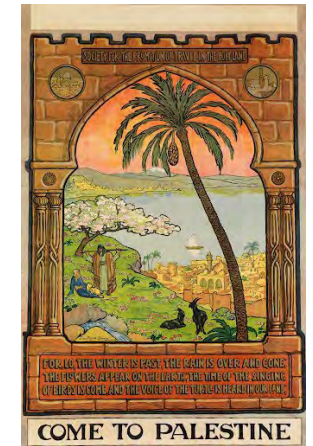


Aya Zamir

PORTFOLIO



Reference:
Ze'ev Raban (1890-1970) -
Come to Palestine,
1929 Campaign Poster
commissioned for the
Organization Society for
the Promotion of Travel in
the Holy Land, Lithograph,
99/63.5 cm

Installation view of the work *Welcome to Palestine*, collaboration with Abed Shalabi, Shenkar Gallery, 2016, building blocks, cement, sand, sifter and building materials, digital c-print of a windows™ desktop picture



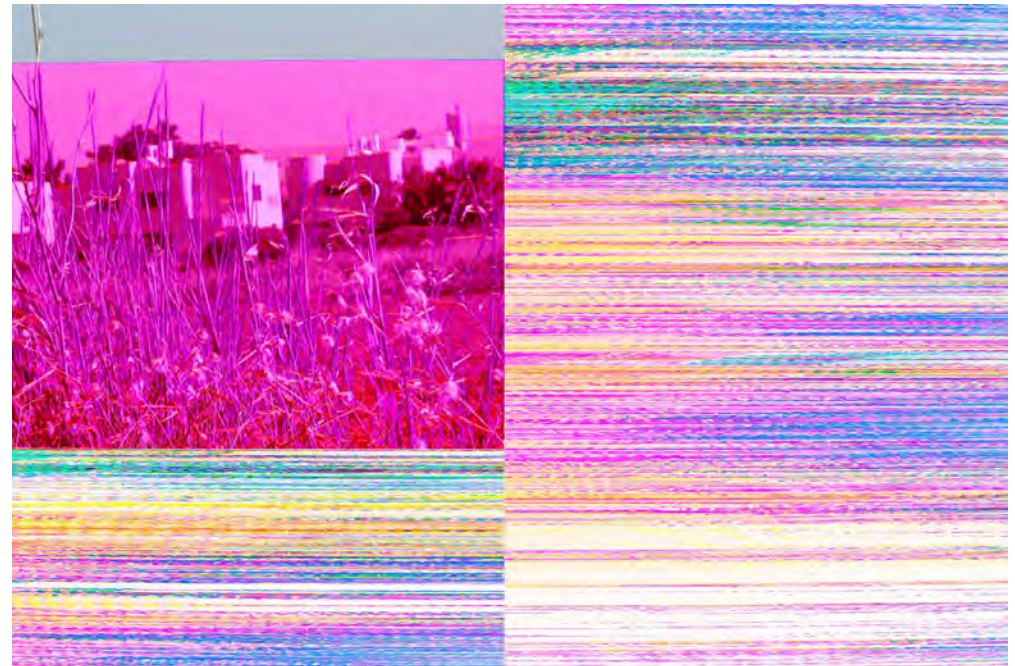
Untitled (Bilin), 2017, digital C-print, Dimensions variable



Untitled (Htzeba) 2017, digital C-print, Dimensions variable

Description :

These photographs were taken in different locations of remembering and conflict. I think of them both as photographs on their own as well as studio references in an ongoing project. In her essay *In Defense of the Poor Image* artist and writer Hito Steyerl, writes "Poor images are the contemporary Wretched of the Screen, the debris of audiovisual production, the trash that washes up on the digital economies' shores. They testify to the violent dislocation, transfers, and displacement of images.." these photographs unpack issues of displacement within disposable life in Palestine/Israel.



Untitled (Atlit) 2013, digital C-print, Dimensions variable



Untitled (Safa), 2013, Digital c-print, 110 x 165 cm, Shenkar Galery, Shenkar Multidisciplinary Art School Ramt Gan

Description: This photograph was taken in Safa, Palestinian authority, during a clash between Israeli army soldiers and members from Safa that their crops were destroyed by the neighbor Israeli settlement. In many of the clashes the soldiers throw tear gas at the demonstrators, in order to dissolve the clash. this experience is a disruption in eyesight as well as in vision, and fugitivity. This work is a visual commentary on the ways in which the discourse on Palestine is distorted.

