

One On One
Collector / Artist



Serge Tiroche / Eran Shakine

Collector Invites Artist

One on One - Collector Invites Artist

Ben Dror Yemini

It was once an officers' club; a nice name that perhaps hides something, who really knows? Was it a brothel where women were once put on display? Later it housed the IDF orchestra. And then it was a ruin. Until Tiroche arrived, and turned the place into a work of art, inside which uplifting artworks are exhibited. The story of the house and its incarnations is the story of a place; the story of a country and its art. Now revitalized.

The exhibition title is "Collector Invites Artist." That is misleading. Collecting is an art. You cannot be a collector if you don't have an artist's soul. The artist, Eran Shakine, connects us to the history of the place when he shows us Herzl, the first man to dream about a New Middle East, with initial thoughts of evicting the Arabs, and more consolidated thoughts of equality for the Arabs — all of them shattering in the face of the current local, Middle Eastern version of Marilyn Monroe, with a deceptive facial cover that turns her, perhaps, into a sort of bearded Herzl. It is impossible to discern Herzl's tears; he might be weeping over a new and frightening Middle East, where whether Monroe is smiling or weeping — we will never know. After all, her face is veiled. We once lived in an era of welcome — ahalan wasahalan — today we are cursed. The Middle East absorbs the few and the frightening, and throws out the many and the frightened.

And perhaps it's an illusory spectacle? For Shakine's works bear the fragrance of American Pop Art, with the works on display clearly in dialogue with Andy Warhol, Roy Lichtenstein, and even Mark Rothko. Shakine often exhibits works with familiar figures that arouse associations with public and personal knowledge. Now he does it again. Herzl, Monroe, the Pope who turns into Pop Art, all caught in between the realms of the historical and the political, and requiring gripping contemplation. The interpretation is left to the observer. In previous works Shakine erased the distinction between the creation and the creator, for example, when he dressed Ralph Lauren in the clothes he designed for women. Further contemplation raises a possible interpretation - that even on brief inspection of only a few seconds, the distinction between the creation and observer is erased. Because the creation demands longer contemplation, the question is not "what did the artist mean?" but rather, "what does the observer?"

