

# MATERIAL WORLD

Ariel Lavian

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Ariel Lavian sees beauty wherever he may go. He collects objects he happens to find, whenever he recognizes the material's potential – be it a wandering plastic bag, metal pipes, a crumbling tree trunk – and brings them to his studio where he turns them into jewelry. The workshop and his yard serve as an experimental laboratory where he uses chemical compounds to transform his metals, soaking them in this chemical bath - often for several months.

Beyond creating a merely decorative object, Lavian uses his highly personal material language for this process, enabling him as an artist-researcher to raise a dialogue regarding ideas and concepts close to his heart.

The pieces in the exhibition are taken from eight separate series developed by the artist over the two and a half years. The motifs that emerge from the series interconnect, and together they create an entirety. They are organized in clusters marked by an internal grammar that leans on material compositions, sometimes polarized, sometimes complementary. The spectator experiences them as a journey through an imaginary universe created in a difficult-to-decipher era. The forms and shapes that emerge appear at once familiar and alien, mysterious, speculative, stimulating to the senses. The worlds he generates raise questions about the range between the natural and the artificial, preservation and disintegration, the arbitrary and the intentional, life in the present and that of the future.

Using small-scale objects, Lavian succeeds in communicating a vigorous and thought-provoking scope of ideas and feelings. He knowingly chooses to create jewelry that will not necessarily stand the test of time, with the ephemeral awareness that in the world of infinite matter he inhabits, life continues on beyond itself.

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The question of life's cycles is conspicuously present in the series *"My garden - Spring time"*. These pieces of jewelry are made of soil as well as plants parts, and insect parts that Lavian collected in his garden, and whose biological function has ended. Lavian creates new microcosms for them, inanimate scenes of cohabitation, where beetles and bees take up the place traditionally allotted to gems as the highlights of a jewel. Thus he creates a second life for them. In other works he processes clumps of earth to resemble pieces of wood.

In contrast to the life cycle of existence, death, and natural decomposition, the series *"Plastitution"* raises the environmental dilemma of the disintegration of artificial materials, the concept of "trash" and the disastrous implications of its excesses for ecological balance. Using plastics and other non-biodegradable debris he collected throughout the year from trash left behind on the Palmachim shore, he creates vivid jewels that may appear as a glowing coral colony of a new, hybrid sort, perhaps the kind that might emerge in the wake of ecological catastrophe.

*"Amberlization"*, too, presents material transformation, wherein the organic substance - amber - was pulverized and re-crystallized in mineral clusters worn as splendid rings.

Questions regarding the way substances change and react chemically are also raised in the series *"Full Hansen Disease - Deformation as an Object"*, *"Deformation as an Object - Between a Straight and a Round Line"* and *"Heart Blackilure"*. Some of the objects in these series appear like lost treasures that have spent eons under the sea, others as though they have landed here from a far-away planet.

*"Them"* is a series of black jewels that addresses the interpretation of emotional heaviness to material weight. Lavian exhibits a pendant made of a large tree-trunk fragment and rough rope which raises the question - can psychological weight be exchanged for the burden of wearing the object?

Balance and its disruption are also present in *"I Look Around and All I See Is Concrete Walls"*. These jewels were made as a personal response to the concrete structures the artist sees arising wherever he looks, growing taller and blocking familiar landscapes and open-air views. Through his involvement with small doses of cement, the artist creates a conciliatory encounter between himself and the disturbing materials.

Vered Babai

December, 2018



*Ring - My garden - Spring time*  
wood bark, bee, wasp nest, flower  
73x82x13 mm / 2017



*Ring - Amberlization*  
 amber, epoxy  
 76x81x59 mm / 2018



*Ring - Amberlization*  
 amber, epoxy  
 38x36x25 mm / 2018



Neck Object - *Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
256x297x63 mm / 2018



Neck Object - *My garden - Spring time*  
soil, plastic wire, beetle  
206x214x44 mm / 2017