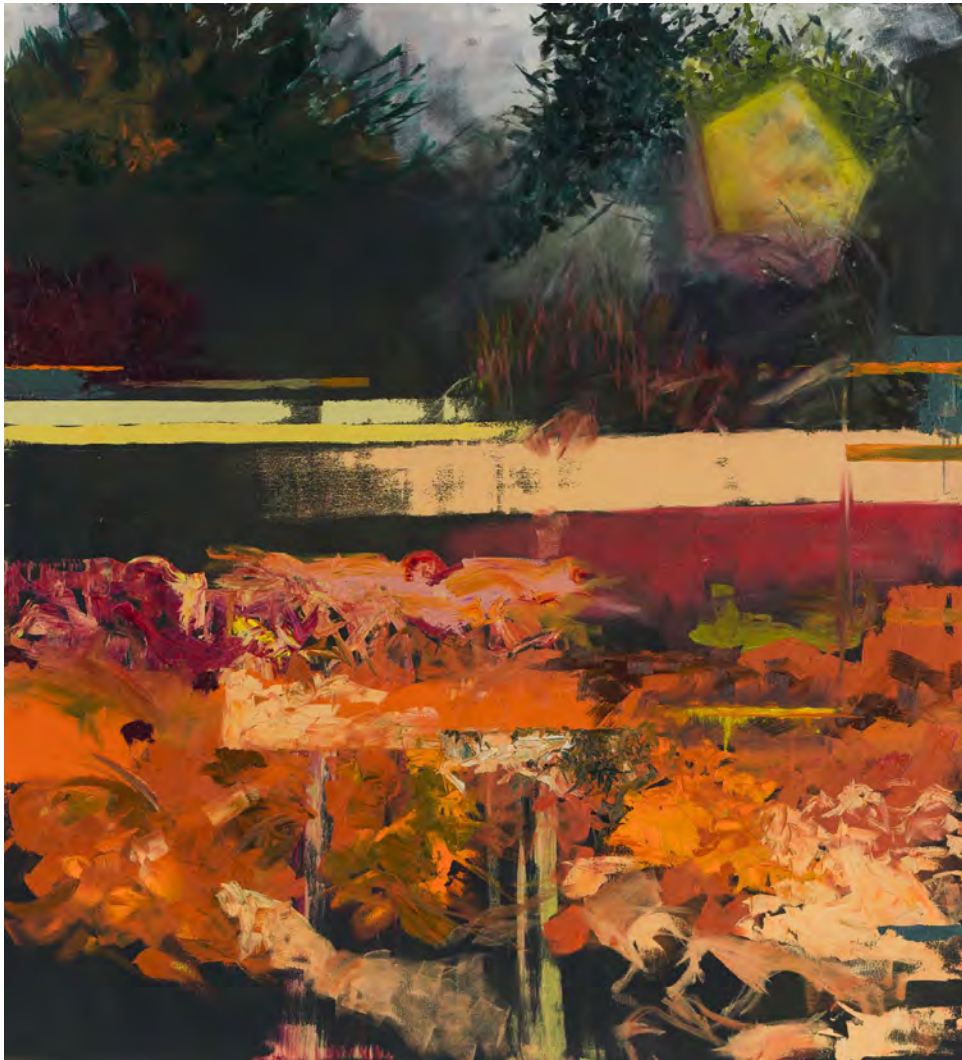


Untitled (Samaar), 2016, digital C-print, Dimensions variable



Installation view of the exhibition Domestication, exhibition that comprises 2017, Shenkar Galery, Shenkar Multidisciplinary Art School Ramt Gan

Description: The paintings comprise in this project are created through repeated painting from one image to create a series that contain elements which are alike. The paintings are constructed from several layers; the reflections of reality in the digital photography, and the processing of an image until the source disappears. Intentional damage to the digital photo file code changed the colours of paintings in the series.



