

Sharon Peretz

Every structure, framework, or paradigm has a foundation. I seek to subvert these foundations.

The result is a violation of essential ordering principles. From the traces, I install alternative habitats for myself .

I block doors and create new entrances.

Oil on the floor becomes a subconscious mirror.

Two televisions become a confrontation of one divided person. A floor becomes a roof.

working according to my intuitive frequency, with a strong need to externalize an inner shape, to dissolve the gaps that are inside of me. The materials I use are elemental, wood, cement, clay, water, oil, and found objects. Video and sound also come into the works, subsuming different wavelengths into the space and adding to

feeling of being consumed or contained within the work.

The works are confrontational, large — they take total control of the room, transcending the boundaries of physical space.

My video works are field recordings made to capture everyday things that i would not otherwise notice or remember.

I reject the normative perceptions of life and time that reduce our stories and minimizes the unspoken

in an effort to analyze our life from a collection of highlights. the videos disobey typical notions of narrative and event.

I use my videos of non-moments and non-events to reveal what life feels like when we give equal attention to everything that unfolds in time and place.

The installations have an anthropomorphic quality that implicates me in a relationship of response and responsibility. The work disorients me and as a result i expose the false structures in life.

In my Berlin studio



And Your Hand Crafts Sky

Group exhibition, UDK, Berlin, 2016, 26ft X 16ft window, window, sky, trees, plaster& butter milch, copper pipe

The initial work was a 100sqm of floor work, of a room-length cooper pipe placed rectangularly on the floor, 7 cubic meters of liquid gypsum was about to be poured on the entire floor covering the pipe at 80 inch high.

(project proposal Hasten Ventricle attached)

As this work was a part of a group show in the UDK and i was just a guest student , the class mates strongly resisted the creation of the work and i was prevented from completing the work.

This act made me feel as an outcast and in a reaction i took the cooper pipe out side of the window, "out side of the space", in a motion of inside & out side, who is looking at who.

I enjoyed the result as the work was free, flowing in the air

The work cooperated with celestial bodies and nature.

The copper pipe became the a representation of the self.

I covered the windows with plaster and milk, I installed a copper pipe out side of the window, in doing so the window , the sky, the trees and the copper pipe/self has become my exhibition view.

curated by Lukas Topfer





window view



Show me how

Dual Exhibition, Show me how, KN Berlin, 2015

4 paintings and a video installation

The paintings projected abstract places that become conkrit by the coats of plaster and pigments. The video is a private hectic ride in the public space the video was projected in the bathtub exposing the intimate perception in an intimate moment in the every day life, as the viewer is sitting on the toilet seat to watch the video as the other people surrounding him.