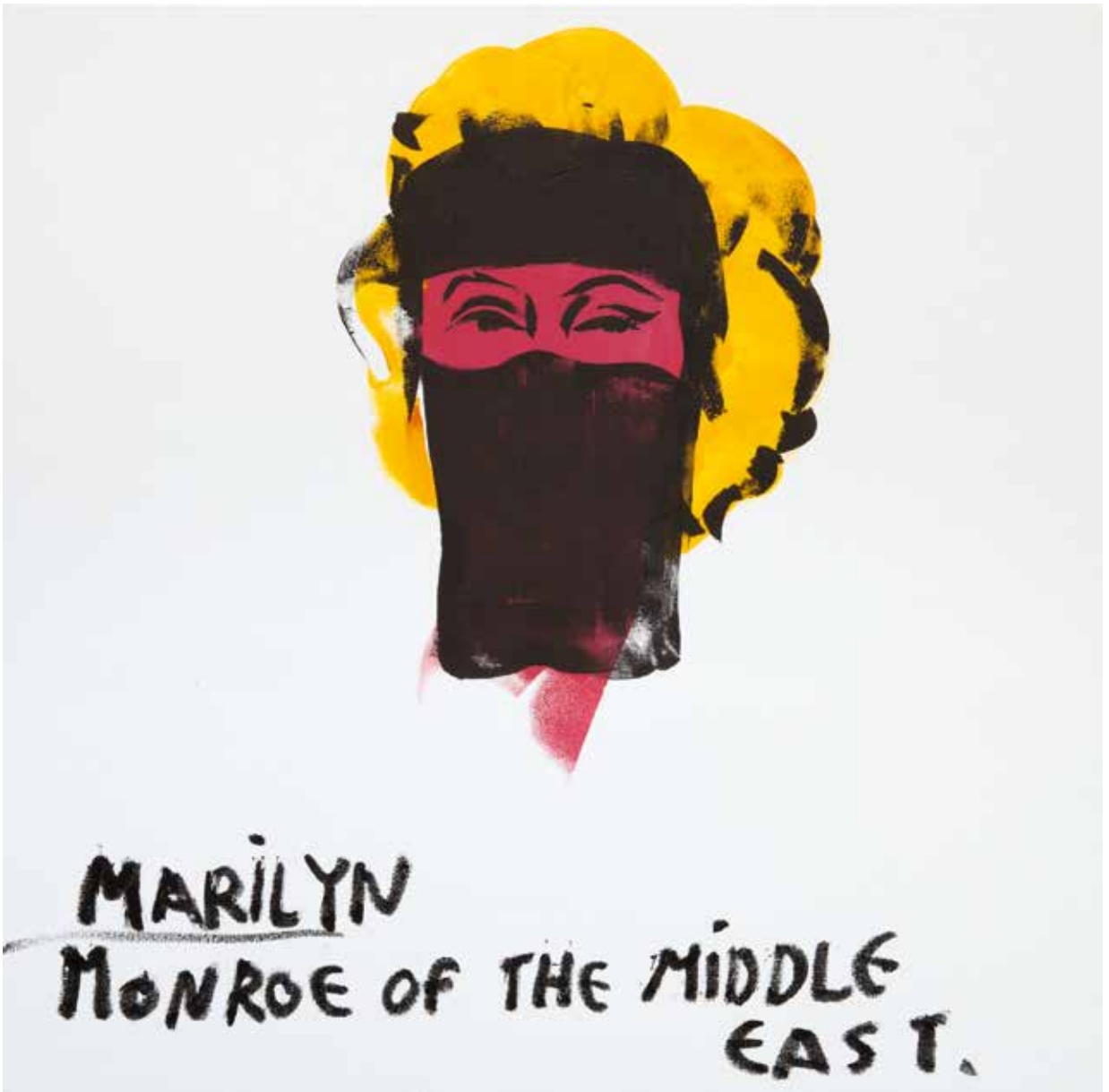
Ben Dror Yemini is a journalist, researcher and lecturer, fashioner of words and ideas, residing in the space between journalistic writing and research, a controversialist. He was in love with the New Middle East, but was forced to undergo withdrawal due to the practical implications of those innovations. He is in a constant search for new paths, which usually turn out to be blocked.



MARILYN
MONROE OF THE MIDDLE
EAST .



Marilyn Monroe of The Middle East #2
2014, Acrylic on canvas, 100x100cm.

