



# *Netai Halup*

*Selected Works*

*2017-2020*

Netai Halup | 2019

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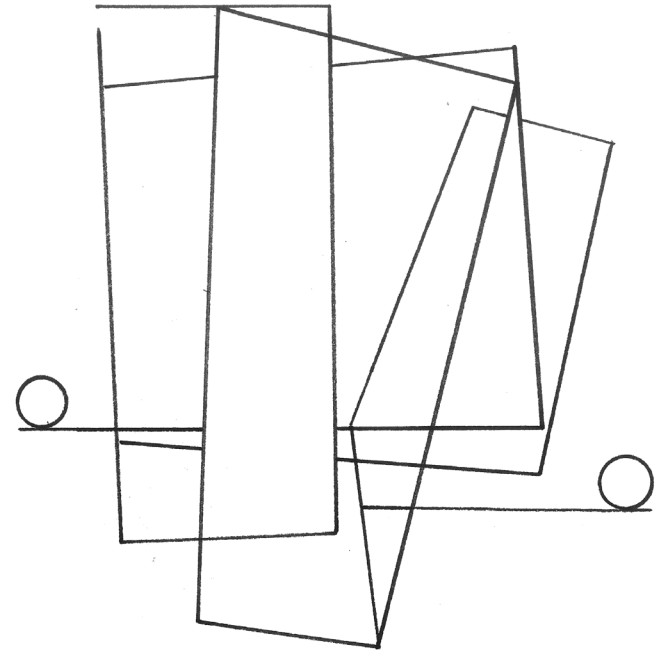
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Pujo Studios

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Spain

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All artworks in this portfolio are original works made by Netai Halup  
between the years 2017-2020

## BIO

Netai Halup was born in Cincinnati, Ohio (1991), and grew up in Israel where he studied script writing in Tel Aviv (2015). He started to develop his practice in painting and sculpture. Halup moved to Barcelona in 2016, studied in 'Metafora International workshop' (2016-2019), and received his advanced diploma in visual arts.

Halup's work revolves around sculptural language that explores a poetic encounter between natural and industrial materials. He defines himself as experimental artist that investigates the potentialities of materials through precarity, theatricality, and mostly tension.

Halup's work has been exhibited in contemporary art galleries around Barcelona such as Galería Carles Tache (2018), Galería àngels (2019), and Espronceda (2019), where he exhibited his first solo exhibition as part of 'Art Nou' festival 2019. He was one of the finalists in Big awards exhibition 2018. Halup also took part in Nectar Artist Residency Program in 2018 and has published two artist books. He currently lives in Barcelona where he develops his artistic practice in Pujo Studios in Hospitalet de Llobregat, which he founded in 2017.



My body of work explores the possible performativity that sculptures can manifest. Using organic and industrial materials I make several sculptural components and addressing them as “bodies”, or protagonists in my sculptural machinery. Through a process of trial and error I arrange and rearrange these “bodies” until they reach a point of structural balance in the assemblage. They are arranged in precarious compositions, and held together by the tension that restrain the potential energy in the sculpture. After this series of actions I am placing myself around and within the installation and examining how the performativity of my body is affected by the assemblage. My aim for the bodies of the spectators, is to become another protagonists within the sculpture’s ‘performance’.

Using tension as a point of departure, I am exploring the different forms it can appear and implied within my practice. I am assembling the sculptures in precarious compositions, uncertain ones, and inviting chance and accidents to take a major part in the artistic process. Therefore, a collapse becomes embraced, and I will search for different ways of responding to each accident.

I am exploring the physical peculiarities of the materials, their implications, and their poetic value. My sculptures are composed by the encounter between natural and industrial materials. I aspire to find the meeting point in which the two different elements interacts with one another through poetic gestures.

My practice aims to look further into how poetic implications can be manifested and expressed through different sculptural events. In that sense, I am exploring the possibility in which precarity, resistance, subtlety, and tension can appear together as theatrical situations.







# Performing Mechanisms

Espronceda Center For Art

Barcelona 2019



*The act of drawing a circle*

In *Performing Mechanisms* Netai Halup explores the performative quality of sculpture and how it can be manifested through poetic forms. He is enlightening this poetry by putting an emphasis on the medium's innate theatricality. The different installations and site-specific sculptures are consciously placed within the space to create a narrative that can be interpreted as consisting of different 'acts', as in a theatrical play these 'acts' are defined by elements such as rising action, climax and resolution. Through this narrative of space the artist's aim is to create a journey between three acts beginning with its the prologue at the entrance gallery space where the artist presents the bodies and the materials 'as they are', un-activated.

Halup achieves this narrative by exploring the characteristics, possibilities and potentialities of the materials he finds in both natural and urban environments and by turning them into bodies that, through poetic gestures and sculptural assemblages, find their balance between states of calm and tension, fragility and solidity, together inhabiting a common space. It is a space where Halup seeks to produce physical encounters between the spectators and his sculptures, making the viewer become an active participant in his production, and proposing a scenario in which nothing seems to happen but different acts and encounters take place simultaneously, where the materials provoke each other to act, touch and activate.

As the journey comes to an end, Halup places his "final act" in an installation where, by using ice in a solid state, he keeps the tension and balance between the materials, but as the ice is melting, it breaks the balance and therefore activates the final act, giving life to the sculpture.

Halup's sculptures result from a process of searching, placing, manipulating, and acting. By exploring the limits of materiality, physical forces structural construction, mass and balance, he juxtaposes the materials in a literal and metaphorical moment of tension where the works create a powerful interplay of fragility and strength, balance and disequilibrium. In essence, *Performing Mechanisms* explores performative situations in which the encounter between different materials and bodies breach through the gallery space as poetic manifestations.