Curated by Sabine Weier & Jana Nowack



Bathtub video installation Link to the video <https://vimeo.com/120878434>



Quarter

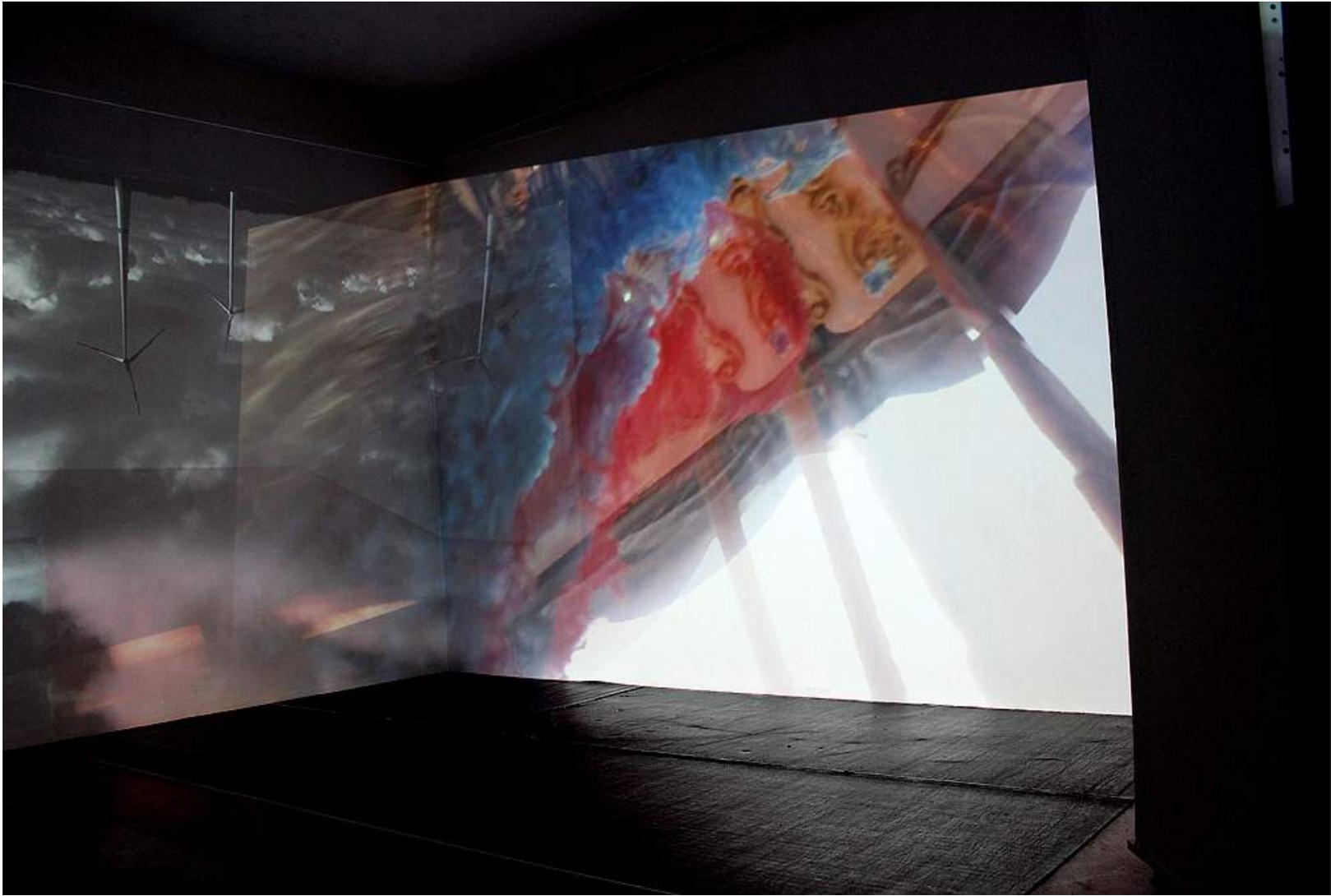
Dual exhibition, smart loft, berlin, 2015, 438 square foot, installation of two videos over lapping and correlating , on a tar surface with a plate planted in the floor.

Life seen as a carousel, the reality as an illusion built out of every single person's projections. Same as Don Quijote is fighting against windmills - which appear to him as giants - humanity is fighting against the inevitable passing of time and insignificance of human life itself. The hope is to find salvation at some point which is only possible for the one's having the courage to free from the demands of society and break down the consistent. With her site-specific work Quarter the artist Sharon Peretz is posing the question of the position of the human being in society and the public space. Through the potentially

endless cycle of the cinematic loop the viewer is experiencing this struggle over and over again. Furthermore while finding the right position in the installation space the recipient shall be encouraged to reflect about his own position in life.