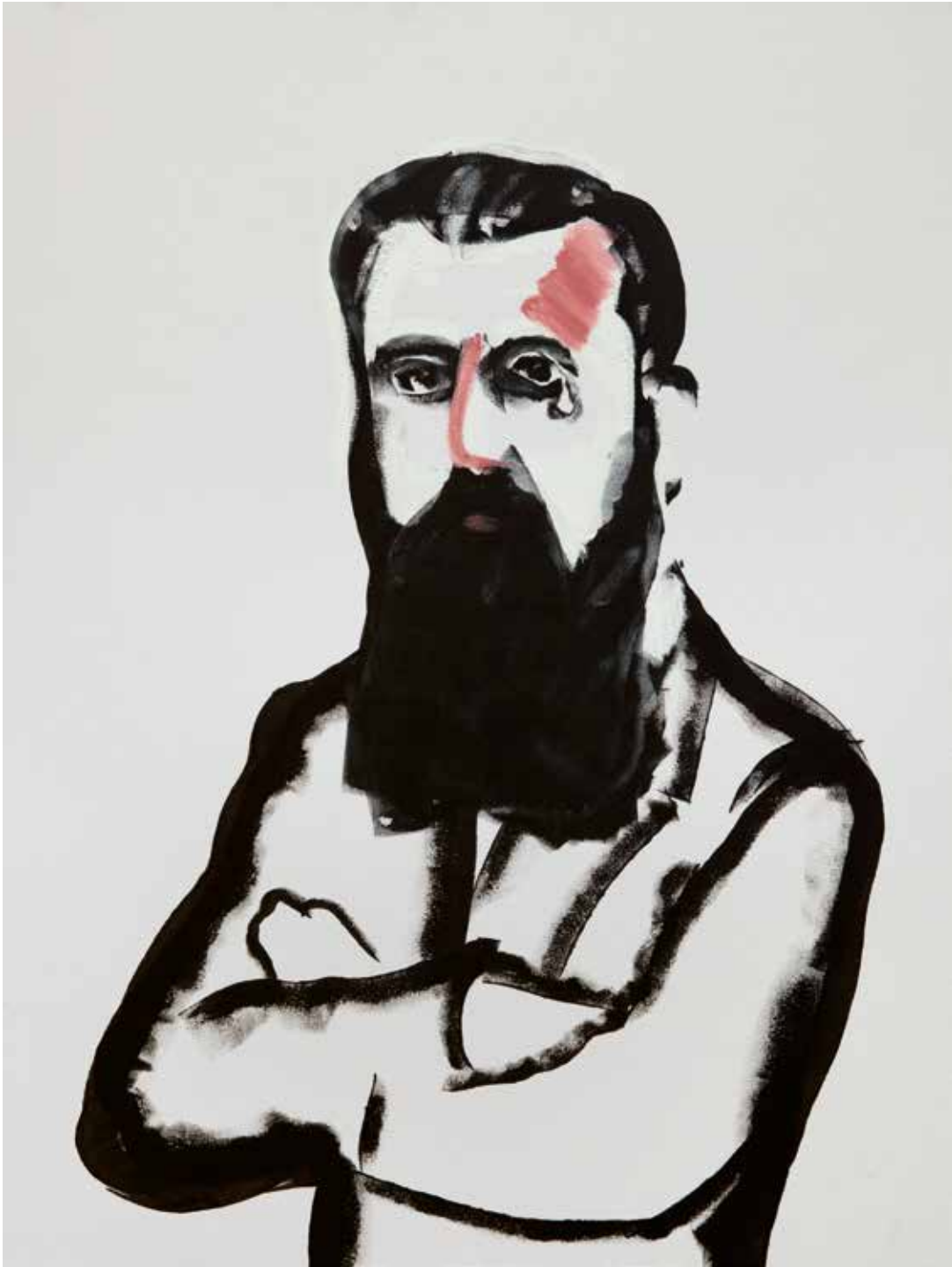


Marilyn Monroe Of The Middle East #3
2014, Oil paintstick and acrylic on canvas, 100x100cm.

