



PORTFOLIO

*Itamar Gov (*1989, Tel Aviv)*

THE MAUSOLEUM OF REJECTED CITRONS, 2021

Installation, 1,000 citrons placed on the entire floor of the Chiesetta Gotica in Squillace, 950x750 cm.

For the past 700 years, Rabbis from around the world have been coming to Calabria every summer in search of the perfect citron (Etrog / Cedro). Following a strict list of aesthetic criteria, they go back to their communities accompanied by one lucky, flawless citron, which then stands at the centre of a Jewish holiday ritual taking place in autumn. 'Mausoleum of Rejected Citrons' consists of 1000 imperfect, deformed, damaged and unselected citrons that were left behind to decay, covering the entire floor of the Chiesetta Gotica in Squillace, Calabria.





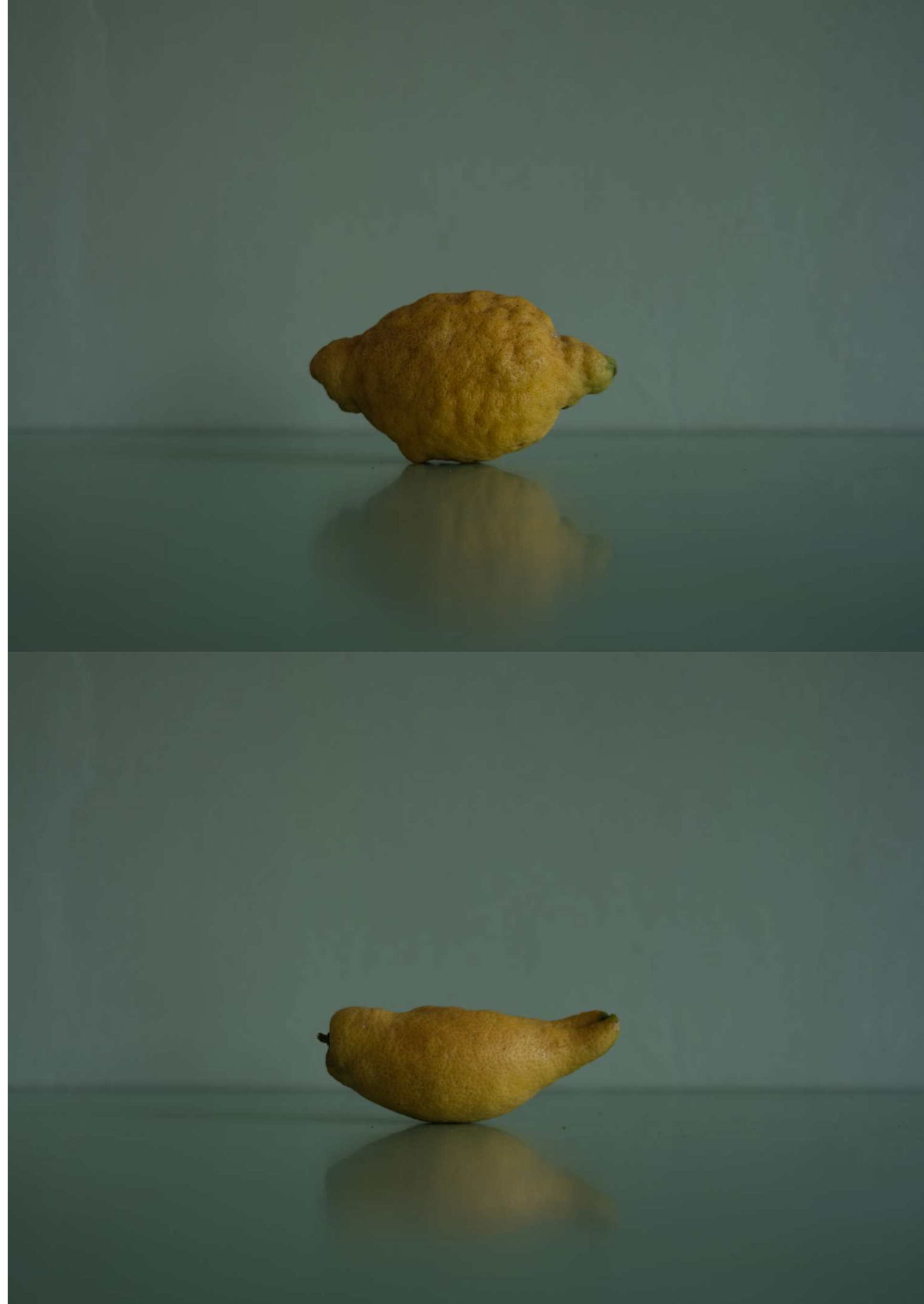
THE MAUSOLEUM OF REJECTED CITRONS, 2021



1,000 REJECTED CITRONS, 2021

Photographic series of 50 portraits.

Accompanying work of "The Mausoleum of Rejected Citrons",
portraits of 50 of the citrons that were part of the installation.