Text by the curators Elisabeth Pernau & Sophia Schiller

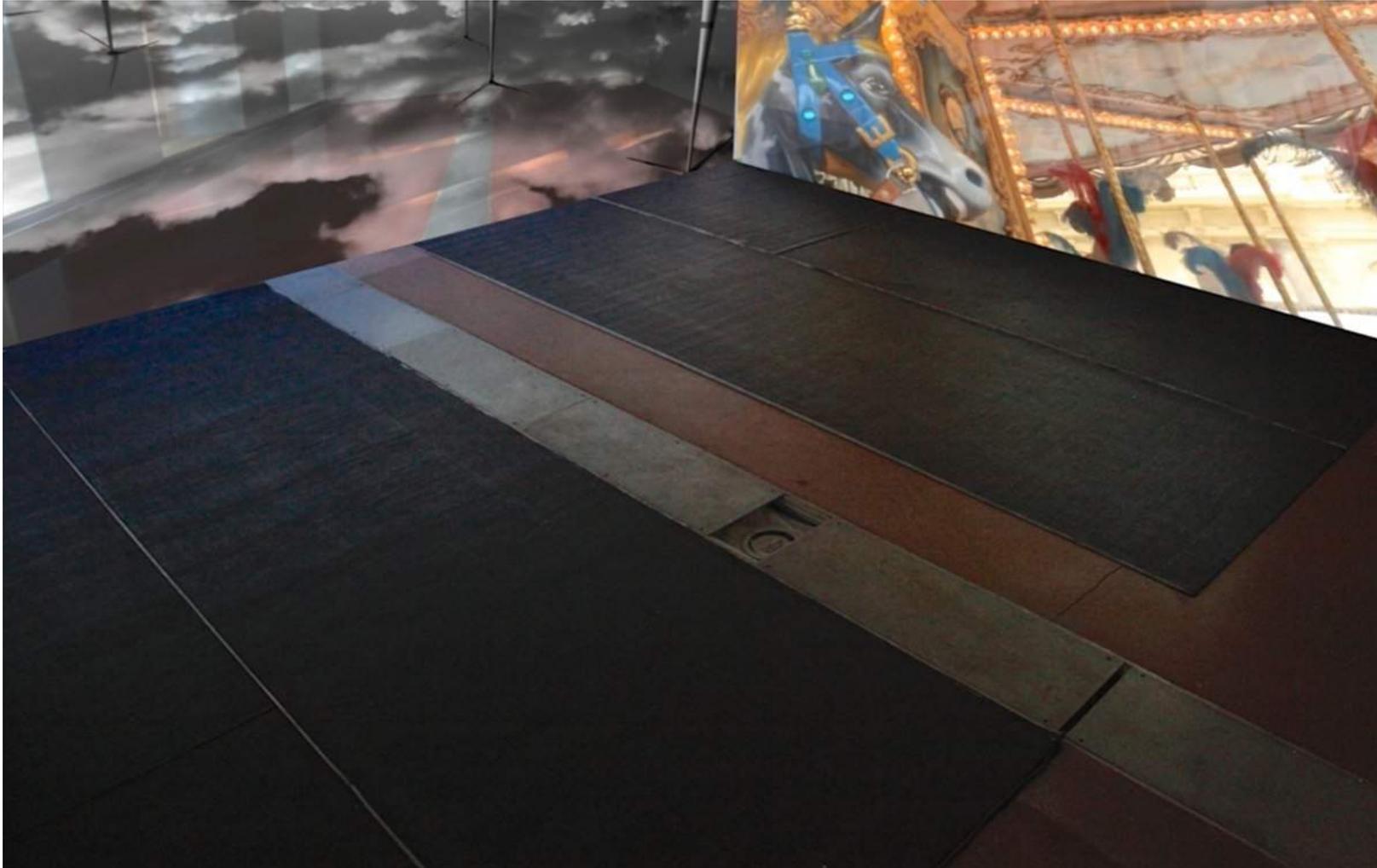






<https://vimeo.com/223582181>

<https://vimeo.com/139180730>





The plate was left in the electric canal as a gift to a german friend – “self mastery is the root of all failures”



Shape

Jerusalem, Bezalel ,7/2014 568 square foot, wood construction, tails, water, plastic, video projection

In this work I built floor within the room the floor was tilted and covered with tiles .

The original entrance to the room was closed and I opened a new pathway to the room, an unexpected entrance

to an un expected room . the viewer could not go on to the new floor only under it , where he could see the wood construction.

In the area under the new floor, I placed a plastic cover and filled it with puddles of water.

In the deep corner of the wet space I placed the video projection alluring the viewer to go in to the room in the water under the construction.

In the corner of the room was a door to a terrace that i blocked and instead i opened a window to a turret.

I created a new entrance to the exhibition space from another room, as a result the other room was eliminated and could not be accessed



In side the room a new floor was built on a slope.
Dividing the room into two triangles , creating Upper surface and lower surface with deferent existence behaviours









Napoleon

Jerusalem, Bezalel, 10/2013, 518 square foot, room wide work wood construction ,stutters, green mattress

The work consists a wood construction and approximately 60 shutters that occupied most of the room and minimized the common space into a form of a corridor ,the work rises to a height of 4.5 meters at her highest point.

