

Noah Klagsbald, Ido Michaeli, Osnat Oliva, Lizzie Zelter

*Becoming Material*

August 7 - September 3, 2026

*- For those who keep searching, and for those who feel more than the world often allows...*

The works brought together in *Becoming Material* explore the moment of transformation. Rather than depicting reality, they investigate the invisible systems that organize it. Through painting, sculpture, and installation, the artists translate cultural, political, natural, and psychological structures into physical experience, revealing material not as something static but as the visible expression of forces that usually remain unseen.

For Lizzie Zelter, painting becomes a field in which parallel realities coexist without ever fully meeting. Her compositions reflect the invisible architectures that separate communities sharing the same space while remaining psychologically and socially divided. Boundaries emerge not as fixed lines, but as fragile conditions continually negotiated through perception.

Noa Klagsbald approaches the sports arena as a contemporary theater in which collective identities are continuously rehearsed. In her sculptural installation *Remontada*, the symbolic language of the soccer net merges with the theatrical curtain, collapsing the distinction between spectacle and competition. Victory and defeat become material experiences, embodied within the physical tension of the work itself, capturing the suspended instant in which history can unexpectedly be rewritten.

Ido Michaeli transforms geography into rhythm. His *Central Park Maps* dissolve the rational language of cartography into delicate chromatic compositions, where maps become visual scores and ornament becomes a carrier of memory. Between abstraction and landscape, the works suggest that places are never merely geographic—they are emotional structures shaped by culture, movement, and heritage.

Osnat Oliva turns to nature as one of humanity's oldest systems of knowledge. Drawing from botanical forms and the ancient garden frescoes of the Villa di Livia, she reconstructs landscapes through luminous layers of paint and textured surfaces. Flowers, branches, and light no longer function as representations of nature, but as living structures through which perception itself becomes material.

Although their artistic languages differ, the four artists share an understanding of material as something that extends beyond physical substance. Matter carries memory. Colour carries history. Form carries ideology. Landscape carries identity. Objects become repositories of collective experience. *Becoming Material* is in the transformation, from thought to form, from system to surface, from experience to material.