Theodor Herzl #1

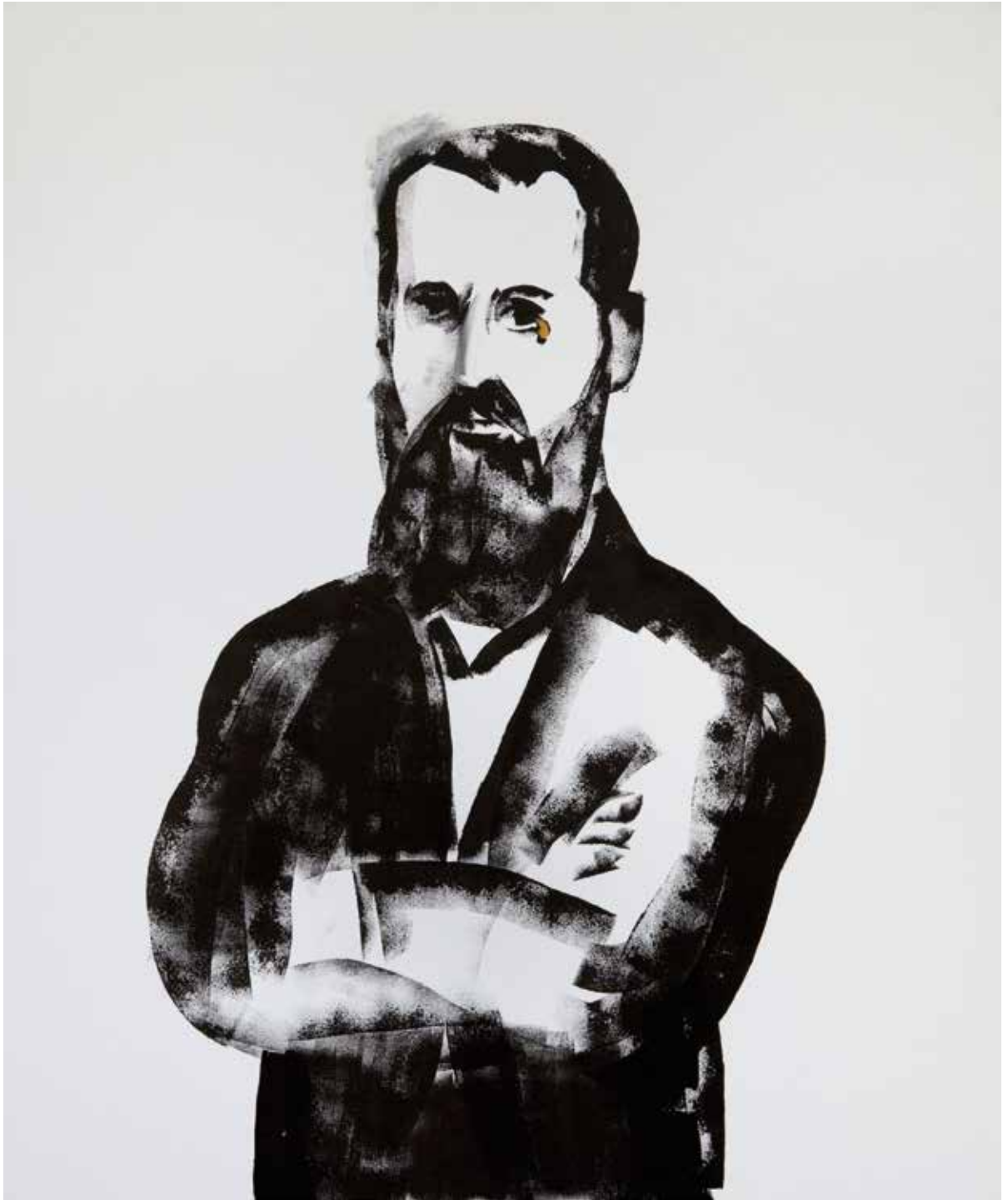
2014, Oil paintstick and acrylic on canvas, 160x80 cm.





Theodor Herzl #2

2014, Oil paintstick and acrylic on canvas, 120x90 cm.



Theodor Herzl #3

2014, Oil paintstick and acrylic on canvas, 120x100 cm.

Theodor Herzl #4

2014, Oil paintstick and acrylic on canvas, 150x77 cm.

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Trumpeldor Beach

2014, Acrylic and modeling paste on canvas, 197x285 cm.



