

## Artist's statement

# Tami Notsani

My photographic art practice is rooted in portraiture and landscape. Questioning the relationship between identity, culture, territory and place, I mostly document images from life's events, experiences and passages.

Whether it be immediate family or local settings, inspired by people and surroundings I intimately know, many of my projects follow the subject's transformation over a long period of time. Exploring the photographic image, capturing and recapturing the same subject again and again, reveals an underlying human condition in an ever changing society.

Starting from archival footage of days gone by, or from traditional photography and film, to today's digital media and their diverse social applications and the public's accessibility I also question how we exchange, publish and share personal images in relation to public and private space and how that impacts the ways in which we convey images about who we are and where we come from.

My recent works feature participatory performances and installations, where spectators become an active part in the project development.

## Selected works

### PHO- TOGRA- PHY

#### SAFTA, 2000-2008

Series of analogic colour photography mounted on Dibond, 75x75 cm, Edition of 5 + 1AP

In this series of interior landscapes and portraits, Tami Notsani reveals an archeological site of buried sentiments vis-à-vis her maternal grandmother's Haifa apartment she has transposed from her native Poland.



Untitled, 2007 from the series *Safta* (Grandmother)



Untitled, 2003 from the series *Safta* (Grandmother)



## LIKE MANY THINGS IN MY COUNTRY, 2000 - 2016

Series of analogic color photographs mounted on Dibond, 100x100 cm, edition of 5 +1AP

The landscape of the Galilee, and Israel has changed since my childhood. Not so much because of the newly formed villages or the metal security fences surrounding them, or anything else like that. Rather it is me who grew up and sees the landscape differently.

Every landscape I see awakens a recollection of the region I grew up in. This calls for many childhood anecdotes, though the artist's eye that reveals a lot more.

The camera allows my vision to go beyond my memories and seize the loaded reality that exists in this landscape and its objects. I find inspiration in objects that are not in use any more and find myself involuntarily drawn to photograph them, thus illustrating their transitory status.

My photos are like an ongoing collection of images which I view as a log book written in an instinctive language.



Untitled, 2009. from the series Like many things in my country



Untitled, 2016. from the series Like many things in my country



EARLY ADOLESCENCE, 2009- WORK IN  
PROCESS

Series of color photography mounted  
on Diobond, 100x100 cm

A series of children portraits that the  
Chickenpox had transformed their face  
and body into early adolescences...



Untitled, 2010 - from the series *Early Adolescence*



## PRISTINA MON AMOUR, 2014

Series of colour photography mounted on Diobond, 100x100 cm, Edition of 5 + 1AP

Kosovo has a lot in commun with Israel-Palestine, with the landscape imprinted by marks of history. These images capture the strength of life after the great traumas.

Untitled, 2014 - from the series *Pristina mon amour*



## PARADE, 2011

Film based colour and B&W photographs mounted on Dibond, 100x100 cm, edition of 5 + 1 AP

This series of colour and black & white pictures shows with simplicity an annual Gay Parade in Tel-Aviv.

The Israeli society is torn between secular and religious, macho culture of the soldier and gay culture, proponents of Greater Israel and supporters of two separated entities etc. Everything seems more extreme than in most other western democracies. The gay community makes no exception and how could it when a portion of the population simply denies its existence or considers gays to be freaks?!

It's that duality that Tami Notsani subtly illustrates in this series of funny and touching portraits. One perceives a certain activism, excess, but also a certain fragility, wrapped in a good dose of humour. The artist focuses on her characters and shows a little of what hides behind. She looks at the celebrating people without stress, with a friendly and outspoken point of view, laced with empathy.



Untitled, 2011 - from the *Parade* series



## SG 50, 2015

Series of colour photography mounted on Diobond, 100x100 cm, Edition of 5 + 1AP

Spotless urban cleanliness in the well raised jungle. The images of a current situation at the 50 years celebration of Singapore.



Untitled, 2015 - from the series SG 50



## POSTE RESTANTE, ongoing edition

Artist's book, 192 pages, 48 colour photographs, 48 texts by various authors, in French and English.

«... Tempus fugit just like grains of sand slipping between our fingers. These photographs are like a Poste Restante mail waiting for their recipients to give them their meaning. »

Text by: Roland Châlérémat

This edition is of a book composed of different series of photographs taken in the past years, in Israel-Palestine, France and Kosovo. Tami Notsani is here mixing the genres: portraits and landscapes. Creating an image suite that plays on a semantic and formal dynamics. Thanks to a number of contributors\* we get as many outlooks in those short texts about each photograph.

