

Extended texts - Yonatan Ullman's formative works, 2006 - 2011



Yonatan Ullman, ~Time-Machine, 2006

Industrial paint on plywood, 100 x 100 cm (each)

These might be considered Ullman's earliest mature works -

This womb-like process began when Ullman completely covered the entire surface of plywood panels that laid flat on the ground with liquid paint.

Over 24 hours that paint dried and solidified.

Ullman then revisited these works and 'impregnated' each by laying a strip of duct-tape on top of the painted surface.

That tape masked out a segment of that layer of paint.

Ullman then again covered the entire surface with a layer of liquid paint.

This process was repeated every 24 hours for a long duration of time.

Like an embryo growing inside a womb, each day the duct taped portions grew.

At the end of this process, like giving birth,

Ullman at once removed all the tape from the surface of each work.

Like a mother and her newly born baby at a delivery room,

the scorched surface of each painting

is exhibited next to the bundle of tape that was removed from it.



Yonatan Ullman, Gravitime, 2006,

Industrial paint on plywood and stacked paint cans, 50 x 100 cm

The title of these works fuses the words 'gravity' with the word 'time'.

For this long-term-process painting Ullman pierced a small hole through paint cans, And let the paint drip from those cans onto plywood panels that lay flat underneath.

He then allowed twenty four hours for that paint to drain and to dry.

The following day he Repeated this process -
this time moving one 'step' clockwise and one 'step' down
with the placement where he pierced the paint cans.

He continued to repeat this process once every twenty four hours,
Until the piercings of the cans, like the dials of a clock, completed a full circle.

The stacked cans were then removed from the surface.

The surface is exhibited suspended on the wall,
above the totem-like stacks of pierced paint cans.



Yonatan Ullman, Self Motion, 2008, Drawing on plexiglass, conveyer belt, 350 x 240 cm



Yonatan Ullman, Back Motion, 2012, Drawing on plexiglass, conveyer belt, 350 x 240 cm

This work is a sequential narrative which circulates on a conveyor-belt.

Exhibited first at Ullman's BFA thesis exhibition, just before he left Israel to live in NY, and a second time, bearing a new set of drawings, upon his 2012 return -

This sequence tells an auto-biographical metaphor about back-packing.

This journey could be read as an artistic journey.



Yonatan Ullman, Moon Dial, 2008

Varnish on panel, variable dimensions, 40 cm radius (each panel)

Nine circular panels were set down flat on the floor.

A single stencil of a digit running from the digit 1 to 9 was set on each panel.

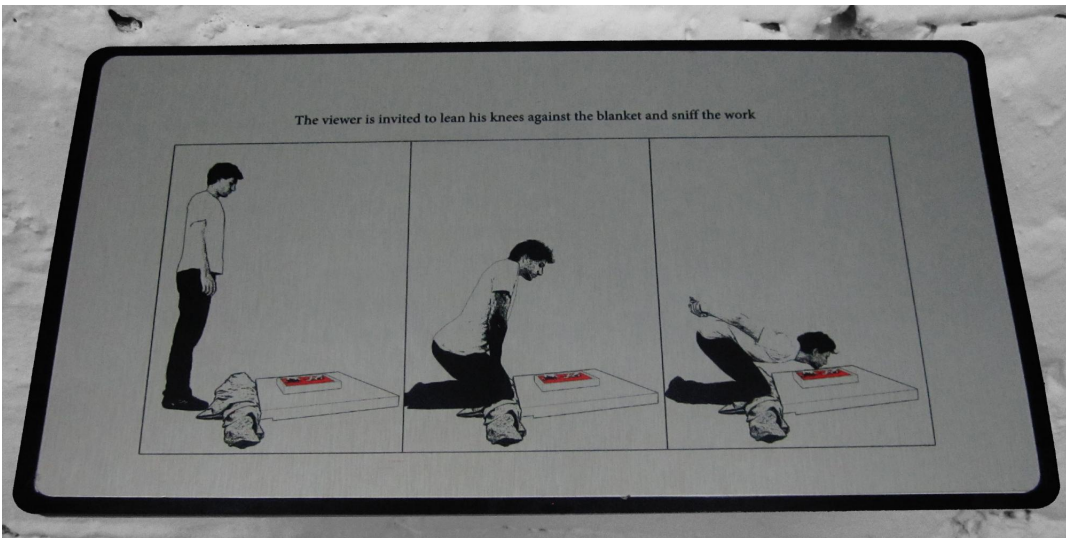
Then varnish was applied to each panel.

A ghost image of a single digit imprinted its stain onto each panel.

The digits were then rotated clockwise, and varnish was again applied to each panel.

Now each panel contained ghost images of two digits one on top of the other.

When a full rotation was completed, the finished work was revealed.





**Yonatan Ullman, Bumster, 2010,
mixed media, variable dimensions**

This work invites viewers to engage in a strange ritual - Like a bizarre take of praying, they are invited to kneel before, lean their bodies forward toward the work and smell it.

Once they are in this position, they will come face to face with the image of death, but the opposing scent of strawberry candles.

Above, an analogue clock has been tampered with - sap was poured into it

until it trapped the hands of the clock that counted the minutes hours.

Trapped forever in a loop, this clock only circulate the hand that counts the seconds, completing a full circle every minute.



**Yonatan Ullman, Goliath, 2010,
Pigment-saturated-gel-medium on tarp, 220 x 160cm**

In this work Ullman layed a tarp flat on the floor.

He then painted over this tarp in multiple layers of paint saturated with gel medium.
Thus the paint, like human skin, became very flexible.

He suspended this tarp on the wall of the space where this work was to be exhibited,
punched a hole through the multiple layers of paint at its center,
and inserted an object into the gap between the tarp and skin-like paint.

Over the course of the exhibition, gravity pulled at this object.

Like a baby going through a birth canal,
this object gradually made its way down toward the button of this work.
Eventually, it tore through the paint and was revealed.



Yonatan Ullman, A Man Needs To Be Strong And Tender, 2010

Mixed media, 53 x 43 cm

At the center of this work, a red and bloody 'flayed' Superman action-figure is crucified.

In its current state the muscular kids toy looks more like a vagina.

Above it hovers a blue thought balloon with a sentence inscribed in it.

It reads: "A Man Needs To Be Strong And Tender"



Yonatan Ullman, Excavated De Kooning Drawing, 2011
Photo-transfer glue behind scratched paper, 60 x 40 cm

This work is based on Robert Rauschenberg's iconic 1953 work, in which Rauschenberg erased an original William De Kooning drawing.

Ullman superimposed multiple scans of the work by Rauschenberg, in order to piece together what De Kooning's drawing might have looked like prior to being erased.

Then, using a unique photo transfer method developed solely for this work, he picked underneath the white paper to excavate De Kooning's lost image.