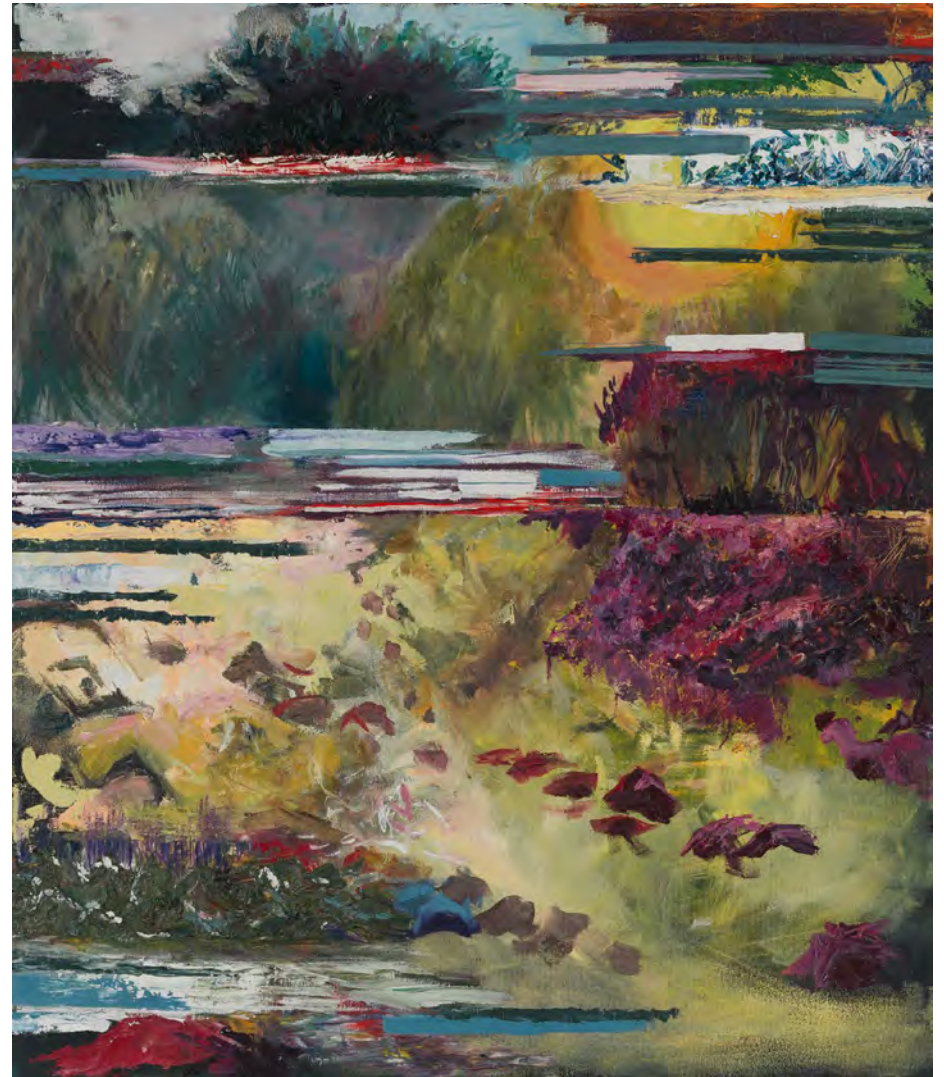
Untitled
2017, oil on canvas 175 x 160 cm