'1,000 REJECTED CITRONS' #7, 2021



'1,000 REJECTED CITRONS' #19, 2021



'1,000 REJECTED CITRONS' #43, 2021



'1,000 REJECTED CITRONS' #27, 2021



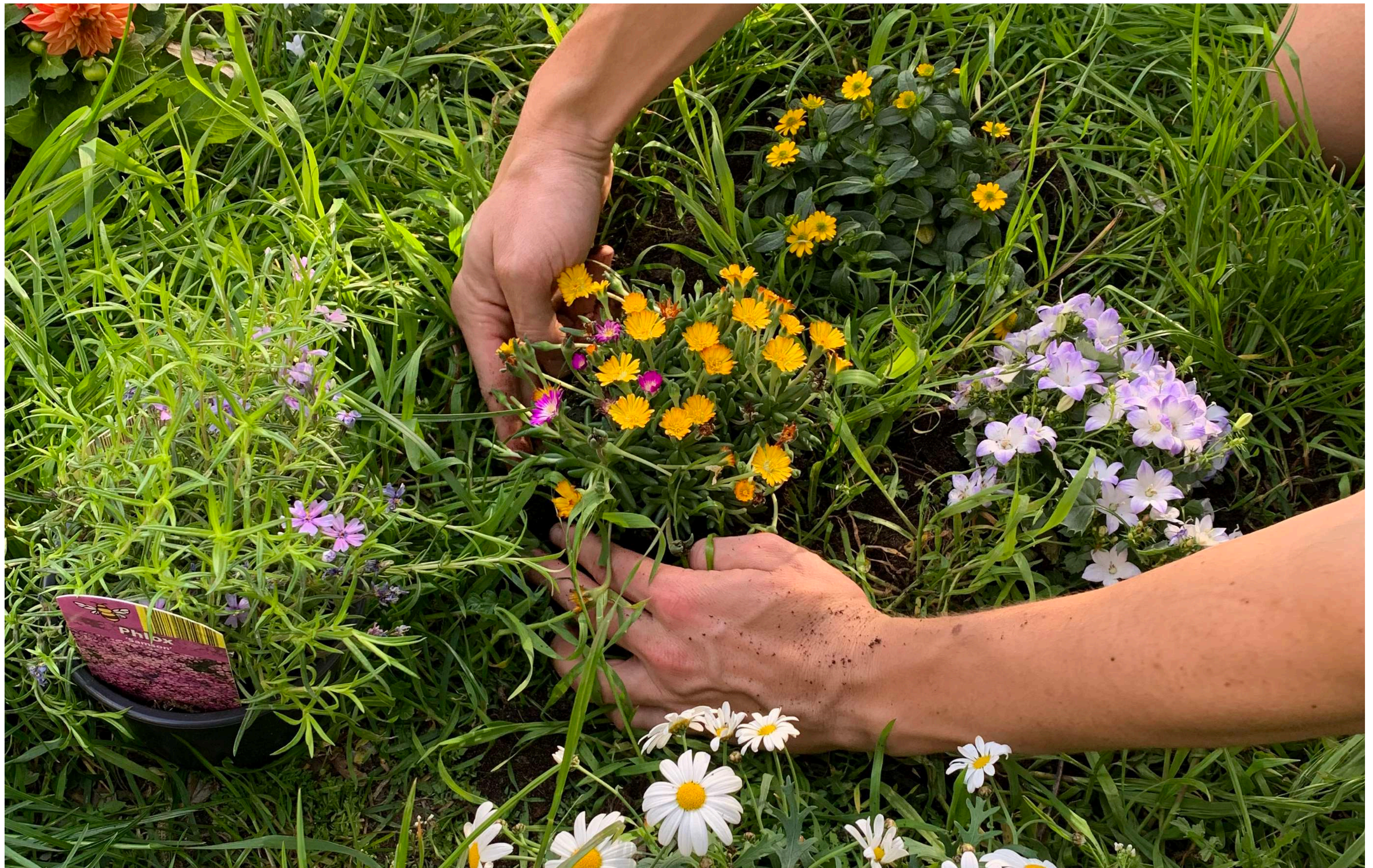
'1,000 REJECTED CITRONS' #36, 2021

A GARDEN FOR ROSA, 2021

32 sorts of flowers planted in soil, ø 200 cm.

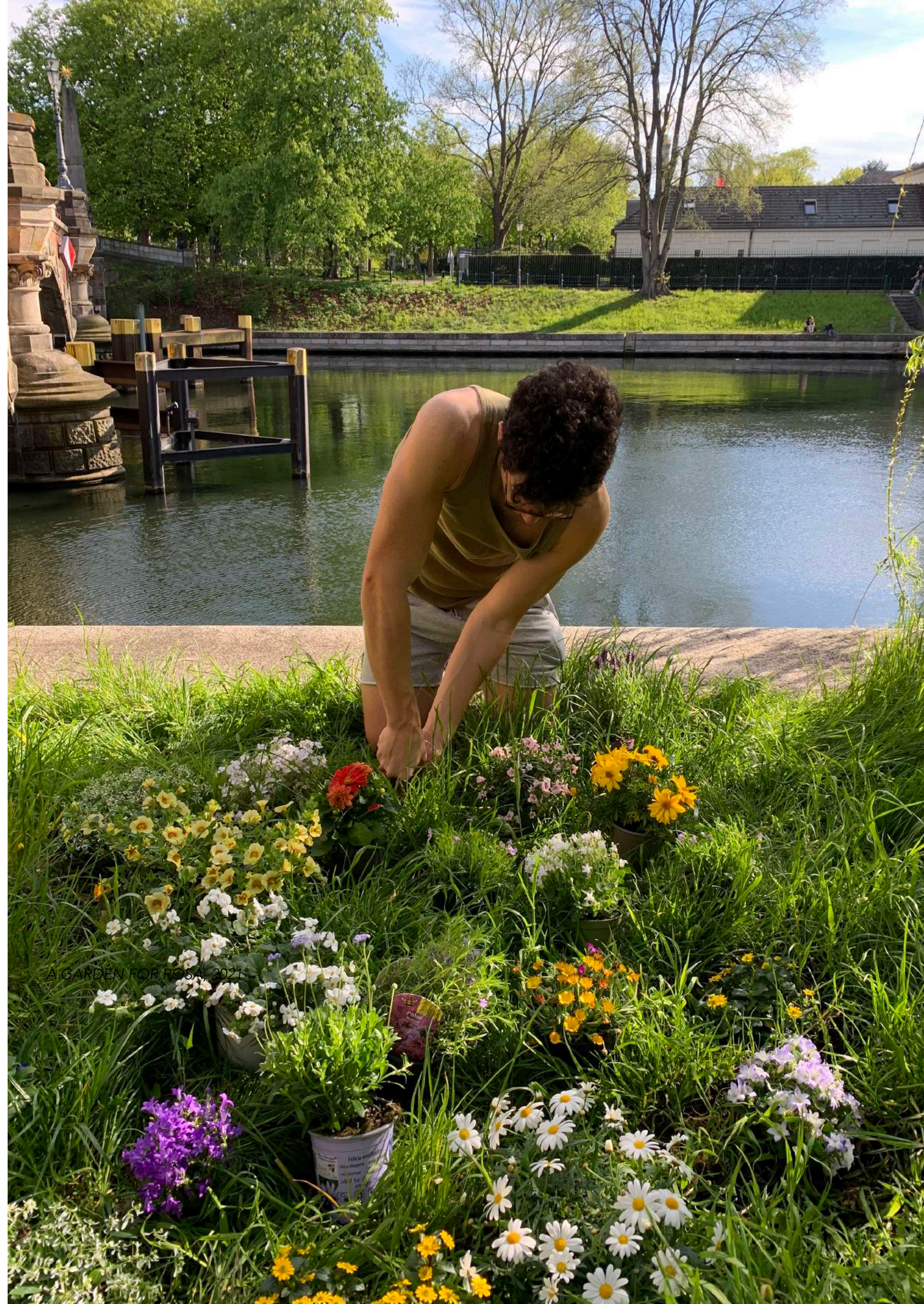
Rosa Luxemburg, one of the brightest revolutionary socialists and anti-war activists, spent the last years of her life moving between three prisons, one of them was the Women's Prison in Berlin. During her entire imprisonment she collected, dried, pressed and glued flowers and leaves that she found in the prison's yard, as well as plants that were given to her by friends who came to visit her in prison. The result was 17 notebooks full of dried plants, meticulously sorted and accompanied by a short description and both German and Latin designations. She was murdered by a policeman in 1919 and her body was thrown into the Spree in Berlin. The work 'A Garden for Rosa' consists of a collection of the flowers that Luxemburg gathered while in prison in Berlin. The flowers are planted on one of the banks of the Spree into which her body was disposed, taking her own collection out of the notebooks and bringing it to life.







A GARDEN FOR ROSA, 2021



GEMSTONES 2011-2021

Wooden type case, 129 stones. 67x50x4 cm.

Placing itself within the tradition of collecting gems, minerals, and crystals from around the world and presenting them in natural history museums and royal collections as a manifestation of possession and power, 'Gemstones 2011- 2021' is a display featuring 129 ordinary and similar-looking stones collected in different parts of the world in those years. A counter-image of ostentatious displays that celebrate unique and exceptional colours, materials and textures, the work is accompanied by a detailed list describing the date and exact place in which the stones were found, serving as a guide for discovering the personal history and identity of each of the stones.





