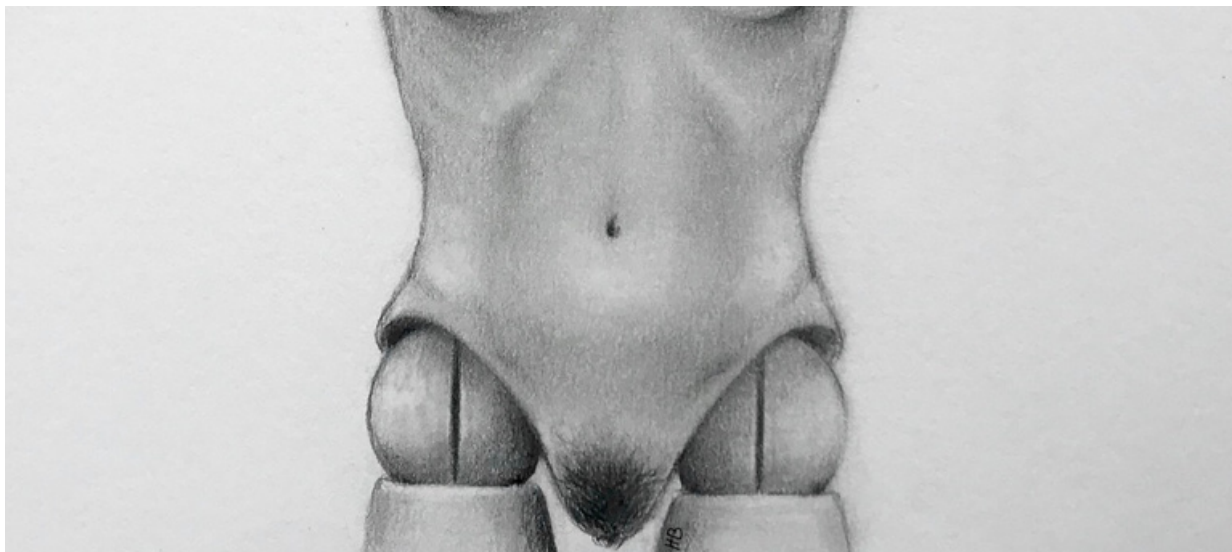


BAD 2020

# BE A DOLL



DEC 1ST 2020 - JAN 1ST 2021

Shiran Berkovich & Hadar Dolan

# BAD // Be A Doll // 2020

“Would you be a doll and...?”

The answer usually depends on the request. Yet, this phrase always implies that acting a certain way would make you nicer and so, more likable.

The Be a Doll exhibition visually ponders our tendency to follow external ideals and ideas instead of our authentic inner calling; or choosing to act according to what would make us fill up our suit better, instead of going for a suit that fits.

This tendency seems to affect many areas in our lives, and form an identity we later find hard to shake off, even when it does not serve us anymore.



Shiran Berkovich, *Unconditional Love (detail)*, Digital Photographite on Paper, 41.9x29.6 cm, 2018



Hadar Dolan, *Limited*, Digital Photography, 2018

The images in the exhibition belong to two different mediums; drawing and photography. Both have rich, and not always peaceful, joined history. The similar language of realistic part-doll figures, colored mostly in black, white, and greyscale, deepens the discussion on identity in the digital age. It also shows how, in life and art, we're created of many layers and use different perspectives to speak the same heart.

May this external visual experience allow an internal visual one.

Eyes look outward - and reflect inward.

