

Amalgamated Parallel

Relevant and symbiotic artscape

By Avi Roth

While it is challenging to explore the subject of human nature, it becomes imperative especially during increased emotional confusion as now, in order to help the evolution of morality and limit humanity's immense senselessness and cruelty. American philosopher Henry Miller said "Man has demonstrated he is master of everything—except his own nature". Life is a mystery, yet most of us think we have it all figured out while neglecting its purpose, humbleness and most importantly our responsibility as humans.

Why am I so excited about *Amalgamated Parallel*?

As an artist I have reached a personal juncture in attempting to identify and search for a deeper understanding of our purpose as human beings: to decipher, underscore and divulge the teaser of which we are all part of. To gather the pieces I searched among a large circle of artists, acquaintances, colleagues and friends, and decided on two brilliant artists who could help with the task: Mark Strickland and Gilah Yelin Hirsch. Although the artists present their work through different *modus operandi*, (the use of light, textured brushstrokes, and color palette), it appears their mutuality was gathered and compiled from the fragments of a similar making.

I've studied these artists for years because I love their work. What amalgamates these two artists, is their individual and exceptional interpretation of the exact same subject: humanity. While Strickland investigates the external, *the human condition*, Yelin Hirsch surveys the attributes of the inner, *the human mind and spirit*. Both artists create works of enormous aesthetic influence through different approaches, yet they amalgamate by sourcing inspiration latently from each other's parallel world.

Their commonalities are an exchange between two different voices not sequestered nor limited to the margins of their canvas. For example, Strickland positioned himself on a remarkable path when he assumed the "walk in someone's shoes" approach and morphed throughout the many years of his journey into an ecstasy of total surrender. Yelin Hirsch in a parallel universe discovered a space-form that pointed to "the verification of human behavior that which is visible, but invisible between humans." Her work explores the connec-

tions between science, art, and spirituality.

This exhibition is an epic cultural event and will unwittingly chance viewer's the privilege to be awakened and perhaps transmuted. The pursuit to celebrate expressions as it relates to humanity is the *raison d'être* for *Amalgamated Parallel*. It attempts to interpret past insights beyond predefined notions of art collaboration. It aims to encourage a new artistic convention, challenging - but not rejecting, previous time periods both in subject matter or components.

In this curatorial work, I endeavor to position both Mark Strickland, an international figurative muralist and sculptor, and Gilah Yelin Hirsch, a multidisciplinary international artist who works as a painter, writer, curator, and filmmaker, as *art philosophers*. This curatorial undertaking attempts to make the artists views and divine aestheticism visible to a wide audience. First and foremost, what interests me personally in their works is the formidable excellence that allows access to the viewer's deep sensual perception. The works empower a more immediate and intense experience. I find sensual perception in an artwork particularly important as it stimulates direct emotions and triggers a nascent insight.

I consider an exhibition successful when the works themselves are strikingly distinct with thought provoking perspective, and provide viewers an opportunity to experience something new, perhaps a different social commentary on the world. Both Strickland's and Yelin Hirsch's art are uniquely positioned to express diverse ontologies on *being* because of their ability to convey multiple messages within a single image.

What justifications can one use to permit a stranger into one's personal space and perhaps allow him to change one's view of how to engage with the world? It is humanity's quest for discovery. Humankind has always shared an innate trait – the desire to explore. For art emerges from void: a state of indifference that is not prejudicial to any particular man, woman, medium, element, skill, material, fashion, or method.

