



NURIT AVESAR
RECENT WORKS

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Cover: Detail, *Icarus*, 2019, Mixed Media on Canvas, 48" x 70"

On Right: *Push and Pull*, 2021, Mixed Media on Canvas, 12" x 12"



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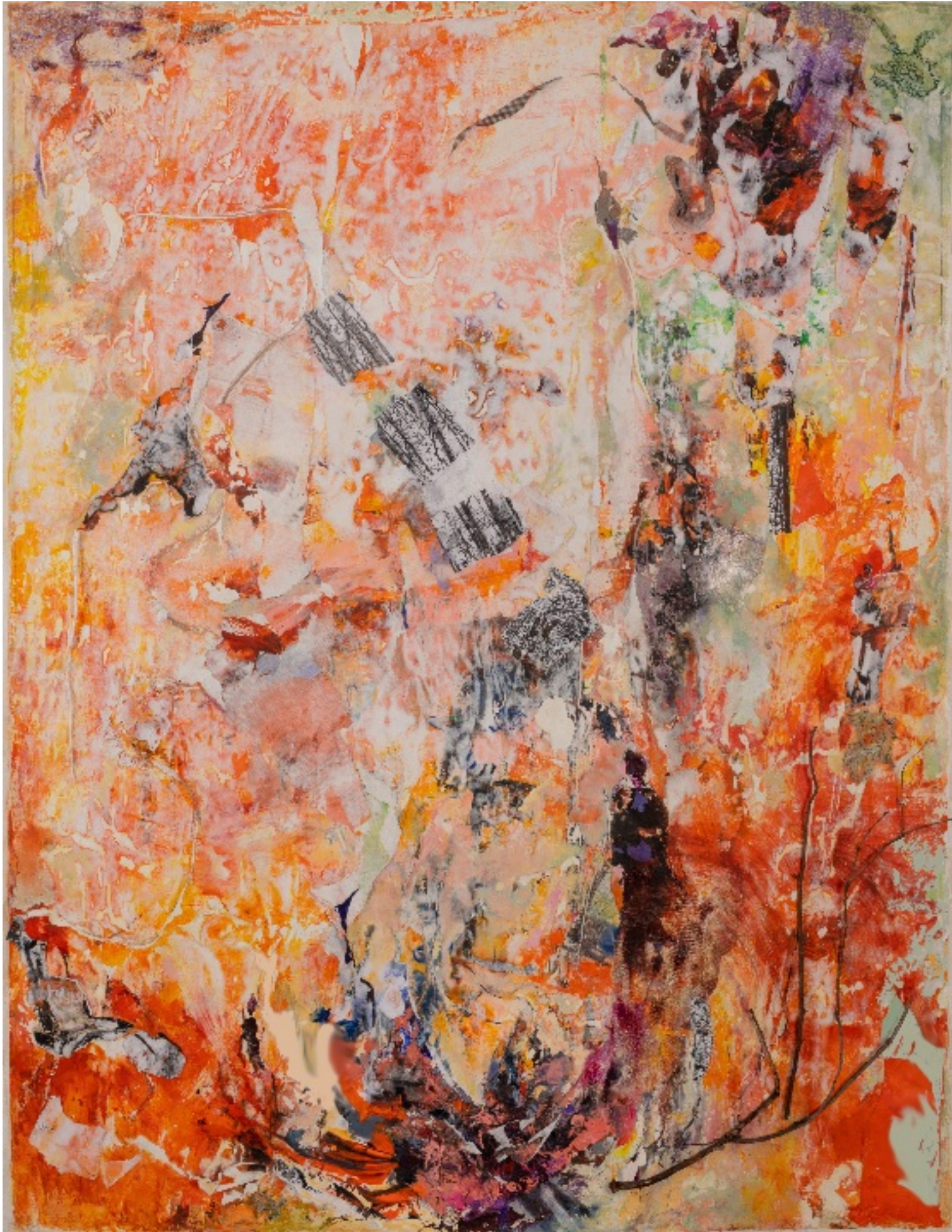
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On Right: *Changing Grounds*, 2019, Mixed Media on Canvas, 58" x 45"



Nurit Avesar: The Poetry of Decollage

Dr. Betty Ann Brown

Nurit Avesar employs a complex and demanding process to make her art. She recycles old paintings on paper, re-purposing them by gluing them to canvases. She paints and sands them, adding bits of fabric or wire, screen or ropes. Then she paints and sands them again. And again. What emerge are richly textured fields of color and form that poetically allude to the realities of contemporary life.

Some of Avesar's paintings recall the post-war avant-garde movement known as Nouveau Realisme (or New Realism). One renowned Nouveau Realisme practitioner was the German Wolf Vostell (1932-98), whose diverse oeuvre included "paintings" created from torn posters. Vostell used the term *decollage* ("lift-off" in French) to emphasize that these works were based on ripping then re-assembling broadsides originally glued to public walls. Avesar complicates Vostell's *decollage* process by adding paint, wire, fabric, and additional layers of paper. Her repeated acts of sanding and painting allow evocative abstractions to "emerge" from the densely layered compositions.

