

## Yonatan Ullman - expanded texts for 'Beyond'

Yonatan Ullman, Conception, 2021

plexiglass and light fixture, 60 × 60 cm



'Conception' is a dazzling bright light with a translucent blue circle at its center.

As if you were coming through a birth canal, or having a post-mortem vision, you 'walk toward this light'.

As you approach, the blue circle appears to shift form - a circle gradually becomes ellipse. At times, like a solar eclipse, the bright halo appears to devour the blue dot at its center. Thus your perception of this image changes - from macroscopic - like 'Pale Blue Dot' (a photograph of planet Earth taken on February 14, 1990, by the Voyager 1 space probe from a record distance of about 6 billion kilometers) it may appear as if you were staring at the Earth from deep space - to microscopic - like a biological occurrence viewed under a microscope.

This work hovers before you.

It scorches an impression on your retina.

This impression persists.

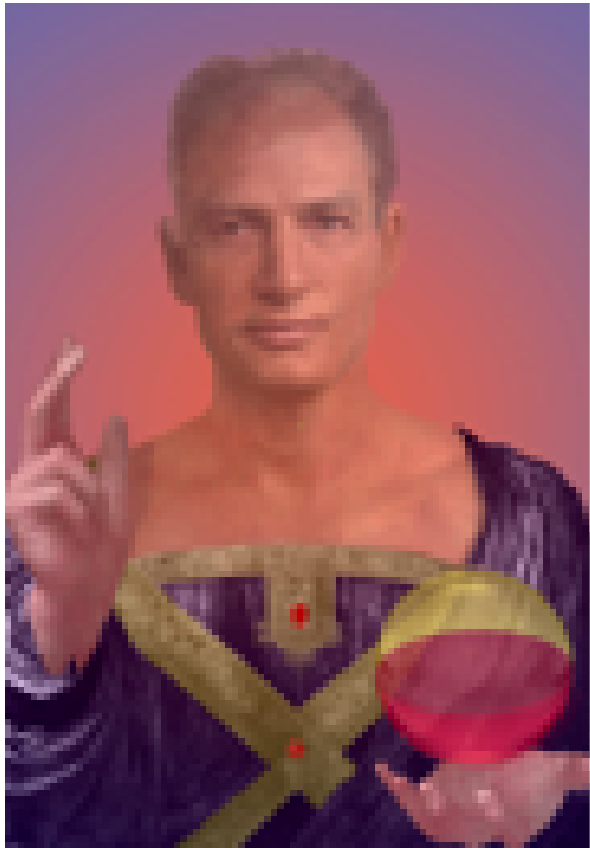
**Yonatan Ullman, The Origin of Life, 2020**  
**placenta, alcohol and light fixtures, 31 x 20 cm**



Atop a reflective black pedestal, sits a large dark blue jar.  
Inside it a biological substance is being preserved.  
This biological matter appears to hover at the center of the jar,  
illuminated by a gentle blue aura.  
Upon closer inspection, you notice that this biological matter  
has a piece of plastic clipping attached to its long stringy portion.  
It then hits you that this is the actual placenta  
preserved from the real birth  
of one of Yonatan Ullman's children.  
Its mystic presence quietly mystifies the space around it.

**Yonatan Ullman, Salvator Mundi, 2021**

**Video, loop duration: 38 seconds**



Projected from a small monitor suspended high above this relic is a seemingly religious icon.

In this work Yonatan Ullman refers to 'Salvator Mundi' - arguably painted by no other than Leonardo Da Vinci himself, this painting recently resurfaced and then made headlines as it sold for the highest sum ever paid for a single work of art.

At first glance Ullman's treatment of this image appears static.

However, a closer examination reveals motion in three sections:

1. The thumb on the blessing hand:

When the painting 'Salvator Mundi' was examined, a 'Pentimento' (from the Italian word 'regret' or 'remorse') was discovered - The thumb was originally painted in one position.

But, as the painting process progressed, the thumb's position was slightly altered.

In Ullman's work the thumb continuously rotates between these two positions.

2. The orb:

In Ullman's work the orb hovers above the hand that holds it (rather than rest on it).

Ullman's orb has a golden patina as opposed to the original image that depicts a completely transparent one.

Finally, unlike the orb in the original image, Ullman's orb contains a red liquid inside it.

Yonatan Ullman's orb, like a planet, rotates around its own axis - causing the luscious red substance that it contains to circulate as well.

3. The face:

Ullman planted the image of his own face into the image of 'Salvator Mundi'.

In Yonatan Ullman's work this face appears to gradually age.

In order to achieve this effect Ullman used the image of his own real father - renowned scientist professor Shimon Ullman.