1		2		3	4
		5	6	7	8
		9		10	
11	12	13		14	
15	16	17		18	
19	20	21	22	23	24
25	26	27	28	29	30
31	32	33	34	35	36
37		38		39	
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43		44		45		46	
47		48		49		50	
52		53		51			
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58	59	60	61	62	63	64	65
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74		75		76		77	
78		79		80		81	

82		83	84	85	86
87		88	89	90	91
92		93	94	95	96
97		98	99	100	101
102		103	104	105	106
107		108	109	110	111
112	113	114	115	116	117
118	119	120	121	122	123
124		125		126	
127		128		129	

LETTERS TO SHEVIK, 2021

One-channel video and sound installation, 15 min.

Starting in 1987 and persistently continuing until his death, Isaac Katz wrote letters to his wife Bat-Sheva (Shevik) on a weekly basis. In these letters, 238 altogether, he describes his everyday activities alongside distant memories, contemplating the essence of age, solitude, and love. Assuming the form of a letter, the work reverberates Isaac's calls into the void, acknowledging the act of writing not only as a reciprocal ritual of intimacy or remembrance, but also of self-preservation and relief.

<https://vimeo.com/449390009>

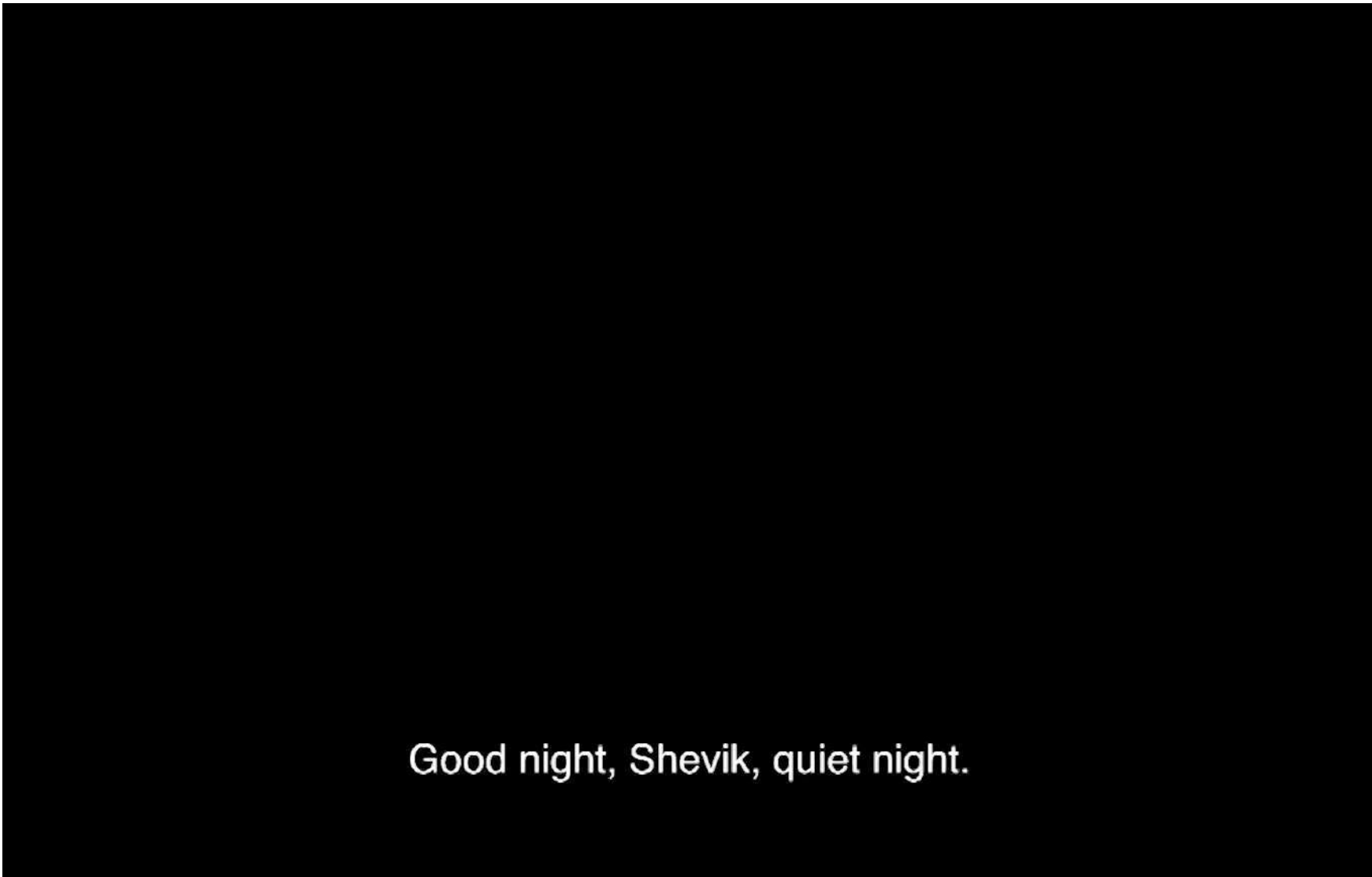
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I had peas and rice for lunch.



