

Noga Shtainer

Hezi Cohen Gallery

Noga Shtainer
Near Conscious

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Special thanks to my family:
Zeevi, my parents, Ann, Ella and Yahav

On the cover: Oxana, 2009, 107x120 cm

Note: all measurements height x width

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Daniella Talmor

Noga Shtainer's exhibition "Near Conscious" presents memories and impressions originating in the artist's family history. Parts of this history were not known to her until she actually experienced them through the camera, and others remained unknown. Shtainer filled in the blanks in the continuity with the aid of her power of invention, so that her works wander on the boundary between private history and fantasy, between description of reality and trips into the world of imagination.

The series "Near Conscious", "Father Mother Ann (my father's wife) and the children", present photographs of the family, whereas the series "Home for Special Children" comprises pictures taken at a dormitory in the Ukraine. All were photographed during the last decade and are the result of careful planning, which often included preparatory drawings, even though at the stage of actual placing and staging there was always an element of spontaneous change.

The divorce of Shtainer's parents when she was still a young girl left her without many childhood experiences. She recounts how she keeps almost no memories of her childhood, and the few she has are based on old pictures she saw in her parents' house and on stories she was told. In her photographs she deals with her missing childhood and with her family's life. She builds situations that reinvent her childhood, shifting the strips of reality that she captures with her camera to a different place. The power of photography helps her construct pictures which establish a correspondence with a new reality and with her childhood, but that at the same time deliver a universal social message. The truth in her work resides in the naturalness and innocence of the photographed children, whereas the actual photographing supplies the element of fiction, whose source is imagination.

At the beginning of her career Shtainer photographed only her sister, and from there she went on to take pictures of members of the whole extended family. All the pictures were in black and white, except the last ones which were photographed in warm monochromatic shades.

The pictures of her sister as a child, as a youngster and as a woman show the changes she went through with the years, and perpetuate the exotic development process of an adolescent girl. The choice of her sister as an object to be photographed, at first due to reasons of availability, with the passing of the years became a true obsession. Photograph ceremonies were held every Saturday, during which, almost without words, the work took its course as if by itself. The photograph sessions enraptured both sisters in a fantasy which allowed them to return to childhood, which Shtainer spent periodically going from her father's to

