



**OVER**

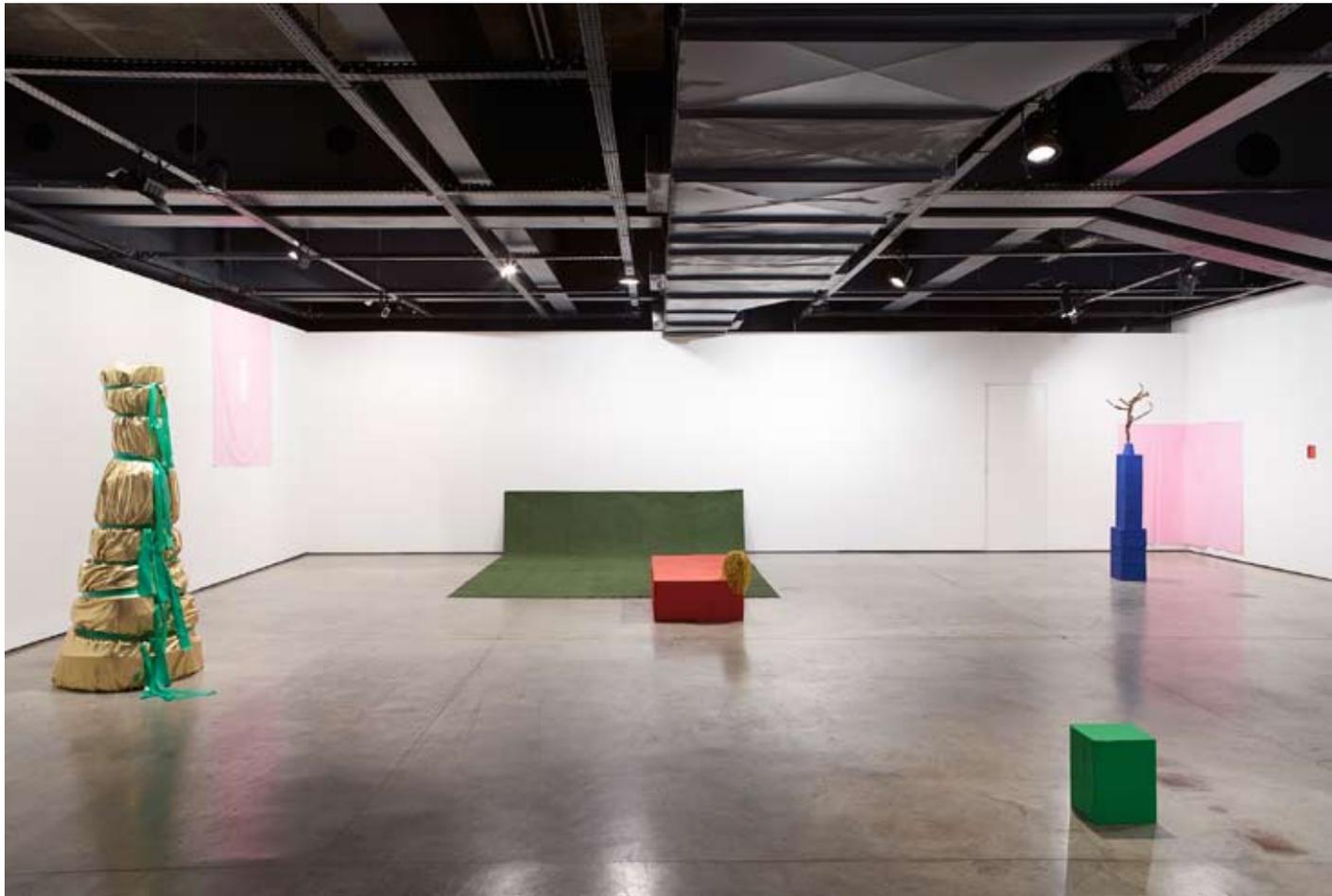
**Gidi Gilam**  
2018

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*The Past Is A Different Country,  
exhibition view, 2018*