Untitled
2017, oil on canvas 155 x 140 cm



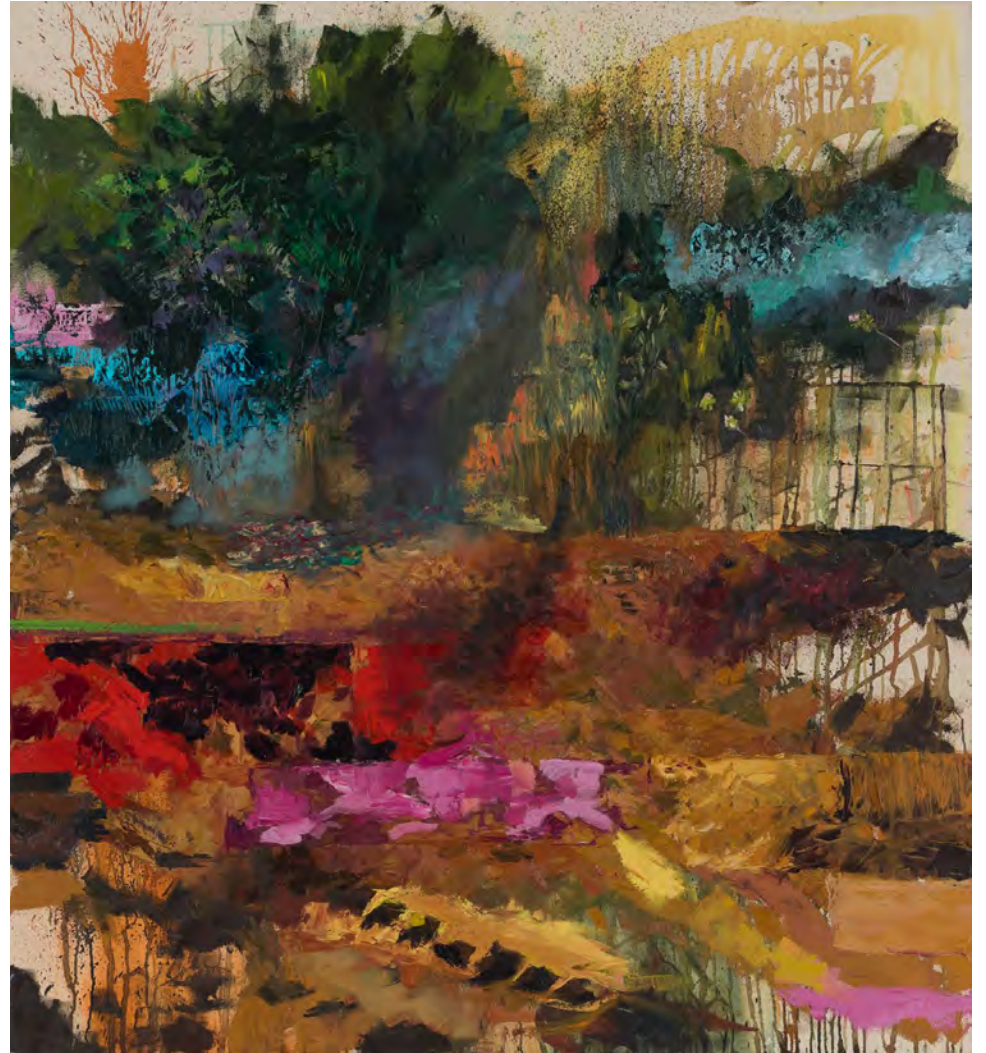
Untitled
2017, oil on canvas 175 x 160 cm



Untitled
2017, oil on canvas 110 x 94 cm



Untitled
2017, oil on canvas 175 x 160 cm



Untitled
2017, Oil on canvas 175 x 160 cm



Untitled-Tribute to Manhattan Project, 2016, Acrylic on loose canvas, 200 x 200 cm



Untitled- Tribute Ansel Adams, 2016, Acrylic on loose canvas, 200 x 200 cm

Compositions of chaos, 2016, Installation view, Series of 4 paintings Shenkar Gallery, Shenkar Multidisciplinary Art School Ramt Gan



Untitled- Tribute to Thomas Ruff, 2016, oil on loose canvas, 200 x 190 cm



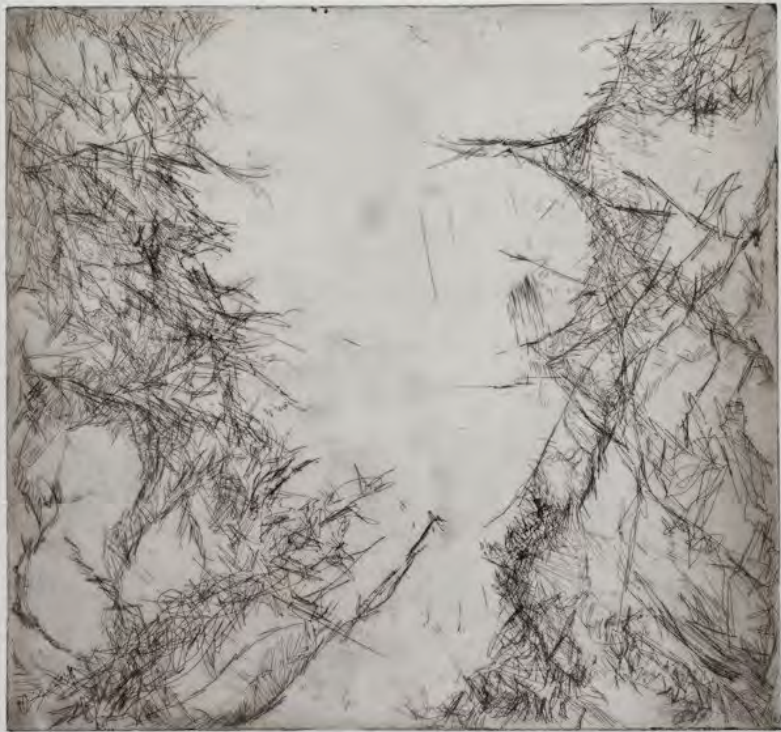
Untitled, 2016, oil on loose canvas, 200 x 190 cm