Through the long journey of collecting the shutters I came across a man who gave me a shutter door with a handle, lock and a key, he named the door "Napoleon". having a door created an inside space that i didn't think of before . During the time of the exhibition I became a part of the work and lived between the shutters, Inside the sculpture I absorbed people's reactions in an unfiltered way as they did not know I was there listening , i was protecting him as he was protecting me. I felt as if the sculpture is my out side persona and I'm the heart , i enlarged the gap/safe space between me and the other people and although this was a public space I felt free. My creation of the work came from the need to externalise that big inner shape , that work unexpectedly taught me a lot about my Subconscious behaviour in the society. There for i took my conclusions to the next work "Gap" .





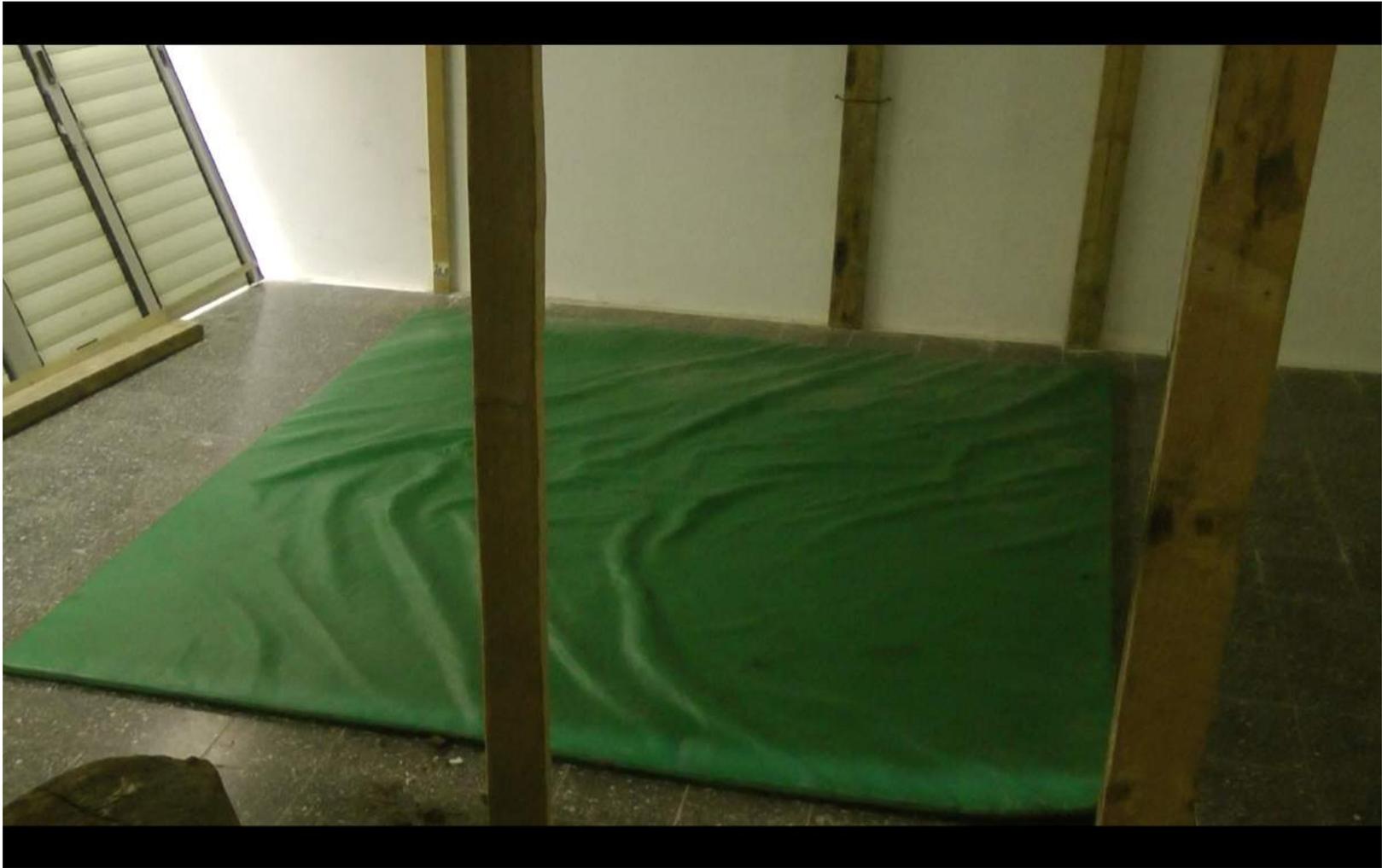




In side view







Gap

Jerusalem, Bezalel, 2/2014, 538 square foot, room wide work wood, clay,lights, windows net, televisions, video,dray walls The work is in a way a deconstruction of "Napoleon" exposing the inner space on one hand and on the other hand increasing the viewers frustration . the viewer goes through a corridor of light in to a room covered in clay ,on one hand he is droned in to the center of the room to pick in to the video installation and on the other hand he is encountering with a moral question about his own contribute when walking and damaging the wet clay. in any case he is not rewarded, facing the video he understands that the video wasn't meant for him and he is left only with the responsibility of his decision.











Engine

Jerusalem, Bezalel, 4/2013, 426 square foot, burned oil pool, cutting boards and ruchets I created a pool of burned oil, the cutting boards hovered above the oil covered in there own oil and filth and odour.

This work was self directed at my first semester in the academy.

I continued to work on it as long as i had the space and i enjoyed the fact that it was open for continuing dialogue .











Round

Jerusalem 12/2012, Currently in exhibition in Portugal 2017/8,