Olga Sureda Guasch (Curator)





*Passivity Is A Form Of Activity*  
Cement and pigment



*Act no.6 (Once upon a time)*  
Cement, pigment, wood, branches, strap  
172x329x10cm







*Probe no,2*  
Cement, pigment, branches, sand, sandpaper  
276x174x23cm





*Thought no. 5 (branch in tension)*  
Cement, pigment, branches.  
257x42x40cm





*Thought no. 1 (with a branch)*  
Cement, pigment, branches.  
257x42x40cm

Act no.5 (circular mechanism in a given space)  
Cement, pigment, wood, rope  
200x169x17cm



*BodieS In a Given Space*  
Cement and pigment.  
Site Specific, Variable dimensions



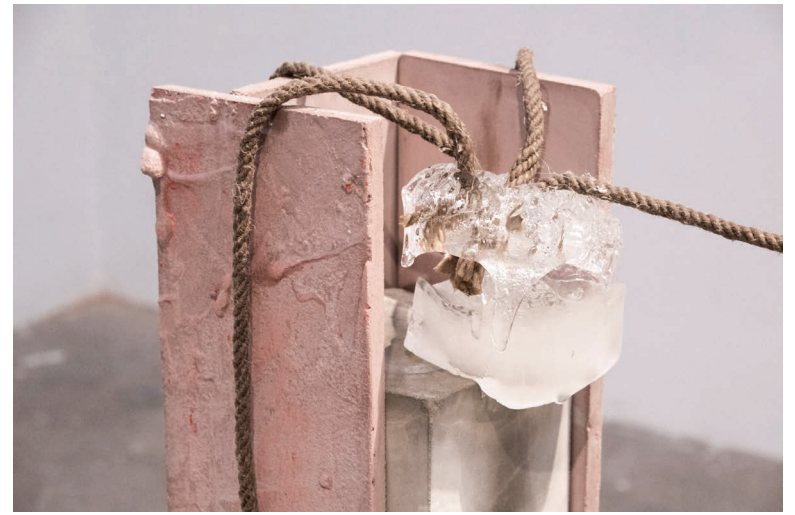




*Act With Ice*

Cement, pigment, sand, ropes frozen in a block of ice





It is impossible to capture an accident. An accident is an event in which there is no control, it is occurring with no clemency, forgiveness or consent. When it strikes upon us, it leaves behind only isolated trails. These trails manifest themselves as traces, as remains, and for me, they are the only way to contemplate this accidental event retrospectively.



*Act With Ice*  
Final Outcome



## *Mapping Accidents And Other Unuseful Things*

Barcelona 2020



In this vast room, from our point of view, they are laying one on top of the other, organized through spontaneous regulations, and occurring as to dissolve in each other's randomness. I had placed them over there not that long ago, or perhaps long enough to forget how they have been made. "The archive is first the law of what can be said, the system that governs the appearance of statements as unique events." (Michel Foucault, *The Archaeology of Knowledge and the Discourse on Language*, p. 129, 1972).

What I thought was a collection of accidents, bodies, or events, came to light under the words of Foucault as an archive; the accumulation of the sculptural events I have collected and organized in a specific taxonomy. I had indeed placed them over there with almost careful arrangement, but then forgot their location, somewhere far away from linearity.

The "bodies" I make, or "the traces of the sculptural events", have accumulated on top of the studio's shelves, consistently proposing and distinguishing multiple relations. Like in the case of Odradek, one of Kafka's creatures: they are perhaps on the shelf but they live somewhere else, "with no fixed abode". Like Odradek, they are "extraordinarily nimble and can never be laid hold of" (Franz Kafka, *The cares of a family man*, 1915); they vibrate within the archive, echoing through the room, and aspiring to be somewhere else.

'Mapping Accidents and Other Unuseful Things' is an attempt to use these traces, and other bodies out of the 'archive'. In this work I have placed them out of the usual sculptural machinery, and have exhibited them as "just things". By doing so I have aimed create a dialogue with Schopenhauer's Theory of the "thing-in-itself"; this theory says that things exists only in relation to the other. This work is mostly composed by the manifested relations that appears between the different bodies in the installation.