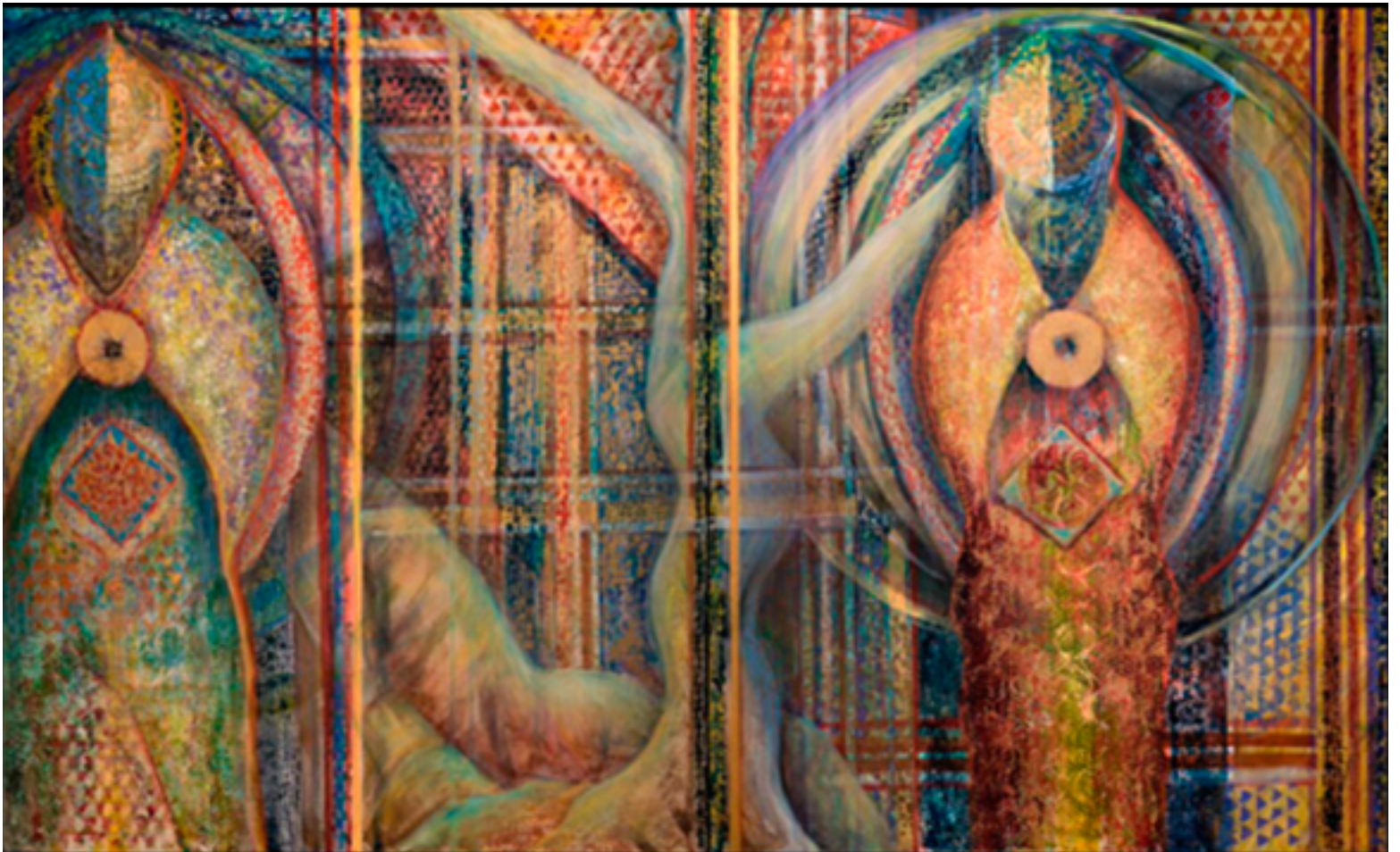
Throughout many generations, humanity has experienced thousands of wars. Each generation evolves and adapts to a new reality albeit our psyche more than ever before is being washed in destructive waters – but art has always endeavored to express the chaos and order of the human way of life. Most of the artworks presented in *Amalgamated Parallel* are visual interpretations of human existence. Sensations, emotions, thoughts, all unified in a perpetual movement of shared influence directed at our *mind*.

