

THE FARKASH GALLERY

PERFECTLY IMPERFECT

Six Female Artists In Personal And Feminine Encounter

International Women's Day 2019

THE FARKASH GALLERY

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Women and Art

Women, women, women. All beautiful in their own way, each from a different world, some of them hidden and some external. And though they may sometimes seem helpless or confused they are much stronger than us men. In the old days a woman who was an artist was an outcast and now the days have come when the artists do not need to apologize and are confident enough to tell their stories through art. The Farkash Gallery has assembled 6 artists using paint, sculpture, and photography from all over the world, each with a different perspective, one from Kazakhstan, one from Italy, and some from Israel, all who have exhibited around the world. They are creators and are not afraid of criticism, they are here to present and to say unequivocally that "we are perfect in our imperfection."

Aharon Farkash Curator

Dina Bova Israel

I admire the words of director Andrei Tarkovsky, who said that the meaning of life is the quest for spiritual perfection. But there is one major question; What is perfection? What perfection deserves to be aspired to? How to be perfect if life creates cracks in the human soul and heart? The Japanese have the "Kintsugi" reconstruction of a broken object, while emphasizing the cracks. Thus the imperfections become the power, beauty and integrity of the object.

This perception of perfection is very close to my heart. In my works you will find elements related to the philosophy of perfection of imperfection

Photograph InkJet Print On Plexiglass- Edition of 5





Almagul Menlibayeva kazakhstan

Migration of the knowledge- trade with non verbal alphabets like patterns, ornaments, logos, symbols through the Silk Roads as an embodiment of extra-material Time. This project was filmed on the historic Silk Road town Turkistan, Kazakhstan. Before the European colonization of the Americas, the Silk Road economically shaped the Eurasian continent through the vast land areas. With the fall of the Soviet Union and the economic growth of China, the revision of the significance of the Silk Road resumed. In the post-Soviet region, the historical archives are still closed, I work with the historical memory of ornaments and architecture like the time-based media. The abstract of the ornamental language is setting relationship between gender, political events, architecture and dress code which may span generations to a sense of continuous space of the alternative narrative. I cooperate with local models, use local fabrics, colors, use the contemporary language of fashion in expanding the boundaries of art.

Photograph InkJet Print On Archive Paper- Edition of 5



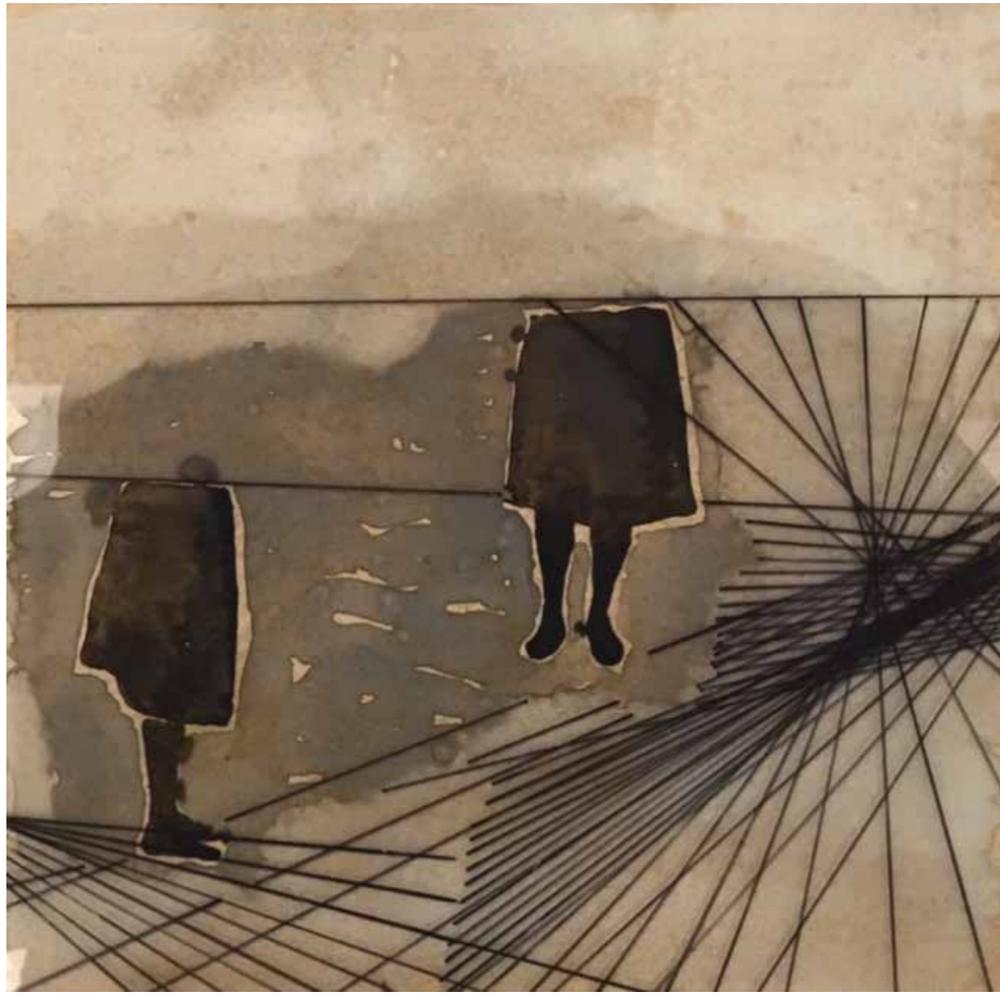
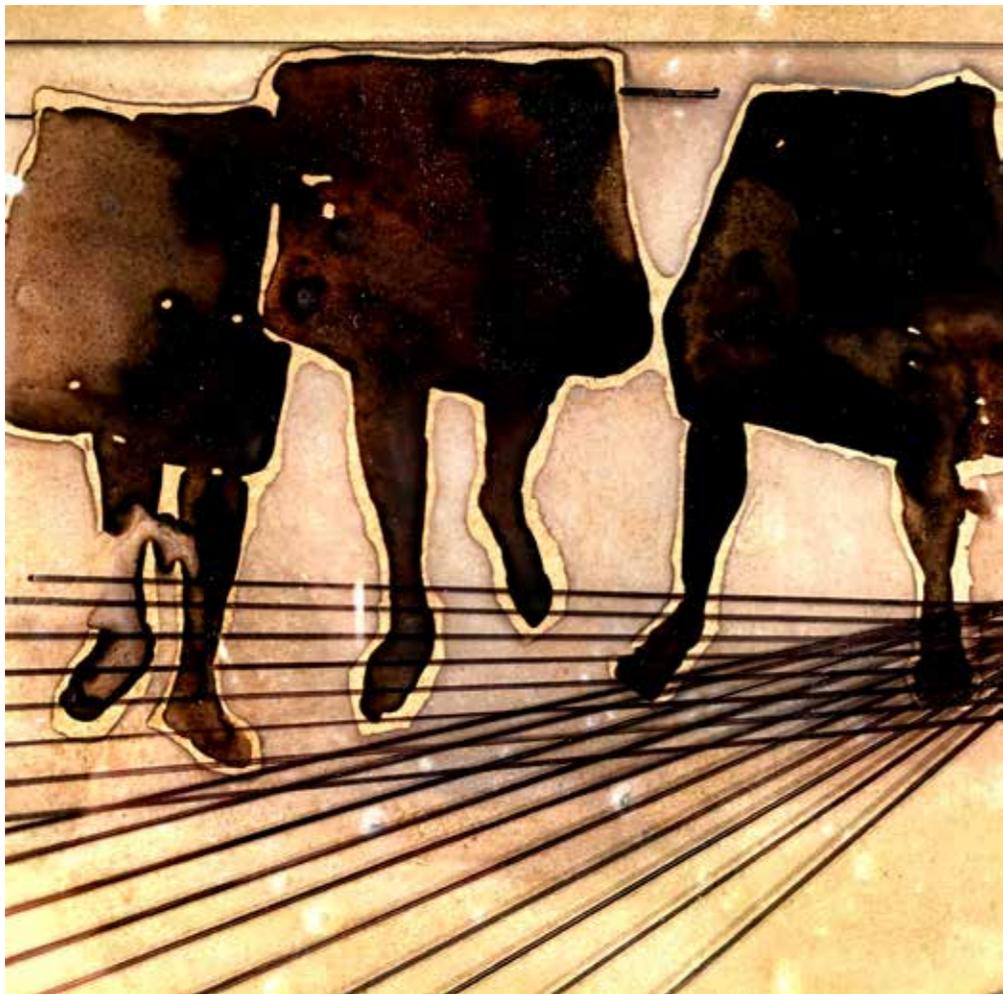