As well as echoing Vostell's works from decades ago, Avesar's art corresponds with the contemporary work of Los Angeles superstar Mark Bradford (b. 1961). Bradford's *Gatekeeper* (2019), for example, similarly combines paper, paint, and other collaged materials to create abstract worlds of swirling color.

Avesar's *Fallout* (2022) is a large canvas covered with glued, painted, and distressed papers and collaged with diverse other materials. Most of the surface is a rich teal blue. It is splashed with explosions of black and orange and animated with visual movement. To one side is a curved vertical form, an evocative monolith that emerges like a saber cutting through the blue horizon.

Her *Partners* (2021) is a smaller piece (only 12" x 12"). Two red-orange bodies curve through turquoise space. A thin line connects them, tenuously, in their vibrant dance. The artist created the piece in honor of her husband and the years they have stood by each other--even difficult years like the last two dominated by the pandemic. As with *Fallout*, Avesar's *Partners* "moves" on two levels. The surface has thick layers of paper, paint, etc. projecting off the flat background, so that it literally moves into the viewer's space. The shapes of paint and torn paper swirl in dynamic tension, implying movement across the plane.

French critic Pierre Restany (1930-2003) described the Nouveau Realisme movement as "a poetic recycling of urban, industrial and advertising reality." The same can be said of Nurit Avesar's art.

-- Dr. Betty Ann Brown
Pasadena, 2022

Art Historian, Scholar, Art Critic, Curator and Author

On Right: *Farewell*, 2020, Mixed Media on Canvas, 12" x 12"





NURIT AVESAR

ARTIST STATEMENT

History is not linear; it is interwoven with present and future. I have always been fascinated by the effect of history on the present, and the way current events and decisions determine the future.

My practice is rooted in process. I begin by painting on canvas. I then adhere the canvas to fabric, using thread and other materials to create the first layer. I cover and paste a sheet of paper to the surface of this first layer. Next, I paint and sand to compound and manipulate the distressed surface. I frequently tear away segments, collaging thread, rust, graphite, fabric, paper, sand, window screens, plastic sheeting, wood fragments and tar. I repeat this process several times. The final images are combinations of the faded, ghostly images of the initial layer that blend and merge with the bolder, brighter final layers.

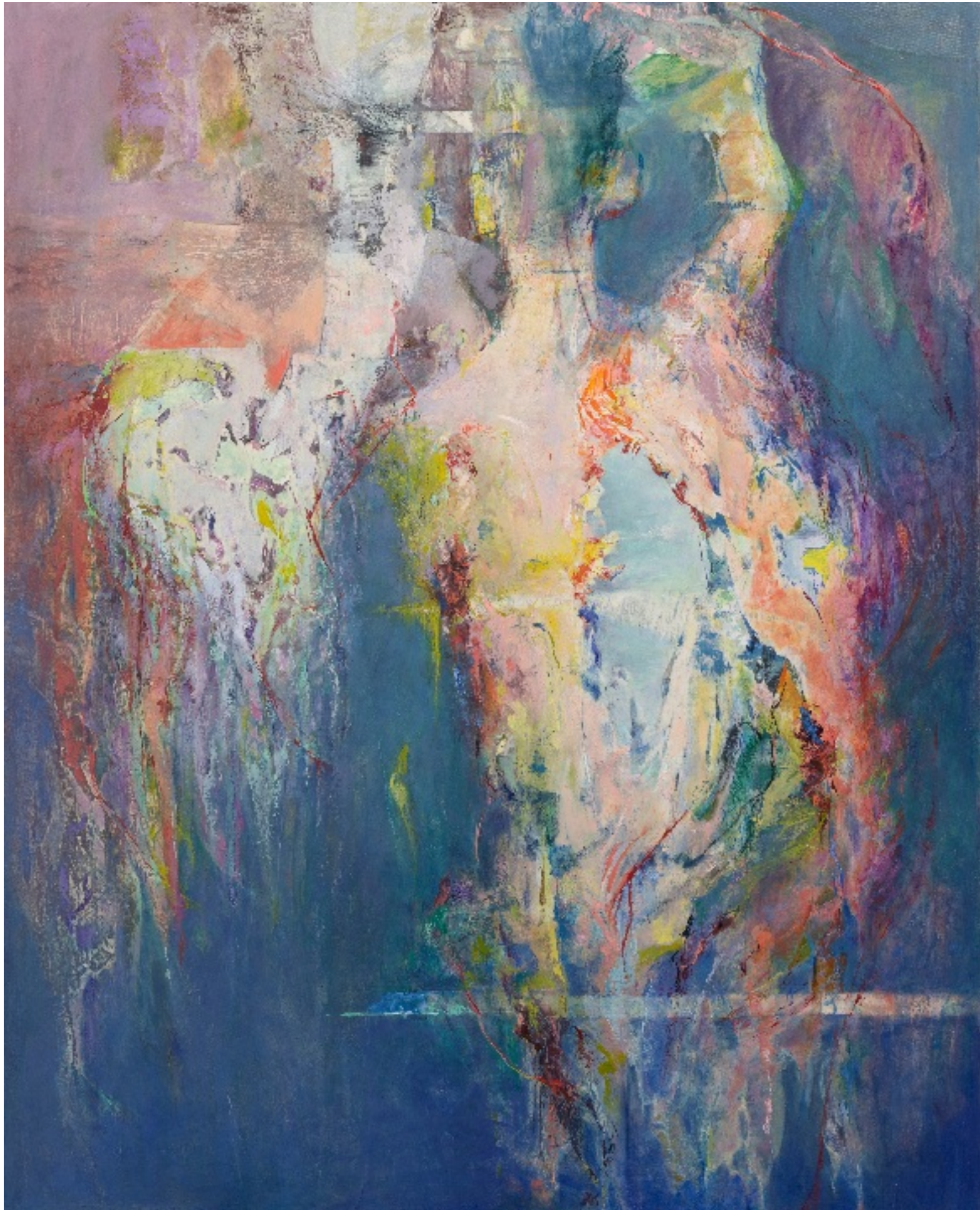
This process conveys a vulnerability juxtaposed with dynamism. Manipulating and destroying in order to create the new evokes the reexamination of cultural legacies and historical events and their weight on the present moment in time. My most recent work focuses on the effects of global warming and the monumental changes that are about to occur for our children's generations-- Global Warming.