Still frame from 'LETTERS TO SHEVIK', 2021

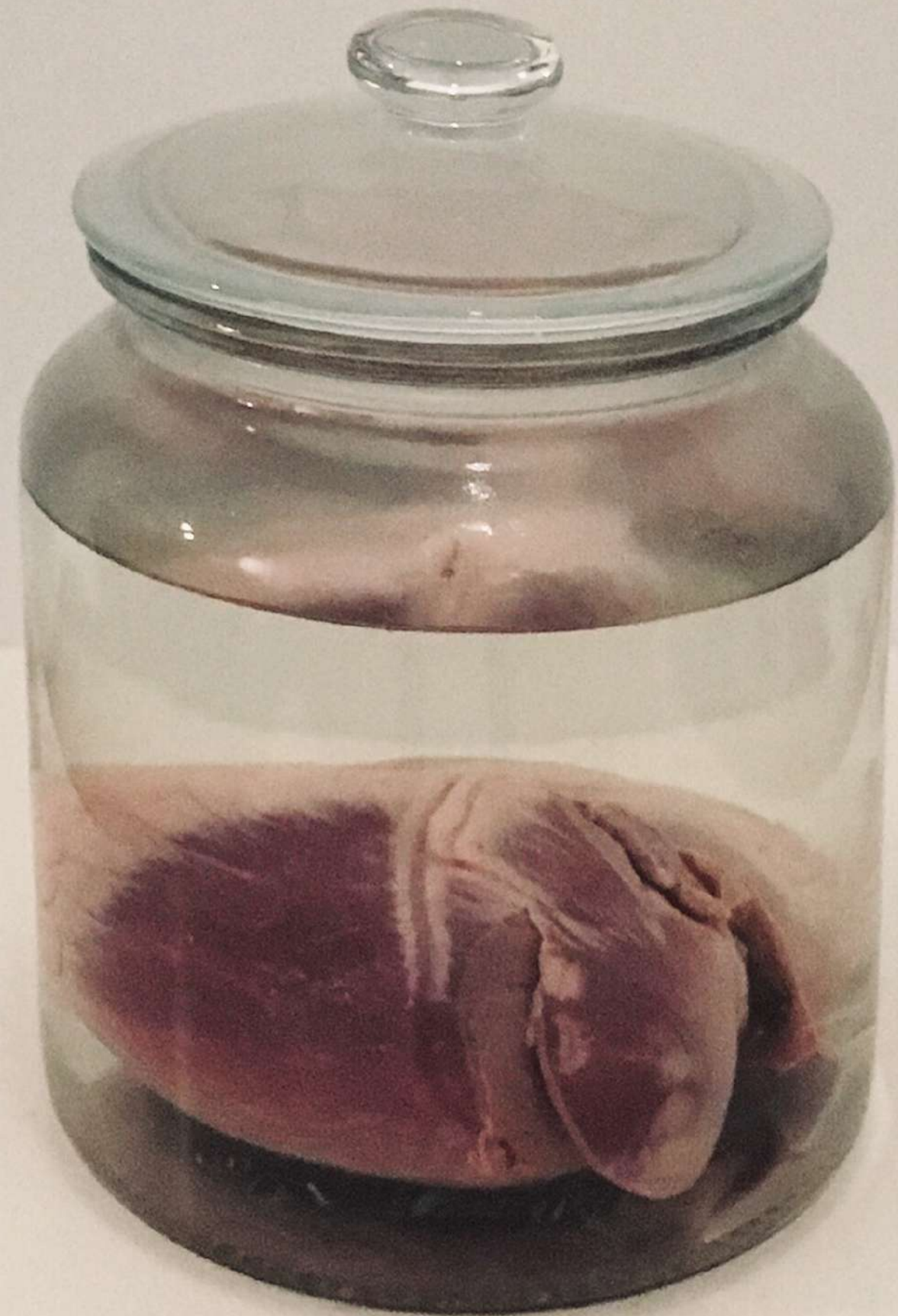


Still frame from 'LETTERS TO SHEVIK', 2021

THE HEART OF ADOLF HITLER, 2020

Glass jar, Ethanol, Heart. 25x15x15 cm.

The presentation of objects and artefacts that are attributed to historical figures is a common phenomena in museums around the world, such as the wooden staff of the Biblical Moses displayed in the Topkapi Palace as an authentic piece. The work, which declares itself to be the actual, preserved heart of Adolf Hitler, uses the same disposition in order to comment on the role that museums play in society as possessors of Truth, while bringing together notions of cult, commemoration and bad taste.