Tali Navon Israel

The female body in my work is the place for discussing the nature of the concept. It is the place where things are happening – the place of personal, political, and artistic occurrence of the artist - the faceless body. The choice of referring to a specific part of the body. In this series of works, the lower body was chosen as steps and the feet as stepping stones. Towards, toward, for, they are climbing, wandering, searching. For me, this is the meaning of life's complications, when one pace after another create a whole. The body is the platform for material and conceptual explorations, as well as a starting point for trying to bridge the gap between individual identity and collective identity, while undermining established traditions, exposing and creating other perspectives, exploring borders, and blocking or breaking down boundaries. The connection between woman-body-and language resonates strongly from my works, which seek to formulate a coherent and clear language that begins and ends in the body.

Oil on Glass -20/20 cm





Consuelo Zatta Italy

In the last three years, I have dedicated myself more to the study of the female figure, deliberately giving a biographical touch to my work.

My artistic research went hand in hand with my personal growth, and integrated moments of daily life containing not only reflections, doubts, anxieties, melancholy and defeats but also joys and conquests.

My sculptures are made with small scraps of paper from pages of magazines of all kinds, fashion, culture, cooking etc... thus allowing the viewer to become witnesses of my being a woman while celebrating at the same time all the women who recognize themselves in the images of my work

Paper Mache / Painted Wood





Galia Zamir Israel

International Women's Day is certainly a wonderful opportunity to reflect on women's presence and representation in the arts, to examine what it means to be a woman in art, to question the term "feminine esthetics" and explore the role of gender identity in the unique artistic viewpoint – as a female artist, a wife and a mother of three, I certainly find these subjects deserving of continuous investigation. However, to paraphrase French writer Nathalie Sarraute, when I paint, "I am neither man nor woman nor dog nor cat.

Acrylic On Canvas / Cardboard





Eti More Israel

Eti More's work begins with a unique moment in which something attracts her attention. It can be a person, a woman's body movement, or an atmosphere, which calls to turn her into a painting or a sculpture, as if an "invisible" hand attracts her to the studio.

One of the catalysts of the creative process is the fascination with the image of the person, especially the image of the woman. The nobility of the body, its posture, its various poses and movements are endless inspiration to her, both in the paintings and in the sculptures which she creates.

A woman waves farewell, arms wide open, or standing in full glory. All of those she creates out of lines, shapes and volume. In the iron and polymeric materials she exudes a life, out of lines of color and stylized metal while including soft lines.

Painted Laser Cut Metal / Casting Bronze