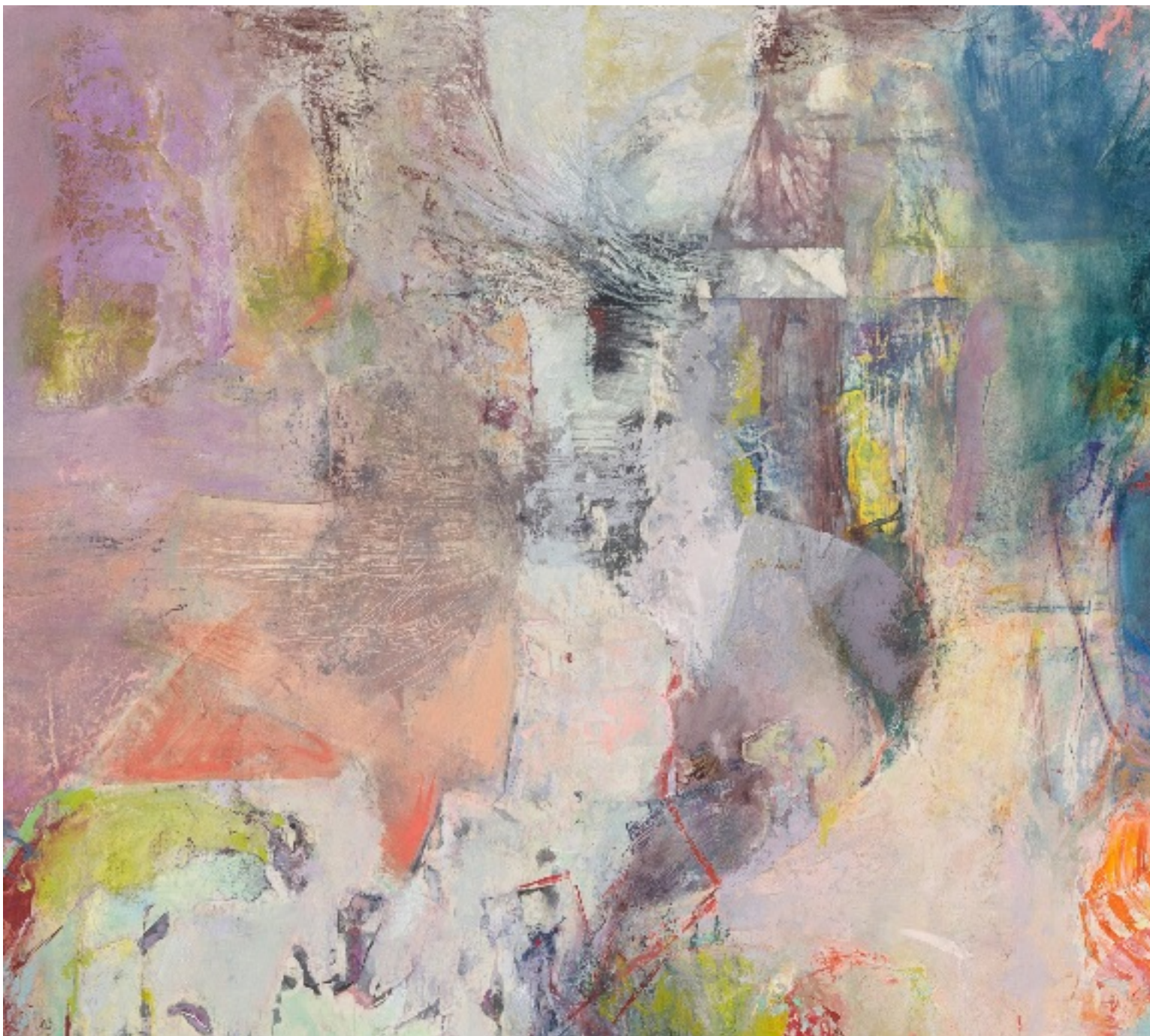
I admire and am influenced by Anselm Kiefer and Mark Bradford. Their monumental, multilayered, distressed surfaces are intriguing and complex. Their images speak to the personal effects of historical events on the artists. The horrors of the Nazi regime on Kiefer, growing up in Germany post WWII, and Mark Bradford's statements about the social and political structures that have disparaged the African American and other vulnerable segments of US society.