**Ring - *My garden - Spring time***  
soil, branch, stone  
146x152x103 mm / 2017



**Brooch - *I look around and all i see is concrete walls***  
concrete, copper, stainless steel  
48x48x36 mm / 2018

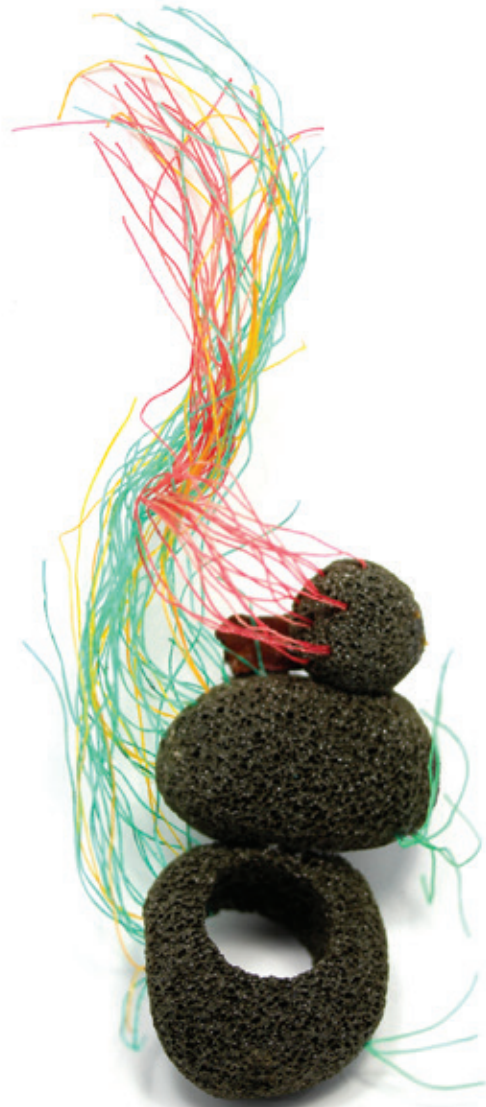


**Brooch - *I look around and all i see is concrete walls***  
concrete, 'wasp's' hive, stainless steel  
56x56x32 mm / 2018



**Brooch - *Plastitution***  
polystyrene, nylon threads,  
skeleton of a squid, stainless steel  
61x81x65 mm / 2016





**Ring - *Plastitution***

limestone, nylon thread, rusty iron  
174x58x46 mm / 2016



**Brooch - *My garden - Spring time***

twigs, coal, stainless steel  
79x78x49 mm / 2017



**Ring - *Plastitution***

skeleton of a squid, nylon thread,  
polystyrene, plastic bag  
147x70x53 mm / 2016



**Neck object - *Deformation as an object -  
Between a straight and a rounded line***

copper, various patinas  
265x223x46 mm / 2018



Hand piece - *Full hansen disease -*  
*Deformation as an object*  
 copper, various patinas  
 243x73x62 mm / 2016



Neck object - *Them*  
 amethyst, branches, rope,  
 stainless steel, glue, spray  
 240x450x73 mm / 2017





Ring - *Amberlization*  
amber, epoxy  
56x57x56 mm / 2018



Ring - *Full hansen disease -  
Deformation as an object*  
copper, various patinas  
86x57x69 mm / 2018



**Brooch - *Plastitution***

polyethylene, nylon threads,  
wood, stainless steel  
146x74x61 mm / 2016



**Brooch - *My garden - Spring time***

bark, bubble bee, stainless steel  
93x58x39 mm / 2017





**Ring - *Plastitution***  
limestone, nylon thread  
204x77x48 mm / 2016



**Brooch - *My garden - Winter time***  
concrete, copper, nylon thread, stainless steel  
116x116x32 mm / 2018



Neck Object - *Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
384X161X44 mm / 2018



Brooch - *Plastitution*  
buoy, nylon thread, rusted metal  
opener, stainless steel  
176X1872X77 mm / 2016





Ring - *Full hansen disease -  
Deformation as an object*  
copper, various patinas  
153x104x96 mm / 2016



Object - *My garden - Spring time*  
bark, soil  
301x94x53 mm / 2017



*Ring - Full hansen disease -  
Deformation as an object*  
copper, various patinas  
65x70x54 mm / 2018



*Brooch - Plastitution*  
polystyrene, nylon thread, a skull,  
a piece of plastic, copper, stainless steel  
98x212x87 mm / 2016



Brooch - *My garden - Spring time*  
bark, bubble bee, stainless steel  
126x77x50 mm / 2017



Ring - *Full hansen disease -*  
*Deformation as an object*  
copper, various patinas  
75x63x51 mm / 2018





Neck object - *Heart blackilure*  
copper, flies, rope, spray paint  
129x123x71 mm (pendant) / 2018



Brooch - *Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
69x54x27 mm / 2018



Ring - *Full hansen disease -  
Deformation as an object*  
copper, various patinas  
71x61x43 mm / 2018



Pendant - *Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
72x63x25 mm / 2018



*Brooch - My garden - Spring time*  
wood bark, soil, wasp nest,  
stone, stainless steel  
132x63x71 mm / 2017



*Brooch - My garden - Spring time*  
bark, stainless steel  
82x46x25 mm / 2017



*Brooch - My garden - Spring time*  
 soil, stainless steel  
 84x43x11 mm / 2017



*Brooch - Deformation as an object -  
 Between a straight and a rounded line*  
 copper, various patinas  
 85x56x24 mm / 2017





Brooch - *Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
74x22x76 mm / 2018



Pendant - *Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
101x97x30 mm / 2018





