

Orit Tuchman Duer אורית טוכמן דואר

Outside Nothing is Out בחוץ דבר אינו חוץ
Inside Nothing is In בפנים דבר אינו פנים

Inside Orit Tuchman Duer's work, the fractured, the transitioning, and the disrupted are present vis-à-vis the whole, the grounded, and the harmonious. Through wide-scale composition in oil on canvas, Tuchman seeks to reflect the challenge of existence in a time lacking in clearly defined truths. Her paintings, as if inviting the viewer to lose orientation, release their grip on reality, evoking a moment of doubt. Every patch of color or line, every brushstroke, erases the previous ones, every confident step forward is a step towards uncertainty. The axis on which the artworks shift is between unification and differentiation, fragments attempting to coexist on the same plane, but rather than creating a coherent world, they form a gap and an existing fracture that create a feeling reminiscent of free fall.

Tuchman Duer lays out the color, the patches, and drives wedges and sings between them, like a precarious act of acrobatics, on the edge of balance; the canvas becomes an arena exhibiting the struggle between control and possession, between anarchy and loss. It suggests an absurd world that strives to create a social and political status with respect to the "now". The works offer an independent voice through an expression of the fracture and through a mobilization and defiance of the viewership that is accustomed to the quick succession of alternating media representations – screens that engulf us more and more, consumer goods with a sharply edged and glaring colorfulness.

As part of a world in which color occupies a central role in shaping the perception of reality, mediated by the media, the artist is led by the color and its power and allows it to be present as a bearer of a flickering reality. In this regard, the traditional act of painting in oil on canvas is significant to her as a place that offers an alternative for the dimensional depthlessness of the media that encompasses us, yet at times submits itself to it.

Tuchman Duer averts the pure shapes and articulates relationships within the broken pieces of the whole: "For me, the patches, the shapes, and the search for composition, serve to express the opposite movements that lie in our current state of human condition, on the one hand – a homogenization of the global space, and on the other – ideological/religious dismantlement and division, alienation and exceptionalism. Nonetheless, all of this comes together, arranges itself and is contained within the canvas, and then – "The time has come to get out without moving a thing / **Outside nothing is out, inside / Nothing is in** / What else is there to do" (*"Red Door"* / Israel Eliraz, Keshev Publishing, 2009)".

The works create, and at the same time feed on, tricky contrasts; for a moment there is a feeling of aspiring for wholeness and then comes the sabotage of that aspiration. It is a slow and contemplative painting work, until the moment it turns rapid and spontaneous, abstract that for a moment seems figurative and diminishing. Through intent observation, the different elements of the painting mix into one another and negate any possibility of forming a singular image that can be kept locked in one's memory. It is uncertainty that carries a liberating effect that brings back to the act of painting the magic of an autonomous system of line, shape, color, movement and space.

Nir Harmat, curator