



ELLA PONIZOVSKY BERGELSON

PRESENT FIGURES

BERLIN 2021

For her series of multilingual murals in Yiddish, Arabic, German, and English, Present Figures, that was realized during March 2021 in three different public locations in Berlin, artist Ella Ponizovsky Bergelson draws inspiration from the ideas of Polish philosopher and poet Debora Vogel *

The project Present Figures emerges from the simultaneity of the Ella Ponizovsky Bergelson's artistic approach, Vogel's ideas and the discursive and aesthetic context in which it takes place.

The isolation which we find ourselves in, jammed in a loop-shaped repetition of everyday's life, watching the catastrophe(s) unfold: the pandemic, the rise of fascism, the global economic crisis and the distress of migration, Ella Ponizovsky Bergelson found a timeless resonance in Debora Vogel's words and draws inspiration from how she utilized poetry as a form of critique.

The minimalist way Vogel verbalized everyday human struggle in her geometric, repetitive poetry shaped by emotions such as boredom and melancholy, relates to and dissects the urban condition experience in her own time and becomes so relevant for our current situation. With her intervention Ella Ponizovsky Bergelson wishes to give a new voice to Vogel's words in an own interpretation by integrating them back into the urban space and bridging them to the Now.

Her "mural-montages", much like Vogel's "montages", are a laboratory of language in which poems and words are often treated as pictorial counterparts of geometric abstraction, shapes and colors and represent the "soul

and language of things". It is a form of visual poetry in which the artist abstracts text by interweaving variable typography systems in different languages, mostly Yiddish, German and Arabic. The artist calls this technique or principle "hybrid calligraphy". With "hybrid calligraphy" a new kind of text, a sub-text, can emerge as its readability reaches obscurity. The energetic fields of words and alphabetic bits contradict the rigidity ascribed to language and resist easy consumption by any reader/viewer. This abstraction approach she realizes by the layering of stories and inscriptions in a free action of real time painting as an immediate response, finding its form in relation to text, location and colours.

Ella Ponizovsky Bergelson's urban visual poetry is quite reluctant to be deciphered easily. It is rather to be experienced as a space of emotion and intent, an interplay between the past and the present, creating images that have more than one clear identity and inherent meaning. Text becomes a geometric surface that implies hybrid identity even though language fades. Overlapping realities and time, text takes a new form that reflects on the simultaneity of the trivial and life (or world) changing events of our nowadays in the public spaces of Berlin. With her "vandalistic actions", Ponizovsky Bergelson tries to translate high arts back into the streets.

VISIT PROJECT'S PAGE FOR MORE INFO >>

LOCATIONS & DATES

Walls kindly provided by the Szloma Albam Foundation

16-17.03.2021

Klemkestraße 10

13409 Berlin-Reinickendorf >>

23-24.03.2021

Mussehlstraße 17a

12101 Berlin-Tempelhof >>

30-31.03.2021

Seeburger Straße 51

13581 Berlin-Spandau >>

IMAGE SELECTION



[LINK TO FULL IMAGE AND TEXTS FOLDER >>](#)

Photos by Robin Pailler and Arndt Beck

ARTIST BIO

ELLA PONIZOVSKY BERGELSON

born 1984, Moscow

A Door Facing a Door / 2019

Facade paint on a ceramic wall,
70x15 m, Kindl Brauerei, Berlin. Photo:
Carleen Coulter. [MORE INFO >>](#)



ARTIST BIO

ELLAPONI.COM >>

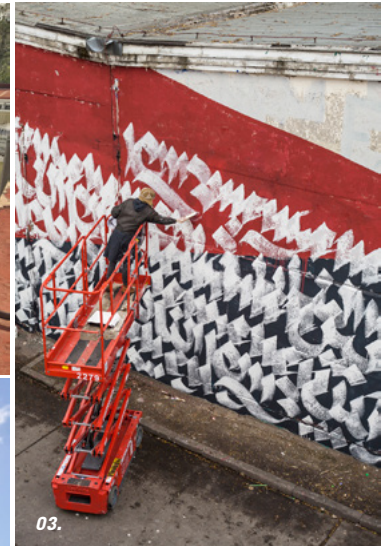
Ella Ponizovsky Bergelson (born 1984, Moscow) is a multilingual visual artist who immigrated to Israel (1991), grew up in Jerusalem and since 2016 lives and works in Berlin. Her own hybrid identity drives her to inspect cultural self-definition in individuals and in communities. In her work she explores and contemplates on manifestation of migration and integration processes through visualisation of language. She has created and participated in numerous site-specific murals and exhibitions internationally: ZK/U, (Berlin, 2019), Kindl Brauerei, Berlin (2019), Antique Toy Museum (Mexico City, 2020), JCC (Berkeley, California, 2018), The Museum of Islamic and Near Eastern Culture (Israel, 2016-2017), Jaffa Museum (2016-2017), The Altes Rathaus Marzahn (Berlin, 2018), The Jerusalem Biennale (2019), Literaturhaus Berlin (2019), Root Division gallery (San Francisco, 2020) and more. Parts of her work are included in the collection of Klingspor Museum, Offenbach am Main (2017).