*Mapping Accidents And Other Unuseful Things*

Barcelona 2020









# Flexure

Galeria Angels, Barcelona 2019







*Point Of Departure*

Cement, plaster, pigment, volcanic stones, sketchbook  
142x26x28cm





*Act no. 4*  
Cement, plaster, pigment, wood  
141x123x25cm



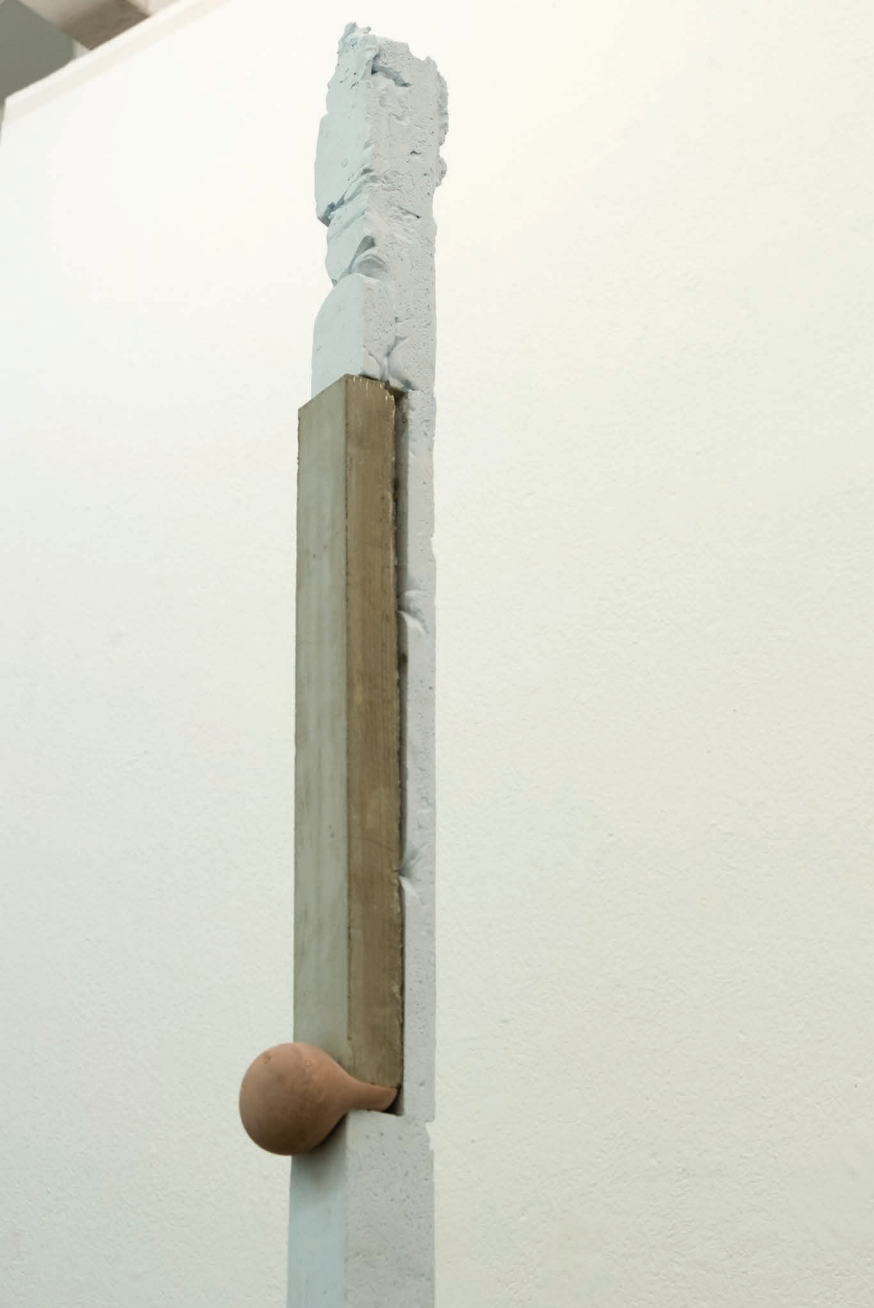


*Probe I*  
Cement, plaster and pigment.  
184x28x28cm











*Act no.3*  
Cement, plaster and pigment.  
184x28x28cm



# Precarious Machineries

2018-2019





*and they lived happily ever after*  
cement, pigment, wood, strap,  
204x160x196





*Bodies In a Given Space*  
cement, pigment and wood  
Site Specific





*Circular Mechanisms With Four Legs*  
cement, pigment and wood  
123x52x90cm





*Thought no. 2 (pressure points)*  
cement, pigment, wood,  
215x9x6cm



# Anteclimactice

Pujo Studios, Barcelona 2019



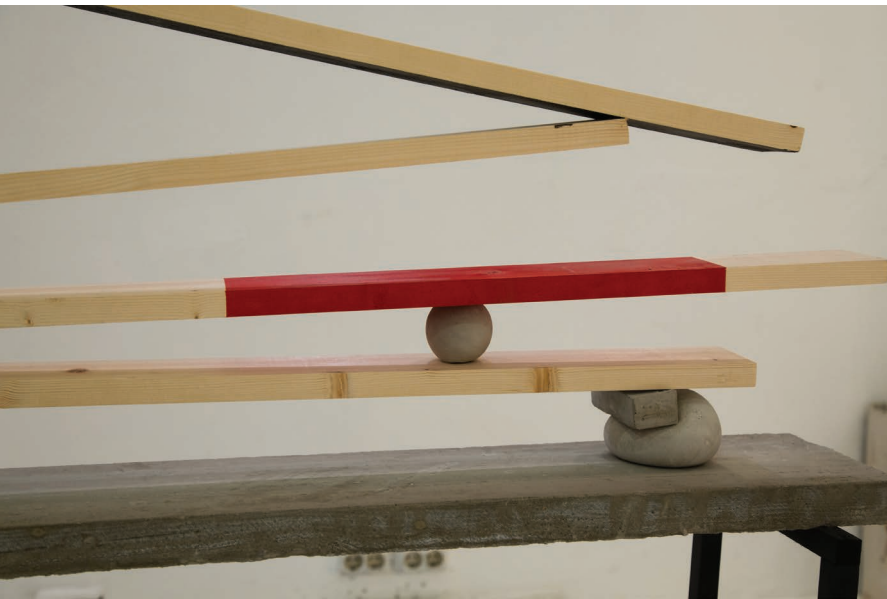
I met Matthias Kauderer in Barcelona over the summer of 2017, The similarity in our artistic processes and our related passion for sculptures brought me to invite him for a one month residency in Pujo Studio. He responded to my invitation with positivity, and during October 2018. we found ourselves working alongside one-another.

We have produced In the studio a critical space for debates and discussions, and for that space we invited local artists and curators to take part in these events. During this time we have traveled to the volcanic mountain in Olot and collected materials such as rocks and wood. Back in the city we worked (almost always) in the same space, but each one was focusing on producing his own encounters, with his own materials; Matthias with ready-mades, and me, with industrial material such as cement and manufactured wood.

*Anteclimatic* is the result of the collective work during this month. Moreover, the result in which the sculptures performs through an Ante-Climactic behavior.







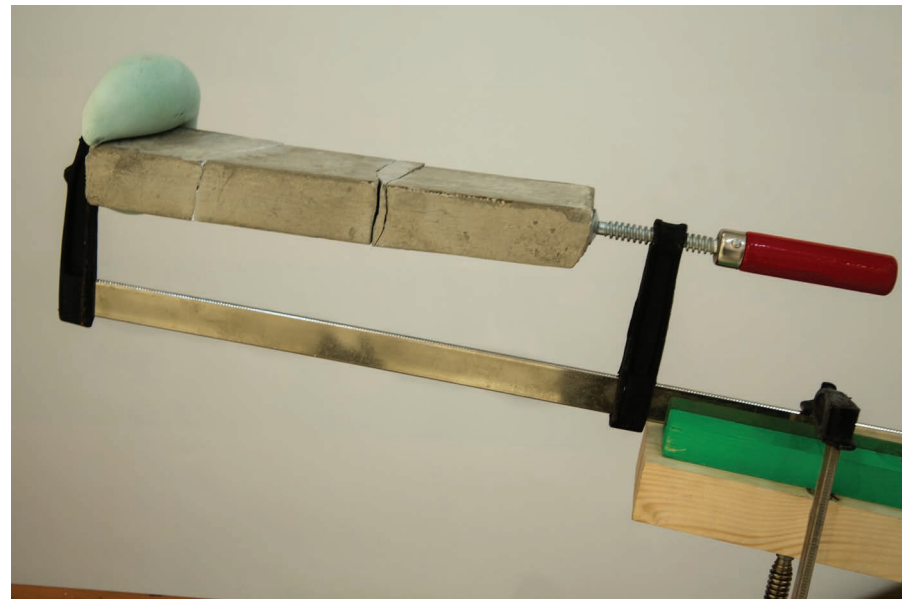
*NUNUNU*  
Acrylic on wood, and cement  
173x151x20cm