\* Ami Barak, Simone Bitton, Jean-Pierre Brouillaud, François Cheval, Marc Donnadieu, Marc Lenot, Caroline & Alfred Pacquement, Francesca Pollock, Maya Sachweh, etc.

With the help of XENON Gallery, Bordeaux  
partnership with Pro Image Service



Untitled, 2007 (M. Levy)



Untitled, 2010





Untitled, 2012

### **UNTITLED, 2011**

Photographic installation, colour  
photography, printed on wall paper,  
100x100 cm

### **CORNER, 2013**

Photographic object, colour photography,  
printed on photographic wall paper,  
mounted on alluminium 14,5x30x15.5cm

This picture of a decaying wall paper  
is printed on a wall paper support and  
displayed in a corner, reversing the original  
image perspective.

A process on which a changing point of  
view creates another interpretation, just like  
memory.



Untitled, 2005



View of Corner, 2013



Vieu of the installation, at Le 116, Paris, France, 2013



## **BAR**, 1996-2016

Series of analog colour photography mounted on Dibond, 75x75 cm, Edition of 5 + 1AP

Bar, my sister, seventeen years younger than I. This series is a non-chronological portrait of a little girl becoming a woman. Over the years, I have taken very intimate and personal photos of her revealing her growing up, especially during her adolescence.