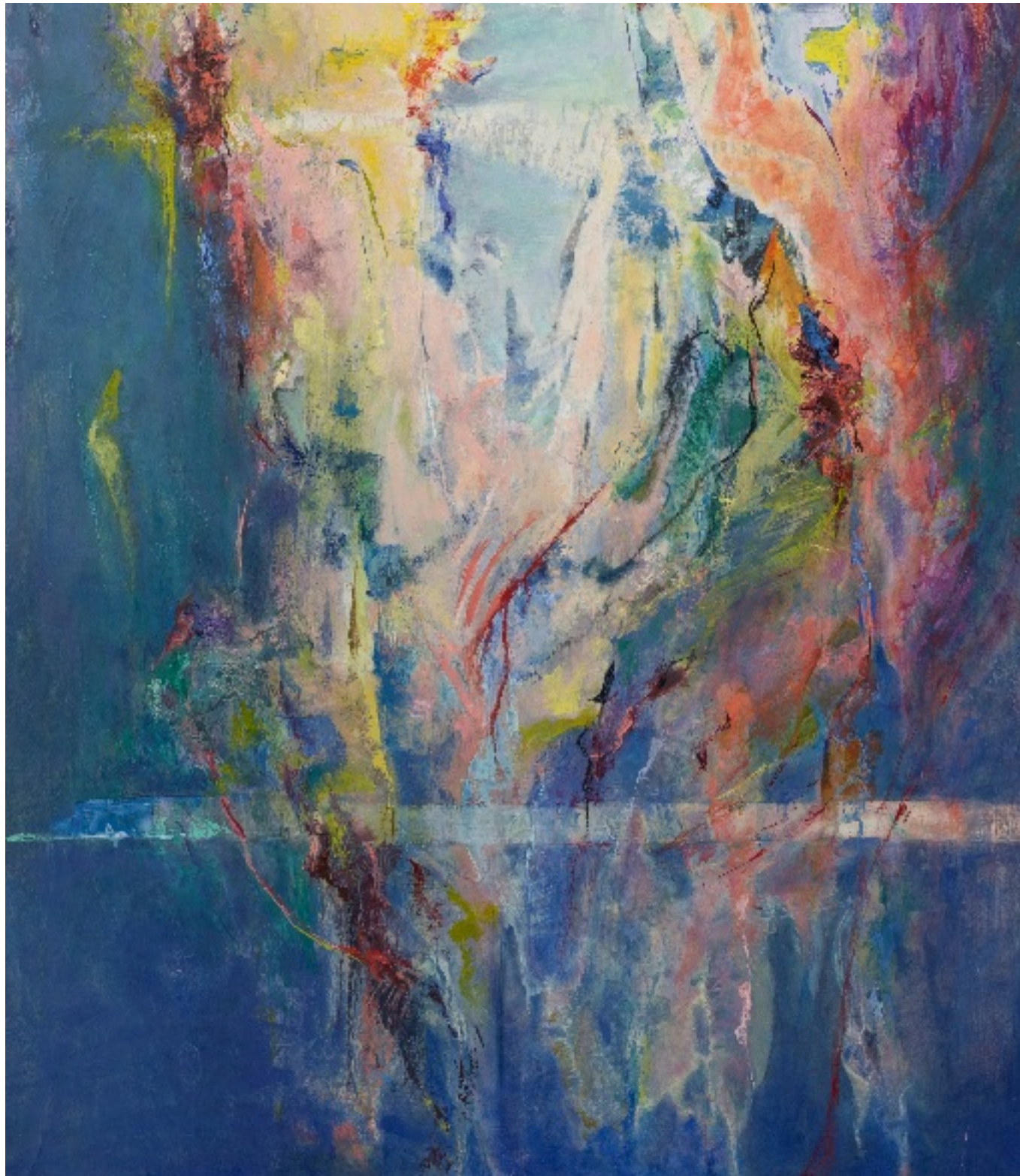
On Right: *Places We Carry*, 2023, Mixed Media on Canvas, 52" x 42"