Installation of a 2m diameter iron round covered with shpachtel and lack

The project floor is a global characters, circling in infinity , i created the texture in a flowing continuing movement but the result shows a detailed figures that have no ethnicity which allows everyone to relate . my project audience is not characterized , it is reaching the deeper beyond essence of our inner ancient self. The relations that people have to the work gives me confident to reach deeper inside to our collective common grounds.







Video round link: <https://vimeo.com/219521223>



Hole

This action was made in my Berlin studio which i got kicked out for making this hole in the studio wall.
In my perspective i just wanted to see the forest behind the wall.







No home, berlin, 2016 75cmx65cm flower foam, glass, paper, ink and pigment









O, 2014, santa fe ,New Mexico, USA

Stephanie& Eric Jorgensen permanently presented at the evert bentley collection

85cmx70cm, shpachtel and lack



UN, 3.5m X 2.4m oil, pigment, plaster, lack on canvas



The wave, 1.6x 1.4 , plaster& pigment , “show me how” exhibition ,2015, Berlin



UN, 1.8x 1.2 , plaster& pigment , “show me how” exhibition ,2015, Berlin







Up Coming Project
'I'm Hasten Ventricle'
IGCA- ALASKA

Hasten Ventricle'

Copper tube, 2 video projectors, warming device, liquid gypsum

'I'm Hasten Ventricle' deals with efflux, and questions regarding metaphoric drainage. The work embodies and highlights what gets invisibly channeled, and the unspoken dialogue between two outputs ,when a person/artist, idea/ mental state is transferred between two locations.

In short, this work explores how one navigates temporal and spatial liminality, with the aim of challenging existing and dominant narratives or discourses.

The framework for this project is a room-length copper pipe. It is placed on the floor and crosses the space diagonally. On the entire floor a liquid gypsum will be poured (a video demonstration is attached below) , The copper pipe will be semi-submerged in the gypsum, with 7cm remaining exposed (see the attached model). The pipe will contain a heating device that will create a spectrum of warm to cold from one end to the other.