Taking this background into consideration, the exhibition inspires reasons for an objective purpose: to avert the snuffing of humanity's glowing light as we know it.

Gilah Yelin Hirsch



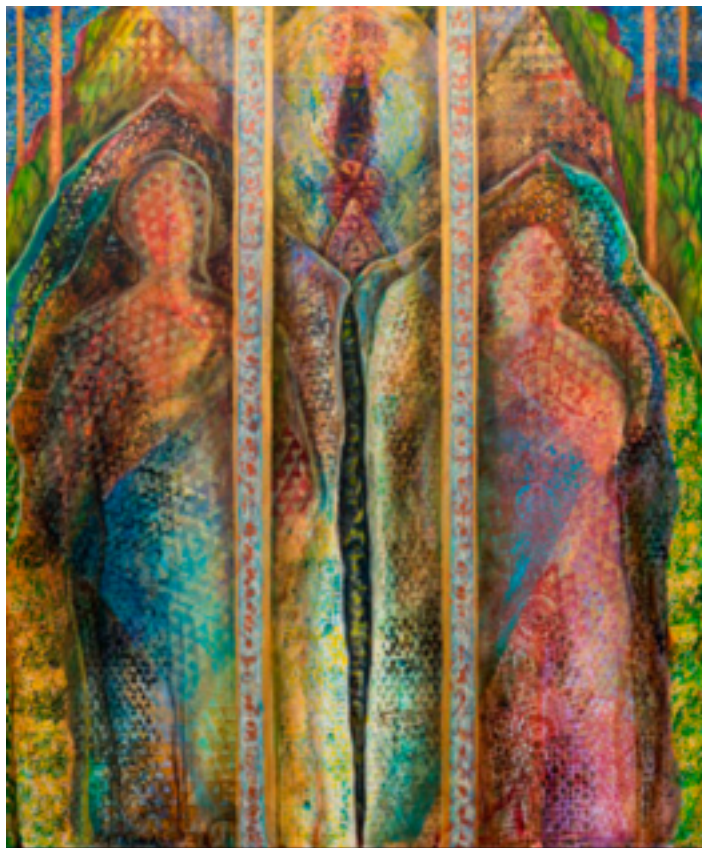
Immersion, 2015, acrylic on canvas, 72" x 144" 182cm x 366cm [diptych]



Time and Consequence, 2017, acrylic on canvas, 60" x 120" 152cm x 304cm. [diptych]



Untie/Unite 2019, (diptych, each 72" x 60"), acrylic on canvas, 72" x 120". 182cm x 304cm



Facing Time, 2015, acrylic on canvas, 72" x 60"



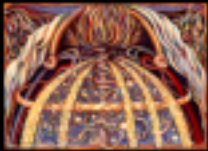
Cruciable 2019, (diptych, each 72" x 60"), acrylic on canvas, 72" x 120". 182cm x 304cm



Efflorescence, 2020, acrylic on canvas,
51" x 51" 130cm x 130cm



Grounded In Light, 2020, acrylic on canvas,
51" x 51" 130cm x 130cm



First Window in the Temple of Mind, 1994, acrylic on canvas, lead frame, 22" x 30"



Second Window in the Temple of Mind, 1995, acrylic on canvas, lead frame, 22" x 30"



Third Window in the Temple of Mind, 1995, acrylic on canvas, lead frame, 30" x 22"



Fourth Window in the Temple of Mind, 1997, acrylic on canvas, lead frame, 30" x 22"



Zohar/Zahir, 2005, acrylic on canvas, 85" x 85"

Mark Strickland

Indomitable Spirit 2006, oil on canvas,
120" x 252" 304cm x 640cm





The Choice 2005, oil on canvas, 102" x 180" 259cm x 457cm



Rising of Consciousness 2007, oil on canvas, 96" x 288" 243cm x 731cm



Humanity in Crisis 2004, oil on canvas, 102" x 180" 259cm x 457cm