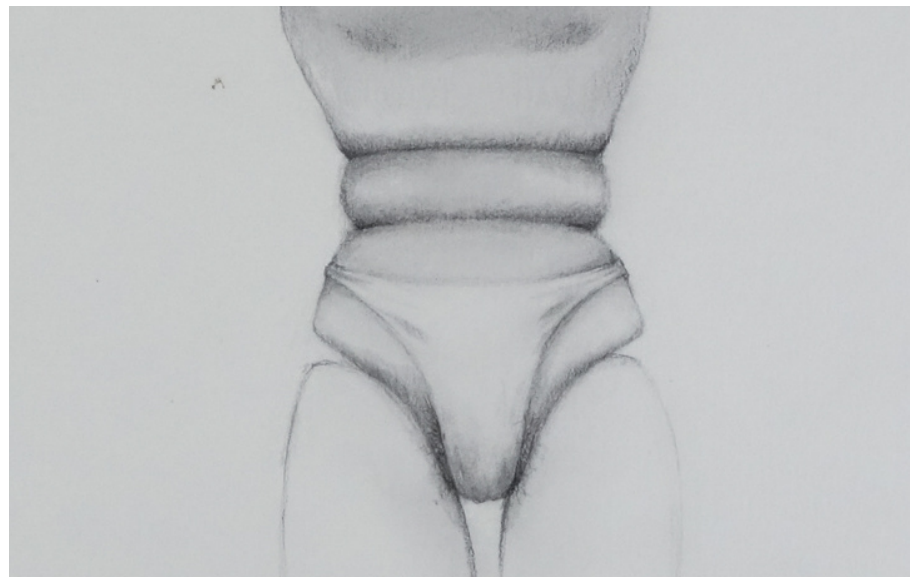
Shiran Berkovich, *Merry Me (detail)*, 28.7x21 cm, Graphite on Paper, 2018