*Good Intentions,  
installation view,  
2017*

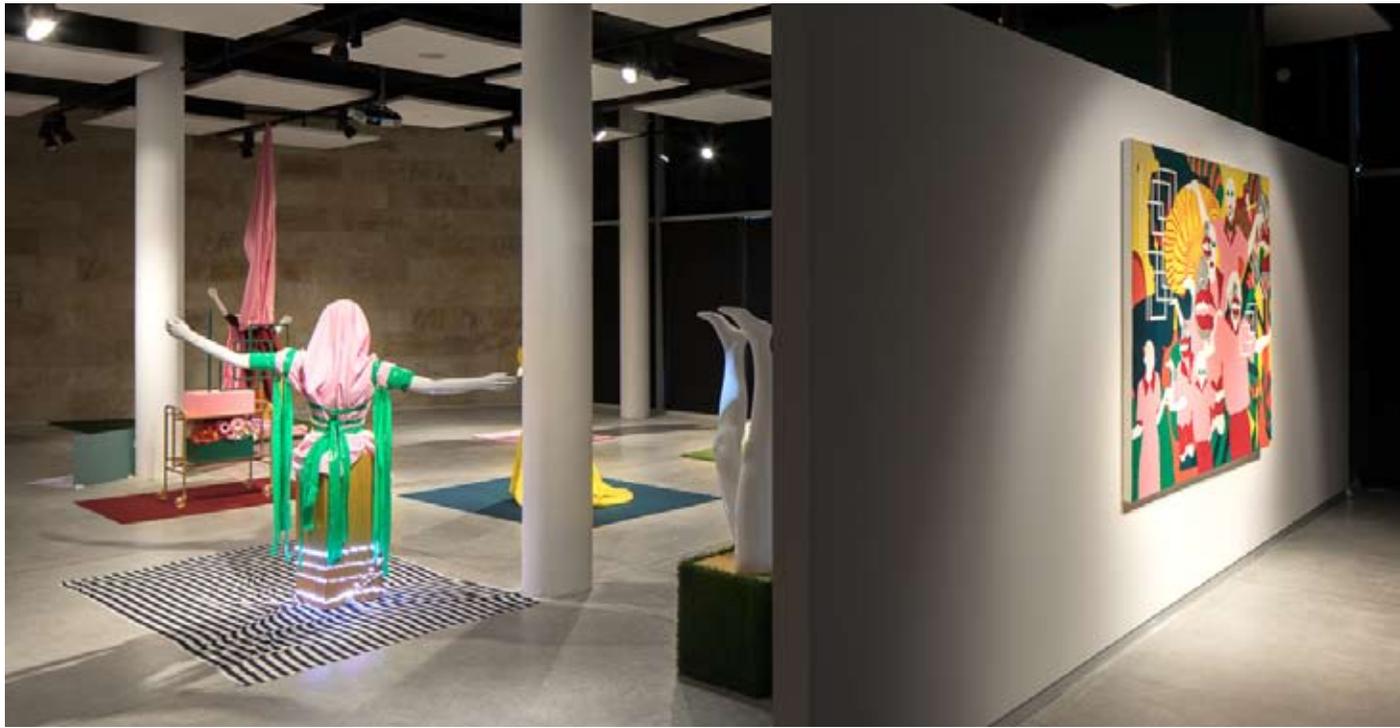




*Good Intentions, acrylic on canvas, 210X150 cm, 2017*



*Good Intentions, digital collage, 2017*



*Good Intentions,  
installation view,  
2017*





*Green Delight, installation view, 2017*



*Untitled, mixed media, 2017*



*Untitled, mixed media, 2017*



*Visions,  
installation view,  
2017*



*Visions, acrylic on canvas, 190X130 cm, 2017*



*Visions, digital collage, 2017*



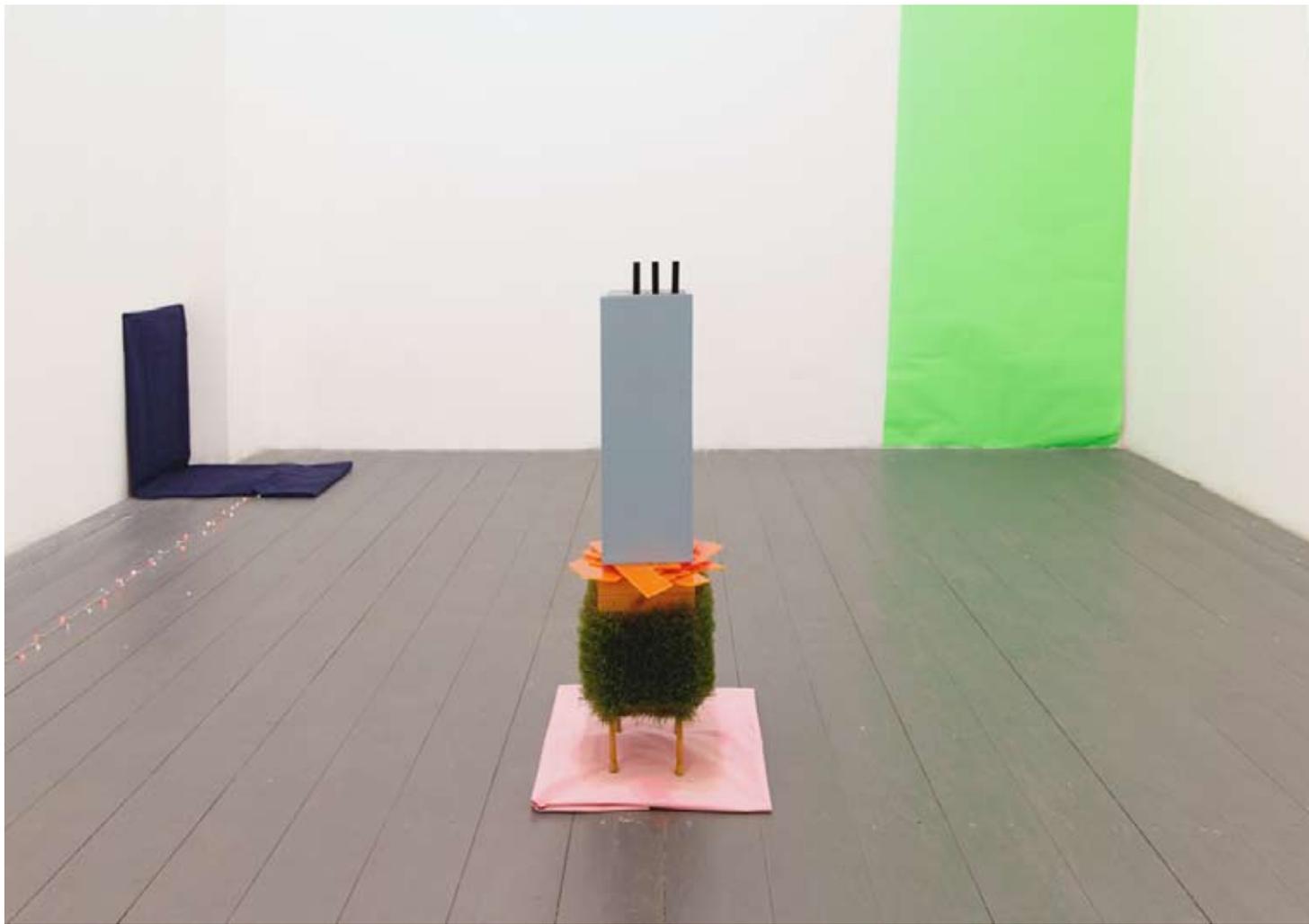
*Visions, installation view, 2017*



*Both works are: Untitled, 80x60 cm, mixed media, 2017*



*No Nude No Stairs, acrylic on canvas, 210X150 cm, 2018*

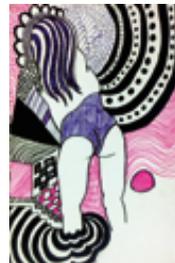


*I Was Looking At You As You Were Looking At Me, installation view, 2018*



*Untitled,  
installation view,  
2016*

Previous Works 2013-2016



## **Biography**

*Gidi Gilam (b. 1977), lives and works in Berlin. Gilam holds a bachelor's degree in history and philosophy from Tel Aviv University (2006), and a bachelor's degree from the Visual Communications Department at Bezalel Academy of Arts and Design (2010).*

*In 2006 he was awarded a D.A.A.D. scholarship from the German government, in 2010 was a recipient of the Feldheim Award for Excellence in Visual Communication, 2015 he was awarded Rabinovitch Grant and Mifaal HaPais in 2018. His final project was exhibited in the Design Museum Holon (2011), and his works are in private collections (France, USA) and in the Jewish Museum Sao Paulo (Brazil).*

*Until only recently, Gilam exhibited under the pseudonym 'signor Gi', and was active mostly in the public sphere. His work was led by a persistent critical examination of the art scene in Israel and worldwide as well as an examination of the patterns of conduct and centers of power within the artistic community.*

*Today Gilam focuses on the combination of painting, video and instillation; which he creates in his studio; a sort of research laboratory—a creative space for experimentation and error. Gilam's works deal with the tensions between the act of observing and the perception of reality in the world of painting: an archive of photographs collected from different sources, mostly from the internet, are used to created digital collages. Gilam recreates the image on canvas, and then transforms his paintings into three-dimensional installations. The new images are then added to his photo archive and become raw materials for future paintings. The transition between the different media exposes the complexities involved in the modes of human vision.*