Untitled, 2005 from the series *Bar*



Untitled, 2009 from the series *Bar*

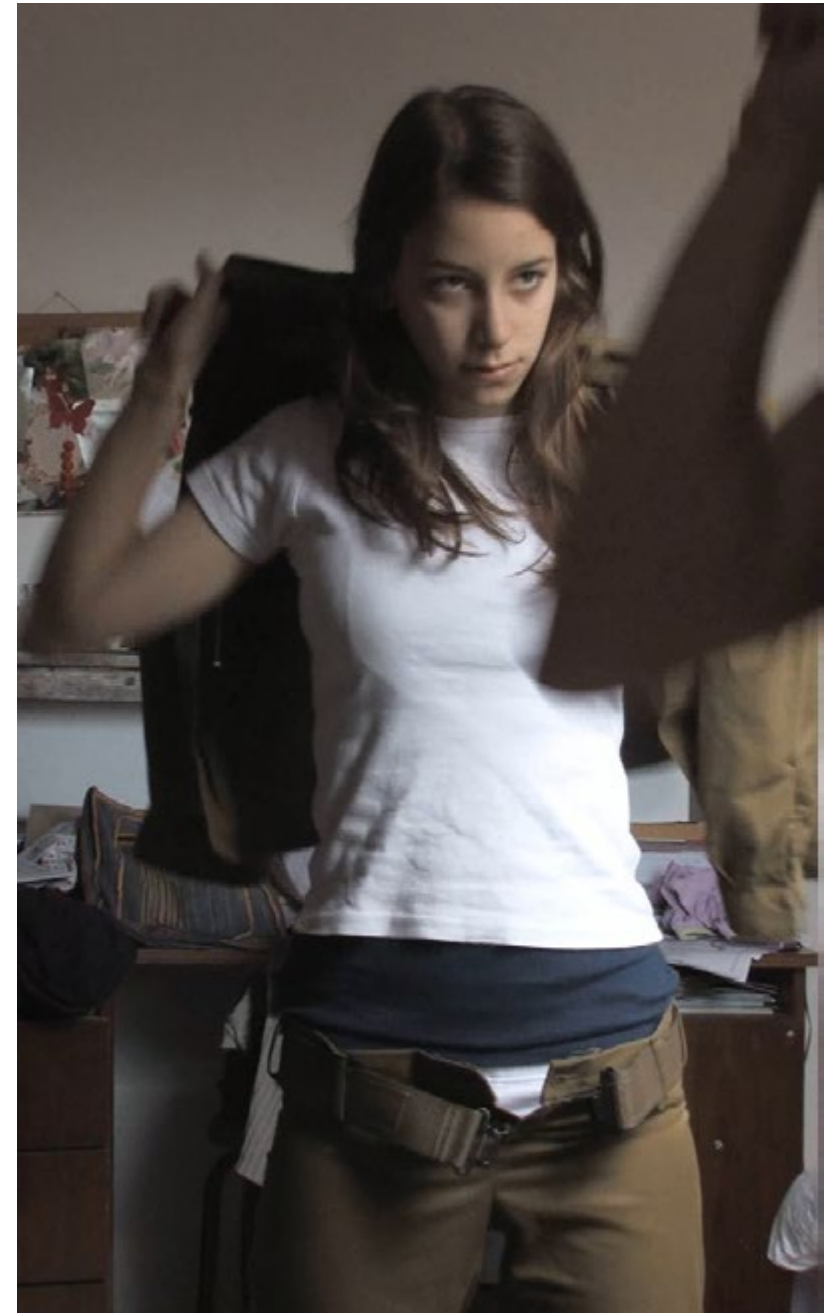
## VIDEO

### BAR, 2008

Colour video, 4 min, 16/9, HDV, stéréo |  
Edition : 1/6 + 1AP

Joining the army is one of the most important moments in the social life of young Israelis, along with the ritual which goes with it. This is why I have chosen to film my sister Bar, when she put on her uniform for the second time. One morning, in fact, the young people enter an army base, all teenagers and just out of high school with their own clothes and their individual styles. Only to come out later as soldiers, all wearing the same uniform.

Filming my sister, in her childhood bedroom, in front of the mirror, highlights her fragility as a soldier. She seems so vulnerable that it's hard to imagine her in combat.



Video still from the video *Bar*, 2008



## **GARDE À VOUS (ON GUARD),** 2011-2013

Video installation, six video projections loops of divers length (2'-7'), 16/9, stereo, HDV transferred on blu-ray, 6 x 2 m. Edition of 6 + 1AP

One of the most important moments in the social life of young Israelis joining the army and the ritual that accompanies it.

In the morning, boys and girls enter an army base as freshly graduated teens, dressed in their own personal style and emerge a few hours later as uniformed soldiers who all look alike.

I have filmed a series of full size portraits through a reflective mirror. This crucial transformation of those youngsters is revealed and captured by this simple act.

The final projection is a real size scale of 6 portraits (3 girls and 3 boys), creating an intimate setting.



Video stills from the video installation *On Guard*



Installation view of the video installation *On Guard*, MUCEM museum, Marseilles 2013, European Culture Capital



## TOUR DE MANÈGE (MERRY-GO-ROUND), 2017

Video installation of a filmed action.

3 HD video projections, 10 min, 16/9, sound 5.0, variable dimensions.

The video installation «Tour de manège» is a documentation of an action, in which the artist invited thirty elderly persons for a ride on a merry-go-round (carrousel). In an unusual gesture, the highlights is on the seniors, letting them enjoy a pleasure they couldn't allow themselves anymore, since carrousels are usually reserved for children.

Atelier A. - ARTE:

<https://www.arte.tv/fr/videos/057123-042-A/tami-notsani/>



Still image from *Tour de manège* action. Image by: Aurélie Morhet





Still image from *Tour de manège action*. Image by: Aurélie Morhet

# MUL- TIME- DIA

## MUES (AM I WHAT I AM?) 2007 TAMI NOTSANI & LAURENT MARESCHAL

Multimedia installation, variable dimensions

Website: [www.amiwhatiam.com](http://www.amiwhatiam.com)

**MUES** questions both individual and collective identity, through a collection of identikit\* pictures with voice over, created by three groups of teenagers from France, Israel and Palestine.

The result is an animation, tracing the construction of 15 identikits. As you scroll over a face you can hear the voice.

\* Identikits comprise an archive of generic facial traits and features used by police forces to help create a composite image to identify people.

© Le Fresnoy - Tami Notsani, Laurent Mareschal – 2007



Installation view, Agora Theater, Evry-sur-Seine, 2008





Installation view, European Month of Photography, MNHA, Luxembourg, 2017 - Visuel: MNHA/Tom Lucas



## THE LITTLE BLACK FISH, 2013

Work by Anahita Bathaie, Laurent Mareschal & Tami Notsani painted by Saied Bathaie after a story by Samad Behrangui  
<http://lepetitpoissonnoir.blogspot.fr/>

Cinema billboard hand painted, 373x276 cm, unique piece.