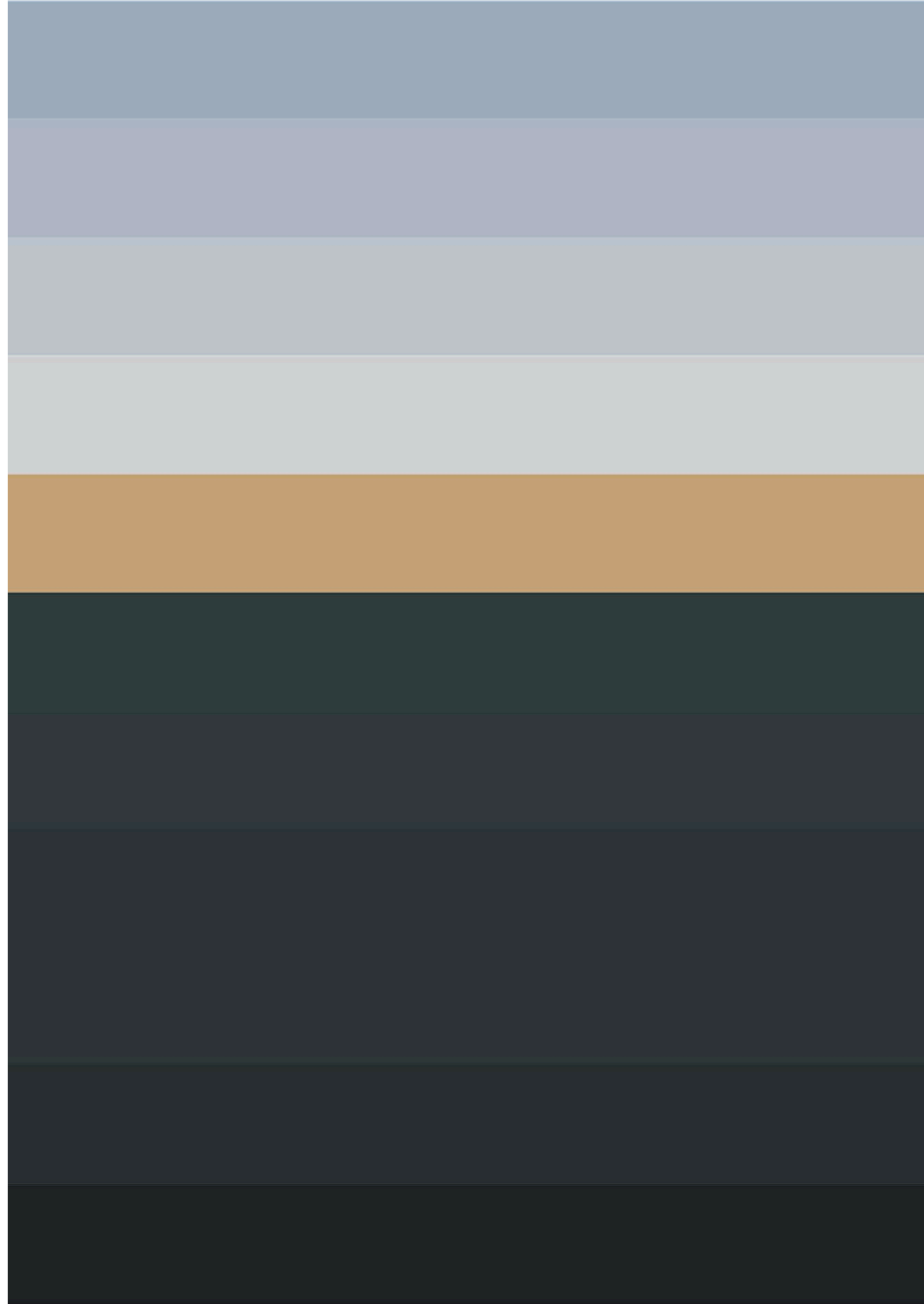


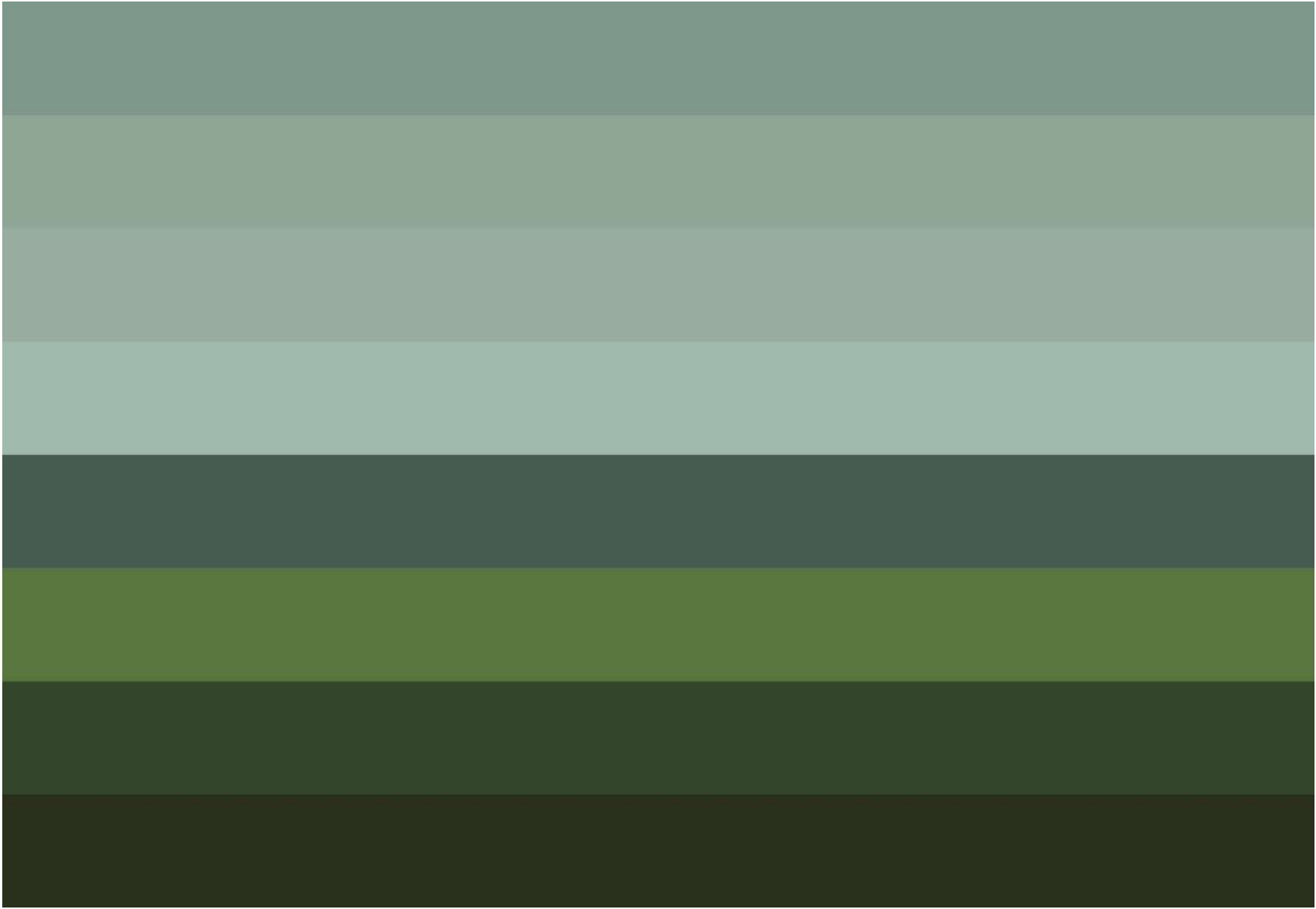
CASPAR DAVID FRIEDRICH, DEGENERATED, 2019

Series of 33 acrylic on canvas, 120x80 cm each, hor. & ver.

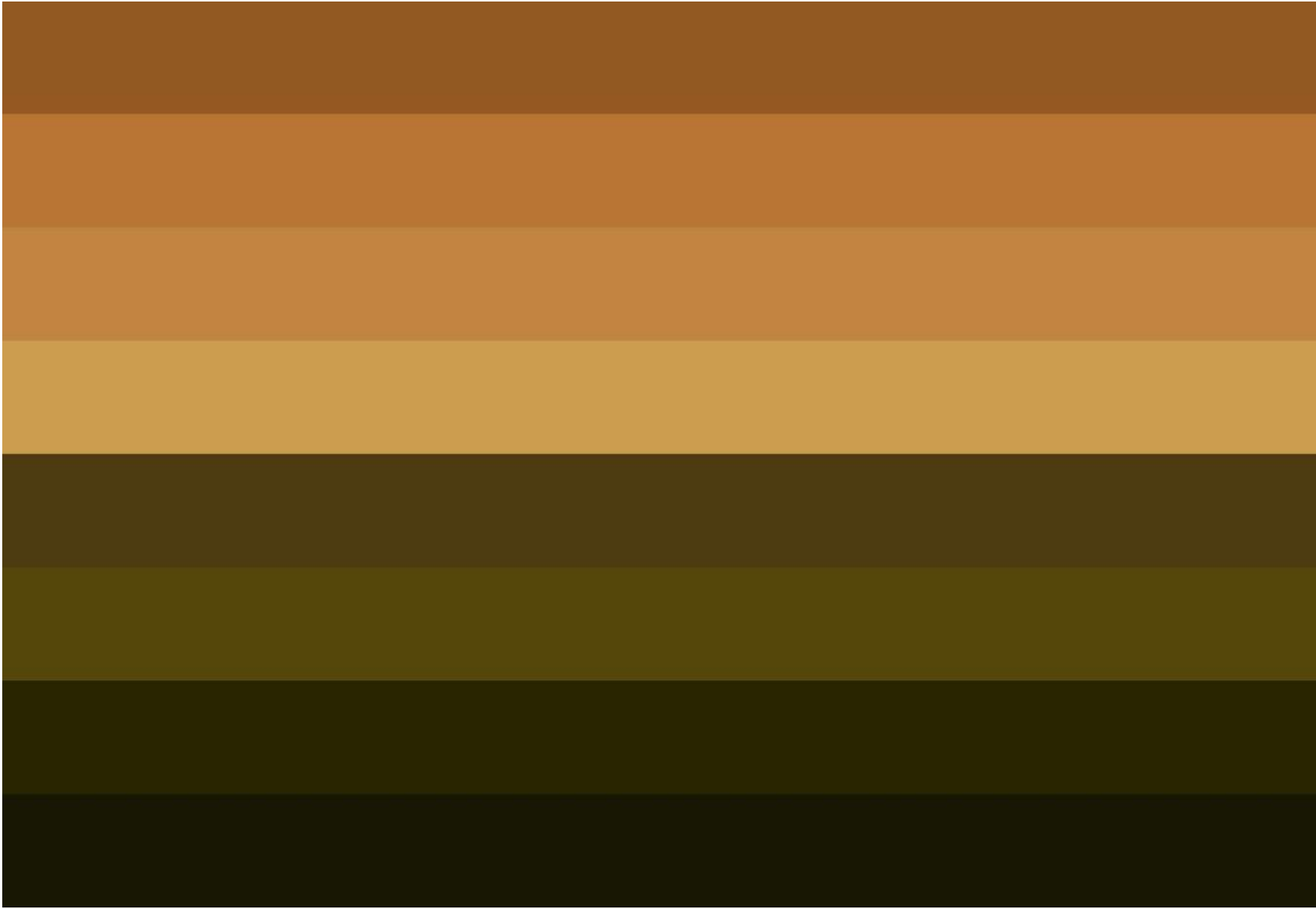
No painter in history represents the German Romanticism of the 19th century more than Caspar David Friedrich (1774-1840) – much celebrated by the Nazi regime – whose tempestuous paintings usually displayed contemplative figures silhouetted against immense and dramatic landscapes. The series 'Casper David Friedrich, Degenerated' is composed of 33 canvases, each of them based on and dedicated to one of C. D. Friedrich's most well known works. Eighty years after the opening of the infamous Nazi exhibition 'Degenerate Art', in which art works were displayed as a warning sign to the decline and degeneration of the sublime practice of art – with C. D. Friedrich's work representing the opposite, noble form of art – the series 'Casper David Friedrich, Degenerated' is a vindictive realisation of the Nazi leadership's worst aesthetic nightmares.