*Study In The Use Of Clamps*  
Cement, plaster, pigment, oil on wood  
56x34x6cm









*How to draw a circle*

Burnt wood, rope, and a rock, charcoal

Site specific installation



# Transmutandos

public site specific installations

L'Ultim passatge, Barcelona 2019



This project has been conceived as a tribute to a community that came to Barcelona in 1923, during the years of economic and urban growth, to work on the construction boom that was generated as a result of the Universal Exhibition of 1929. A community, that almost 100 years later, is in the final phase of its eviction and awaiting the imminent demolition of their homes.

In his artistic intervention Netai Halup uses and recreates objects found in some of the walled houses of the Passatge de Piera. His structures are tense, fragile and work with balance, sensations that are relevant to this last stage in the life of the passage and what remains of the Colònia Castells.

In his first installation, the artist interacts with the inner courtyard of the evicted house of Passatge de Piera number 1. The visitors can only see the installation by peeling through holes in the wall. A performative act highlighting that we are peeping into the lives and current situation of these neighbours from the outside.

In his second intervention the artist works with the concept of temporal and spatial connection. In this case, his installation connects the recently vacated houses of Mari and Encarna with the void left behind after the house that was just behind was demolished.

Halup uses cement, the same material used to wall the houses, to extend the life of found objects, encapsulating and preserving what has been discarded and left in the intense moments during the transition from a known life to a new one.

Alexia Medici















# Land(e)scapes

Galeria Carles Tache, Barcelona 2018



Netai Halup's work proposes anarchitectural fields of intensities. The bodies found through his praxis are exposed to a relational intensity that exists within the fragility of their own thingness. When we see his work, we aren't just seeing the objects there, we are rather witnesses exposed to a moment of touch, to an imperceptible state of contact, we are there at the instant of an encounter where a critique is materially displayed, in an aberrant motility. This perceived raw tension is a skin from where Halup's praxis eventually happens. Like hanged bodies in exhaustion, these actions appear to increase the environmental continuity through solidary cuts. The given and known space, where bodies are, is forced by the bodies themselves, performing fragile intensities that make visible an incorporeal metastasis

In Halup's works exist an intensity for delineating inscriptions of connections. In that condition of the almost-nothingness that the things Halup decides to use, the connections produced convoke a poetic of precarity. But this precarity is that of their weights performing instability throughout the constantly happening space. The things find themselves at the skin of the space, exposed in their naked gathering of touches. Like a theater of suspension, where apparently nothing is happening, at least nothing to the daily capitalistic counting of life, the convoked things enable a spacing that happens to be force like a thin skin doubling the unseen reality in silence around.

Luis Guerra

















*Traces (ongoing series)*

Pigment and cement powder arranged under blocks of ice

29x28cm (each)

2019





*Trace I*  
Pigment and cement powder arranged under blocks of ice  
29x28cm  
2019





*Trace II*

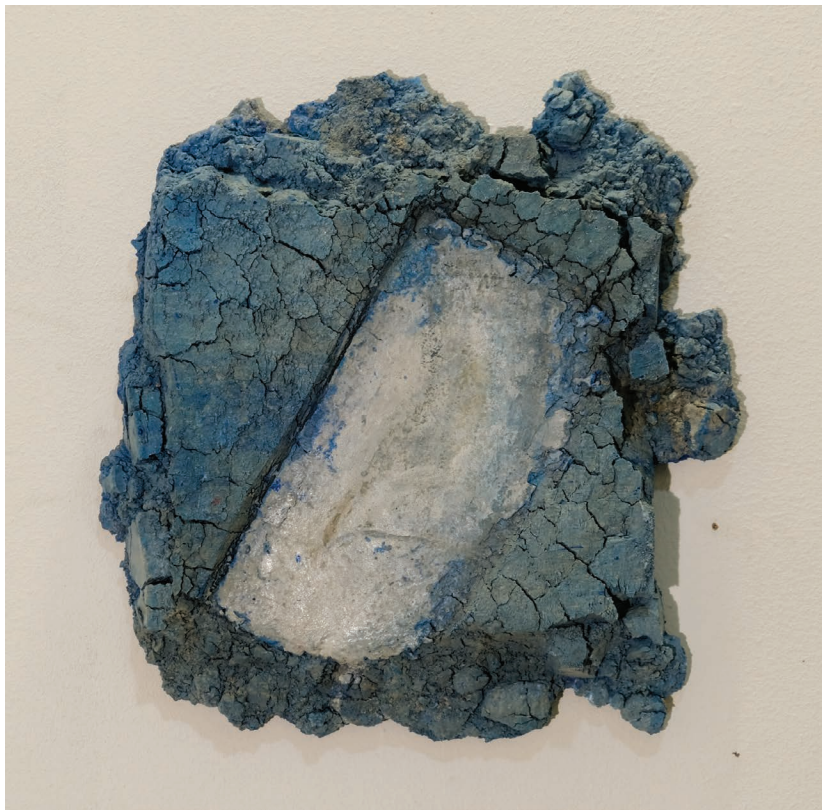
Pigment and cement powder arranged under blocks of ice

29x28cm

2019







*Trace III*

Pigment and cement powder arranged under blocks of ice

29x28cm

2019





*Green Framed Painting*  
Oil on wood, canvas, and rope, concrete  
122x165cm  
2017-2019