## **Selected Solo & Duo Exhibitions**

2018

*The Past Is A Different Country (solo), Memorial Museum, Curitiba, Brazil*

2017

*Irregular Act (solo), Galil Gallery, Akko*

*Death of Spring (duo), Binyamini House Gallery, Tel Aviv*

2016

*Quiver (solo), Ramat Gan Museum of Art, Ramat Gan*

*Free (duo), Lames Culture House, St. Poelten, Austria*

*Cut by Demand (duo), Grille/Forelle Gallery, Vienna, Austria*

2015

*Note to Self (solo) OTCA Gallery, Tel Aviv*

*Garden of Heavenly Delights (duo), Jaffa Art Salon, Tel Aviv*

## **Selected Group Exhibitions**

2019

*(upcoming) Pyrotechnics, Sadnaot Ha Amanim, Jerusalem*

2018

*Gamma, Soma Gallery, Curitiba, Brazil*

*Soma Gallery Booth, Parte Contemporary Art Fair, Sao Paulo, Brazil*

*Independent Artists Booth, Fresh Paint Art Fair, Tel Aviv*

*I Was Looking At You As You Were Looking At Me, Alfred Gallery, Tel Aviv*

2017

*Prettimess, Old Municipality Museum, Tel Aviv*

2015

*Head, Gabirol Artist House, Tel Aviv*

*Encounter+, Ilana Gur Museum, Tel Aviv*

2014

*Sideluck, Alfred Gallery, Tel Aviv*

*Painting Forever, Salon 96, Tel Aviv*

*Note-Book, Old Municipality Museum, Tel Aviv*

## **Grants, Awards & Publications**

2018

*Mifal HaPais Artist Grant*

*Soma Gallery Residency, Brazil*

2015

*Rabinovitch Grant*

*Nicholas Ganz, Street Signs, Dokument*

*Press Publication, Sweden*

2010

*Feldhiem Award for Excellence in Visual*

*Communication*

2006

*D.A.A.D Scholarship*

## Artist Statement

*Gilam's work begins with an intense collection of images rooted in an extensive visual culture: film frames, photos from social media, paintings by various artists (well-known and less so), displays of high fashion designers, textile designers, makeup-artists, and more. The endless fabric of images diffuses throughout his works in every aspect, from the palette to the use of the mannequins.*

*After the collection, the various images are generated and combined to create a computerized collage. Unlike manually fitting together pieces of paper, the computer graphics opens up a whole new world of connections, attempts, and mistakes that are not possible when working with physical materials.*



*The cacophonous puzzle created by Gilam's computer is then painted on a large canvas and the computerized image takes on new life through textures, colors, and real materials. The work undergoes*

*an additional stage of development as Gilam separates the created image into individual elements—transferring the figures from the canvas and forming 3-dimensional presence through the mannequins, the color spots transforming into sheets of cloth spread across the floor and hung from the ceiling, geometrical shapes sculpted out of wood, cardboard, and MDF. The various stages of the creative process are all wrapped together in the final product—the exhibition. A collage is first and foremost a busy and chaotic visual experience, and like an installation work, it contains elements of plurality and abundance which hinder any attempts to focus and discern clear details. In order to decipher a collage, viewers must actively and deliberately observe the piece; only in this way will they succeed in experiencing the image as a whole in all its parts. The same is true in regards to the manner in which the entirety of the exhibition must be observed. This is an attempt by Gilam to disturb the order, to challenge human expectation for coherence, and to create an artistic product that imitates our way of looking at the everyday world—as a visual field filled to the brim.*

*The painting that Gilam creates in the wake of the computerized image is a flattened image, formal and full of vibrant colors which dictate the shades and details of the entire installation. It is nearly impossible to identify separate and original images within the painting:*



*Not Me, 100x100 cm, Acrylic on canvas, 2016*

*Gilam blended together so many sources of inspiration that the image created is a new one, standing as a source by itself. This is an optical attempt by Gilam to insert into the painting, just as with the collage that preceded it, the vitality of everyday life: the same daily life which is saturated with technology and lacking time, providing us with visual abundance at every turn, which in turn does not allow us to explore these things in depth. In a world laden with images which constantly challenge our spatial-visual perception, the importance of the spotlight on the human modes of vision becomes more and more apparent: our field of vision is built from fragments upon fragments of visual information that our eyes*



*Good Intentions, installation view, 2017*

*perceive, even when we seek to focus on a specific object. The entire space constantly meets our eye. As such, what can we distinguish from the influx? What objects in our surroundings are designed to catch our attention? What thought, or ideology, stands behind the visual products designed for us? In light of these questions, works of art are placed in a unique position. In contrast with design, advertising, or visual communication,*

*Gilam perceives art as free of functional, commercial, or economic constraints. For Gilam, art is the extreme point of the visual: a platform for ideas, thoughts, and exploration; which before all, requires observation. Art can open a new path towards the forgotten skill of observation, a skill which itself has become an irregular act, one that almost does not occur in a truly conscious manner in our lives. Transforming the painting into an*

*installation intensifies the possibility of change in viewing habits. The large installations are an opportunity to refine and re-adjust our attention. Installation works, by their very nature, do not allow viewers to perceive them at once. This is a sort of white-noise filtering process: in order to see and feel the entire installation, we are required to wander through it. We must walk along the various objects, choosing our way through the space, deciding where to stop and what details to potentially skip. In our visual and physical journey through the gallery space, we find ourselves becoming a part – if only for a moment – of the artistic process: this is our opportunity to stop and irregularly observe ourselves.*  
*Hagar Bril, curator*  
*November 2017*