This page: *Daybreak*, 2022, Mixed Media on Panel, 12" x 12"





On Right and Left: Details of *Places We Carry*





On Right: Detail of *Falling Off the Edge*

This page: *Falling Off the Edge*, 2023, Mixed Media on Canvas, 44" x 44"





On Right: *Icarus*, 2019, Mixed Media on Canvas, 48" x 70"

This page: Details of *Icarus*





Installation view, DIS CONNECTION, May 2023

Displacement, Disconnection & Disruption: Alternate Perceptions of the Diasporic Experiences Dr. Betty Ann Brown (excerpt)

Like many of the other artists in "Dis Connection," **Nurit Avesar** is an immigrant. Born and raised in Israel, she came to Los Angeles in her 20s. In 2010, she completed an MA at California State University, Northridge. Her work is based on an arduous process that echoes the ruptures and erasures of the immigrant experience. She covers canvases with layers of paint and mixed media collage, then scrapes and peels away the top surfaces to reveal fragments of colored layers underneath. The technical term for such work is "decollage," a word coined by the European Nouveau Realisme (New Realism) artists in the 1950s. "Decollage" describes an "inverted collage procedure" based on subtraction (as opposed to addition, as in collage.)

Rather than using existing layers of street posters like Jacques Villegle, for example, Avesar builds the layers herself, repeatedly extracting parts of the various pigmented "skins." Her surfaces become metaphors for the psychological distress caused by social disconnection. Poetic and visually seductive, the surfaces remind viewers that wounds can be opportunities for growth and healing, even joy. Some viewers might think of the Japanese practice of *kintsugi*, repairing broken pottery with gold. Or they might think of the line from Leonard Cohen's song "Anthem": "There is a crack in everything. That's how the light gets in." Avesar transforms the traumatic "cracks" of the immigration process to allow the light of beauty to come in.

