

Here and There

Gelatin silver print

Throughout the three months of preparing for the exhibition, Tichy carried two cameras which used to belong to Jewish American photographers who made a significant contribution to the history of American photography - Robert Frank and Nathan Lerner. The first, Frank's point-and-shoot camera, was lent to Tichy by curator Ilanit Konopny, who received it from Frank himself and, since his death, has been lending it out to local photographers. Lerner's medium-sized folding camera was given to Tichy by his widow, Kiyoko Lerner. Tichy used both cameras to observe places where he once lived and worked, including Ein Karem, Mt. Scopus, Kibbutz Kabri and the three neighborhoods surrounding the gallery: Malha, Katamonim, and Sharafat. In the background is the complex relationship that Lerner and Frank had with Israel, as well as the pursuit of moments that express the possibility of "tzimtzum" in the Israeli landscape.

Katamon City

Charcoal frottage on newspaper

While studying the three neighborhoods that surround the gallery, Tichy used various documentation methods using contact with the environment. In Katamonim, Tichy investigated the wall textures of housing projects slated for demolition through the "*clear and build*" process, making impressions on newsprint paper affixed to the walls using the technique of frottage (rubbing). He learned the technique from a collaboration with the artist Faheem Majeed in which the two have been documenting a historically significant church slated for demolition in Chicago. In both cases, the act of frottage attempts to "duplicate" a place moments before it falls into the void of the forgotten. In Katamonim, Tichy focused on the facade of one building, [144 Elmali'akh St.](#), attempting to deepen the encounter with traces left on the building by time and nature, as well as its inhabitants. The newsprint paper was chosen due to its sensitivity to touch and light.

Encyclopedia Maliha

Cyanotype

In the Malha neighborhood, Tichy created cyanotypes of architectural elements that separate private space from public spaces - gates, grilles and fences - focusing on Arabic buildings preserved from the al-Maliha village which was there until 1948, and today is inhabited by Jewish families. The prints were made on pages of an old edition of Encyclopedia Hebraica which Tichy treated to make photosensitive, affixed to the architectural elements, and exposed to

sunlight. The entries of the Encyclopedia, initiated in 1944 and still considered the most comprehensive encyclopedia in the Hebrew language, poke out between the bars and gates. Concepts like “observation”, “settlement”, “harmony” and “profiteering” charge the printed images, echoing the change of ownership of the lands and the houses on them, and the contrast between the act of placing a buffer - external and rigid - and the twisting, almost organic forms of the separating element itself.

Pressed Plants

Watercolor on cyanotype

In the Palestinian neighborhood of Sharafat, across the Green line, Tichy created cyanotypes of the local flora. The unconstructed, fringe area above the gallery brought Tichy back to nature. Opposing the traditions of 19th-century plant typists - according to which Europeans visiting their colonies would cut local plants, dry them, and label them in Latin - Tichy documents the plants while they remain in the ground, allowing them to stay alive and connected to their roots. But he refrains from mentioning their names, underscoring questions of identity and belonging. The prints were made on documents from the Arab education system: workbooks for learning the Arabic alphabet and student attendance sheets used by schoolteachers. On both, the spaces meant to be filled in are left blank, and the plants appear to burst through the barriers of the local education system - unique in its dual supervision by both itself and the Israeli Ministry of Education.

Installation #41 (Tzimtzum)

Three channel projection, paper and wood, 10 min

The installation is composed of a light projection onto a sculptural object - an arrangement of approximately 75,000 pages of paperwork collected from the offices of four municipal galleries in Jerusalem. The papers are a representation of the incompatibility between the needs of the galleries and the municipal support provided to them; arranged in patchy, incomplete and broken formations, they are subject to the transformations imposed by the light projected onto them. The installation connects different themes that occupied Tichy while working in the gallery, located under Teddy Stadium. The work originated with the idea of the stadium as a reactor or accelerator, drawing a parallel between it and the first nuclear reactor, Chicago Pile-1, which was also built under a stadium at the University of Chicago. This paved the way for thoughts on light and energy as presented in two worlds that are seemingly distant, yet share similar terminology: the Kabbalistic doctrine of *tzimtzum* and

quantum theory. In both disciplines, Tichy found a shared world of concepts connecting the Kabbalistic *tzimtzum* with quantum theory, processes that make way into his installation: the contraction of light for the purpose of creation. When the exhibition ends, the papers will return to their regular use.

Installations

photo etching

Over the last two decades, Tichy has created 40 projection installations that have been exhibited around the world. The installations deal with the encounter between visual formal language and the context in which it is created. Tichy uses light to examine the way in which architectural structures, infrastructure and the public space are mandated by social, economic, political or national agents of power, and how they affect the fabric of society. Over the years of his career, Tichy coined the concept of 'social formalism' to describe his work. The "*Installations*" series continues his investigation and his experiments with light as material, while simultaneously examining the formal and material qualities it imparts. The series consists of 40 photo etchings (around half of which are on display in the exhibition), one print per installation. Tichy sought to move from the photographic medium to engraving and printing in order to rediscover light - this time outside of space, on inked paper - and to reveal a new range of shades and qualities of concentration and dispersion.