MINDSCAPE

> “This light cleaves the heart of the photograph and the heart of the darkness that darkens the photograph. A photograph of the world that is in need of transfusions of light like electric shocks to keep its heart awake.” – Dalia Amotz
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> “Death, like the sun cannot be looked at steadily” -- François de la Rochefoucauld

Uncompromising negotiations of give and take (acceptance) constantly motivate and nourish an energetic system. When the system is challenged, a state of unrest ensues as the system strives to find equilibrium. Energy does not disappear, but takes on an infinite number of facets, forms, and states (states of matter) suited to conditions and circumstances. This is the universe’s power of inertia. Events and crossroads shock the narrative of life, disrupting the continuum. Previously built borders are breached. Rules are broken and the need arises for renewed consciousness, development, change, and rebalancing. These lead to a search for anchors, points of origin and handholds within the chaos. Often the quest becomes an obsession, simultaneously blurring and mediating between rationality and insanity.

Orit Bertini Shavit selects the camera as a means to capture fragments of states and places on her journey between consciousness (reality) to illusion. She gathers “proofs” from the two worlds of reality and hallucination, arranging them in combinations reminiscent of molecular patterns. The spaces between the photographs and the groupings themselves create a flow chart/profile map of states in constant motion, in an attempt to mediate between the two worlds.

Bertini Shavit photographs mundane situations using various cameras: analog, digital (including a cellphone), and old cameras without controls of the aperture or exposure. She uses outdated black and white and color film. Through these choices, she waives control over the resulting photographic images. She creates authentic reflections of diverse states of consciousness, which is why they possess a constant sense of fog and vagueness, an uncertainty of elusive time and place. In some of the photographs, the light is burning and blinding, leaving more concealed than revealed. In contrast, the darker photographs enable easier tracking and distinguishing the embedded hints. These images attract with their charm but simultaneously reveal something disturbing and threatening.

Bertini Shavit examines and clarifies “depth of field” and “exposure.” How much light is required to remove layers and “expose” without being burned?

Yael Eisner
Exhibition Curator