

Outside the Frame By Tomer Prat

[...] The Israelis include Avsha Gedalov, Adi Nes and Nomi Talisman.

[...] The committee in Israel included Shuka Gluthman, a photographer and lecturer at the Department of Photography at the Bezalel Academy of Art and Design and Michal Heiman, an artistic photographer and lecturer at the Jerusalem school of cinematography and Camera Obscura.

[...] Nomi Talisman and Adi Nes worked jointly on the project. They tried to discover whether a Jewish gay and lesbian community exists in London, while their main objective was to sense and sharpen the fact that Judaism is not only a religion but also a culture that affects the life of Jewish gays in London.

Adi Nes says that he more or less confirmed his initial assumption which he tried to prove: "I found out that Jewish gays living in London do not live within the framework of a community, but rather in a gay cultural life. Community is a concept dependent on context, but life means the personal stories of the man in the street. We met a Christian girl who claimed she was Jewish, because her surname begins with an "M" and for her anyone whose surname begins with a "M" is Jewish."

[...]

In their artistic work, Nes and Talisman present themselves as inseparable subjects within the photograph, and are often the main ones. A somewhat unusual idea when one

takes into account the project's aims, the documentation of everyday life in London.

[...]

Talisman: "Sometimes we only hinted at our presence in the picture, like when the cable connected to the camera's remote control was visible in the frame, or when we took pictures of people photographing themselves. The photographs were often staged in a festive and silly way, but we didn't force anything."

[...]

Did the fact that you presented yourselves as gays contribute to a more successful staging?

Talisman: "The photographs give an answer to people who think that lesbians are masculine, fat and have cropped hair. The presentation is intentionally stereotypical because it enables relating to the point of departure: a stereotypical way of seeing things".

So what did you gain by deepening the negative stereotype?

"The woman looks the way she looks and wants to be seen, without anything to do with what the spectator is supposed to think about her initially. I give the spectator the credit of being intelligent, in order to understand it."

Kol Ha'ir
Culture
December 31, 1993
(Jerusalem, Israel)