*Why Pink On Canvas(?)*

Oil on canvas and rope, concrete, wooden frame

102x73cm

2018







*Why Pink On Wood(?)*

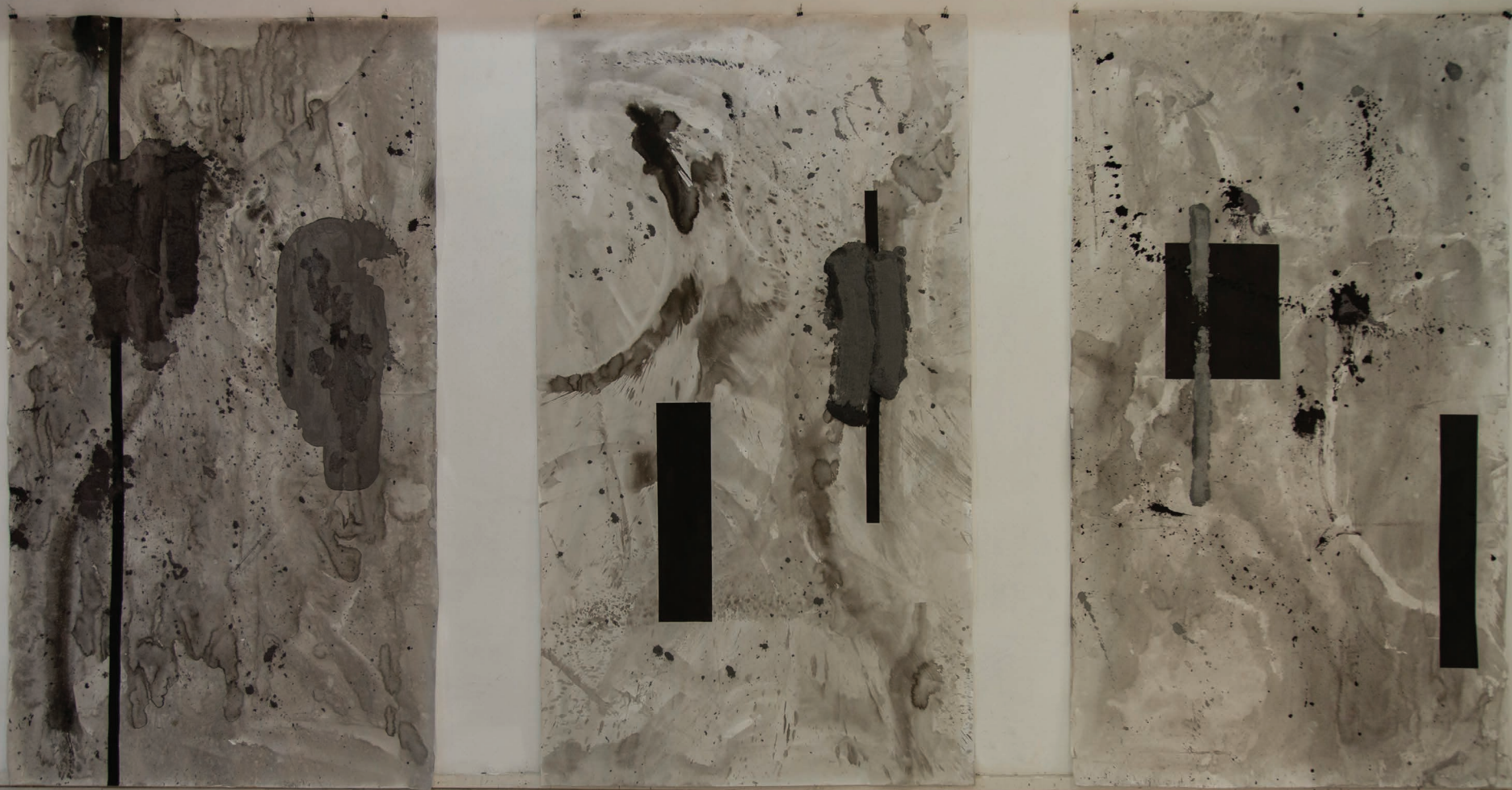
Cement on wood, oil on wooden frame

102x73cm

2018







*Spring Before During And After (series of 9 rawings)*  
Cement, alcohol and ink on paper  
2018

Spring Before During and After no.9  
Ink, alcohol and cement on paper  
267x150cm  
2018

