

Zohar Elazar /イスラエル

1984 年生まれ。

Zohar は、テルアビブを拠点に活動する写真、ビデオ、パフォーマンスを表現する芸術。彼女の仕事のプロセスは、空間との関係における身体の実験を介し、自分自身の存在する場と時間を探求する試みだ。

Zohar は意図的にそして真摯に緊張や対立を呼び起こす場を探す。政治的、文化的、歴史的な場面に触れることで、従属せざるを得ない普遍的な問題と類似したような状況を生み出す。

誰が立ち止まり、誰が去るのか？

隠れてしまったり、あるいは露出された残骸の背後に、どんな痕跡が残っているのか？

Zohar の実体験の検証は、それらを隠し歪めたり、個人的な実体験と時間の積み重ねにより、時間軸をいかに変えるかを問いただす。

Zohar は暗闇での解明により、生の声、視覚、および私たちの存在の体験資料のテキストを導き出し、カメラのテクニックについてもよく熟知している。

Zohar が繰り返す、構造的で比喩的な輪の円/サイクルのモチーフは、始まりが終わりであることを意味する。作品は、繰り返される主張、内的トラウマの悪化、あるいは軽減する場面や政治的、反社会的な時代を意識的に表現している。

Zohar Elazar / Israel

She was born 1984 based in tel-aviv, Israel Zohar Elazar completed her undergraduate studies in Photography at the Musrara Multidisciplinary School of Art and graduated with Honors from the MFA program of the Bezalel Academy of Art and Design. As a winner of the 'Artist in the Community Scholarship' by the Israeli Ministry of Culture she worked for two years with youth from the city of Rahat.

She was awarded an Israeli Lottery Grant for the completion of a new video work. She had solo exhibitions at the Art Cube Artists' Studios in Jerusalem, Gallery Gross in Tel Aviv and Gallery Moryta, Fukuoka city, Japan. She has participated in group exhibitions at Inga Gallery, Indie Gallery, Haifa Museum, Ikona Gallery in Venice, Ana Ticho House, and Bank Art Studio NYK in Yokohama, Japan.

Her video works have been screened at festivals in New York, Berlin, Moscow, Paris, Los Angeles and more. Zohar's practice combines installation, performance, photography and video. Her creative process involves lingering in a particular place in an attempt to investigate the space's relation to the body. Exposing the cultural, historical, and political narratives pertaining to a particular location allows her to raise questions relating to the body, the space and their relation: who leaves and who remains? Which traces are left behind and which are erased? How does time alter a place? In her works, Zohar operates on the fine line between biography and fabrication. She explores the tension between the hidden and the exposed; between inside and outside and how the two are reflected in one another. For the past decade, Zohar has worked at the intersection of light and matter using the camera obscura — a constructed dark chamber that mimics the mechanisms of vision. She delimits a given space, seals it entirely and pierces just a small hole that allows rays of light to reach the inside of the space. Similarly to the physics of the eye, the external environment is reflected upside-down on the chamber's inner walls.