

Desert Houses 40/190.48 cm



Desert Hotel #3 40/219.98 cm

HABITAT DANA LEVY

24/1/08-29/02/08

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"Habitat [] 2: The place where something is commonly found"
Webster's New Encyclopedic Dictionary, New York, 1994, p. 448

Dana Levy's panoramas are photomontages. Each photograph is combined with others through a precise, labor-intensive digital process. The work process of creating the panoramic images, which are mostly of interiors, begins with detailed photographic documentation of the space - its walls, floors, ceiling, and the objects contained in it. The process continues in the studio, the artist assembling the chosen photos, placing them adjacent to one another, and changing them into one continuous panorama, allowing freedom to change positions of windows and openings, to borrow architectural elements, to rework textures, and to eliminate details.

The photos, which were taken in a circular movement, which is how one first surveys a new space, move, in Levy's work, into a wide linear area. An event which was perceived in depth, is translated onto a horizontal axis. The final result, the processed panorama, requires that the viewer, slowly observe while walking alongside the photograph.

At first glance the whole image does not reveal its parts. But still the panoramas transmit a restlessness or illusion. The detailed work of light dropping, the textures, the design of marks in the landscape and the building of walls, create a feeling of a picture of reality, although the signs of the illusion suddenly come forth like the uneven horizon. Changing light quantities, points of view from different angles and the presence of openings which allow no exit. The illusion comes to light, after all this is a digital photo montage of views which the human eye is not accustomed to seeing all together.

The image's source is in reality, and the processed image creates a fictitious reality, an expression of time which does not actually exist, but rather simulates an existing reality. The choice of a panoramic view - the natural view seen by the eye, and the deliberate lack of any living beings in the work, is meant to lead the photographed reality back to its original state, to create an experience of observing a reality. The gap between the two brings to mind the Kantian perception of reality in itself (noumena) in contrast to reality as phenomena and the lack of accessibility between them.

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העיריית כרית פופים היא מוזיאון מודרני, המוקדש לאמנות פופ ואמנות רחוב. המוזיאון ממוקם במרכז העיר, ומשמש גם כמרכז תרבותי וחינוכי. המוזיאון הוקם בשנת 1994, והוא אחד מהמוזיאונים המובילים בישראל.

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דנה לוי

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Dead Sea #1 40/227.39 cm

Birds 40/270.72 cm



Dead Sea #2 40/173.36 cm



Mammals 40/188.77 cm



Desert Hotel #1 40/337.43 cm

Desert Hotel #2 40/229.04 cm