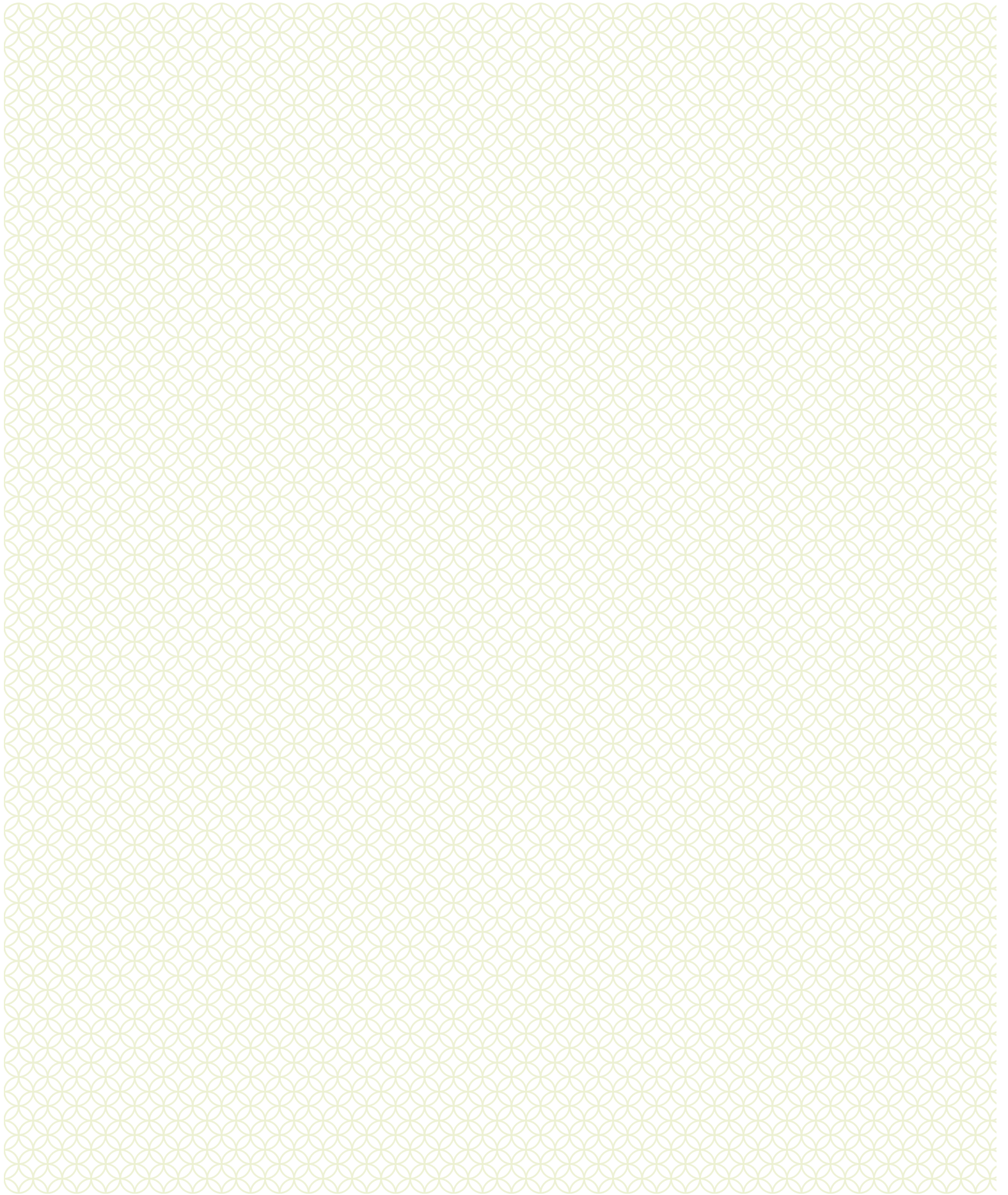
her mother's home, both in the same village. Her sister, who was born in her father's home, seemed to fill up the space left void at the time by the artist when she left the house where she had been born and raised, the house in which her furniture and belongings were left behind as she moved into her mother's home. The bed, the desk and the mirror that hung above her bed were slowly suffused with the aroma of the mysterious, bashful girl, her new sister living there. The photographic works bring forth her innocent, tranquil beauty, captured from the artist's charged perspective, and from the confusion in which she presents their mutual biography. As the younger sister surrenders herself to the camera and to her sister the photographer, both reconstruct the artist's lost, forgotten childhood.

The photographs of the extended family, which present the two families that became a large one, offer the artist an additional way to become reconciled with her past. The imaginative pictures tell a story of dual lives, which on one hand try to reconstruct experiences and feelings of childhood past, but on the other hand it is fictitious, based on a traditional photographic iconography. The place in those works is any place, and the time is any time, but the characters are always members of the family. The photographs express the search for beauty existing side by side with gloom and the perpetually haunting family secrets.

An additional series, "Home for Special Children", is named after a dormitory in the city of Rovno, Ukraine, which represents, in Shtainer's view, a microcosm of Eastern European culture. The children living in the institute suffer from various degrees of invalidity, and experience a missing childhood, which reminded the artist of her own. The children in this series have been photographed in full beautiful colour, which helps give some light to the sad reality in which they live. In her meeting with the children, whose language, body gestures and mentality were strange to the artist, the camera became the sole means of communication, and photograph-taking sessions became private, intimate and very special moments. Photographing the children, separated from their families, allowed the artist to analyze her own metaphoric orphanhood.

Noga Shtainer's fascinating work comes to show a private world, presenting the photographed object intimately, without blurring its disadvantages and its weaknesses. Her photographed moment is not a private occurrence, but an opening to deal with human fragility in any manifestation, to fall in love with the photographed object and to become assimilated with it until it becomes a part of her, and of the story she wishes to tell.