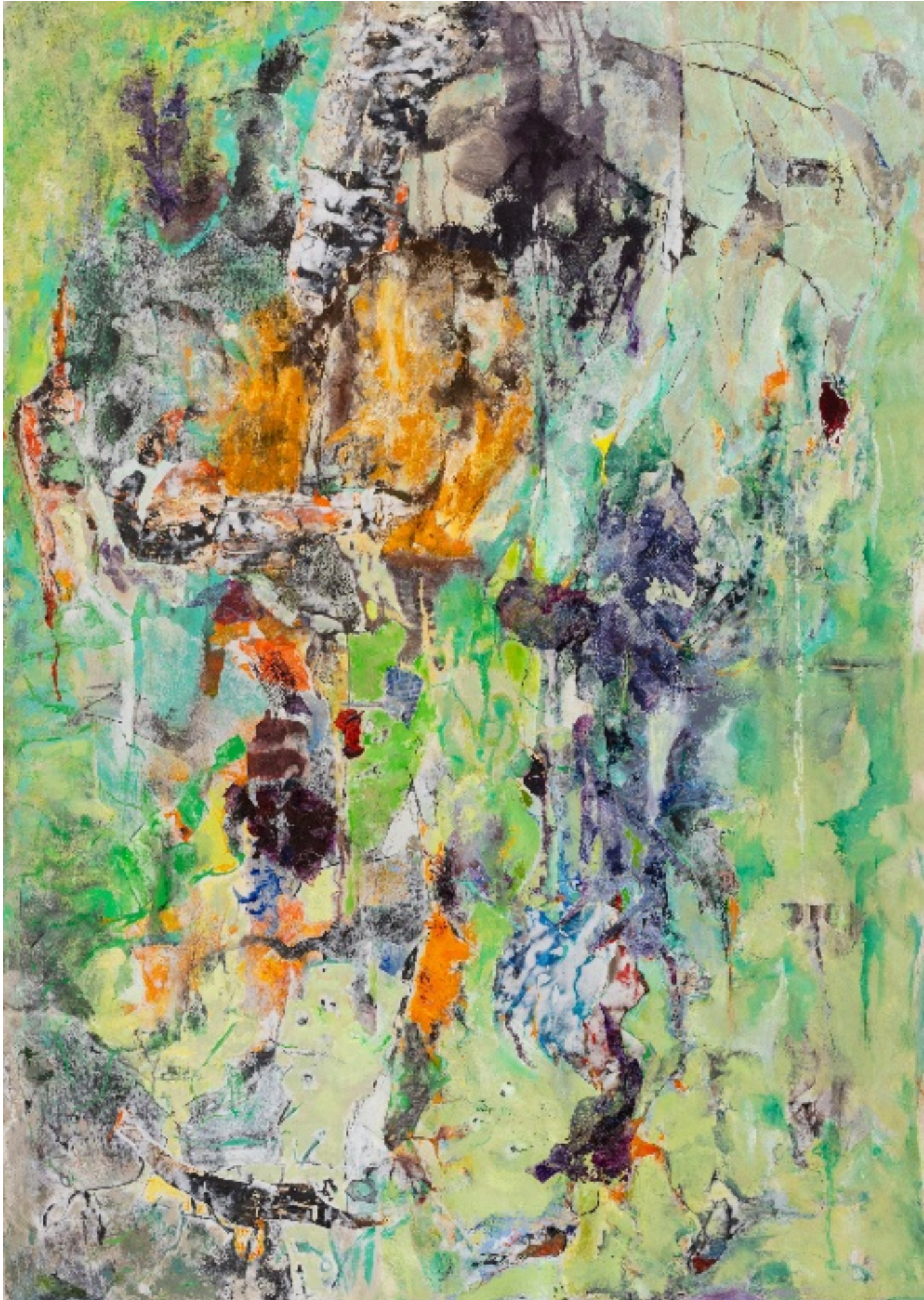
-- **Dr. Betty Ann Brown**

Art Historian, Scholar, Art Critic, Curator and Author
Published in **Art & Cake**, Los Angeles
June 12, 2023



On Right: *Impending 2040*, 2019, Mixed Media on Canvas, 68" 48"

This page: Detail of *Impending 2040*





On Right: *Strange Bug*, 2020, Mixed Media on Canvas, 12" x 12"

This page: *Sugar Rush*, 2022, Mixed Media on Canvas, 12" x 12"



Nurit Avesar: World on Fire

Shana Nys Dambrot

Distressed. It's a state of mind, of worry; a circumstance requiring urgent rescue. In art and design it's way of treating a surface, one which adds an energetic sense of time and texture. In the studio of painter Nurit Avesar, a new series speaks to distress in all of these and further senses, merging ideas, processes, and forms in a meta-narrative about the end of Nature as we know it.

"In Your World" is inspired by the growing catastrophe of climate change and resource scarcity, responding both to long term trends and immediate conditions, such as the recent and too close for comfort California wildfires. But rather than pictures of conflagration, devastation, flood, or aftermath, Avesar's narrative is sublimated into her studio practices and material choices. She replicates, recreates, and generates multidimensional labor-intensive phenomena which do not relate but rather embody change, erosion, destruction, entropy, and very occasionally, rebirth.

She achieves her "distressed" abstract expressionist landscape-inflected compositions through innumerable layers and repeals of paper, canvas, fabric, thread, paint, collage, rust, graphite, window screen, plastic bags, saran wrap, freezer paper, cheesecloth, tar, and tree bark. In addition to painting, she employs dye transfer, burning, and repeated sanding. All of this universe of process and materials not only creates compelling aesthetic objects, but directly and evocatively supports the narrative.

Across the suite of major new works on canvas, such as "Icarus," "Impending 2040," "Familiar Grounds," and "Elemental Energies," Avesar is issuing a cautionary tale for society, but her complexified orchestrations of deep orange, courageous green, empathetic blue, and metaphysical lavender are stubbornly beautiful and insistently poetic.