CASPAR DAVID FRIEDRICH, DEGENERATED: DER WANDERER ÜBER DEM NEBELMEER (1818)', 2019





'CASPAR DAVID FRIEDRICH, DEGENERATED: TAGESZEITENZYKLUS - DER MITTAG (1821-1822)', 2019



'CASPAR DAVID FRIEDRICH, DEGENERATED: FRAU VOR DER AUF- ODER UNTERGEHENDE SONNE (1818)', 2019



'CASPAR DAVID FRIEDRICH, DEGENERATED: DER SOMMER - LANDSCHAFT (1807)', 2019

TIKKUN (DANIEL), 2019

Series of seven prints, mixed media, 45x30 cm each.

Seven small photographs, found in a family album and seem to document a military expedition of the first leadership of the state of Israel, set proof to the role of Daniel Gov (1921-1957) in the establishment of the young State of Israel – which involved the expulsion and displacement of the local Palestinian communities in 1948. Both a family hero and at the same time an officer who took part in a catastrophe brought upon a fleeing people, his photos evoke a puerile wish that he hadn't been present in those well-documented moments alongside David Ben-Gurion, the first Israeli Prime Minister. Could the act of eliminating him from photographs interfere with the narration of his actions?





TIKKUN (DANIEL) #3, 2019



TIKKUN (DANIEL) #6, 2019

A REPLICA OF MARCEL PROUST'S ORIGINAL MADELEINE, 2019

Golden plate, Glass bell, Madeleine cake. 27x13x13 cm.

The passage in 'A la recherche du temps perdu' in which Proust describes the moment of biting a piece of madeleine and consequently remembering visions from a far away childhood, became one of the most quoted moments in literary history. The work is featuring an actual madeleine, treated as a valuable museal object. As such, it asks to reconsider the different functions that replicas of supposedly valuable artefacts possess, all the more when an actual original artefact has never really existed.



SYRIAN RUINS 1936/2016, 2018

Series of 4 prints, mixed media, 30x20 cm each.

The work takes as a basis a series of 4 post-stamps that were produced in Syria in 1936 and depicted historical ruins. Combining the post-stamps with contemporary photos of ruins in Syria, caused by the recent war, the work comments on a tradition of romanticisation of ancient ruins as part of a colonial act, as well as the commercial use of such ruins as touristic commodities, and questions the responsibilities of historically colonising forces towards colonised societies in past and present.





SYRIAN RUINS 1936/2016 #3, 2018

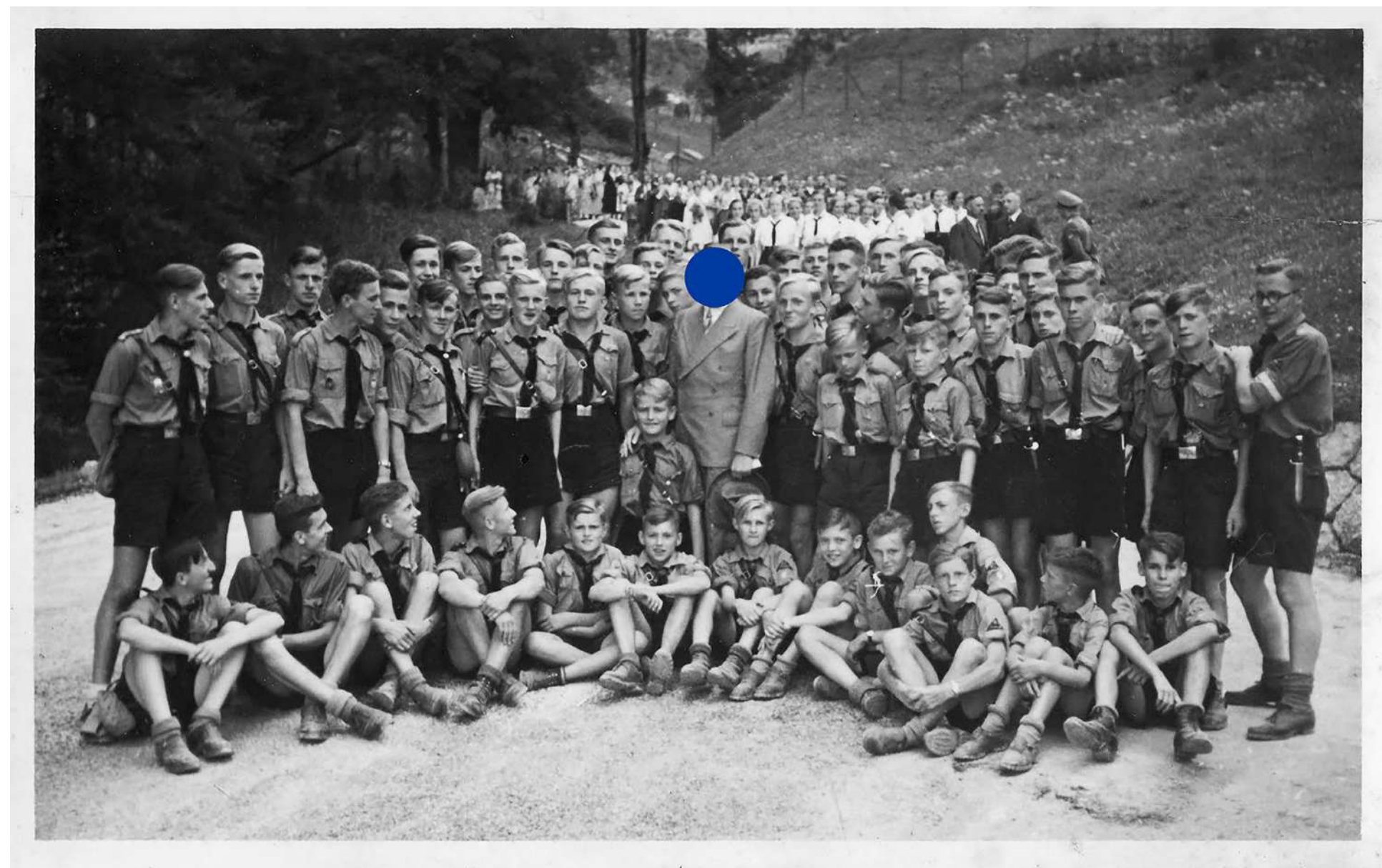


SYRIAN RUINS 1936/2016 #1, 2018

DAMNATIO MEMORIAE (A.H.), 2018

Print, mixed media, 55x35 cm.