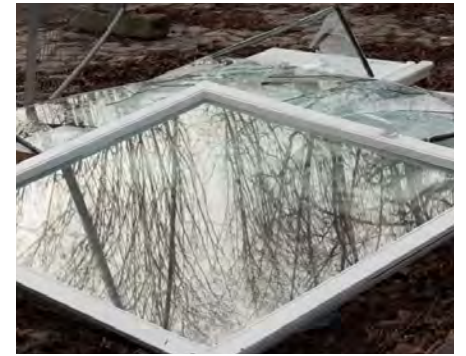
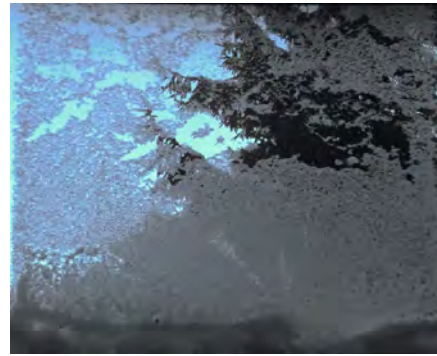
Hambacher Forst coal mine, 2018, digital C-print, Dimensions variable, Germany



Hamburg, 2018, digital C-print, Dimensions variable, Germany



Window, 2018, hard ground etching, 50 x 26



Window, 2018, digital C-print, Dimensions variable, Germany



Installation view of the Open Studio at the AIR, April 2019 KuBa Residency, Klein Warnow, Germany, window-drawings and paintings, scroll, Ipad with video loop, English translation of A.B Yehoshua stories, binoculars

Description: When I learned about Klein Warnow, I connected it to the story about a small village with a train station by A.B. Yehoshua “מסע הערב של תיר”. I had the idea that the story name should be translated as The “Twilight Journey of The Left” and not as it is officially translated - “Yatir’s Twilight Express”. It seemed better fitting to my recollection of the story and its intention. As a way of re-engaging with the story, I transcribed the story from a PDF file to a scroll.

I painted in different formats to explore perspective changes. One of the paintings had a breakable format when each fragment became an independent painting.



Stitching the scroll docomtation, April 2019, photos by Sharon Horodi, KuBa Residency, Klein Warnow, Germany



Train, 2019, oil on fragmented canvas, 160x230 cm



Railroad, 2019, oil sticks on canvas 20 x 30 cm



Railroad, 2019, Acrylic on canvas 50 x70 cm



Installation view of the exhibition Umami, 2019, Cultureland AIR gallery, Amsterdam, The Netherlands

Description: In this installation I explored the connections between Sea Levels, Colonialism, Tomatoes, Migration and Divine Punishment, revolving one question - "What if we give the Netherlands back to the sea?".

Hundreds of years ago, in the area today known as the Netherlands, man started to reclaim land from the sea through the application and continuous innovation of technology. Today, this is considered a cultural heritage.

Umami, 'The Fifth Taste', sometimes described as the taste of a tomato with a pinch of salt. Tomatoes were brought to Europe during the colonisation of the Americas and became a loved and accepted member of European society. Nowadays visitors from the European colonies are not embraced like their products, they face visa regulations and procedures.