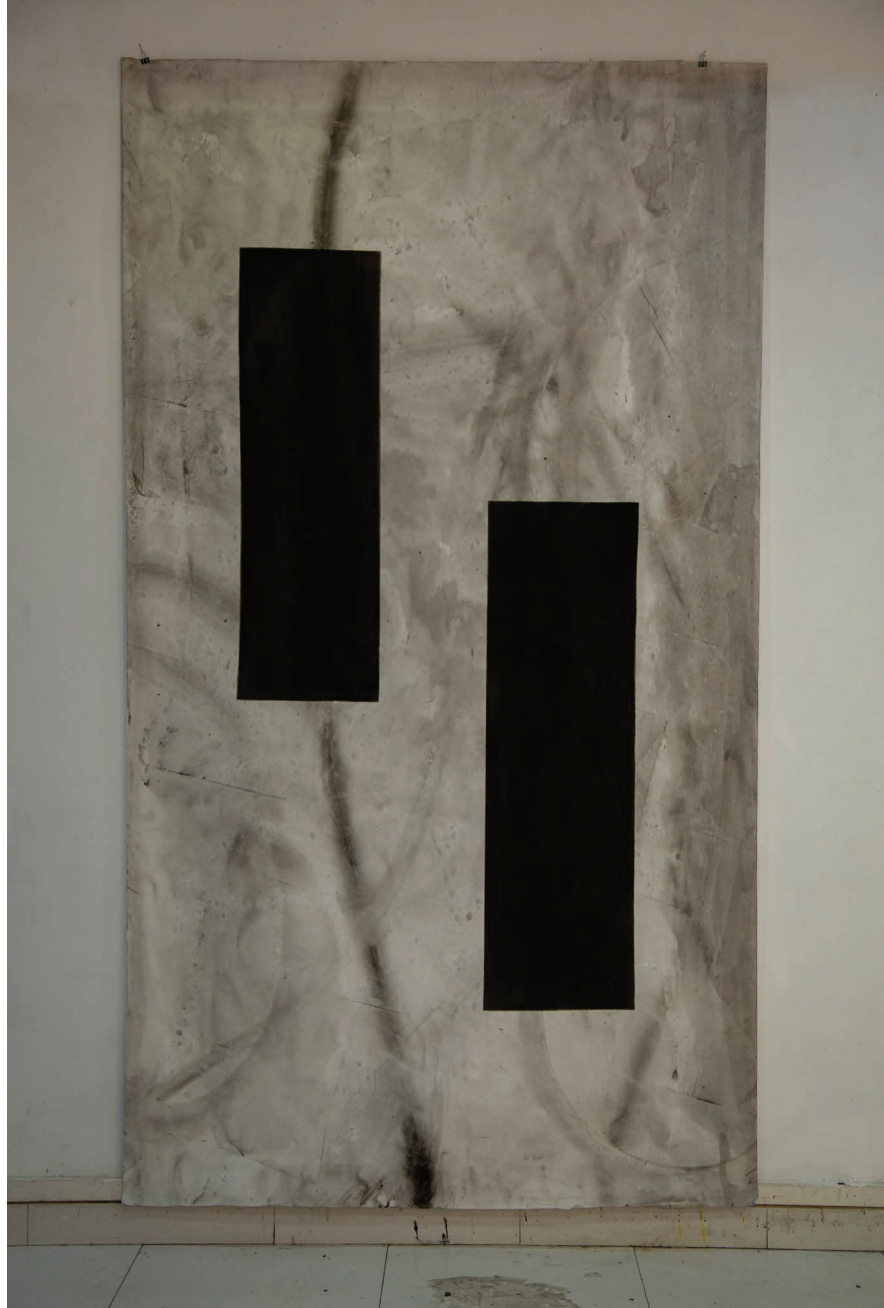


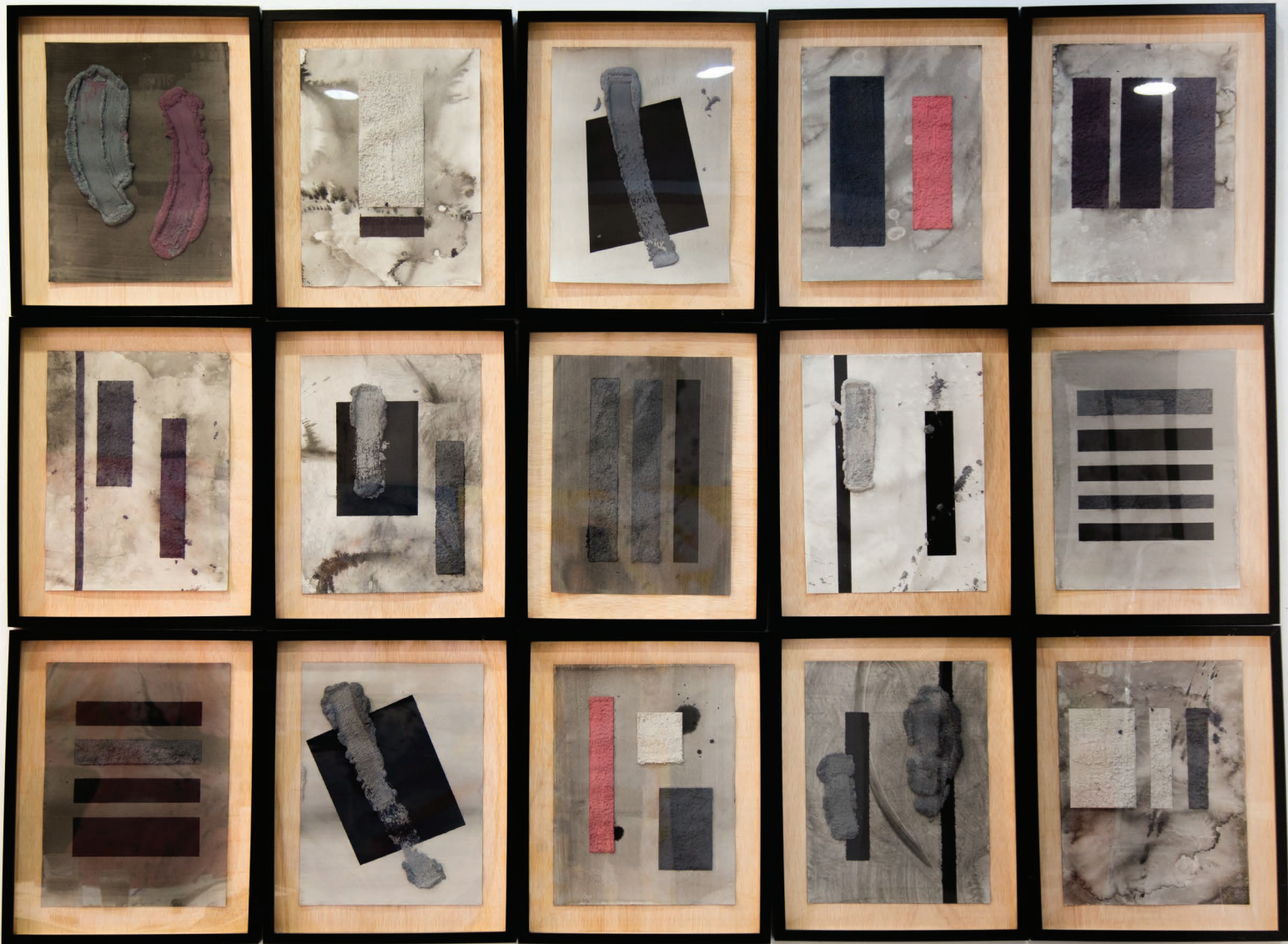


Spring Before During and After no.8  
Ink, alcohol and cement on paper  
267x150cm  
2018

