

Givon Art Gallery

Tamar Getter New Works

25.10.24 - 30.11.24

Tamar Getter presents a new selection of tempera-oil paintings on canvas and paper. In the current group of works, Getter is dealing with HANDS, the only pictorial subject she has been developing since 2019 in her "PLUCK PLOY," the large-scale installation at the Ein Harod Museum that showed a flickering video and hundreds of erased chalk drawings, in layers, of a hand strangling a bird, on a green wall, creating together a disintegrated, white, powdery, almost abstract image.

As in the previous group, exhibited at the Tel Aviv Museum last year, the hands extend over the entire painting area and 'disintegrate' into it. The strangled bird is almost absent.

Among the new works, several nearly monochrome ones stand out in their intense, sienna red-brown color, based on the heavy and opaque pigment. In some of the works, Getter abandons her usual drag paint tools, such as the squeegee and wooden planks used in many of her wall works, in favor of meticulous work with a thin brush that leaves a line so thin that the painted shapes are almost unviewable.

There is also a marked change in the gestures of the hand movements that Getter observes, and they present a different attitude to grasping, holding, carrying, pointing, and other actions that she indicates. Also notable is the almost total removal of every tool or product of the described action, and the hands float in the space of the painting as generalized, independent fragments, a body, or bodies in themselves. As with Getter's pictures, also to the Hands, she approaches by placing restrictions on the vision, the body, and the movement.

The Hands in Getters' work are part of an array of pictures (or icons) she has developed over the years, all of which intend to deal with structural questions of Painting, and they shape for her an appearance of its rhetorical possibilities. (The torso, the scarecrow, the figure of Iris, the slingshot girl, the horses, and more.)

The gestures described now are more detailed and reflect the movements accompanying speech or emphasis. Here, one sees less of the 'blind' mechanical movement of the groping-bony hand, the hand of a 'digger-worker' inside the painting surface, which was in the previous group of works. The formats of the paintings are different in size, and Getter amplifies the freedom of distance that she takes from the anatomy of the hand.

Notebook No. 2, November 2024, from Bezalel's "Golden Notebooks," a tribute book made by the Academy to Tamar Getter upon her retirement from teaching, joins the exhibition. The new book includes an extensive conversation with colleagues about her work and an eye-opening selection of "Hand" works and their connections to all of her work.