

words from the margin
New York
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Woodcut Project, 2005 – 2008

manhattan landscape, according to TM
(conceived in 1970, realized in 2008)

He and She MAKEOVER
(2005 – 2009)

Published by Irena Hochman Fine Art Ltd., New York, 2009
Printed by Derriere l' Etoile Studios, New York, 2009

I came to New York in 1970 and became a witness and victim of post-modernism and minimalism. Under the influence of Mies van der Rohe—*Less is more*—I abandoned the symbolic imagery of my early figurative work. This shift represented a return and continuation of my eastern European constructivist heritage.

When I arrived in New York, I was overwhelmed by the architecture and structure of the city. My strongest sensation at that time was the need to start with the simplest means and clear the stage. What would happen if I eliminated everything except pure grid? This became the key to a new drawing system. Instead of using a classical medium, I chose the active medium of the time: photography. As a result, I produced 2 major bodies of work: *Avenue of the Americas* and *Towards Organic Geometry*, published by Irena Hochman Fine Art Ltd., New York.

After 30 years, a desire returned to go back to the figure.

UNDERSTANDING THE BODY WOULD HELP ME UNDERSTAND
EVERYTHING ELSE. THE INDIVIDUAL IS A MICROCOSM WHOSE PARTS ARE
ANALOGOUS TO THE PARTS OF THE LARGER UNIVERSE.

Feeling that I needed to renew the figure, I selected the title *HE and SHE MAKEOVER*.

As far as the technical process is concerned, I chose a classical medium: woodcut. For me, the wood and the figure are equal elements as living organisms. My interest in the woodcut, much like my interest in the figure, had been postponed.

In 1970, I had purchased woodblocks for a project called *manhattan landscape, according to TM*, however due to lack of resources, work halted. I carried the blocks from place to place for over 30 years.

According to my fate, in 2005 I returned to my early fascination with classical woodcut and began *He and She MAKEOVER*. In the body of *HE*, I physically implant geometric forms found in the architecture and mechanics of the city. Pictographic symbols of masculinity. In the body of *SHE*, I implant biomorphic forms found in nature and the human body. Pictographic symbols of femininity.

I include color as part of the renewal process for the figure and the woodblock. Black is the basic color of communication for standard printed text and images. Instead, I consciously selected red ink so that color will function as metaphor.

On request of Irena Hochman, who will publish *He and She MAKEOVER*, I decided to finish the abandoned *manhattan landscape, according to TM* and create the new and old together. There is, at the back of every artist's mind, something like a pattern, or a type of architectural language. The woodcut project incorporates a bridge: the city versus human, its creator and inhabitant, and how they relate.