After a proposal by Anahita Bathaie, Laurent Mareschal and Tami Notsani, a promotional poster for a movie that doesn't exist «The Little Black Fish» after a story by Samad Behrangui was installed on the facade of the MK2 Cinema, Paris XIX ème, during the White Night (Nuit Blanche) on 5 October 2013. The poster (4x3 meters), was painted by Saied Bathaie, former painter of posters for the Iranian cinemas, for the first time since 1989 and out of Iran, he got back to his former job.

Partners and patrons of the project: Mairie de Paris, Mairie du 19e, MK2, Mairie d'Ivry-sur-Seine, La Découpe, Galerie Fernand Léger, Marin Beaux-Arts.

Mounting the artwork *The Little Black Fish*







Installation view, MK2 Quai de Loire, Nuit Blanche, Paris, 2013



## PUBLIC RELATIONS, 2008

TAMI NOTSANI & LAURENT MARESCHAL

Video Slide show, HDV, 4'48", 4/3, colour, mute.

With the support of the Digital Art Lab, Holon, Israel.

View the video: [tamin.free.fr/Pages/Public\\_Relations.flv](http://tamin.free.fr/Pages/Public_Relations.flv)



Pubilc Relations, still image from the video

Since many years, the municipality of Holon's (south Tel-Aviv suburb) public sites have an accumulating heap of sculptures that are both strange and incongruous. One can see during the slide show's succession rags that conceal and embellish the dunes, without masking the otherwise vacant sites original meaninglessness.



# INS- TALLA- TION

## FAMILY JEWELS, 2011 TAMI NOTSANI & INVITED ARTISTS\*

Installation, sound track out of a play role performance, framed photos, drawings, paintings, sculptures, furniture, carpets, objects, faded flowers. Variable dimensions (apartment dimensions).

This exhibition combines sound from an improvised fictional performance and a collection of selected visual elements from invited artists\* including photos, books, clothing, paintings, drawings and objects. Soundtrack scenario: following the recent death of Helene, the family matriarch, the discussion of the family reunion on the occasion of a testament reading is filled with both



Making off - Family Jewels performance

liveliness and conflict concerning the distribution of her belongings given that the Franco-Israeli family make-up is complicated and there are unresolved cultural issues...

The visitor is invited to experience a reconstruction of a cross-cultural family history and question the relation of origin between objects, events, documentation and their traces.

\* **TAMI NOTSANI** and participating artists: Adam Adach - Anahita Bathaie - Anita Molinero - Anne Claire Budin - Assaf Shoshan - Ayelet Hashahar Cohen - Carole C. - Fahed Halabi - Laurent Mareschal - Leila Brett - Liron Steinpress - Mathieu Lesavre - Melanie Daniel - Nadine Norman - P. Lecalliband - Zelda Georgel



Detail of the installation *Family Jewels*, 2011



## SEDENTARIZATION, 2013

Participatory and interactive installation, Wandering Jew plants (*Tradescantia*), clay pots, horticultural neons, greenhouse, diverse materials, 2 x 3 x 1.85 m.

Visitors are offered a cutting of a “Wandering Jew” (the common name for *Tradescantia*, an indoors succulent plant), and asked to give it a place in their home. Attached to the plant a Jewish proverb: “Only two things you can give to your children: roots and wings”

*“Years ago, before raising plants for profit became a business; every one knew how to grow wandering jew houseplants. Gardeners would share cuttings from their wandering jew plant (*Tradescantia pallid*) with neighbors and friends and, like the Jews from long ago, the wandering jew houseplant would travel from place to place”. (Jacky Rhoades)*



Views of the installation at the 116, Centre for contemporary arts, Montreuil, 2013







## J'AI (L')ÉTÉ, 2015

Performative installation

Mixed media : metal grid, metal wire,  
burlap, gas oil.

100 x 250 cm. Unique piece

« For the last exposition of Salaisons art center Tami Notsani presents a unique and ephemeral artwork. For this site specific piece the artiste writes on the external wall of the art center a short sentence «J'ai (l')été» [I've been here / I still have the summer time]. The mean and the poetic sens of this inscription reveals themselves beyond the words...»  
êtrecontemporain?



*J'ai (l')été* installation view, les Salaisons, Romainville, France 2015





*J'ai (l')été* installation view, les Salaisons, Romainville, France, 2015