



Alex Kramer returns to roots

Friday 13 November 2009 03:00 by: Smadar Sheffi

The only two shows Alex Kramer, "Gehenna" at the Tel Aviv 'season sky "Gordon Gallery, relate the history of Western art broadly but show unmistakable originality

שתפו וזכו בפרסים



Landscape", 2007"

Now Alex Kramer presents two solo exhibitions, "[Gehenna](#)" at the Tel Aviv 'season sky" [Gordon Gallery](#) . Kramer is justified appreciated for years, but two exhibitions reinforce the importance of recognition. He revealed that in full force and expressive artist with a voice of its own. However you can see two exhibitions the connection between his work as the Aviva Uri, Arie long and Moshe Kupferman, artists and elders in two and three generations in terms of the local tradition.

Kramer refers to many years to the works of European art history artists, including Van Gogh, Rembrandt, Mondrian, and those of American artists such as Cy Twombly.

Gordon is the new exhibition refers directly and extensively marked the work of John Constable, English Romantic painter.

Exhibition at the Tel Aviv has a creative sense of urgency, the internal combustion than had ever museum a long time. Transition between the beautiful exhibition of Aram Gershoni displayed next to it (it will be announced a separate review) illustrates this well. Fabrics and prints of Kramer curators storm. Deep inner justification for their size relatively large part of it is that the format is too small and the feeling is not enough for that size. Kramer works with layers of paint, adding and removing, so some of the paintings are almost Bullets and materiality Strip. As in many museum exhibitions in excess of the works. Needless presentation of self-portraits and some preliminary work, and it seems as if a man will display the exhibition building considerations.

The best room is the room in which the paintings are large trees, naked, sad and brave of Kramer. These three large paintings, painted in 2007-2009. Width and height over five feet and His leaving "tree". Kramer refers to the basic shape of the tree skeleton and a crucifix hanging branches are lines receding central trunk. Branches may Cbhrita color surfaces with colored Moncrumtit. For example, once the surface is bright blue and gray and red lines on it as arterial blood and once on a gray background black - purple lighter covering layer. Long relationship early Mondrian painting in 1910-1912. Exhibition catalog, in conversation with curator Verde Steinlauf, Kramer argues that Mondrian began "breaking down in order to reach an optimal order. Me it's the opposite: I start orderly, height versus width, and reaches a chaotic place where immigrants back order, the image and composition".



"Gehenna", 2007"

Kramer's common trees are like floating in a place that neither day nor night, time is no time, which embodies, as before the separation of day and night, all the time. The feeling of "neither day nor night" also ties the big series, Gehenna, whose name is derived from the name of the entire exhibition. Situation of the time goes wrong, or returns, as was material to primordial state of Apocalypse or early redemption, call legends associated with Guy Jerusalem, who once offered him human sacrifices to Moloch and legends told which is the opening to hell (again image Misty supposedly translated material, where material).

This series, painted between 2006 and 2009, manages Kramer create eyes deep into the painting like a hologram or a stack of transparencies, when there is a database of panoramic mountain or lines of wood and overhead sizzling array of lines are like vectors of power, the language of movement, and marks time. The feeling is lost and chaos and dichotomous situation. Artist book "Gehenna", created this year in Jerusalem Print Workshop, Kramer was able to create from the flatness of the print vibrant sense refers to the potential change and the catastrophe of the place. Too bad that at least some of the songs he wrote alongside prints, and discover another talent Kramer were no text catalog.

Kneaded Vote

Heaven Season" Gordon coherent and hence more poetic and refined. Outstanding works are" larger and clarity. All Untitled, except where the series' season sky. " Compared Gehenna series view these works turned up, the possibility of salvation or escapism. Kramer's skies are anything but dainty. Kramer creates a field of blue and engrave on them the line that looks like an attempt to cross them or write them. Almost asked to say he struggled perfection, creating a scaffold scaffold not, or scale as supported and support at the same time.

Very beautiful are the works small square of charcoal on paper, in which he paints the landscape Kibbutz Cabri in a way that copies the landscape but rather goes into it, as if looking under the peace and order their primordial that big job of the sky or the Valley of Hinnom (museum presents etchings by Kramer made Gottesman Etching Center, a place to host artists who often became one of the Cabri landscape painted landscapes in recent years).



Following major oil jobs Constable (1776-1837), Kramer uses fertilizer palette of green and gray thick red side that characterize many of his works. Constable was known for huge preparatory sketches made in nature, often in oil, no less than in the finished work which the painter in the studio. These huge drawings were unusual at the time and it seems that Kramer refers to. It seems that from the rising sound works, and mixture of grandiose huge boost with intimacy, as if kneaded Kramer color the shapes and bending them to works of a very strong presence .

[Alex Kramer - "Gehenna"](#) . Curated Verde Steinlauf. Tel Aviv Museum (King Saul 27) Open Hours: Monday and Wednesday, 10:00 to 16:00, Tuesday and Thursday, 10:00 to 22:00, Friday 10:00 to 14:00 Saturday, 10 :00-16: 00

Alex Kramer - "Season sky." [Gordon Gallery](#) in Tel Aviv (Ben Yehuda 95) Opening hours: Tuesday - Thursday, 11:00 to 19:00, Friday 10:00 to 14:00 Saturday, 10:00 13:00. To 21 month