



## סדר יום نظام يومي Daily Order

מאיה אטון  
مايا أطون  
Maya Attoun

ליהי נידז  
ليهى نايديتس  
Lihí Nidiz

ליאור תמים  
ليئور تميم  
Lior Tamim

Two totally different concepts — "copy" and "ghost" — drive the visual narrative of the exhibition "Daily Order" and are reflected in each of the works comprising it. The former is associated with matter, while the latter is associated with the spirit, yet both depend and rely on an original. Their transformative existence always stems from something else that preceded them (animate or inanimate). Moreover, the copy and the ghost share the hypothetical possibility of infinity — whether it is embodied in perpetual replication (of the copy) or reincarnated repeatedly (as the ghost). "Daily Order" came into being as a collaborative site-specific installation, the result of an ongoing dialogue for almost a year between artists Lihí Nidiz and Lior Tamim. The two turned the gallery, located in southern Tel Aviv between garages, parking lots, and night clubs, into a liminal space trapped in limbo. The concrete and the metaphysical, the living and the dead, swarm in the tension between past, present, and future, calling the absoluteness of things into question.

From the gallery front, the back of the installation looks like a movie set. In Tamim and Nidiz's work *Track* (2023), two light bulbs flash at a varying tempo on the surface of the plaster wall, communicating with each other, while signaling in an attempt to make contact with the passersby. The light flash bulbs were programmed to present the artists' and curator's birth dates in a random way. In the gallery space, as in a film noir steeped in mystery, sculptural objects flicker out of the darkness; images in motion, sound, and drawing, which gradually accumulate as incriminating forensic evidence at the scene of a yet unsolved occurrence. Present among the works, as another essential organ, is a drawing by artist Maya Attoun, who passed away in the summer of 2022. Tamim and Nidiz's hosting gesture is an inherent act, which binds their preoccupation together with the phantasmic potential of the work of art and the possibility of looking at everything in a multifaceted, stratified manner, as well as with Attoun's interest in issues pertaining to hosting and the spirit that was present in many of her works.

The works, which are based on images of commodities and body parts, turn out to be distorted copies whose purpose is unclear. While they are removed from everyday genericness, they challenge the essence of the concept of "daily order," "cracking the sense of security attributed to routine, and blurring the gap between the known-stable and the unknown.

The protagonist of Lior Tamim's (b. 1982, Kfar Saba, Israel) multi-channel video installation, *Shalom* (2023), is a digital image of a 1991 Renault Express moving back and forth across the gallery walls. The vehicle drives, stops, accelerates, and brakes, and then resumes driving. Its unpredictable, fragmented motion surrounds the viewers as in a live stunt show, full of horror. Squeals, braking, sirens, and engine rattling spread through the space, cutting the silence of the void. The movement of the Renault in an eternal loop undermines the sense of time and place of the event and of those viewing it. Tamim conjures up the memory of the car that provided him shelter when he was homeless during his studies. The digital version captures the memory of the past and returns the Renault to Tamim, as in an act of reclaiming ownership. The "séance," however, goes out of control when the vehicle seems to claim its independence, moving in the built-up space like a machine that rises up against its maker.

Lihí Nidiz (b. 1990, Tel Aviv) presents *Heavy Water* (2023), three life-size sculptures of a water dispenser, and a sculpture of a pair of woman's legs in high heels. Her sculptural practice is based on manual (plaster casts) or mechanical (3D printing) copying and reproduction, whereby she detaches the objects from the assembly line of consumer culture. Instead, she creates singular reductive representations that challenge the original and the culture of abundance that produces them. Removed from their place in the familiar order, the works exist as empty shells, as remnants, indicating rather the absence and lack, and pointing at who and what is absent. As flashes of a distorted cinematic frame (glitch),

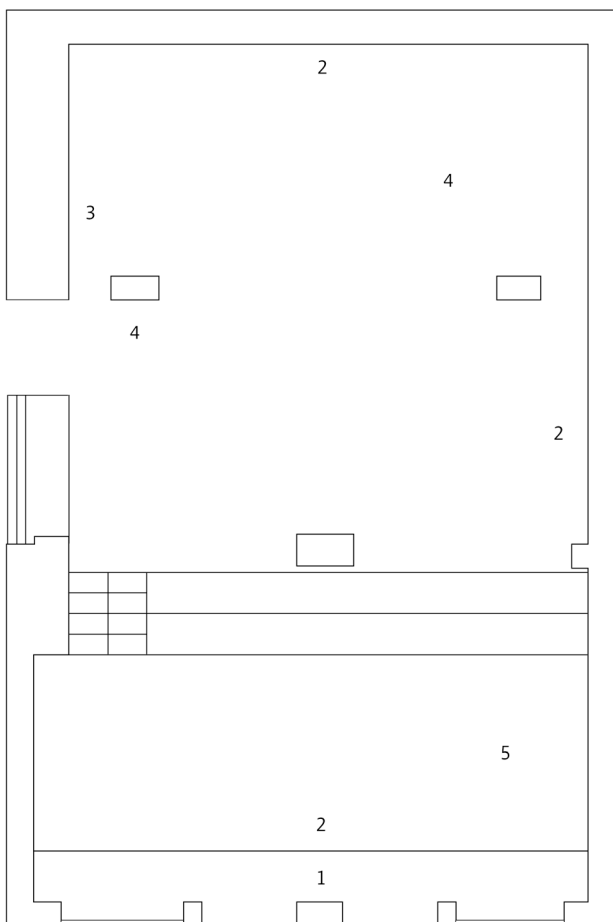


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Maya Attoun's (1974—2022, Jerusalem) work Untitled (from 2018, an annual-weekly diary and an artist's book published in 2018 in honor of the bicentenary celebration of Mary Shelley's groundbreaking novel *Frankenstein*) is a graphite drawing of a pair of wide-open mouths viewed from above like an X-ray. A jaw within a jaw, a small mouth inside a large mouth. Large permanent teeth surround baby teeth in two tooth circles, which are revealed as a chilling intimate portrait of mother-child relations. Attoun's hyper-realistic drawing is introduced as a scientific finding that must be examined and analyzed — yet another forensic evidence in Nidiz and Tamim's plastic-theatrical ensemble, in which Attoun is present-absent.

The three artists are graduates of the master's program in fine arts (M.F.A.) at Bezalel Academy of Arts and Design Jerusalem.

Curator: Sally Haftel Naveh



1. Lihi Nidiz | Lior Tamim  
Track, 2023  
Incandescent light bulb  
electricity, programming, variable sizes
2. Lior Tamim, Shalom 2023  
Video installation, 30 minutes (loop)
3. Maya Attoun, Untitled, 2018  
Graphite drawing on paper, 52\*44 cm
4. Lihi Nidiz, Heavy Water, (Water bars) 2023  
Plaster casting, variable sizes
5. Lihi Nidiz, Heavy Water, (woman's legs) 2023  
3D Printing, variable sizes