Daniella Talmor, former chief curator of Haifa Museum of Art



Home for Special Children

































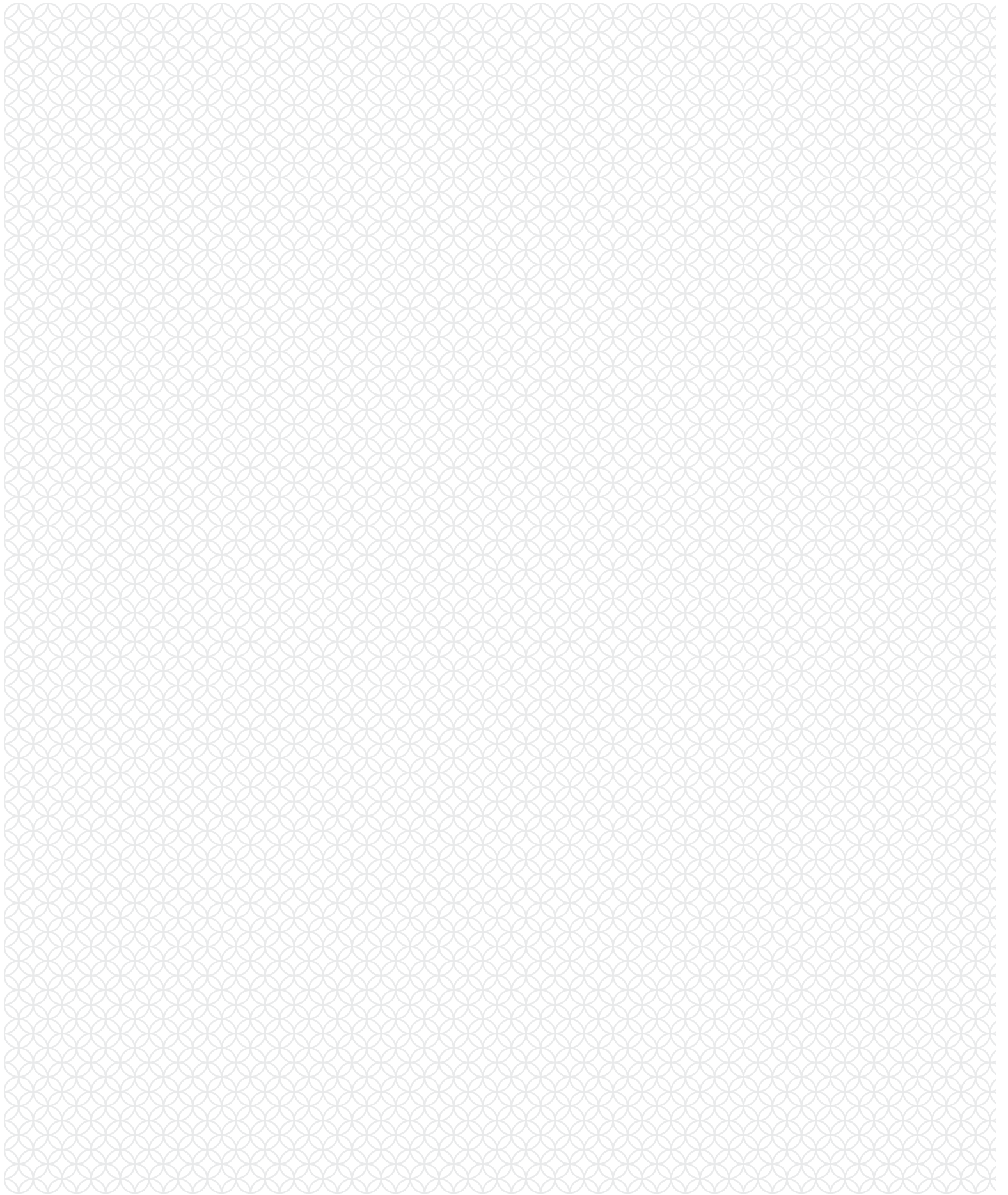




Untitled § 2008







Near Conscious





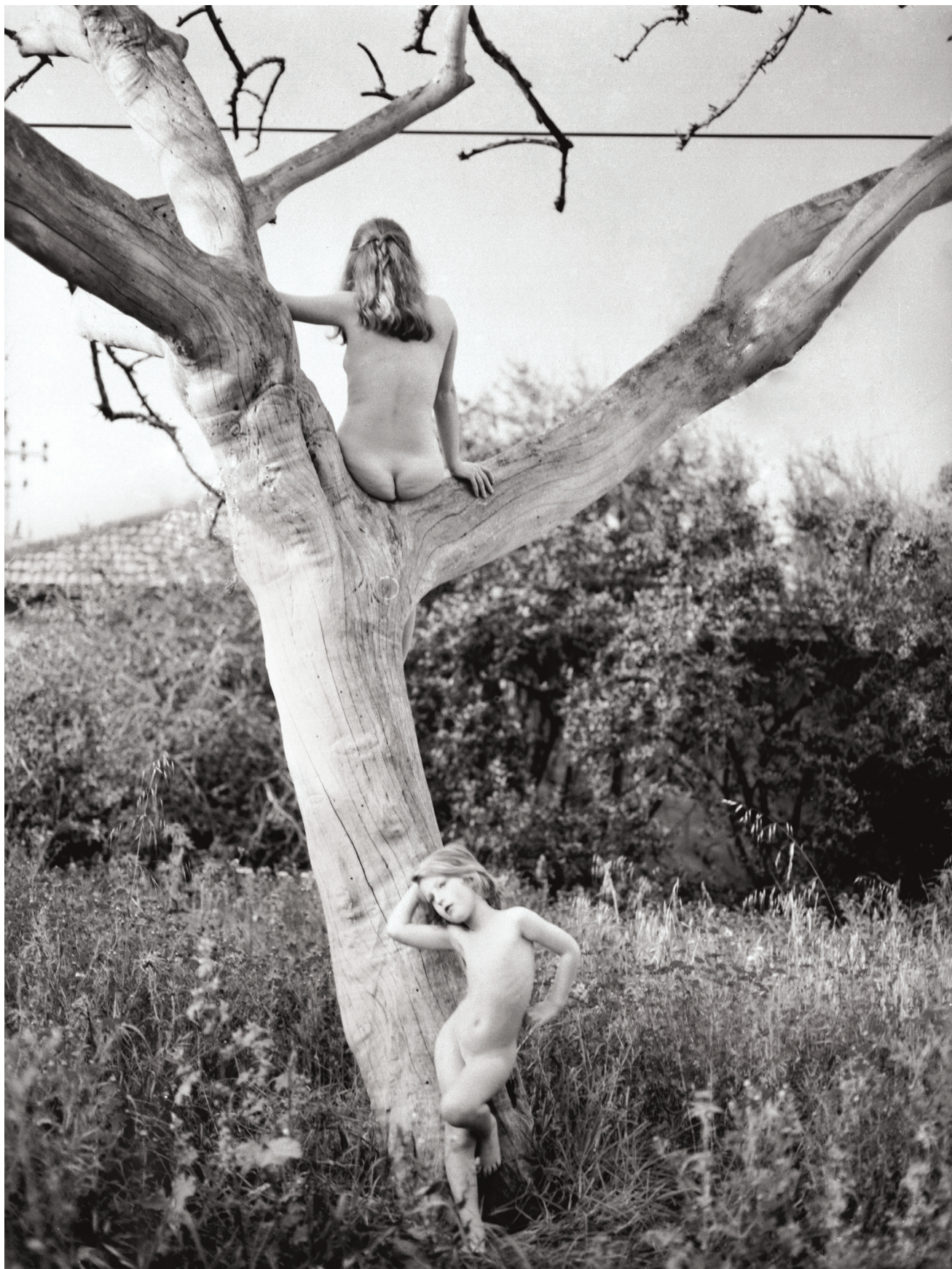


Ann, mum and the kids § 2007





Altar § 1998



Bet Dolfin § 1998



Ella in the woods § 1999









Dad and the kids § 2008

Ann and Yahav § 2008 >





Ann and the kids § 2007



Biography

1982 Born in Israel

2005–2009 B.Ed, Wizo Academy of Design & Education, Department
of Photography, Israel

