

CURATORIAL STATEMENT

Amalgamated Parallel

Relevant and Symbiotic Artscapes

By Avi Roth

Although it is challenging to explore the subject of human nature, it becomes imperative, especially during increased emotional confusion as now, to help the evolution of morality and limit humanity's immense senselessness and cruelty. Henry Miller, the American philosopher, said, "Man has demonstrated he is master of everything—except his 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 are we so excited about *Amalgamated Parallel*? Because of the fundamental properties of halves! Each half of an artistic medium tenaciously lessens its own 'wholeness' to instigate other commissions. The medium remains the same. However, the quest for other symbiotic halves remains a necessary task in order to increase its residual influence.

The Torah teaches us in the law of 'half-shekel' (concerning people's census) that nobody is fully complete on their own (Exodus 30:11-16). Each person's half-shekel needs somebody else's half-shekel to be complete. Why? Because: *parallel halves amalgamate a whole*! Not intrinsically as in a mathematical proposition, but rather a divine concept of spiritual strength and influence.

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. I searched among a large circle of artists, acquaintances, colleagues, and friends and decided on two brilliant artists who could help with the task of 'half-shekel': Mark Strickland and Gilah Yelin Hirsch. Although the artists present their work through different modus

operandi (the use of light, textured brush strokes, and color palette), it appears their mutuality of creation originates from the fragments of similar making. I have studied these artists for years because I love their art. What amalgamates these two artists is their individual and exceptional interpretation of the same subject: humanity. While Strickland investigates the external human condition, Yelin Hirsch surveys the internal human mind and spirit, remarkably nurturing one another. Both artists create works of enormous aesthetic influence through different methods, yet they amalgamate by sourcing inspiration latently from each other's parallel worlds. Veiled by a state of maturity, the artworks mingle one with the other as if clothed in a single nuptial attire.

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Their commonalities are the exchange between two different voices, not sequestered nor limited to their painted canvas margins. For example, Strickland positioned himself on a unique 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 discovered a space-form in a parallel universe that pointed to "the verification of human behavior that is visible, but invisible between humans." Her work investigates the relativity between art, spirituality, and science. This exhibition is an epic cultural event and will unwittingly afford the viewer the privilege of enlightenment. The pursuit of celebrating 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 periods both in subject matter or components. In this curatorial work, I am trying to position Mark Strickland, an international fig-

urative muralist, sculptor, and educator, and Gilah Yelin Hirsch, a multidisciplinary, international artist who works as a painter curator, and filmmaker, as art philosopher.

This curatorial undertaking attempts to make the artists' views and divine aestheticism visible to a broad 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. In an artwork, sensory perception is essential as it stimulates natural emotions and triggers a nascent insight.

I consider an exhibition successful when the works themselves are strikingly distinct with a thought-provoking perspective and provide viewers an opportunity to feel something new, perhaps to see a different social commentary on the world. Both Strickland's and Yelin Hirsch's art can uniquely express diverse ontologies on 'being' because they can convey multiple messages in a single image.

What justifications can one use to permit a stranger into one's personal space and perhaps allow 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. Art emerges from the void: a state of indifference that is not prejudicial to any particular man, woman, medium, element, skill, material, fashion, or method.