-- Shana Nys Dambrot
Los Angeles, 2019

**Arts Editor for LA Weekly, Art Critic, Author,
Curator and a contributor to Flaunt, Art & Cake
and Artillery**

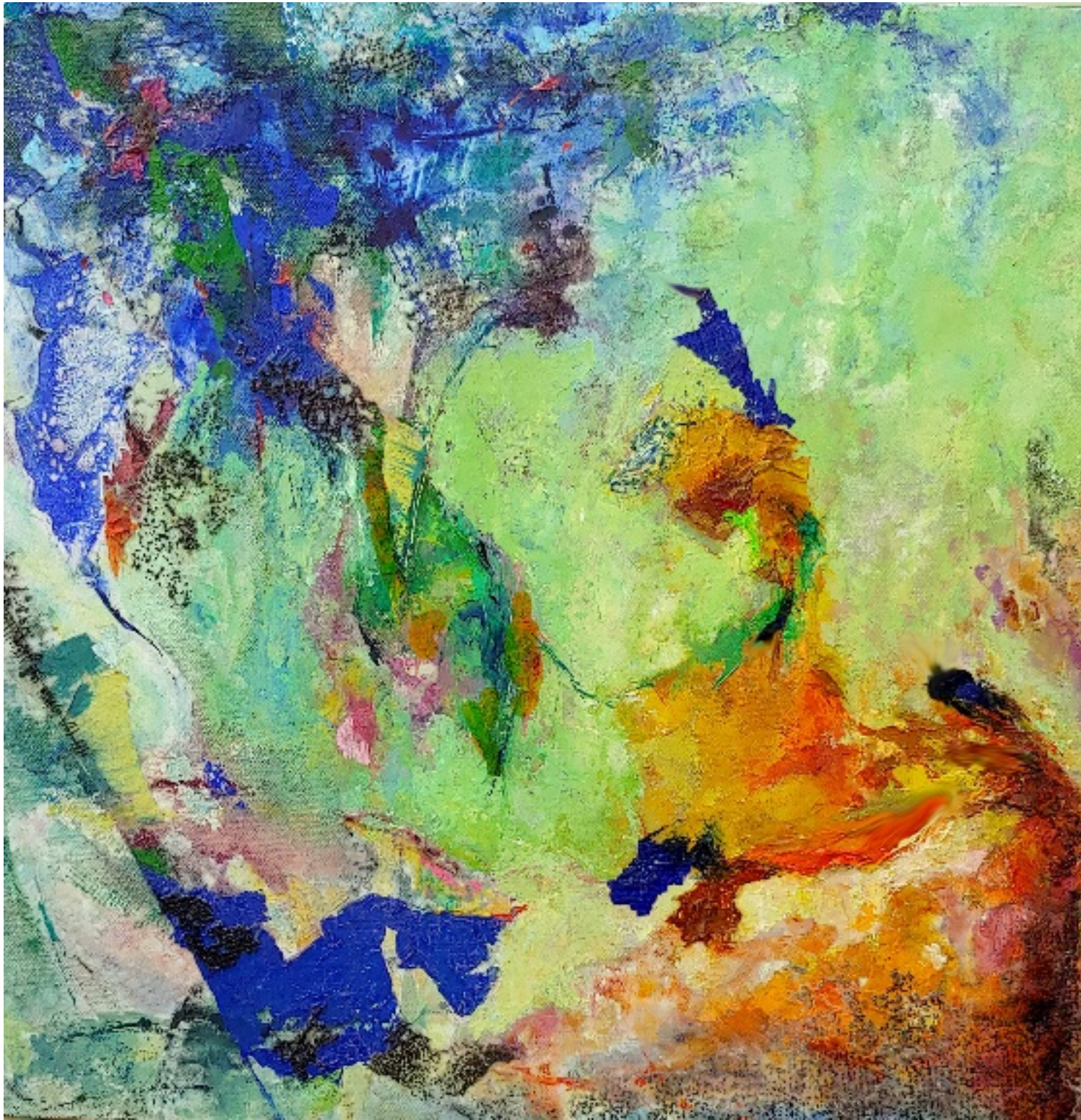
On Right: *Adaptation*, 2019, Mixed Media on Canvas, 30" x 44"





On Right: *Wild Canaries*, 2021, Mixed Media on Canvas, 12" x 12"