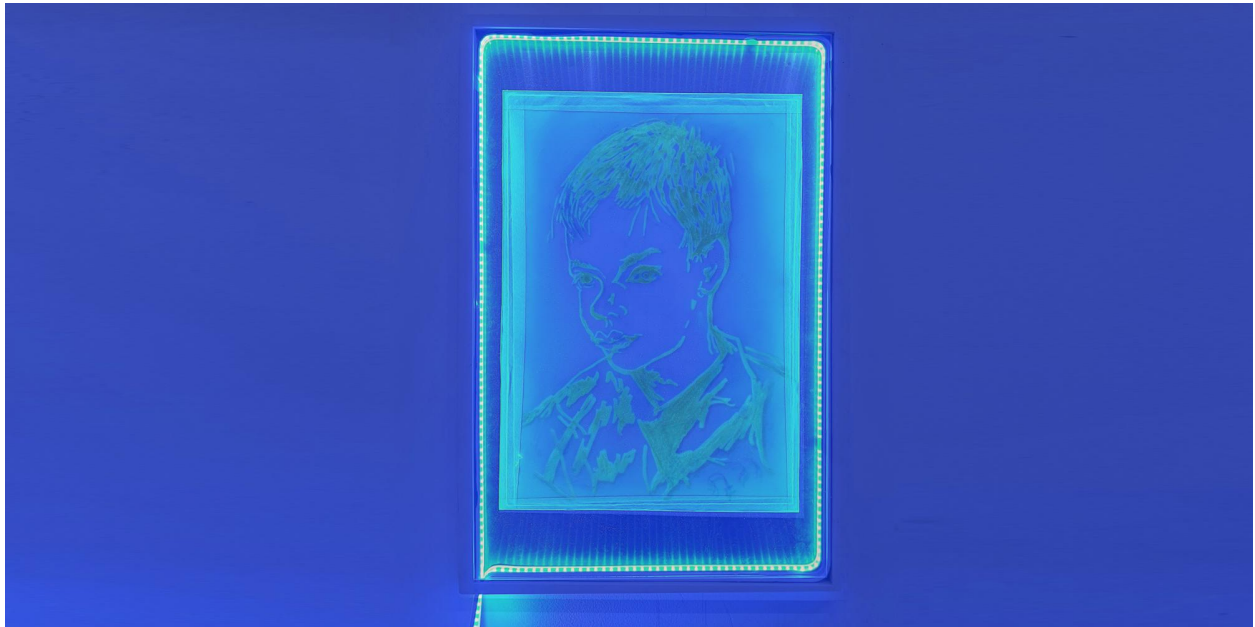
Thus, Ullman's version connects a between his actual father,

And Da Vinci - a metaphoric father figure to him as an artist.

As this video loops, these figures continuously become him and he continuously becomes them.

**Yonatan Ullman, Replica, 2022**

**Ruth Bamberger sketch, marker on mylar paper, framed in led blue, 40 × 60 cm**



When Yonatan Ullman's father (Prof. Shimon Ullman) was nine years old, he attended drawing lessons at artist Ruth Bamberg's studio.

She then drew his portrait.

That portrait remained in Lisa Ullman's (mother to Shimon Ullman, grandmother to Yonatan Ullman) possession ever since.

When Lisa Ullman recently passed away, Yonatan Ullman inherited this drawing.

He then brought it to his studio,

placed a sheet of traceable mylar paper on it,

and traced Ruth Bamberg's original graphite drawing using highlight markers.

Led blue light causes Ullman's drawing to radiate in neon-yellow.

Bamberg's sketch remains as a ghostly presence underneath.

**Yonatan Ullman, The Point of Creation, 2022**  
**print on plexiglass and light fixture, 20 × 30 cm**



This work super imposes three images one on top of the other:

1. 'The Creation of Adam' - the centerpiece of Michelangelo's sixteenth chapel ceiling mural. This image was inverted so as to appear as a negative 'blueprint' of the painting.

2. An image that could read as a brain or as a placenta was superimposed onto the section of the painting containing the image of God.

A fetus was then superimposed onto the opposite segment of the painting - the segment where Adam appears.

What reads as an umbilical cord reaches between the two of these.

The cord is cut at the exact point

where the outstretched arm of Adam nearly touches that of God.

### 3. 'The Cosmic Cliffs of Creation' -

Was one of the first images released from the James Webb telescope.

This image was said by NASA to: "Shed new light on how stars form."

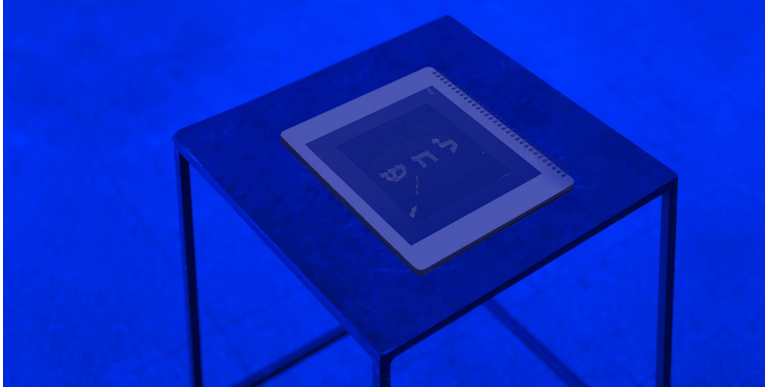
This image serves as a backdrop to the other two images.

Thus binds together micro and macro

past, present and future into one singular moment.

**Yonatan Ullman, 'Wis(h)per', 2022**

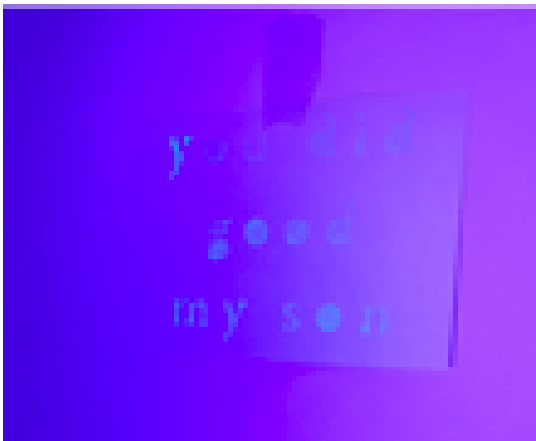
**Artist book,**



Ullman collected and gathered texts and small fragments of text that 'spoke to him'. These were grouped into the booklet 'Wis(h)per' which accompanies the show.

**Yonatan Ullman, 'you did good, my son', 2022**

**invisible ink on paper and ultraviolet light, 30 × 20 cm**



One extract from these texts was isolated,  
then stenciled out,  
and finally traced on to a blank sheet of paper using invisible ink.  
Ultraviolet light illuminates the invisible ink.  
It reads:

"you did good,  
my son".