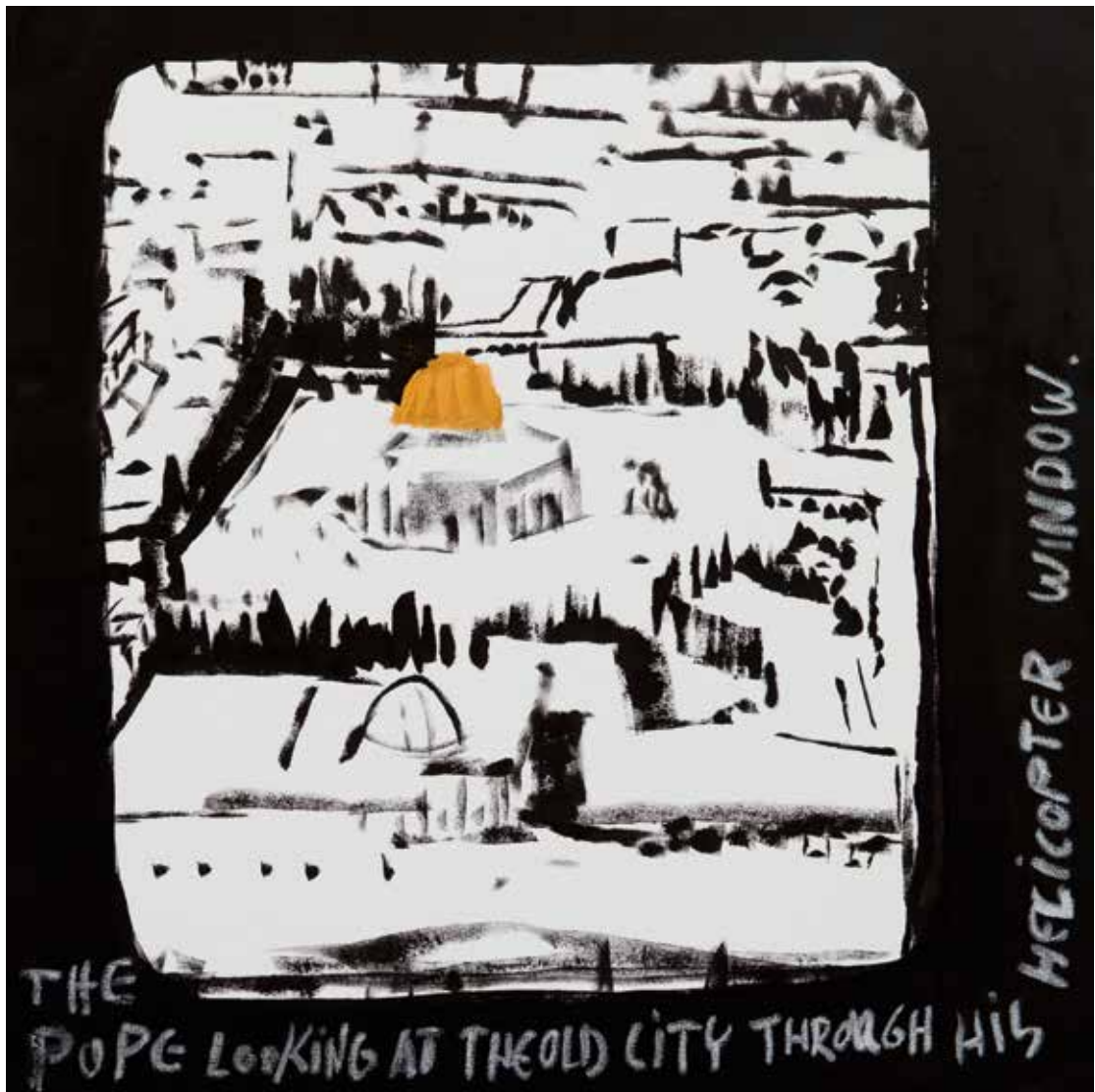






THE POPE
LOOKING AT THE OLD CITY
THROUGH HIS HELICOPTER WINDOW
THROUGH

The Pope Looking at the Old City Through His Helicopter Window #1
2014, Oil paintstick and acrylic on canvas, 120x90 cm.



The Pope Looking at the Old City Through His Helicopter Window #2
2014, Oil paintstick and acrylic on canvas, 100x100 cm.



