

## **Maya Aroch – *Sweatshop***

Moby, Museums of Bat-Yam, 11.04 - 07.09.2019 , Curator: Hila Cohen-Schneiderman

Maya Aroch's works are based, for the most part, on a sisyphic near factory-like action: whether be it a repetitive, detail engorged graphite drawing or a manual replication of sculptural objects. The repetitive motion grants the creative process a ceremonial power, leading to emancipation or a new frame of mind.

The installation "Sweatshop" creates a dreamy sensation in which the orientation in the space is disrupted, and time loses its' meaning.

The sculptural objects and drawn images, extracted from the domestic environment, are exposed in their strangeness and foreignness in Aroch's installation.

The installation is comprised of two parts – One is a burnt clay-made wall clock without hands in which the minutes are represented by burning candles, and the four hour-digits are indicated by a sculptural collage creating strange faces. The second part is based on a floor mural drawn in the illustrative style of children's' books. It is revealed as a visionary domestic surrounding lacking a distinct narrative, and it can be treaded on from any direction.

If the clock is the direction that the human culture has given time, Aroch's installation presents a different time-space in which the human cycling around work replaces the hands of time.

At the corner stands a burned black ceramic sculpture, half human and half inanimate vase-like object, a gatekeeper of sorts, watching the sidelines. The sculpture brings to mind the ossuary that was used as a secondary burial vessel. The human skeletal remains were collected into the ossuary after the flesh was completely gone, as another ritual on the path to man's final rest.