01.



02.



03.



04.

02. *Where to? Where from?* / 2019 / Lime paint on brick, 10x5 m, Der Güterbahnhof Moabit, today ZK/U. [MORE INFO >>](#)

03. *People Among People* / 2019 / Lime paint on plaster, 20x5.5 m, Mensch Meier, Berlin. Photo: Lea Fabrikant. [MORE INFO >>](#)

04. *Day Figures* / 2020 / Limewash paint on glass, 19x2.5 m, Friedelstraße/Maybachufer, Berlin. Photos: Susann Zielinsky. [MORE INFO >>](#)

01. *Illiterate 01* / 2020 / wall paint on concrete, 400x150 cm, MUJAM Antique Toy Museum, Colonia Doctores, Mexico City.

[MORE INFO >>](#)

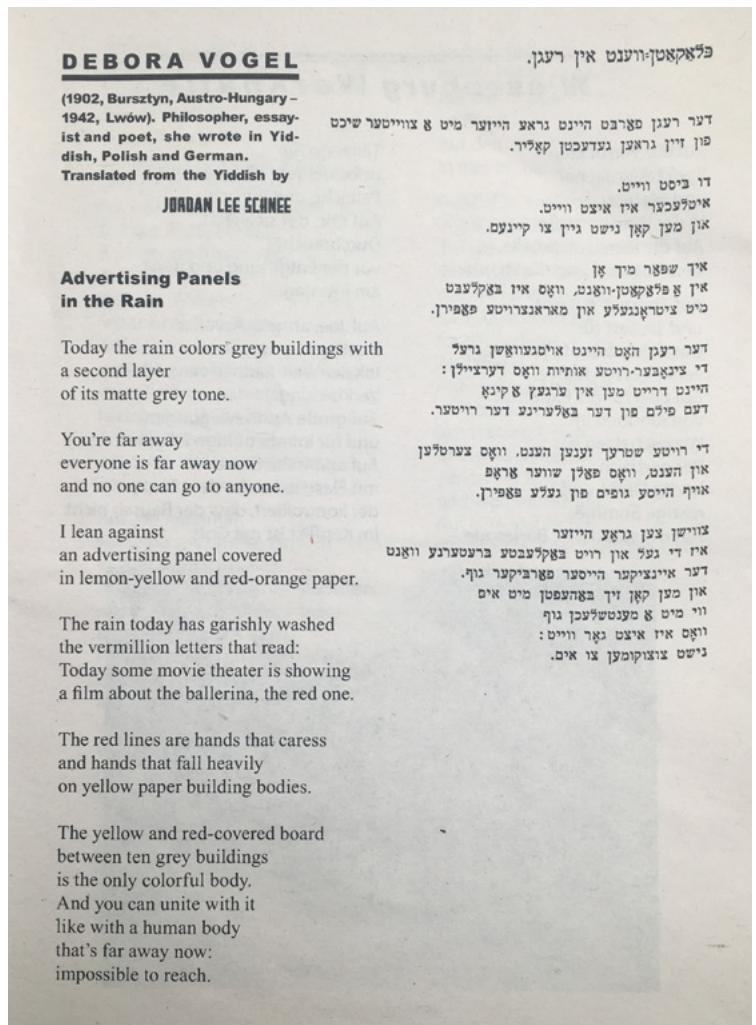
*DEBORA VOGEL

1902 Bursztyn – 1942 Lvov Ghetto

Vogel, a Polish philosopher and poet, a writer and aesthetic analyser, was also engaged in literary and art criticism, (dominantly about avant-garde works of art) wrote in Yiddish, Polish and German, often translating her own texts. Her highly experimental texts challenged every notion of writing in Yiddish in her own lifetime. She attempted to fuse modern art and poetry in a new style to create a new lyric poetry of the urban condition.

Vogel's Poems, written in Yiddish even though it was not her mother tongue, but for her a "tongue mother" an adopted language¹, often capture cities in the age of rapid urbanization, mechanisation using the method of montage as a social critique of modern societies and as a sophisticated aesthetic at the same time. She juxtaposes images without overlaying them with interpretations. Instead she invites the viewer to piece them together and reach their own conclusions.

¹ Blooming Spaces: The Collected Poetry, Prose, Critical Writing, and Letters of Debora Vogel, Edited by Anastasiya Lyubas, Academic Studies Press (October 20, 2020)



Advertising Panels in the Rain / Buildings and Streets / 1926 / The GAF No.28, Der Galaktische Futurist, 2020. Translation from Yiddish: Jordan Lee Schnee

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Asylum Arts

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