*Brooch - Deformation as an object -  
Between a straight and a rounded line*  
copper, various patinas  
18x71x14 mm / 2018



*Brooch - Plastitution*  
polystyrene, nylon threads,  
wood, stainless steel  
126x83x49 mm / 2016



*Brooch - Full hansen disease -  
Deformation as an object*  
copper, various patinas  
45x53x23 mm / 2018



*Object - Plastitution*  
polystyrene, sand, seashells  
184x181x141 mm / 2016





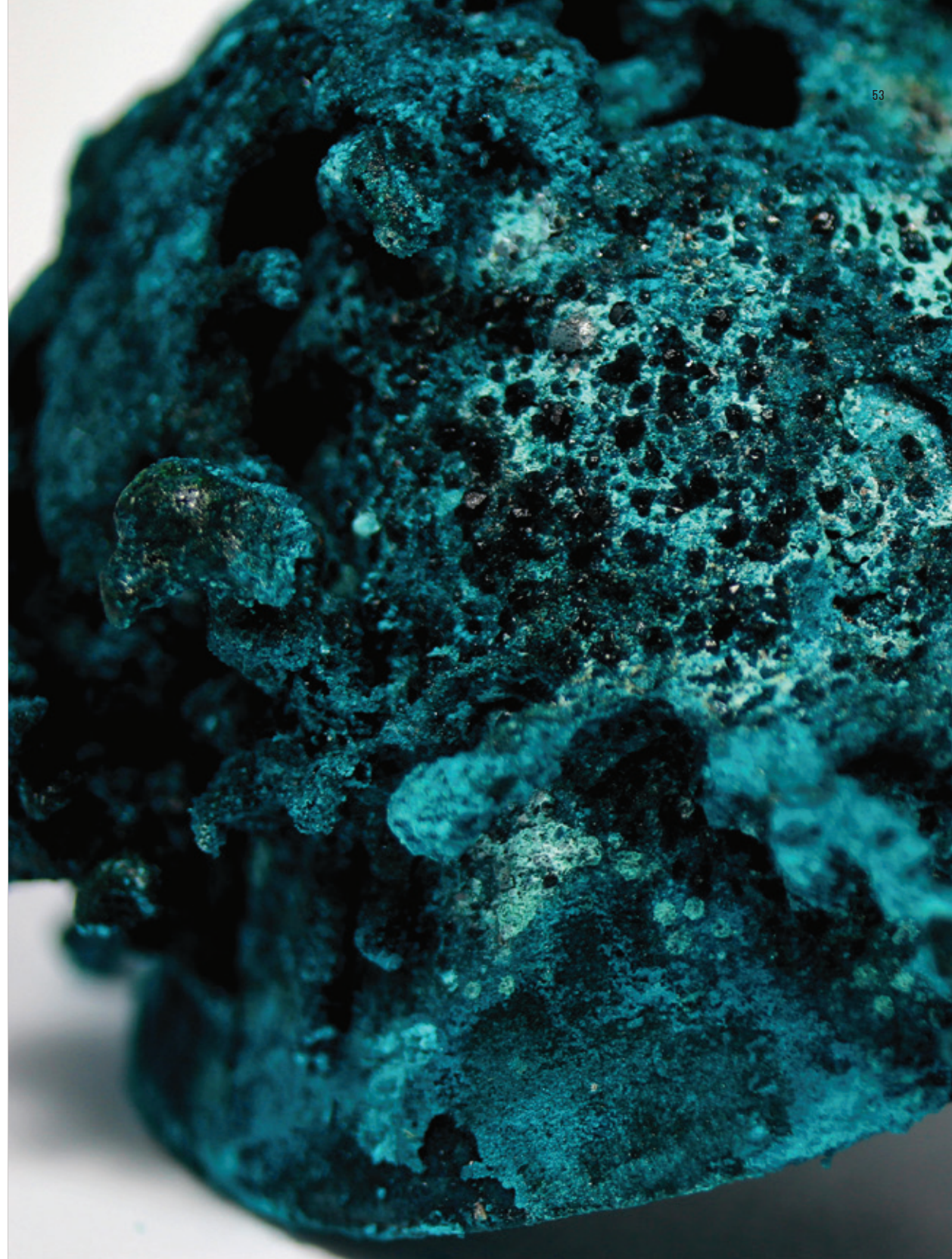
Vessel - *My garden - Spring time*  
trunk, bubble bees, soil  
860x342x295 mm / 2017







A bell - *Full hansen disease* -  
*Deformation as an object*  
 copper, various patinas  
 94x171x96 mm / 2016







Object - *Plastitution*  
polystyrene, sand, seashells  
85x136x113 mm / 2016



Object - *My garden - Spring time*  
soil  
273x156x63 mm / 2017



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