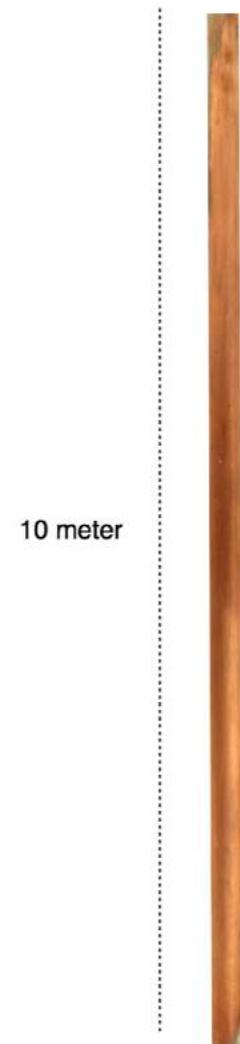
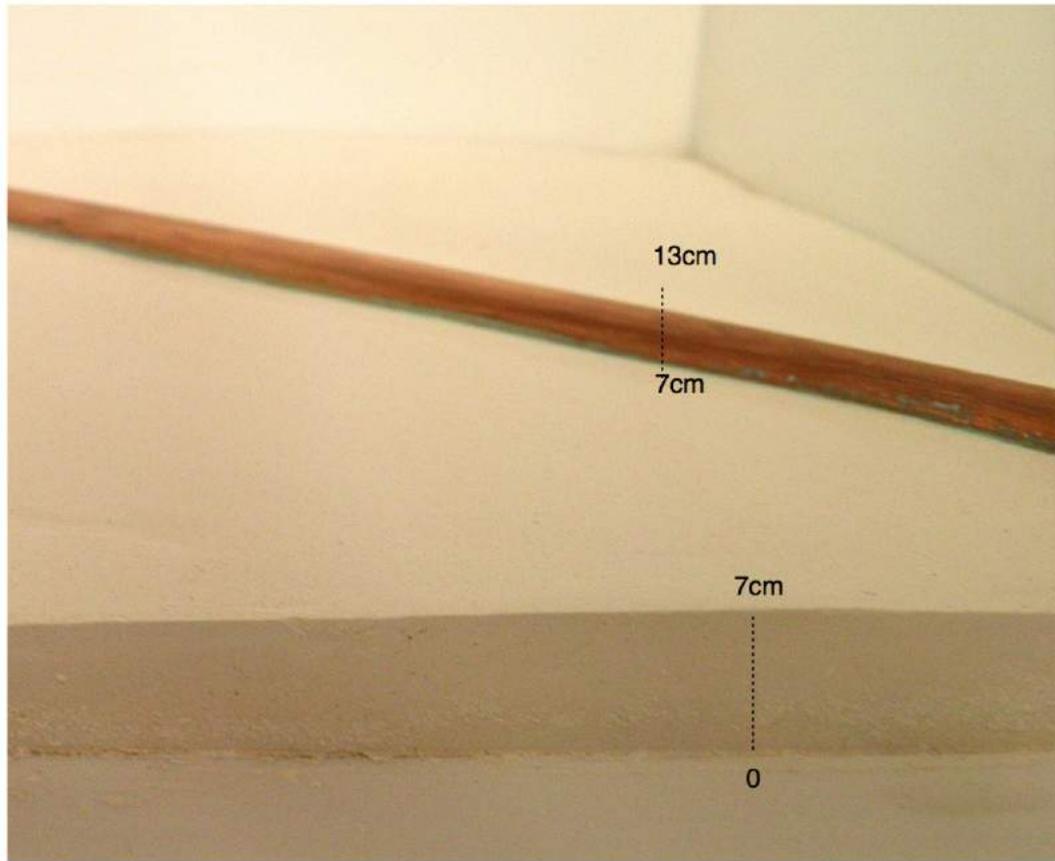
The pipe also has video projectors inside both ends. Due to their proximity to the wall, as well as the angle in which they are placed inside the tube, the projections form two small triangular shapes at opposing corners of the space.

Hasten Ventricle' is occupying space in a new way, using almost invisible means. Gypsum functions as an element that obscures and conceals itself, both occupying and concealing space, while creating clarity of space for other elements. Additionally, gypsum freezes the moment that the work is trying to zoom in on, framing the surroundings in order to be able to examine the situation while simultaneously transitioning to a different state.

