

Nobody's Clothing / An Outline for a Business

Nurit David, an exhibition at Givon Gallery, January 2017

The new works on view at the show, executed in the past two years, are marked by a passage from two-dimensional painting to the three-dimensional. Alongside paintings, it features plastic cardboard stands built by the artist and mounted with digital prints from a series she calls 'two dimensional clothing.'

The process behind the exhibition is related by the artist as follows:

"A short story I've written for the exhibition, called *The Happy Business*, contains the outline of *The Damask Drum*, a Noh play at the center of which stands an inept drum, unable to produce any sound. The story itself, however, is a fantasy of potency, a dream of a successful family business. In my case it is a double fantasy: that of a family as well as one of that of a business. Contrary to an artist's studio, where one works in solitude for months and years on end and only rarely engages in an occasional dialogue, to the extent that one begins to doubt one's own existence, a business appears like a lively hub of give-and-take rooted in reality.

The idea of the business owes much to the discovery of the wondrous capabilities of inkjet printers, as well as to the joys of working with a vector graphic software. All of a sudden it became possible to set up a small factory in the studio. My printer is limited to prints of 33 cm in width, but lengthwise they are almost unlimited. This is how I came to present, alongside oil paintings on canvas, elongated digital prints on canvas, which I call 'two dimensional clothing'; these are hung in part alongside the paintings and in part mounted on stands that I've been manufacturing in the studio, in a 'plastic cardboard carpentry' that I've set up there. This cautious and fragile venture into the three-dimensional might be seen as expressing a certain dissatisfaction regarding painting's confinement and seclusion, of its being mere image.

Additional prints are attached to the front of ready-made workwear, functioning as facades; these constitute what is perhaps the boldest attempt towards the real in the show. It is unclear however whether they employ painting in the service of clothing or rather avail themselves of the body as an easel of sorts."

The paintings in the show are a direct continuation of David's previous exhibition at the gallery, *Bunraku Haifa or The New Haifa Modernism* (Givon Gallery, 2014). In addition to a large-format (190x350cm) oil painting on view at the show, *My Mother as Painted by Picasso in 1956*, the show features paintings with cutout motifs that relate to the main theme of sewing and clothing as seen across the show. An additional series of striped paintings recalls Japanese sliding screens, with each of the paintings illustrating a chapter from the classical 11th century Japanese novel, *The Tale of Genji*.

The show also features an artist book by David, *Ideas and Patterns*. Each book in this edition of 12 was crafted entirely by hand, and relates to the show's overall thematic. Copies are signed and numbered.