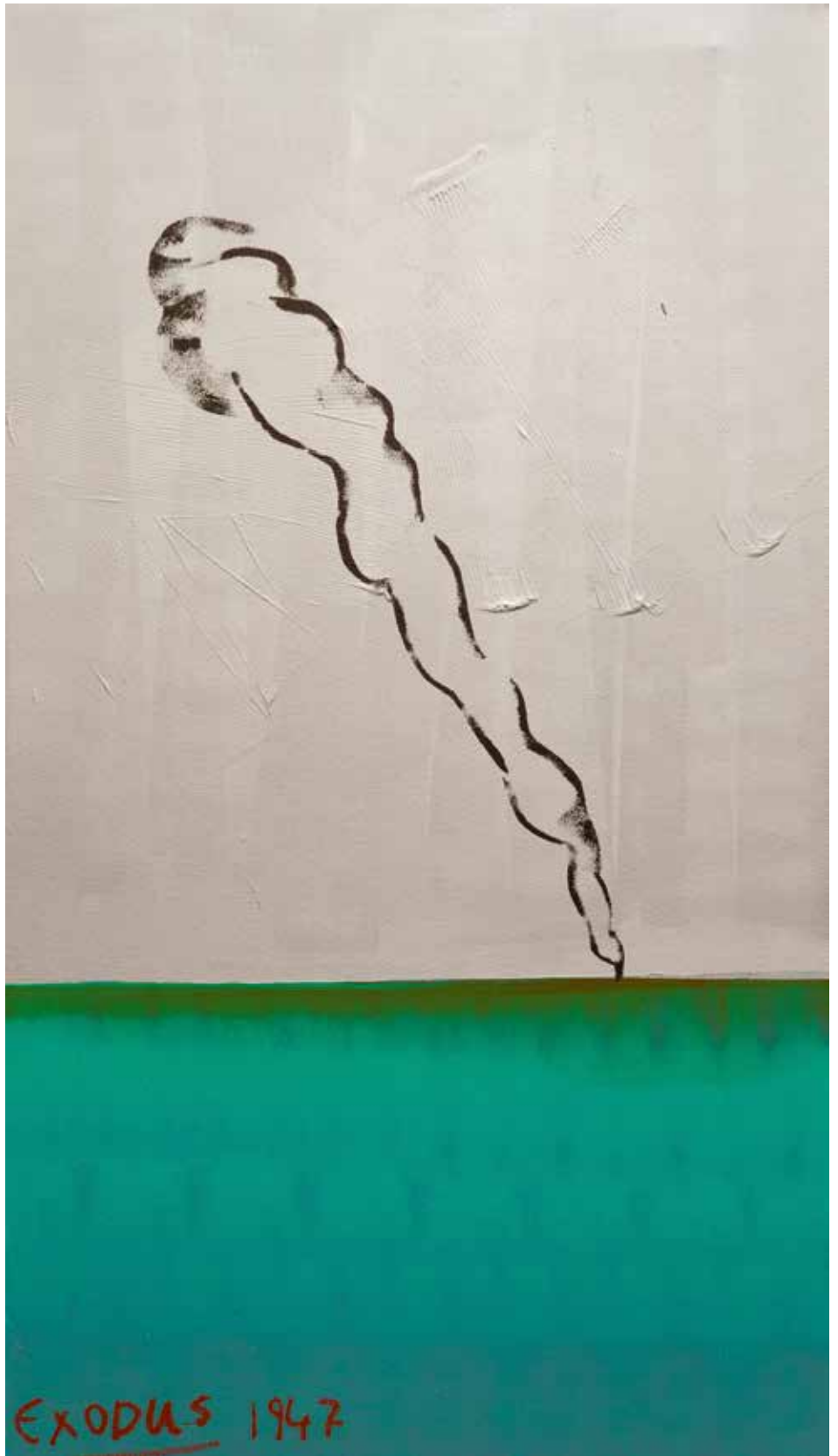
Altalena 1948

2014, Oil paintstick and acrylic on linen, 120x90 cm.

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Exodus 1947

2014, Oil paintstick and acrylic on linen, 150x85 cm.



EXODUS 1947

Nights in Canaan

2014, Oil paintstick and acrylic on unprimed linen, 140x100 cm.



Boom

2014, Oil paintstick and acrylic on linen, 190x110 cm.



Campbell Soup (Kosher) #1

2014, Oil paintstick and acrylic on canvas, 120x80 cm.



