

Time Fragments //Sally Bar

Curator: Nitza Cohen Mohr

During the 1920s, a political, cultural, and artistic movement known as Surrealism developed worldwide. Following the horrors of the First World War and Freud's groundbreaking research into the psyche and the subconscious, the Surrealists called for creation and thought that emerged from beyond logic, originating instead from the subconscious, the world of dreams, and the soul. Surrealist artists such as Leonora Carrington and Remedios Varo were influenced by pre-rational, pagan cultures in their works, while Joan Miró, André Masson, and others refined Surrealist automatism, a process where the artist allows a free flow of the subconscious into their creation. Furthermore, Surrealist artists introduced new creative techniques to the world, including collage and assemblage.

Sally Bar's roots lie in Africa. She was born and raised in Zimbabwe to Zionist Jewish parents with European ancestors and grew up enveloped by the magic of the continent and its local culture. Following the car accident when Bar was only two, which left her mother paralyzed, she was largely raised by African nannies, whose profound influence remains evident in her work to this day. She has always lived with the feeling that painting and creating flow directly from within her, serving as a sanctuary, but also as an expression of life's sheer richness. She studied art in South Africa and, at the age of 23, immigrated to Israel.

This exhibition serves as a map of Bar's soul. Without the mediation of logic, it echoes the practices of the Surrealists through abstract collage paintings that open a window into her inner world. Her intuitive way of working resembles a continuous stream of thought to which she can return from time to time. She works on several pieces simultaneously over the course of many weeks. First coating the canvas with paint - usually yellow, as if placing a foundational light at the base of the painting. Then, come the warm colors that evoke the Earth core, followed by outer layers that shift according to her state of mind. These layers of paint are applied while the preceding layer is still wet, allowing the colors to drip and take on a life of their own. Finally, Sally adds black as if searching for a place, a home to enter. Into this home she brings fragments of her own old paintings. She searches for order, her personal, private order. She collects fragments of memory, Time Fragments, and finds them a safe place to rest in.

In Bar's work, all moments coexist simultaneously, entirely independent of time's linear progress. She brings these moments together, making them exist in both the past and the present. Operating as a master of psychological time, she gives space to the rhythm of her own soul, which does not exist in isolation. She creates landscapes of her mind. The young girl who lived alongside her father's mines in distant Zimbabwe coexists with the woman she is today, both commanding their place simultaneously.

At times like this, when reality is complex and challenging, Bar invites us through this exhibition to look inward and contemplate our own souls and our inner voices - those that lie beyond reason, and through this process, to recreate the world outside of us.