in the history of art, that of Marcel Duchamp who put in copies and models of his key works, she packs the contents of the studio, kneads it

and all its parts into something new. All her hallmarks here.

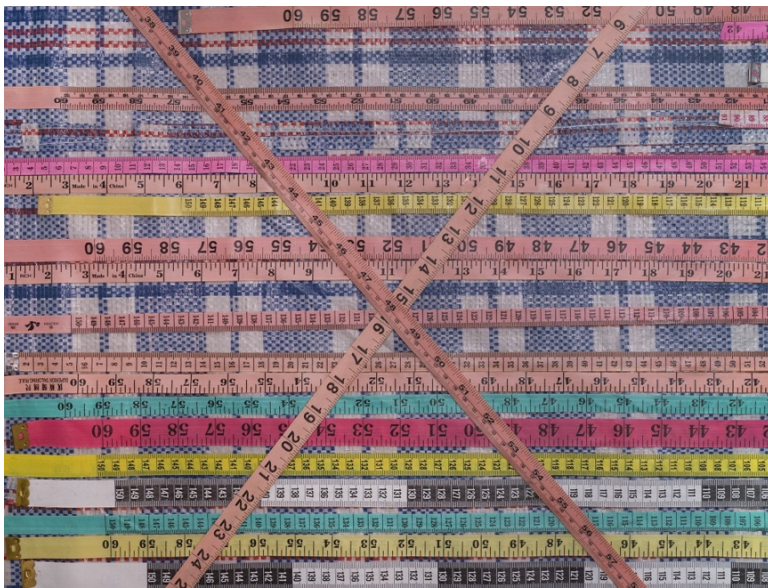
In the center of the space, Abergel placed a kind of huge wooden box without walls, inside which were compressed and from which items and materials were poured. Art is transferred in lined and protected wooden crates. Here Abergel removes the defenses and provides a glimpse into the struggle between chaos and order, between seriality and uniqueness that have accompanied her work for several decades.

While Duchamp adopted in 1941 a strategy of duplication, cataloging, downsizing and downsizing to organize a sort of museum while the world was at war and he sailed to South America, Abergel chooses to leave everything life-size, piled, stack. She chooses not to choose. Quantities, not samples. Countless pencils, measuring tapes, brushes, nets, baskets and boxes, bicycles and ladder. Here and there from the whiteness emerge a red handle of a brush, a green pipe, a bucket of blue - to mention that it is still a composition. Yet Abergel's unique poetics is the one that will now wander to the next stop.



Wandering is a central practice in Abergel's life and art. In the adjoining hall, large black-and-white paintings depict the movements and patterns of the spaces in which it operated. On the long vertical canvases several visual languages intersect: drawing, sketching, geometric and expressive abstract, brush smears of building paints, and astrological, Kabbalistic and topographic maps. The grid, the hit modernist network is familiar, crooked and entangled in paintings. Once the route is snail, once linear and angular, like traffic in urban spaces, streets, buildings, markets and alleys.

This is the world in which Abergel conducts herself and as can be seen it is both a metaphor and a concrete material reality. The white rectangles in the paintings, some wide open and some barred, are the doors and windows through which she is, the objects and images she collected and the bright light of Eretz Israel entered and left the spaces in which she operated.



The same network also stars in the third part of the exhibition shown on the top floor. The walls of the small space are covered with the colorful synthetic sheets from which the huge bags used for shopping in the markets are made. While in the large box below its material world is compressed and sculpted, here it is neat, exposed and shimmering in all its popular and cheap splendor.

Into the order, the history and the conceptual procedures of the high art Abergele weaves the salad of cheap materials of wanderings in the market and in the Sidkid shops: game cubes, stickers, buttons, threads and pieces of cloth. Using Mixing oriental feminist aesthetics into Western aesthetics, without noise. From the

space a thin cable is stretched that hovers over the works in the spaces below, as if to say, something depends on a thing and something leads to communicate. The market noises and the silence of the white cube in the museum are an axis and not dichotomous edges. In wanderings, packaging, sculpture and placements Abergel shows how they, the market and the street, the museum and the art, feed each other. The cheap brushes may not be able to paint "properly", but they can certainly be sculpted into a spectacular fan. Paintings and reliefs in the best tradition of geometric abstraction can also create safety masks and glitter.

"If You Wake Up" closes the long and significant chapter in Abergel's biography in a spectacular farewell act from a city as complex as the routes it sketches. Anyone who knows her unique career knows how to identify the elements, the language, the symbols and the sources of inspiration. Anyone who meets them for the first time will want to follow Abergel to the next stop.



בחלל; מזרונים מוקפאים בגבס; יציקת בטון המאזכרת מדרכה ורחוב; סבכה המורכבת מיחידה מודולרית חלולה המאפשרת הצצה; מדרגות ניידות; חלון חסום בעזרת גורי דיקט; מיטת סוכנות שבסיסה הפך לנול אריגה; תא וידוי מוילונות; ארון בגדים פתוח שחלון פעור בגבו; "כריות סוכרייה" – אלמנט ביתי המשמש יחידת פיסול מודולרית ניידת.

האובייקטים ברשימת המצאי נושאים עימם את מרחבי הזמן והמקום כמו גם את האספקטים האוטוביוגרפי והבדיוני של הנרטיב שנפרש במכלול היצירה של אברג'ל. מהותם האסתטית והמטפורית נשמרת בעבודות גם כשהם משנים צורה ותחביר. בו בזמן, נדמה שכל אובייקט מתעקש להצביע בעיקר על ההעדר שלו, על החלל שהוא מותיר, כך שהוא מציב התנגדות לסימון מקבע. האובייקטים מזינים את הרובד המופשט והקונצפטואלי של העבודות ובמקביל את הפואטיקה שלהן. הם מושיטים לצופה את קצהו של זיכרון פרטי שמתממש כמסע חומרי וחזותי, רגשי ואסוציאטיבי, המורכב מתלכידי ושברי סיפור שלא נכתב, ושגבולותיו מוגדרים מחדש כל העת.

אתי אברג'ל מציגה בימים אלה תערוכת יחיד בגלריה ע"ש הניך באוניברסיטת חיפה, ומשתתפת בביאנלה הים-תיכונית לאמנות בעיר.

הטקסט "על האוביקט" מופיע בספר האמן "אתי אברג'ל – יומן מיצבים"