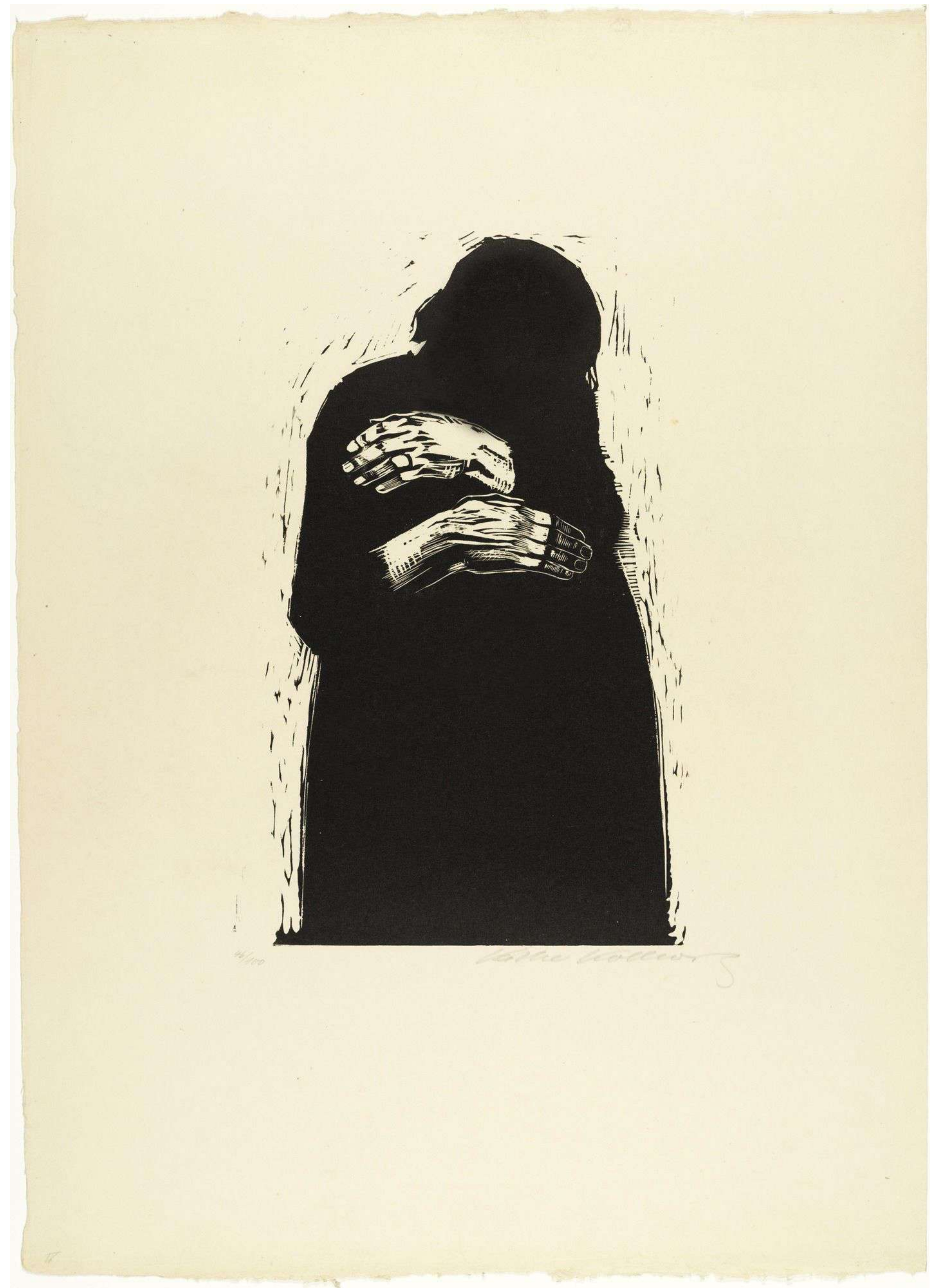
Damnatio Memoriae is a term representing the act of erasing a person from history by shattering any visual documentation that attest their life, with the aim of making the mere existence of the person forgotten and unknown. Symbolically altering a photograph which depicts Adolf Hitler visiting a school class, the work practices the erasure and questions the capacities of a leader to change national destinies, suggesting a collective notion of responsibility for crimes committed against humanity.



KÄTHE'S HANDS, 2018

Series of seven prints, 45x30 cm each, hor. & ver.

Käthe Kollwitz's woodcut "War" series from 1919 is one of the most striking and captivating visual manifestations of the agony brought upon millions of people by the Great War. Giving the single woodcuts titles such as "The Widow", "The Parents" and "The Mothers", Kollwitz asked to communicate a collective, general image of pain and grief. The print series 'Käthe's Hands' consists of Kollwitz's full "War" series, in which all details were digitally erased except for the various hands depicted in them, making the works almost completely abstract, yet at the same time breaking the anonymity of the figures in the woodcuts and directing the light to Kollwitz herself – as an artist and as a mother who lost her son in the war.