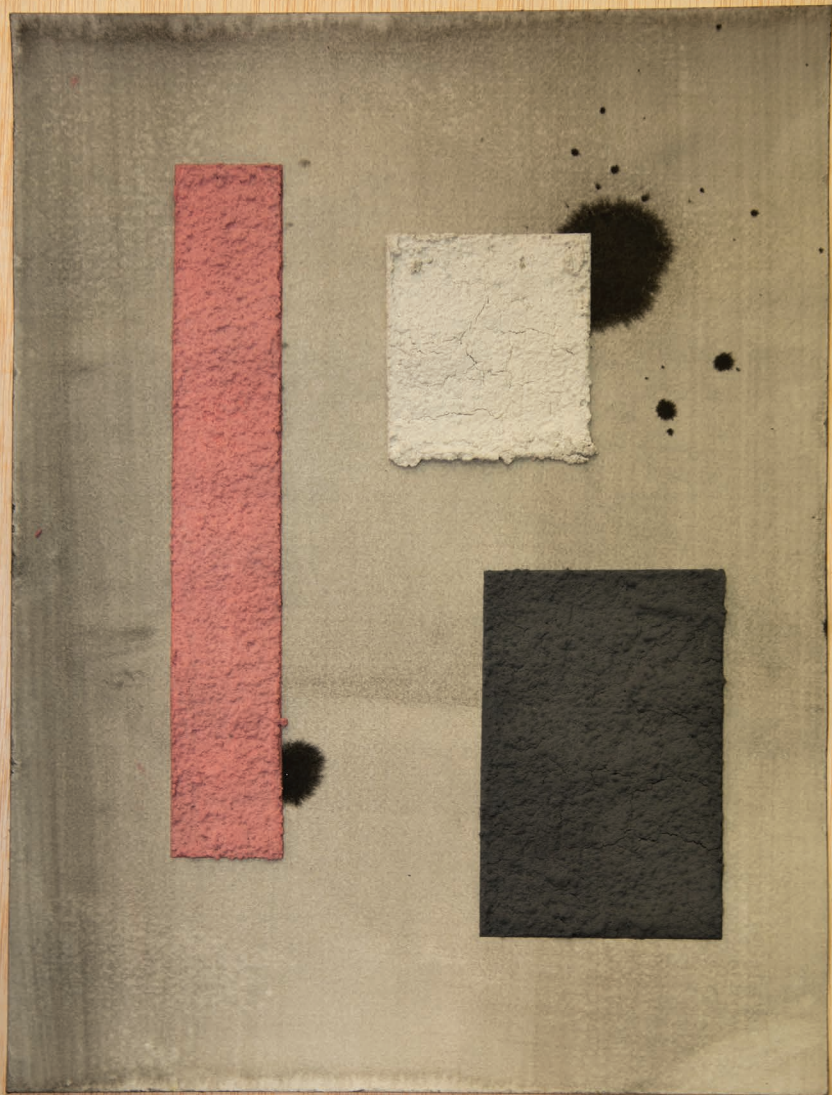


Spring Before During and After no.1  
Ink, alcohol and cement on paper  
267x150cm  
2018

