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Closing One Eye | The Silence Beyond The Noise

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Tamir Zadok - "Marking Territory", curator: Sari Golan Sarig, Rosenfeld Gallery, Tel Aviv

An exhibition of a young talented artist, Tamir Zadok, marks with styled yet not-too-elaborated humor territories which are strange to the world of the artist and to art itself, extra-artistic territories. The heart of the exhibition is a screening of the video *Matzah Maker*; had it been created by a non Jewish artist, they would have been considered anti-Semitic. In an old Tel Avivian room, a dark bearded young man in a white undershirt builds an improvised machine from different domestic objects: scales, a film projector, tanks and tubes, a manual meat grinder. The machine is illuminated with theatrical lighting and the stop-motion animation reveals Zadok as he lays a small curly child at one end of the machine. The Semite young man sprinkles red blood from a tube that hangs from the machine, and from the other end light Matzohs emerge. A home-made work dripping with deliberately rough, coarse and accentuated humor, in a world that believes today in Palestinian organ harvesting by Israeli soldiers.

The photographs around present a return to Egypt, as opposed to the exodus from Egypt, perhaps a starting point for marking masculine, belligerent territories. Zadok sneaks into them as a spy who adopts identities of a regular citizen, like a Zelig who changes identities but stays his own self. The return to Egypt takes place in photographs of a panoramic wall painting painted by a Korean painter and photographed by Zadok at the October War Panorama in Cairo, a theatrical vision of the defeat of the Israeli bad guys. Egyptian youngsters pose for a picture next to an Israeli booty tank, not aware of the photographer's intention. We then join Zadok on his journey celebrating the victory of a remote soccer team in the company of devoted fans wrapped with the Israeli flag. We go on to see Zadok as a pimp trying to prevent an anonymous photographer from shooting a girl in revealing clothes. Zadok as a Palestinian intellectual in a white shirt and woolen vest and another detainee surrounded by border police soldiers. Zadok and another young man in pastoral scenery, ready to take off their track suits and undershirts and to dip in between the water plants; caught by the photographer by surprise they appear frozen and suspicious. Palestinian children practicing crossing a tires passage – the children of Zadok's brother and sisters. These photographs are staged but not too well done, and they incorporate a healthy tension between meticulousness and carelessness, which lets the picture breathe some oxygen of truth.