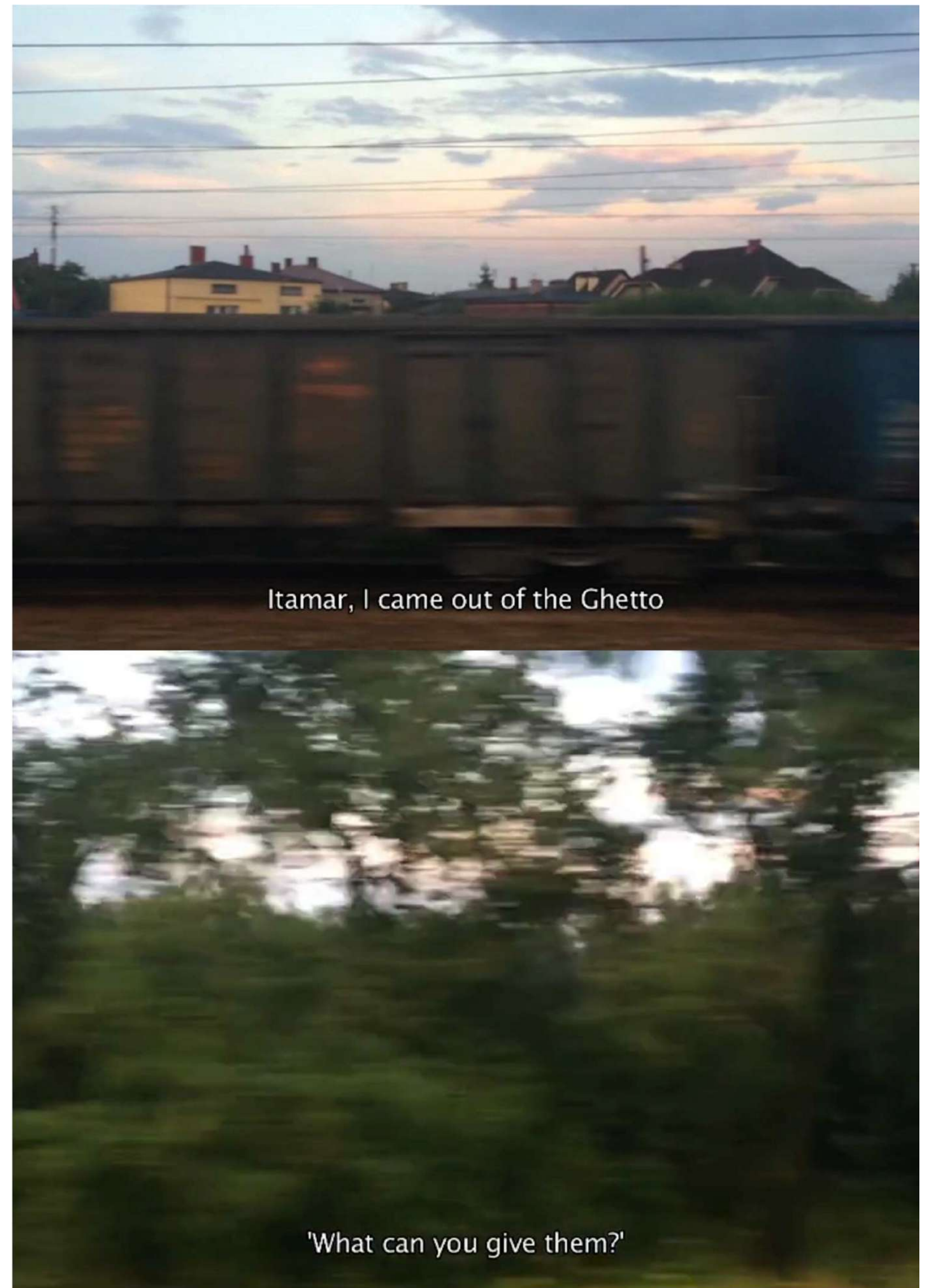
PEROT ("FRUITS"), 2017

One-channel video and sound installation, 5:30 min.

Bringing together video materials taken in March 2016 on a train going from Berlin to Warsaw, and a recording of a conversation that took place in Tel-Aviv in 2010, 'Perot' offers a brief insight into a story of survival, as told by 89-year-old Anna to her brother's grandson some days before he left Israel and moved to Berlin. The materials from the train were taken on the way to visit the house in which Anna was born, filmed very shortly after her death.

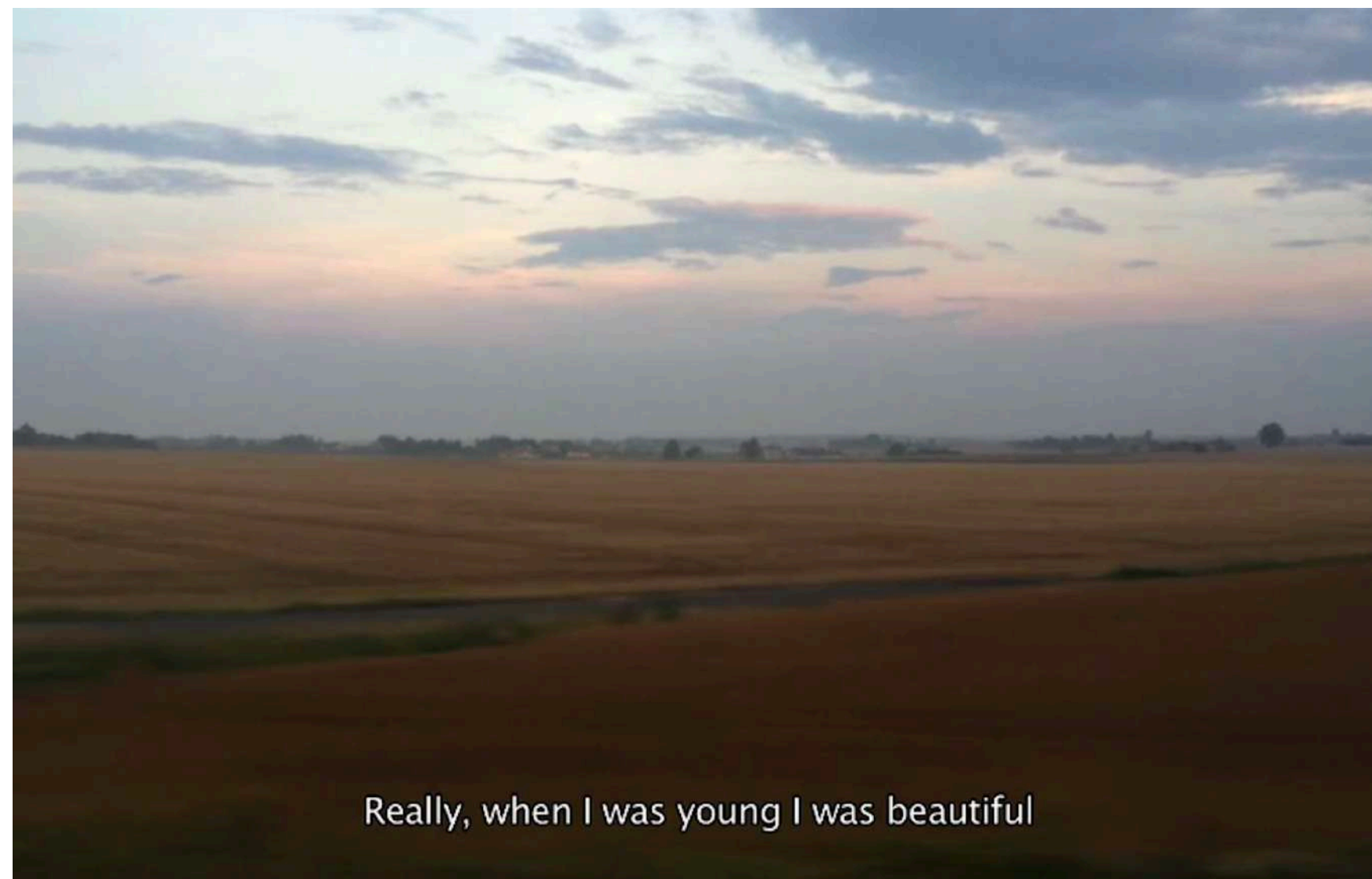
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Password: Perot2017



Itamar, I came out of the Ghetto

'What can you give them?'



Still frame from 'PEROT' ("FRUITS"), 2017



Still frame from 'PEROT' ("FRUITS"), 2017

APRIL 11, 1987/2017 (THE LAST MOMENTS OF PRIMO LEVI), 2017

Series of nine photographs, 20x30 cm each.

On April 11 1987, writer and chemist Primo Levi committed suicide by jumping from the third floor of his Turin house. Levi, a Holocaust survivor, approached in his writings the contemporary indifference towards the horrors of the past. The series was taken on the 30th anniversary of his death in 2017, colliding different point-of-views of Levi's death, manifesting the silent, clean and bourgeois nature of the space as it is today, as opposed to the violent and tragic moments of its history.