Hadar Dolan, *Dolly (detail)*, Digital Photography, 2018



Hadar Dolan, *Lettin Go*, Digital Photography, 2018



Shiran Berkovich, *Pubes #1 (detail)*, Graphite on Paper, 2018

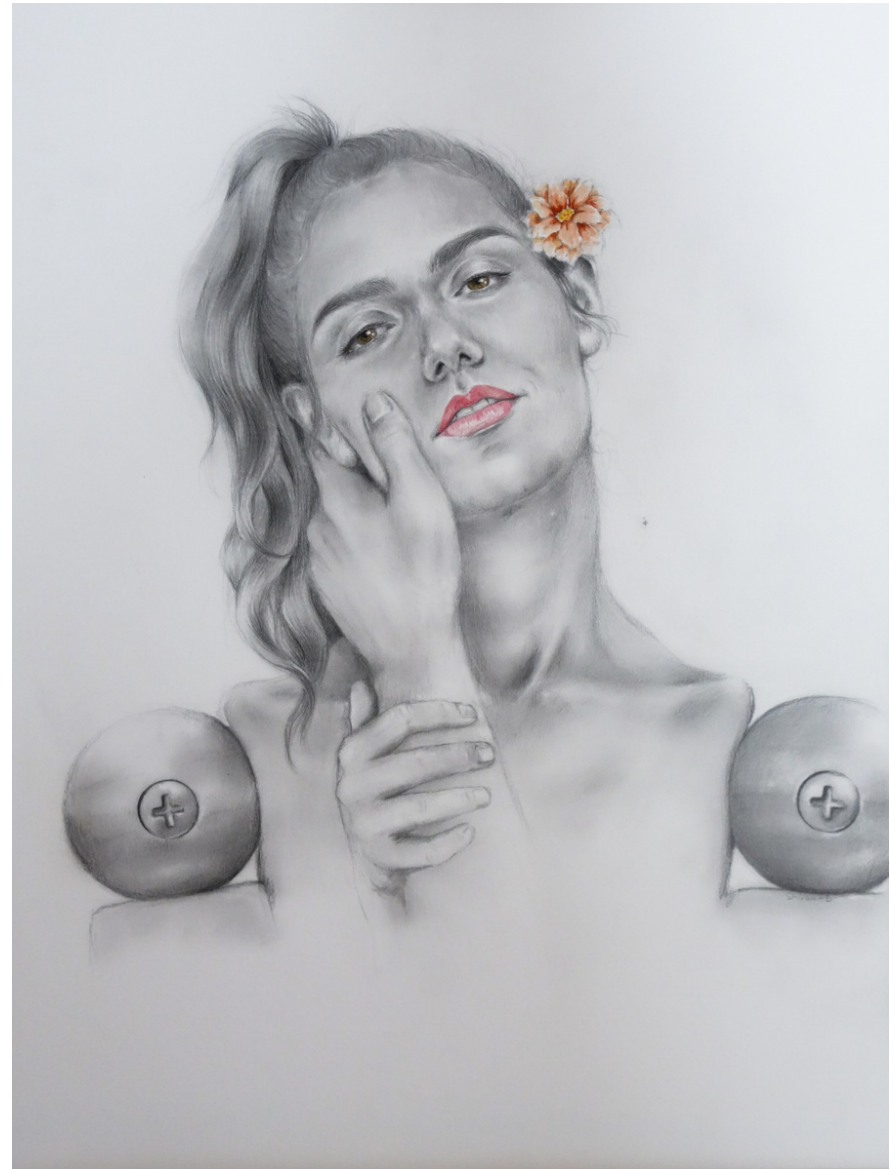


## Doll-briety // Shiran Berkovich

In September 2020, I held the first doll-parts exhibition, after two and a half years of continuous work. The drawings in it presented my ongoing journey of observing and shedding; The more I looked, the more I saw how immeasurable the aspects of my identity are that do not align with my heart. Those are the layers I see, give room to be, and let go of.

I believe it starts earlier than we can remember; we obey rules that go much further than the ones aimed to create a nicely functioning society, I mean. We have so much to align with instead of being present and attentive to our (-soft compassionate-) selves: Gender rules, financial success, acceptable external appearances, and more. Sometimes we choose to kick out the rules, or so we think, but that too, might take us far from our center and into misalignment.

Switching to first-person now; I, personally, was expected to be polite when I truly enjoyed



Shiran Berkovich, *Melding*, Graphite and Water Color on Paper, 61x45.7 cm, 2019

burping out loud or to dress up when wishing to wear loose clothes. Everything around me suggested that being pretty and attractive will take me higher in the food chain than any other quality I might have.

And maybe the most devastating one for me as a woman was the impression I got that sex is a tool that makes me powerful. It all went to hell when I was raped, but I kept on holding on tightly to that fake power for many years after.

It's not easy to look and not close our eyes when we see the truth, when we hear the heart calling behind the walls.

When we are older, we're sometimes too blind to see the game because we've got too far in it, and become habituated to external validation of our worth. And that external validation keeps us distracted from the pain we have inside.

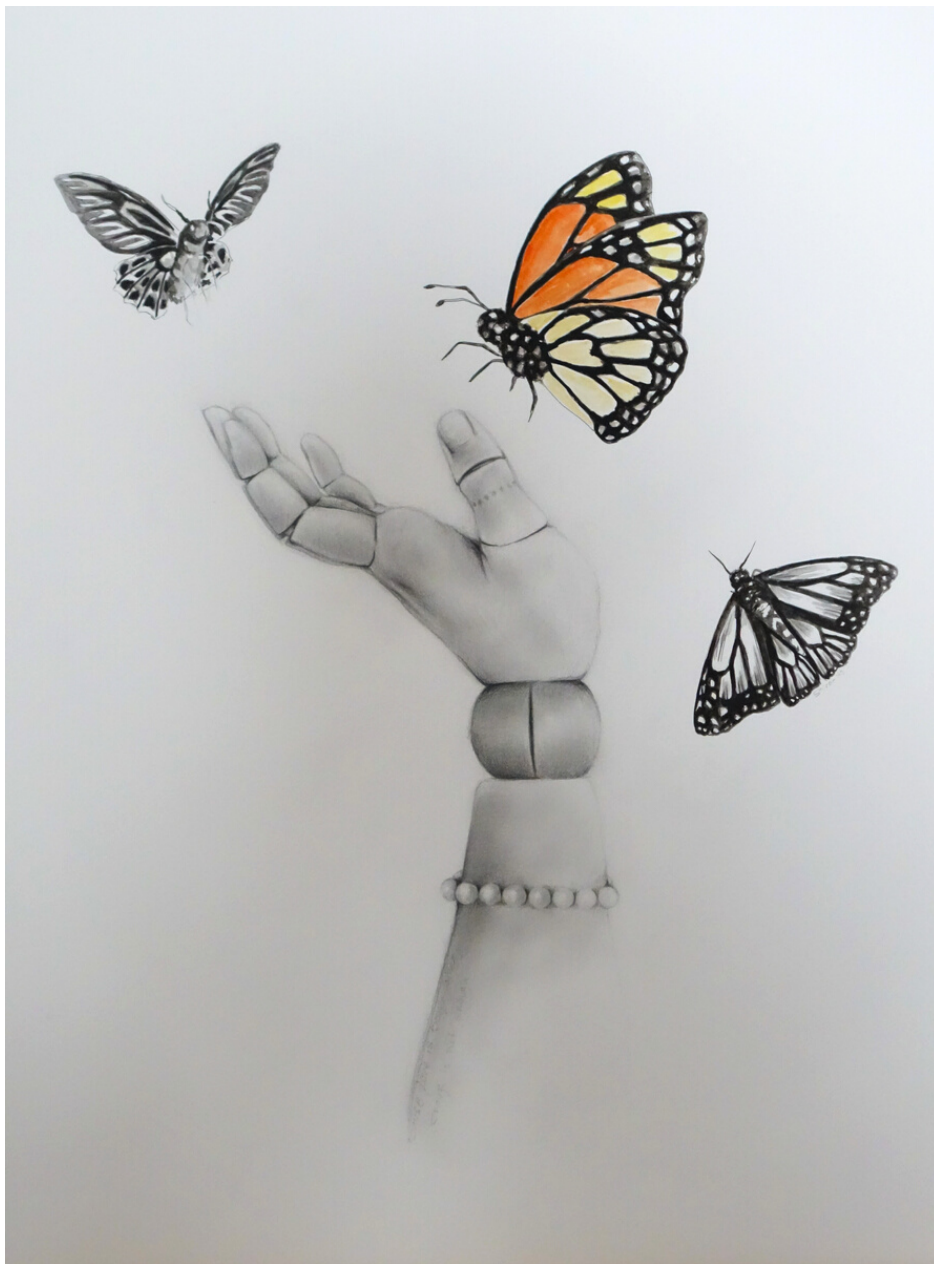
We end up tied to a persona, an identity, sometimes submissive, sometimes rebellious. I indeed was, and still am, in some areas.