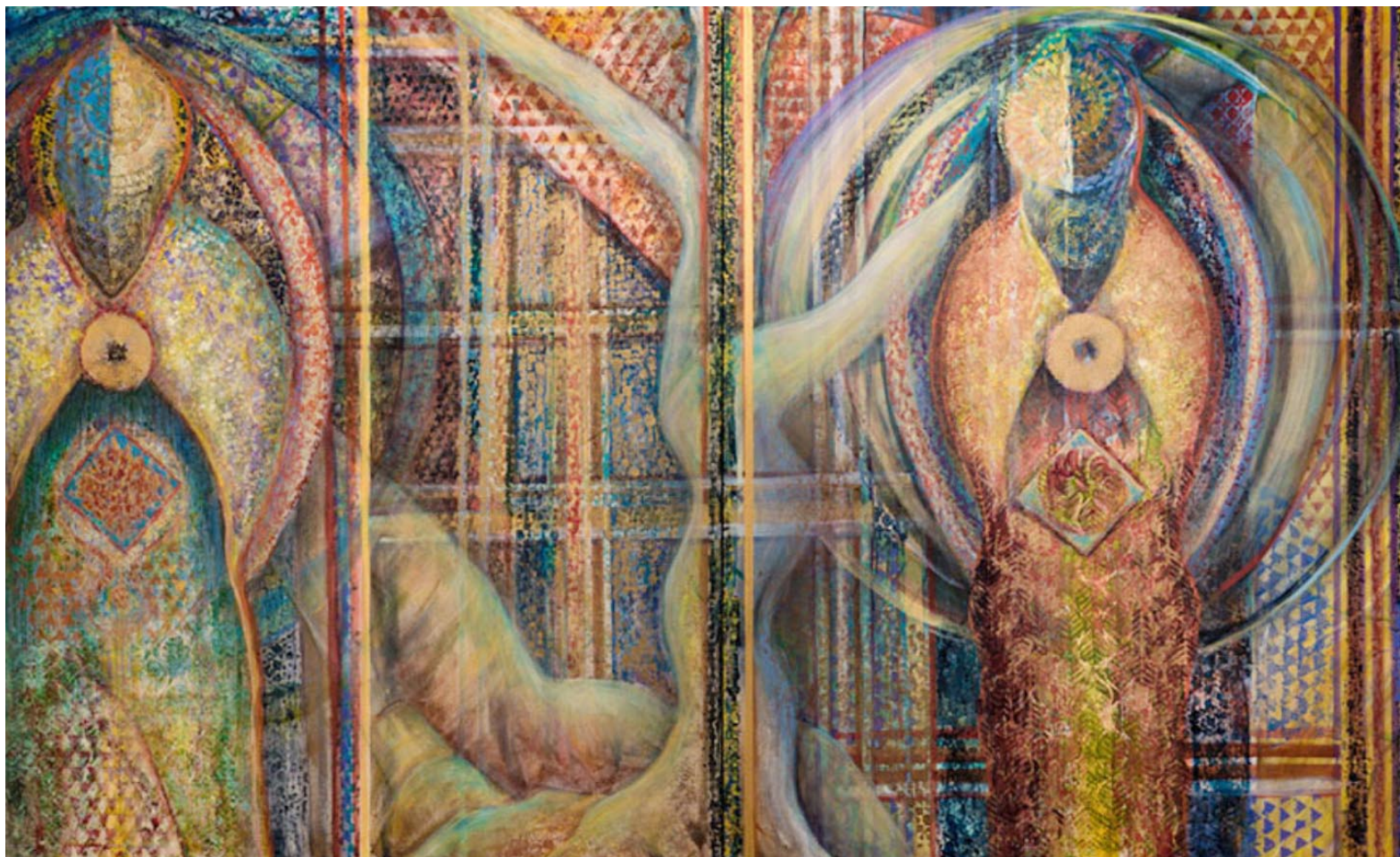
Throughout many generations, humanity has experienced thousands of wars. Each generation evolves and adapts to a new reality. Our psyche, more than ever before soaked in the dangerous waters of modern life practices, is obliterating long-established social strategies to an unsupportable future. Art, however, 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. This exhibition of artistic and spiritual value undertakes multiple reasons for its objective purpose: to avert the extinguishment of humanity's glowing light as we know it.

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Gilah Yelin Hirsch



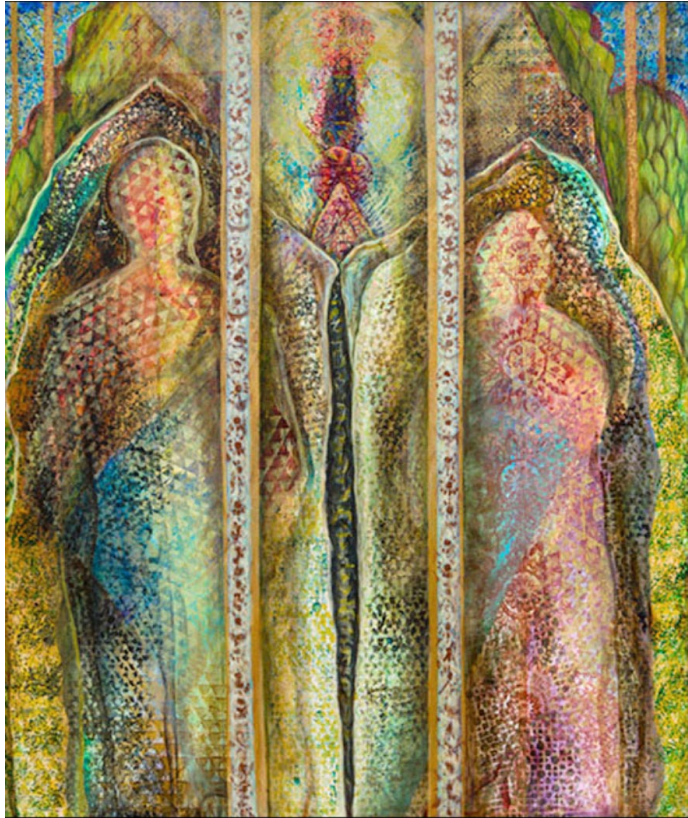
Immersion, 2015, acrylic on canvas, 72" x 144" 182cm x 366cm [diptych]