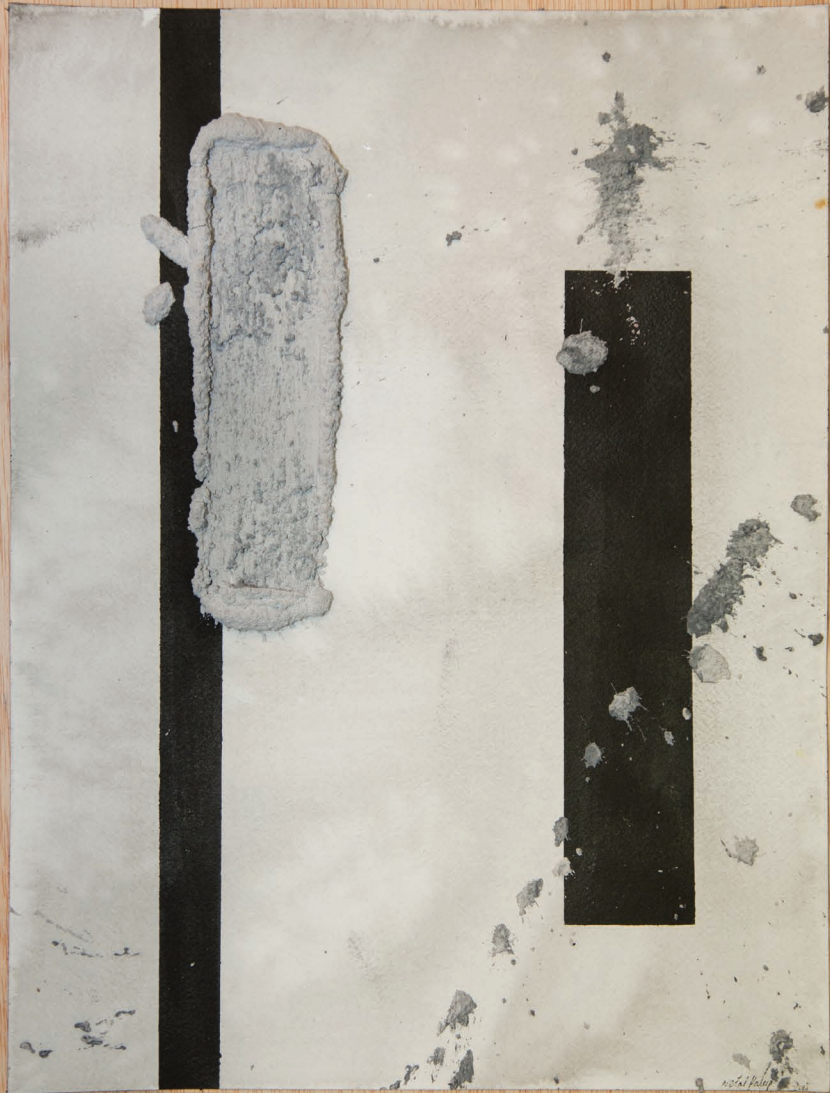








Scenery no.12  
Ink, alcohol, and cement on paper on wood  
40x30cm  
2018



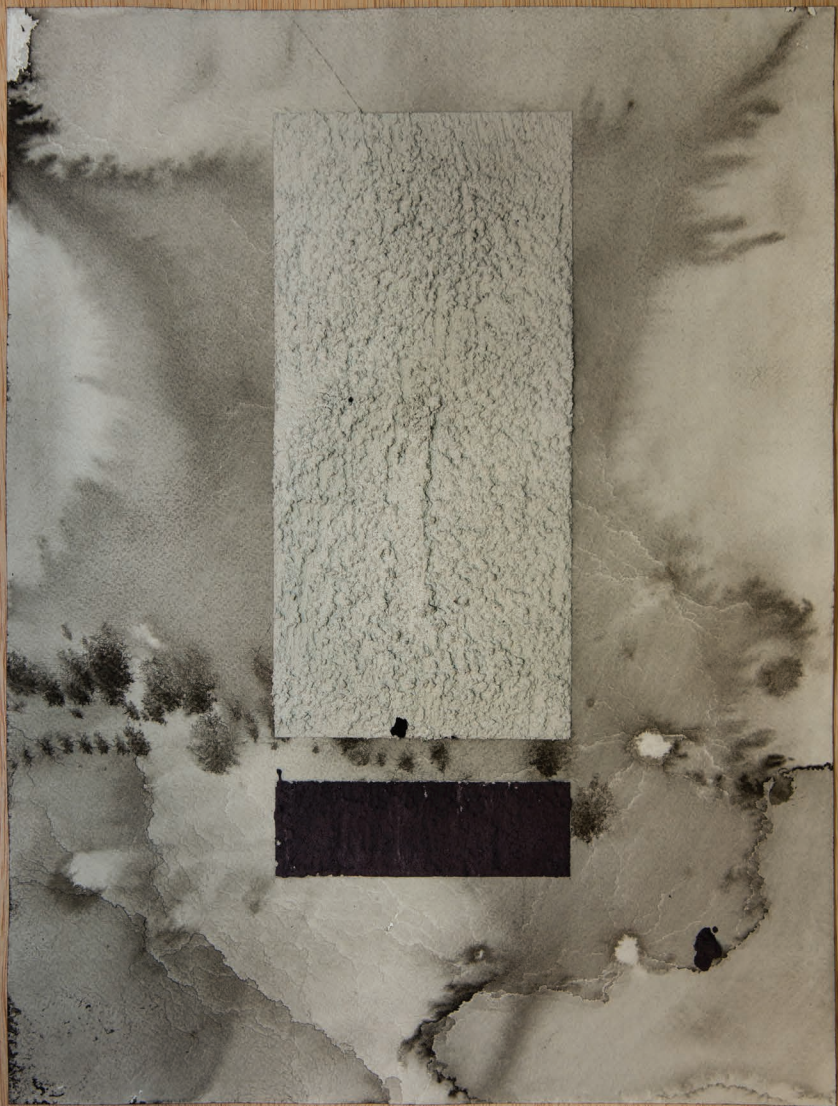
Scenery no.9  
Ink, alcohol, and cement on paper on wood  
40x30cm  
2018



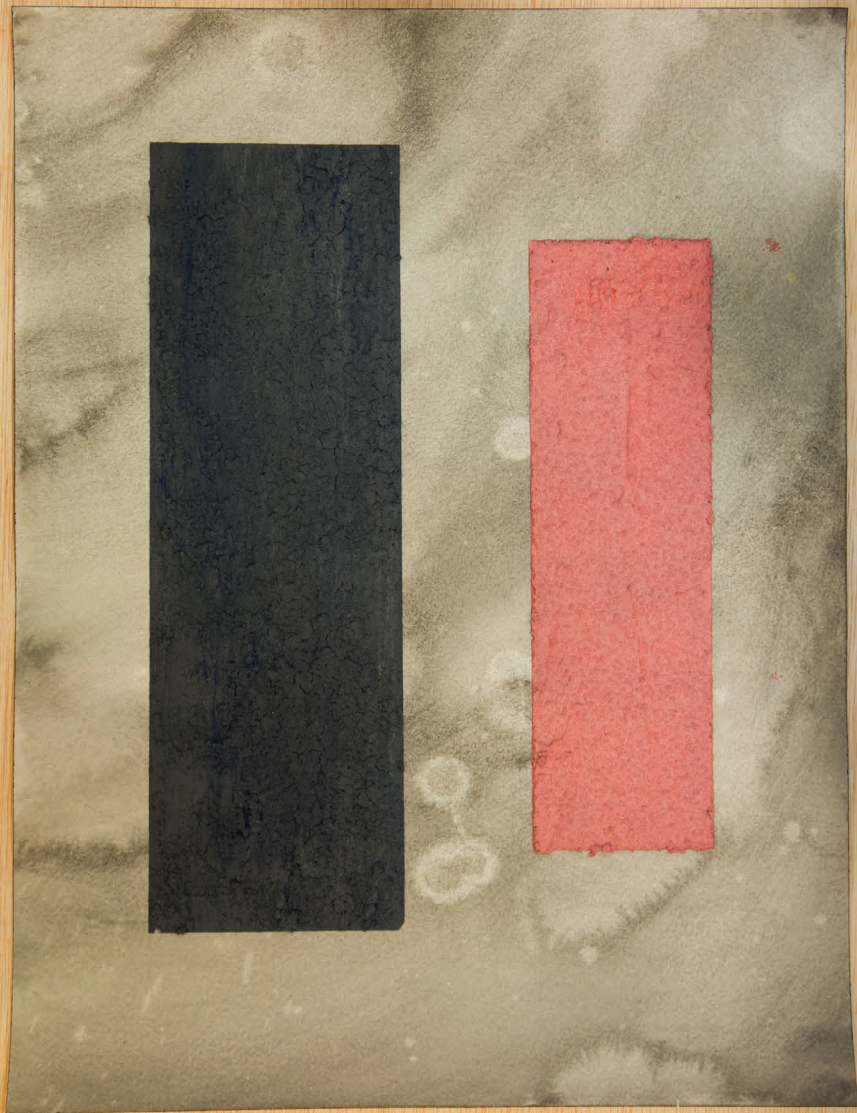


Scenery no.3  
Ink, alcohol, and cement on paper on wood  
40x30cm  
2018





Scenery no.2  
Ink, alcohol, and cement on paper on wood  
40x30cm  
2018



Scenery no.4

Ink, alcohol, and cement on paper on wood

40x30cm

2018





Scenery no.14  
Ink, alcohol, and cement on paper on wood  
40x30cm  
2018