

# ABOUT CURATING

## GLASS SKY

## CELLULOID MOON

By Shoshana Brand

From childhood I always painted and sculpted. Working in isolation I used to come out of my studio in the end of the process to start another process called Exhibiting. Gradually, throughout the years, I transformed my studio art practice, and began working outside in the environment to collaborate with the public. The exhibition of my work now became an inseparable part of the art practice, and so was the collaboration and interaction with the viewer.

In curating GLASS SKY, CELLULOID MOON I was determined to collaborate with artists who have taken a contemporary role in their art practice. I wanted to present the show's theme to artists who do not only work in their studio in a traditional way, but have moved their practice into a wide range of sites. I also wanted to have in the show artists who work with various materials and disciplines so the viewer will be introduced to a wide array of points of view. Now the danger in such a tendency is that you might end up presenting scattered individual bedrooms but never have a whole house.

Curating ten artists who are individual thinkers could result with a presentation of conceptual gaps as well as visual conflicts. Knowing in advance what was the size of each artwork and the special requests of each artist in terms of light and sound, I was displaying the pieces in the two galleries over and over again in my mind. In the day of installation it seemed like all the pieces have collaborated with each other to ultimately create a dialect with the space. The ten pieces in the two separated galleries became a whole.

I was lucky enough to work with very talented and humble artists, who collaborated very well with me as well as with each other and the space. We were also lucky to have such a large space to present our work. When you suggest a theme that put together man-made objects with landscape, your mind could stream more freely when you stand in front of a large space rather than a small one.

Ultimately while you empower creative people to present their work in a gallery setting, you define your task on a daily basis. In the beginning of the

process, while working on composing the show's theme or interviewing new artists, there was no way to predict the results of this collaboration. I was familiar with some of the artists' work, but never collaborated with them before. The show was driven through a positive belief in each artist to come up with their best effort, but there was no warranty. There were two artists who had an idea and a final piece only couple of days before the show. During the installation we faced different technical problems which had to be solved as fast as possible. Throughout the curatorial work on GLASS SKY, CELLULOID MOON I have learned to stretch the concept of collaboration with the world outside of my private studio. Now it's not only about investigating different sites and disciplines, but also about being ready to successfully converse and interact with chances, surprises and changes.

Participating Artists: Chris Sicut, Shoshana Brand, Steve Shoffner, Cynthia Minet, Douglas McCulloh, Lucy H.G., Ted Fisher, Deb Diehl, Angela Diamos, and Gul Cagin.