

Statements from the Artists

Chronicle of a Fall

Nadav Assor and Tirtza Even

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Nadav Assor:

I grew up in the south of Israel: a military-industrial-technological state founded by refugees, that has generated many more refugees in turn... It is a land of many dichotomies and contradictions, including that between direct, tactile conversation, and so much unspoken violence and trauma - much of it enacted using the latest technologies. This background was part of what drove me to investigate notions of land, home, technological mediation and control and the way that history and conflict are layered and made manifest in a place.

Embodied experience is key to my work. I believe that honest, critical artwork should be rooted in direct, sensory, lived experience: The infinite complexity of physically attending to another person's story, of moving through this particular building, of living in that particular community.

In recent years I've become increasingly invested in creating participatory, polyphonic work, embedded in a place and/or a community. I see an urgent need, in this media-saturated world, for creating environments and systems that leverage technology not to harvest and monetize people's experiences but rather to allow them to be shared and encountered in the most essential manner.

All of the above inform my drive to use experimental technologies to document and create moments of human connection, vulnerability, and intimacy - especially in the present xenophobic, white-supremacist political moment which to me and many non-American friends feels too much like a *deja-vu*.

Tirtza Even:

Over the last twenty years I have been developing a language for communicating human social and political realities in visual media, through almost imperceptible digital manipulation and careful sequencing of (or navigation through) the recorded moments. Both my linear and my interactive video work have consistently been engaged with representing the encounter with a variety of groups and individuals, typically ones whose lives embody complex social/political settings (in Palestine, Turkey, the U.S., and Germany, among other locations). At the same time (and perhaps especially) my work could also be described as an exploration of the inevitable, yet detailed, failure of this very act of representation.

When recording the encounters with freshly nuanced and never fully known concrete lives and moments, I look for ways to destabilize any projected unities with which I (or the viewer) could assume control over difference. The visual language I developed is thus set to fracture the various frameworks which

safeguard the stability of narrative structures and hierarchies (the in/out of a story, the uniformity of character); and to complicate the separation between documentary and fiction. My goal is to express the freedom from narrative or ideological framework that the details I found embody.

Relying on subtle digital disruptions of images and sound, I elicit those singular signs of human life that might otherwise remain latent or oppressed but which interrupt any uniform perspective. I use ellipsis and contradiction to frustrate my effort to hold on to what I am at the same time grasping to know and tell. Failure to contain, to tell a coherent story, is an aesthetic driven by a political and an ethical goal. My intent is to bring to the fore the multiplicity, partiality, and transience of perspective, and thus possibly facilitate tolerance, if not acceptance, of views foreign to one's own.