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



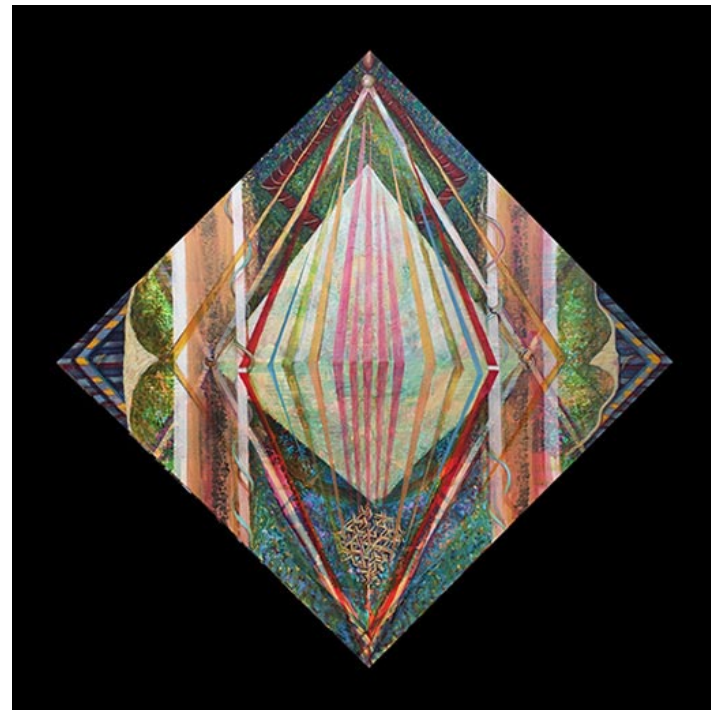
Facing Time, 2015, acrylic on canvas,
72" x 60" 182cm x 152cm



Cruciable 2019, (diptych, ea. 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



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



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"

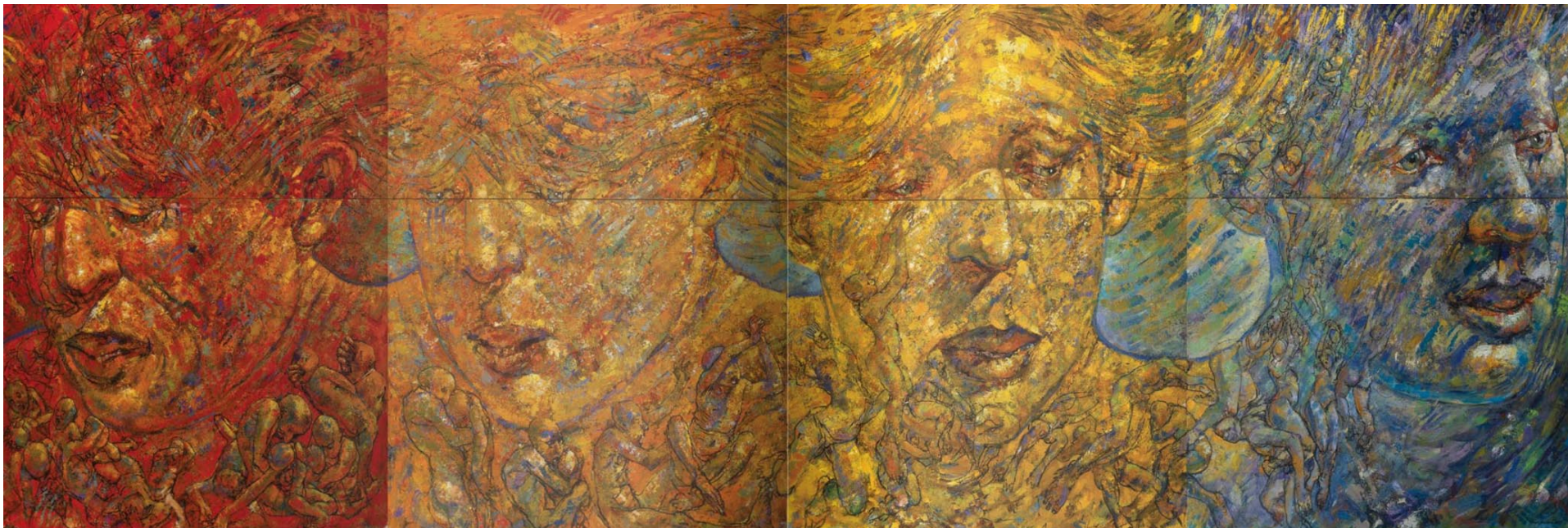
Mark Strickland

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