Lives and work in Tel Aviv

Teaches photography, High school Campos Kiryat Sharet, Holon

Awards

2009 IPA-Honorable Mention, International Photography Awards

2008 America-Israel Cultural Foundation Grant

2006 Shpilman scholarship for art and photography

Solo Exhibitions

2010 "Near Conscious", Hezi Cohen Gallery, Tel Aviv

Group Exhibitions

2010 Taylor Wessing Photography Portrait Prize, the New Art
Gallery Walsall, England

2010 Taylor Wessing Photography Portrait Prize, the Shipley Art
Gallery Gateshead, England

2009 Taylor Wessing Photography Portrait Prize, National
Portrait gallery, London

2009 The Secret artist exhibition, Bank Leumi, Tel Aviv

2009 "Home for special children", Wizo Academy, Haifa

2009 "Point Of View", Promising photographers of 2009, Tel Aviv

2009 "Wizo in Tel Aviv ,Home for special children ", Jaffa

2008 "Bat Galim, Train ticket project", Wizo Academy, Haifa



Last time without a shirt § 2006

List of Works

- (9)
Marika. 2009
edition of 2: 170x120 cm
edition of 3: 110x80 cm
- (10)
Sash blue eyes. 2008
edition of 5: 80x108 cm
- (11)
Maxim. 2008
edition of 5: 80x108 cm
- (12)
Purple Clown. 2008
edition of 5: 80x108 cm
- (13)
Alina. 2008
edition of 5: 80x102 cm
- (14-15)
Nastia. 2009
edition of 1: 80x108 cm
edition of 1: 74x100 cm
edition of 1: 54x73 cm
- (16)
Lockers. 2008
edition of 2: 125x170 cm
edition of 3: 80x108 cm
- (17)
Horses. 2009
edition of 5: 80x108 cm
- (19)
Sash. 2009
edition of 5: 80x108 cm
- (20)
Anya. 2008
edition of 5: 80x108 cm
- (21)
Dinner time. 2009
edition of 5: 80x108 cm
- (22)
Fall. 2008
edition of 5: 80x108 cm
- (23)
The big window. 2008
edition of 5: 108x80 cm
- (24)
Siesta. 2009
edition of 2: 110x150 cm
edition of 3: 80x108 cm
- (25)
Baths. 2009
edition of 5: 80x108 cm
- (26)
Untitled. 2008
edition of 5: 80x108 cm
- (27)
Dasha. 2009
edition of 5: 80x108 cm
- (29)
Oxana. 2009
edition of 5: 170x120 cm
- (33)
Efi's house. 2006
edition of 5: 58x64 cm
- (34)
Ann,mum and the kids. 2007
edition of 5: 58x87 cm
- (35)
The mask. 2007
edition of 5: 58x87 cm
- (36)
Altar. 1998
edition of 5: 58x84 cm
- (37)
Bet Dolfin. 1998
edition of 5: 77x58 cm
- (38-39)
Ella in the woods. 1999
edition of 5: 58x84 cm
- (40)
Untitled. 2007
edition of 5: 58x87 cm
- (41)
Untitled. 2007
edition of 5: 87x58 cm
- (42)
Dad and the kids. 2008
edition of 5: 58x77 cm
- (43)
Ann and Yahav. 2008
edition of 5: 77x58 cm
- (44)
Ann and the kids. 2007
edition of 5: 58x77 cm
- (45)
Waiting for the light. 2007
edition of 5: 58x87 cm
- (47)
Last time without a shirt. 2006
edition of 5: 75x50 cm