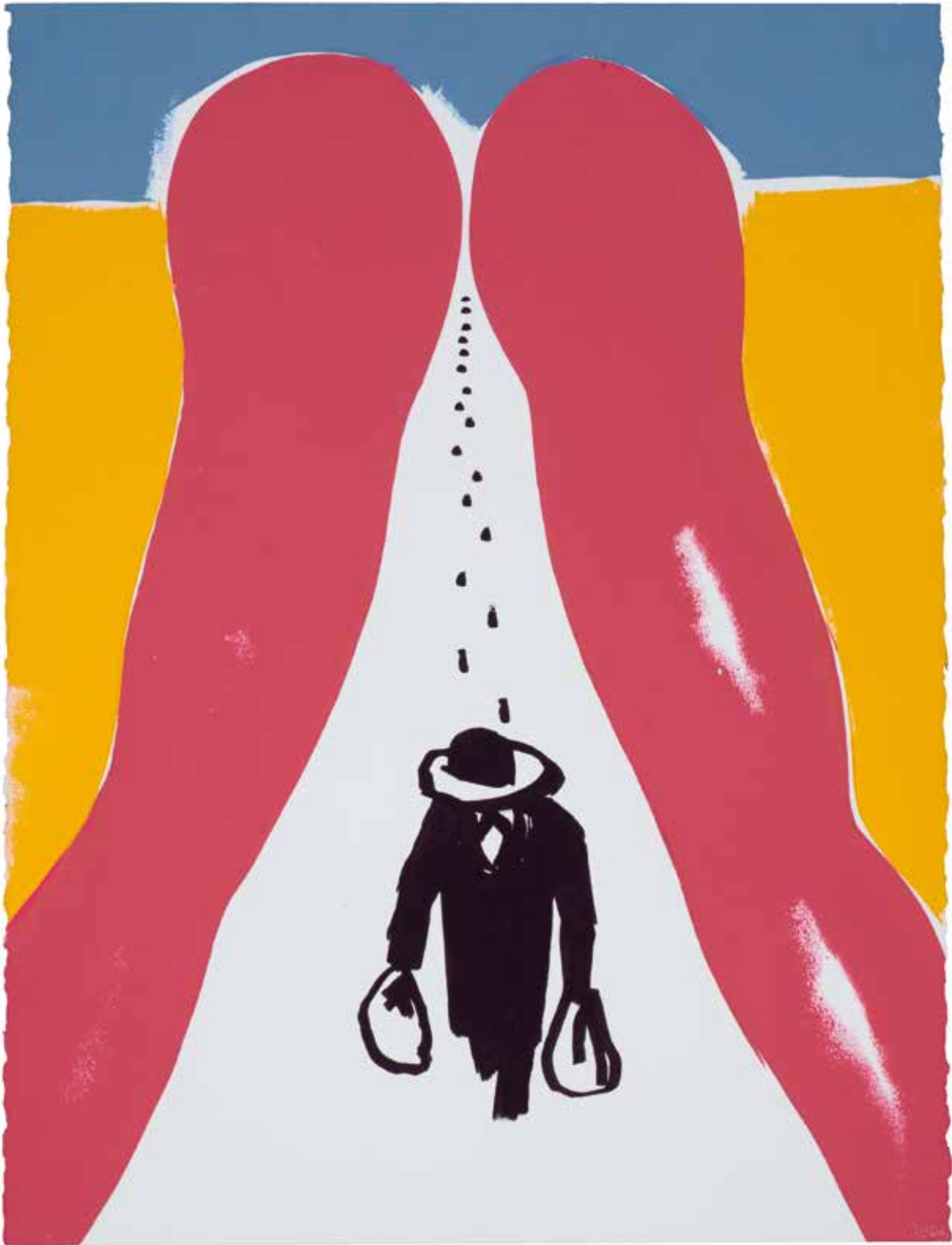
Campbell Soup (Kosher) #2
2014, Oil paintstick and acrylic on canvas, 120x80 cm.





Untitled 10 (Motherland)

2014, Acrylic house paint on Lana paper 680gr., 75x58 cm.



The Spread Of Evil

2014, Acrylic on canvas, 200x150 cm.

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Summer 2014

2014, Razor wire, flip flops, plexiglass, stainless steel, 80x60x65 cm.







Eran Shakine is an artist, who works in different mediums; these include painting, drawing, sculpture and site-specific public art.

He was born in 1962, in Israel, to a French father and Hungarian mother; both are Holocaust survivors who came to Israel after the Second World War.

He has lived in Paris, London and for seven years in New York City, where he received the "Art Matters" scholarship and was the assistant to the COBRA movement artist, Karel Appel.

He has had one-man shows in The Drawing Center in New York, as well as in London, Paris, Brussels, Toronto and Tel Aviv.

His works are in the permanent collections of the British Museum, London; Ludwig Museum, Aachen, Germany; Tel Aviv Museum of Art, Israel and the Israel Museum, Jerusalem, as well as many corporate and private collections.

Currently he lives and work in Tel Aviv.