Flood, 2019, watercolor drawing on old aristocratic table cloth , 200 x 200 cm



Flood, 2019, Acrylic on canvas 130x 110 cm



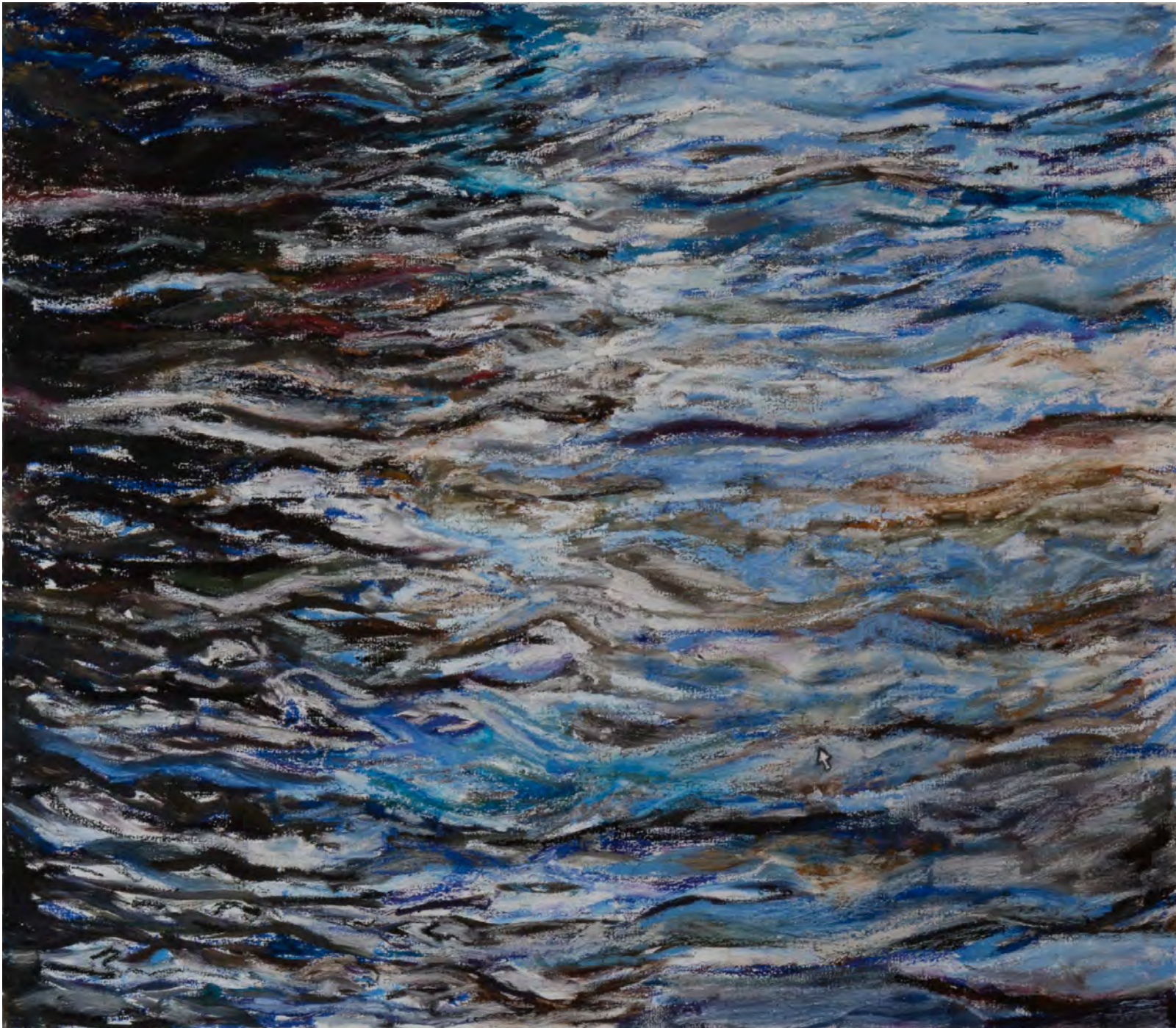
Flood, 2019, digital C-print, Dimensions variable, The Netherlands



Tomatoes , 2019, digital C-print, Dimensions variable, The Netherlands



Stains, Installation view, 2019, old aristocratic table cloth Rope and organic tomatoes



Flood, 2019, oil sticks on canvas 110x 130 cm



Print No.2 from the series **Fly**, 2015, etching Aquatint and spitbite, 38 x 28 cm



Print No.3 from the series **Fly**, 2015, mezzotint, 28 x 28 cm



Print No.1 from the series **Fly**, 2015, etching and Aquatint, 28 x 28 cm



Jaffa Port, Print from the series **Motion**, 2016, reduction woodcut, 36 x 45 cm



Untitled, Print from the series **Motion**, 2016, woodcut and lithography, 24 x 35 cm



Wolves, Print from the series **Motion**, 2016, woodcut, 48 x 32 cm



Field, 2020, Print from the series **Sunflowers**, woodcut, 30 x 40 cm



Untitled, 2020, Print from the series **Sunflowers**, woodcut, 20 x 20 cm



Untitled, 2020, Print from the series **Sunflowers**, woodcut, 33 x 82 cm