The copper pipe functions as a resistant pass throw that keep the essential elements existing flow. One of these elements is water, which has two functions in this work: the first function is the chemical reaction it has with the gypsum that changes and determines the space, creating form while being formless; its second function is that actualising the pipe as a pipe by flowing through it audio-visually. In this action the copper pipe and the water fulfil their potential. The work creates a very subtle yet total shift to the space, making the pipe's transmission both an undercurrent and a stream. My goal is fusing this conversation physically into the space. During my work on this project I've been filming constantly, mostly turning situations upside-down, transforming people into objects and making environments uncannily familiar . One of these videos, a figure diving into a pool at night and swimming to the distance, is one of the options that could be projected from one end of the copper pipe. When it is almost out of sight the figure makes a full circle and a loop, and swims back towards the pipe, to dive again and swim away. This highlights the cyclical nature of journeys and repeating narratives, while also drawing attention to both the uneasy liminal space we always occupy, and how we attempt to reconcile and communicate this contradiction of fixed and transitory states of being.

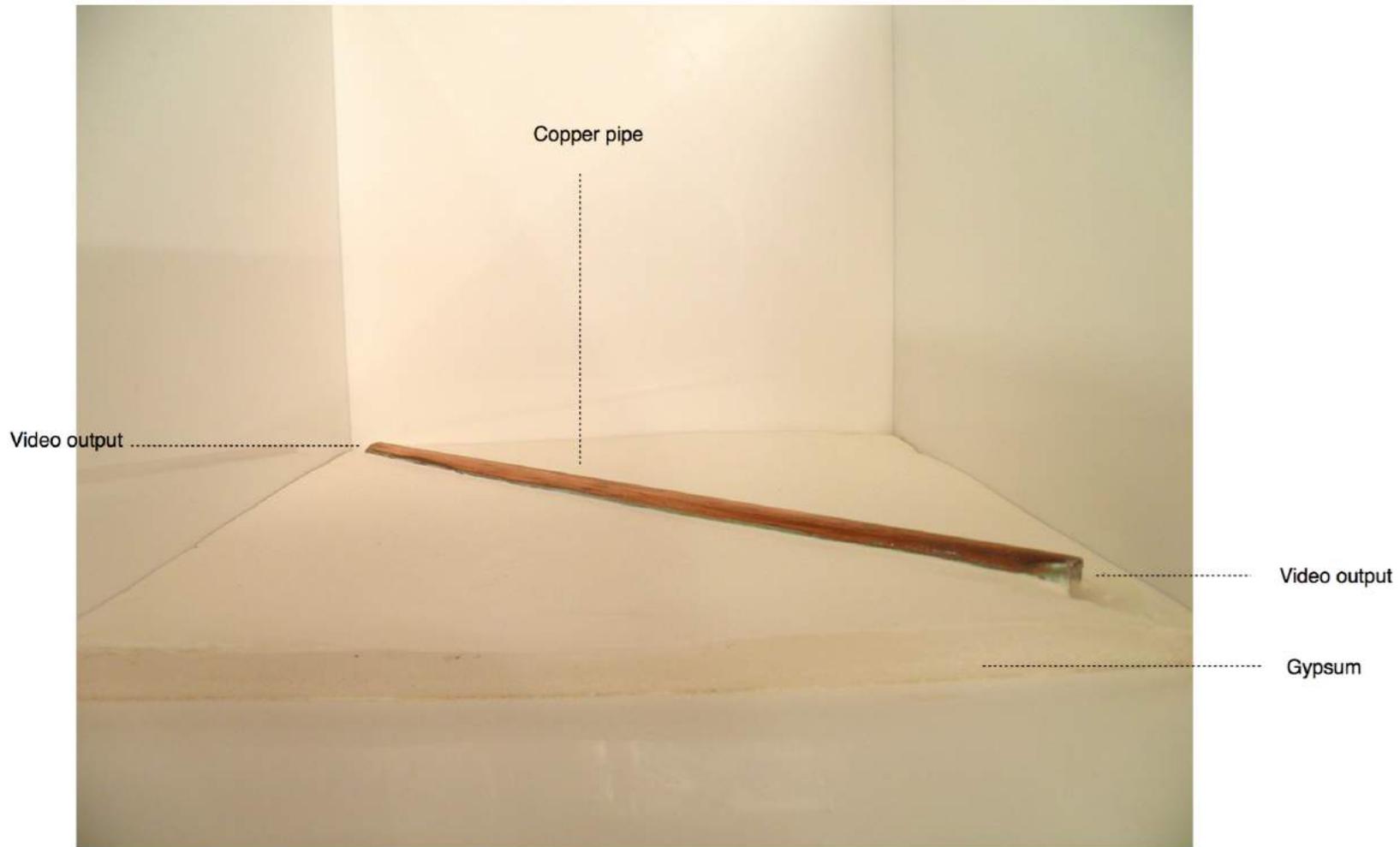






1m





Copper pipe

Video output

Video output

Gypsum

https://www.youtube.com/watch?v=MDFb_v2uqO0



For the past three years I've been moving between different locations, creating objects and videos that are an energetic friction point between my entity and its surroundings. I left Israel impulsively, deciding that I wanted to be able to express myself in the absence of my most basic advantages. I consciously isolated myself from my tools, my inspiration sources, my materials, my pick-up truck, and the objects and spaces that were my playground as a child and as an adult/ artist. Through this process I am constantly looking to recreate my language, to reveal and challenge my coding, to see what remains in the absence of the familiar. Art serves as an act of self-revelation; more than anything else, creating art has served to give a voice to what cannot be verbalised but demands expression, and becomes a tool for further growth. Understanding can come through and after creation.

Through this journey I have come to understand the best conditions for my artistic growth are in the institutional programs offered. I'm hungry for space, resources, knowledge, dialogue and a multifaceted captive audience to play and create with.

