

ELIEZER SONNENSCHNEIN
»MEANINGLESS HUMANITY ENERGY STRUCTURES«OPENING TUESDAY, FEBRUARY 2, 2010, FROM 7 P.M.
DURATION: FEBRUARY 2 ñ MARCH 20, 2010

Eliezer Sonnenschein, one of Israelís most important artists, was awarded the prize of the Israeli Ministry of Culture in 2009. During his three months residence at the project space of the Galerie Krinzinger he created paintings and sculptures, which complement each other in his exhibition *Meaningless Humanity Energy Structures* in a dichotomic way. The exhibition aims to present the relation of the four words comprised in the exhibition title.

Eliezer Sonnenscheinís work differs every year and at every exhibition, resembling an experiment which cannot be categorised. His oeuvre always reflects his current thinking and never gets monotonous. In his early years he infiltrated his objects into exhibition spaces, establishing a reputation as an anti-institutional artist. In his computer collages he reflects the art system and then he finally focuses on painting and sculpture as he did during his residency. He works with the intrinsic qualities of both media, which complement each other in the end despite their differences. The material is the subject and functions as articulation. According to Eliezer Sonnenschein the main difference between the two media is the level of subjectivity. Painting is the expression of oneself (me), whereas sculpture symbolises the *other* (it). The main topic of the paintings is landscape, especially the specific landscape of Galilee, which is the artistís home. It is a landscape characterised by the historical, spiritual and mythical stories shaped by different cultures. The composition leads the viewer through the landscape whose gaze is compelled to wander across the painting. In his main work *Crucifixion* one follows the depicted borders. Here the cross, otherwise the center of the composition, is just part of the landscape. The emphasis is not placed on the figures, and the faces are intentionally blurred and schematical. If art is a document of a period then Eliezerís paintings are documents of a landscape shaped by man like no other in the world. The figures, actors of the landscape, are an allegorical symbol, always telling the story about *the woman*, *the intellectual* or *the creature*.

Compared to the self-contained stories of the paintings, the sculptures are more open. The sculptures should be understood as instruments serving to help mankind to feel better. Each instrument fulfills different functions. Here the name Baron Münchhausen guides us in the right direction. His cock-and-bull stories lead one ad absurdum, pointing to impossibilities and contradictions. Equally, Eliezer Sonnenscheinís sculptures donít allow for a clear reading//interpretation but always engage with the human being and his relationship with nature. The larger-than-life man, for instance, refers both to the relatedness to the ape, just as to the disengagement from nature. Together both media tell us about the *conditio humana*, the relationship between human, nature and culture. Eliezer Sonnenscheinís work might appear pessimistic and apocalyptic. However, his view is one of a philanthropist who feels compelled to tell the viewer about the shadows. Maybe the humanity once will be able to pull itself up by its bootstraps.

Eliezer Sonnenschein was born in Haifa in 1967. He lives and works in Rosh-Pina.

Selected Solo Exhibitions: 2009 *Meaningless Humanity Energy Structures*, Krinzinger Projekte, Wien. 2008 Bianca Sotto Galerie, Madrid. 2006 *New Works*, Natalie Obadia Gallery, Paris. 2005 *Three Paintings, One Installation, One Gun*, Sommer Contemporary Art, Tel Aviv. 2002 *Port*, Tel Aviv Museum of Art, Tel Aviv. 1999 *Baby Demo Test Space*, Herzliya Museum of Art, Herzliya.

Selected Group Exhibitions: 2006 *Inside Out*, Museum MARCO, Vigo, Spain, 2006 *Japan is Here*, The Israel Museum, Jerusalem 2006 *In Between Places*, Vivian Horan Gallery, New York 2005 *Trial of Power*, Bethanien Haus, Berlin. 2005 *The New Hebrews*, Martin Gropius Bau Museum, Berlin 2005 Yad Vashem Museum, Jerusalem 2004 *Channel Zero*, Netherlands Media Art Institute, Amsterdam 2003 *Haifa Second International Installation Triennale*, Haifa. 2002 *Gallery Swap*, Sadie Coles HQ, London 2002 *[un]gemalt*, Essl Museum, Vienna 2001 *Plateau of Human Kind*, 49th Biennial of Venice, Curator: Harald Szeeman, Venice 2000 *Contest*, 7th Biennial of Havana, Cuba. Selected Unofficial / Unauthorized Exhibitions: 1998 *90 Years of Israeli Art - The Phoenix Collection*, Tel-Aviv Museum of Art, Tel-Aviv 1996 *Virtual Reality*, Tel-Aviv Museum of Art - First infiltrated work to become official 1994 *Anxiety*, Museum of Israeli Art, Ramat Gan 1994 *90-70-90*, Tel-Aviv Museum of Art 1994 *Bograshov - Street-Project*, Tel-Aviv.