

## ETERNAL AFTERNOON NAP

*Nirith Nelson*

Shay Zilberman's collages are works of intimate visual poetry. Zilberman begins by collecting books, leafing through them and choosing images. These are then surgically removed from the collation they came from, and seamlessly spliced together with an image from a different source and a different story into a concentrated and poetic new whole.

Zilberman's work process can be viewed in relation to the pre-set form of the haiku, into which a small number of words is decanted. The outcome is minimal, distilled. The poems describe natural phenomena or everyday events; their singularity and beauty results from the juxtapositions that create something new, structured via an unexpected interdependency. "In haiku poetry the first and second lines stand to form a unified continuum of habitual formations, the second and third lines constituting another. It is only their paradoxical concurrence that elicits the unexpected emergence of a three-dimensional habitat from the bi-dimensionality of two disparate formations."\*

*Ab! Summer grasses*

*All that remains*

*Of the warriors' dreams\*\**

The manner with which Zilberman adjoins discrete items found in disparate sources creates the self-same sense of a three-dimensional form. His work "redeems" a section of some anonymous photographer's image by creating an encounter with another such image. The appropriate term here is intertwining: the segments are not simply placed in proximity, but so thoroughly merged it is nearly impossible to distinguish the seam line between them, the contour of an action that leaves almost no trace.

Zilberman's photographic ready-mades suggest narratives and atmosphere, and address specific places and moments. An integral element of his work is the creation of pathways already marked with footprints. This is not art suggestive of some "terra incognita," but rather work that hints at markings and identities which Zilberman uses as givens and starting points.

In some cases, Zilberman is not content with the effects of amalgamation. Close observation reveals a return to drawing, to the creation of a mark, in this case as an additional and opposite act—that of erasure. Sometimes an item such as a figure, a structure, a tree or a spot of light create an overload and disturb the effect; in these cases, Zilberman has chosen to lower the volume, quiet the scene and offer a different emphasis. This is usually achieved via a delicate, almost unfelt intervention whose effect on the outcome and the apprehension of the poetic image is significant.

The initially serene feeling one has upon viewing the images does not last long, as a second glance discloses disturbing associations between divergent universes and impossible proportions. The intertwining of alien segments creates the imaginary three-dimensionality of the works. The sudden eruption of this three-dimensional quality disturbs the seeming quietude of the images, and evokes an unsettling silence.

*They spoke no word,*

*The host, the guest,*

*And the white chrysanthemum.\*\*\**

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\* Yorai Sela, "Haiku Poetry: An Expression of Non-duality between Cultural Constraint and Natural Emergence," *Journal of East-West Psychology in Israel*, July 2012

\*\* Basho, in Blyth, R. H., tran. *Haiku*, vol. 3, Tokyo: Hokuseidō press, 1949-52, p. 309.

\*\*\* Oshima Ryota, Blyth, R. H. transl. *Haiku*, Volume 4: Autumn-Winter, Tokyo. The Hokuseido Press. 1982, p. 1120.