My current direction deals primarily with efflux, and questions regarding metaphoric drainage. I embody and highlights what gets invisibly channeled, and the unspoken dialogue between two outputs, when a person/artist, idea/mental state is transferred between two locations. In short, I explore how one navigates temporal and spatial liminality, with the aim of challenging existing and dominant narratives or discourses.

Retrospectively, I see several recurring themes and influences largely rooted in an industrial aesthetic, and designed to highlight the unreliability of the senses in the face of a lack of explicit prompts. By encouraging an intuitive interaction with art, it is possible to elicit a wider range of responses and confront the viewer with questions about how to engage with unspoken things, and their own reactions to them.

I have notice that i collect sensations as smells, movements, shapes, encounters, feelings, optic and colours. I create to understand my self better and hopefully to feel solidarity in away. The inner conflict starts when each time i understand that i have put traps in my works, which leaves me a bit ambivalent about my motivation. So the investigation is far from being over.

Sharon Peretz

Exhibitions

Upcoming exhibitions

- . 2018, IGCA, Alaska
- . 2018, Worthing Museum, England

Past exhibitions

- 2017, Art Map , International Group show, Braga, Portugal Sculpture installation
Curated by: Madina Zigasina & Braga Municipality
- 2017, Fazer Sentido - Exposição de Artes Visuais Art-Map/23 Milhas, Portugal Sculpture installation
- 2016, UDK- Berlin University of the Arts, Rundgang, Prop. Michael Muller class Installation
Curated by: Lukas Toepfer
- 2015, Group Show V, Alexander levy, Berlin, Germany Drawing
Curated by: Nils Petersen
- 2015, Two corners, dual exhibition with Tim Wulff at Smartloft, Berlin, Germany Video installation
Curated by: Elisabeth Pernau and Sophia Schiller
- 2015, Show Me How, dual exhibition with Katie Armstrong at the KN- Space for Art in Context, Berlin, Germany
Video installation and paintings
Curated by: Sabine Weier & Jana Nowack
- 2014, Floor shape, Bezalel, Jerusalem, Israel Installation
- 2014, It's not about me, Bezalel, Jerusalem, Israel Video installation
- 2014, Map, Painting, permanently exhibited in collection of Stephanie and Eric Jorgensen, Santa Fe, New Mexico, USA
- 2013, Napoleon, Bezalel, Jerusalem, Israel Installation
- 2012, Subconscious Engine, Bezalel, Jerusalem, Israel Installation

Scholarships

2014, Evert Bentley Jorgensen Excellence Scholarship, USA

Education

10.2012 - 08.2014 | Fine Arts Department, Bezalel Academy

2016 | UDK Berlin University of the Arts ,guest student in Prop. Michael Muller classical 2016 | UDK Berlin University of the Arts ,guest student in Prop. Hito Steyerl

Thank you for your time
Sharon

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