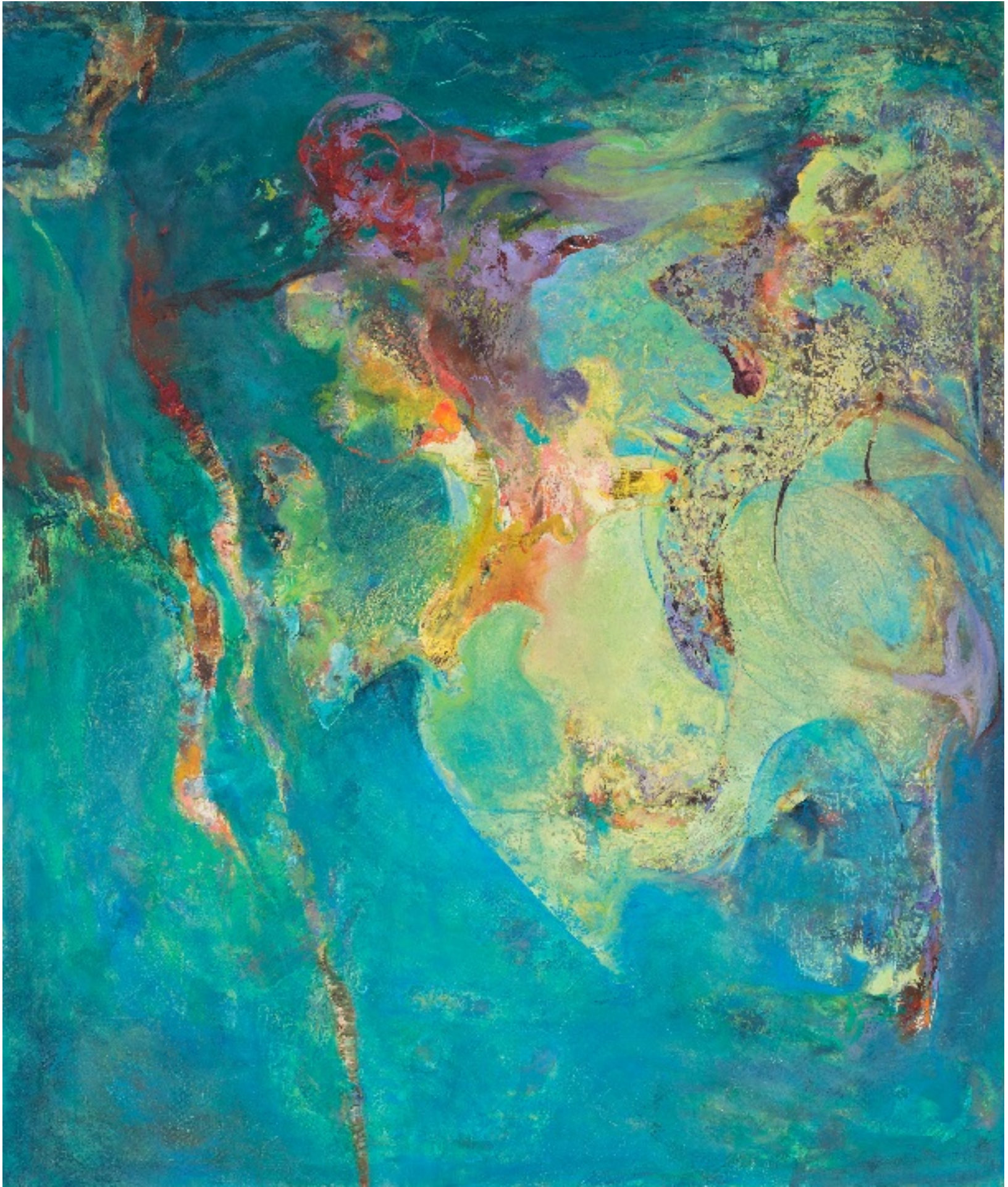
This page: *Partners*, 2021, Mixed Media on Canvas, 12" x 12"





On Right: *Walk With Me*, 2022, Mixed Media on Canvas, 46" x 39"

This page: Detail, *Walk With Me*





Right page: *Fallout*, 2022, Mixed Media on Canvas, 65" x 50"

This page: Detail, *Fallout*



NURIT AVESAR

BIOGRAPHY



Nurit Avesar is a mixed media artist and a painter. Her process-based images are combinations of the faded, ghostly images of the initial layer that blend and merge with the bolder, brighter final layers. She states, "History is not linear; it is interwoven with present and future. I have always been fascinated by the effect of history on the present, and the way current events and decisions determine the future."

Avesar's recent solo exhibitions include *Beyond Baroque*, Los Angeles, CA (2019), *Monica Film Center*, Santa Monica, CA (2018) and *Neutra Institute Museum*, Silver Lake, CA (2016). Group exhibitions include *Keystone Gallery*, Los Angeles, CA (2017); *Carnegie Museum* in Oxnard, CA (2016); *California State University, Dominguez Hills* (2016) and *Brand Library Art Gallery*, Glendale, CA (2015). She recently curated the exhibition "First Response" at *Keystone Gallery* in Los Angeles. Avesar was the 2010 recipient of the *Cal State University Dean Art Purchase Award*. She is represented by *Janssen Artspace* in Palm Springs, CA and is a *Kipaipai* fellow.

Nurit Avesar was born and raised in Israel. She moved to Los Angeles in her early 20's. During her early career she worked as a graphic designer and an illustrator. In 2010, she completed a MA in Studio Art at *California State University, Northridge*. She currently lives and works in Los Angeles.

SELECTED EXHIBITIONS

SOLO

2019 *In Your World, Beyond Baroque*, Venice, CA.

2018 *Ekphrasis*, Monica Film Center, Santa Monica, CA.

2016 *Elemental Energies*, Neutra Institute Museum, Silver Lake, CA.

GROUP

2023 *DIS CONNECTION*, Studio Channel Islands, Camarillo, CA.

2023 *All Media 2023*, Irvine Fine Arts Center, Irvine, CA.

2023 *Contemplating Boundaries*, Korean Cultural Center, Los Angeles, CA.

2022 *Aviary*, Loft at Liz's, Los Angeles, CA.

2019 *All The King's Men*, Two Women Show at Shoebox Projects, Los Angeles, CA.

2018 *The Immigrants Show*, Latino Art Museum, Pomona, CA.

2017 *Beautiful Parts*, CSUN Galleries, Northridge, CA.

2016 *It Speaks to Me*, Carnegie Art Museum, Oxnard, CA.

2016 *Peeling Back*, California State University Dominguez Hills, Carson, CA.

2015 *thread/bare II*, Brand Library & Art Galleries, Glendale, CA.





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