

Hily Harel, Holocaust second generation visual artists.

`CITY` 1997: Fragments of charcoal, scattered on the floor, arranged as a model of an archeological site. 200cm x 180cm x 20cm.

Q: " `CITY` looks like the ruins of an ancient settlement, does it refer to any specific Place that was ruined?"

A: " No, It is an imaginary site, different models of archeological sites influenced me When working on this sculpture. I was trying to describe an archeological site that Was burnt, total ruins. I wanted the site to look like it can be anywhere and I named theWork `CITY` in order to create and bring to the extreme the opposition between the vitality and tumult of city life and the silence and death of the burnt ruins of the same city." (2)

In the work `CITY` Shenhav is using fragments of charcoal, scattered on the floor, as a model of the ruins of an archeological site. `CITY` is corresponding with the `earth works` made by the artists Richard Long: `Athens Line`- 1984, and `Pine tree Bark Circle`-1985 (3;p.128, 130) and Robert Smithson. `Earth Projects: Non-site`-1968 (4; p.165-171). The earth works of Long and Smithon are made of stones, rocks and woods arranged on the gallery floor into circular and geometrical shapes. Shenhav`s work is also made of a natural organic and local material, she is bringing nature`s resources into the gallery space. But the natural material used in `CITY` is something dead; it is burnt, used and destroyed. The use of this material relates the work to its universal formalistic content and refers to the minimal and conceptual art and on the same time allows her to use it as a vehicle for her subjective statement and representation of the holocaust, of the attempt to burn down and extinct a nation. The fact that the work is laid out on the floor allows the viewer to observe the city from above as seen from an airplane, to have a sense of control and also the sense of detachment both necessary for facing the distraction and ruin.