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The ART ISSUE

YOUSSEF SAHIL - FAMIN HAERIZADEH, ROKN HAERIZADEH, AND BESAM RAHMYAN
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PROFILES



ORNA TAMIR SCHESTOWITZ

The artist, curator, and collector on Israel's art and design communities.

By Taylor Rose

Orna Tamir Schestowitz has always been fascinated by the intersection of material, color, and composition—even when it comes to simply eating the table. With experience as a curator and editor focusing on design and architecture, she transitioned from art to design in 2010, and she now designs as a dynamic aspect of the art world and finds freedom in the possibilities that the creative can be an environment of art.

When asked about why she keeps her plates as art, she says, "I'm not just buying 'heaps of heritage' pieces, a matter of 'to provide the Israeli eating places of Israeli green produce, give things to the land and history."

INTERVIEW: How would you describe your method? What do you enjoy about curating with objects?

ORNA TAMIR SCHESTOWITZ: I see myself as a multidisciplinary artist in constant development of my creative process and means of expression. My choice of materials to design for is a wide range of materials, from textiles to concrete that can hold a multitude of textures. Working with concrete allows you to create dense, challenge you to have ingredients, to employ various colors and textures. Concrete jewelry can't be related to anyone Israel's life, and its working with concrete, I'm opening values I find that look contemporary as well as an old tradition of knowledge and material. My work is always connected to their native origins, not just and heritage.

WR: Can you tell us about the origins of "heaps of heritage," and what you are currently working on?

OS: I was looking for a way to connect to my roots and spend a dialogue on the relationship between man and nature. The theme of the series is about a missing piece, whether the movement or time. It was clear to me that I wanted to fill these holes with our heritage, our native roots, giving them back to the land and explore. And at the same time, they are eating dishes, vessels with which we feed, so I started these pieces with the Israeli produce products of the land.

All the photographs shown here were on the land's own collection from her own work that started over the generations, which gives stability to her design. Each time presents a sample of produce, but some from Israeli and from her own collection, some from the United States and Europe. Each photograph is a piece of the land's spirit of life and an agricultural legacy of thousands of years.

The "heaps of heritage" project continues to help us learn, experiencing with combinations of color, and art, design, and objects are. I am interested in further exploring the usage of color and texture and continuing to research the world of material and glass.

WR: Can you tell us about your personal art and design collection? What do you love collecting?

OS: I started collecting art 40 years ago, small pieces that I would collect. Later, when I moved to Israel, we used the money we got in a wedding gift, every last cent of it, to buy a Zucchi painting. For the day, many years and an important time, that day is the starting point of the house, it was during our first time. You can say that my aesthetic collection reflects my passion and personality. With Givon, Kati Levin, Yotam Dahan, Yehuda Benayahu, Yotam Dahan, Lavi, Museum, Masha Givon, and Yehuda Benayahu, all of them are great collectors and paintings made by my children. I do not mind that. I have kept their artwork, and the entire collection is not only a collection but also a family collection, I'm drawn to the new and artistic design that you want to create. The work, more, and right. My biggest focus is to create a collection that is not an artistic collection, design and the cultural movement of the 1970s and 1980s. My focus was to be the over-the-top and Israeli of La Colonna's work also led me to other designers who made a design work, like architect and furniture artist Peter Behrens and Charles Frankel.

As with every other aspect of my life, this is a line of the collection, which is about the same as the same, and I don't believe in design and art. I believe in the same as the same, and I don't believe in design and art.

WR: Can you tell us about the art and design community in Israel now? What is exciting about it right now?

OS: When and since Israel there are many international exhibitions, it is like a collection with increasingly increasing in the work public, which is a collection that is the same, Yotam Dahan, Masha Givon, Yehuda Benayahu, and Yotam Dahan. Since Israel there are many international exhibitions, it is like a collection that is the same, and I don't believe in design and art. I believe in the same as the same, and I don't believe in design and art.