Those identity ties keep on pulling us back to those habitual patterns. We are dolls been played with, instead of playing. We become the game for we are too afraid to lose what we know, what we think we are, what seems to work for us.



Shiran Berkovich, *Eye-Candy*, Graphite and Color Pencils on Paper, 42x34.3 cm, 2018

It seems that noticing those intersections between the 'pleasing-doll' and the imprisoned heart is the best chance for change; by developing a compassionate awareness that first sees, then accepts, and potentially releases its grip at the end. The doll parts might not go away, but they might not be as loud. Those intersections are represented in the drawings by part-doll part-hu(w)man figures.



Shiran Berkovich, *Freedom to Choose*, graphite and watercolors on paper, 61x41.7 cm, 2019

I keep on drawing part-doll part-human figures to this day as a constant reminder of that potential misalignment and the journey inward. There are always more layers to be revealed and shed. Most of the time, only after seeing one, another one (maybe more subtle) will reveal itself.

At this moment in time, that is what the drawings mean to me.

Shiran





Hadar Dolan. *Like That*, Digital Photography, 2018

לפעמים אני עושה כאילו אני מאמינה לך.

.Sometimes I pretend I believe you

Maya Feinholtz Klein

## My Way //Hadar Dolan

had a hard time finding the right words to describe the process I went through and am still going through in changing the way I interact with and react to the world. I feel I am well on my journey to discovering my truth, my 100% authentic self.

It takes time to quiet the noises in my mind. it requires me to choose to be in the place of not knowing, accepting the feeling of uncertainty for now and for as much time as this is going to take.

It mainly requires complete and uncensored honesty and exposure, to let go of the fear of hurting someone else by telling my truth. To put aside the thoughts of what others will think of me and their expectations from me. But one thing I do know, this is the only way for me to heal my wounds and maybe, just maybe, by being open and out there, help people around me feel a bit more comfortable with their own imperfection and try to heal themselves.

For a long time in my life shame, guilt and fear were in the front seat, leading my choices and thoughts.



Hadar Dolan, *Bride #3*, Digital Photography, 2018

The fear of being rejected, of being not enough in so many ways, made me choose the path of "straighten up and go with the flow", being a "pleaser" or to avoid dealing with what I felt by keeping silent. Anything but, dare I say it, raising a storm by saying something that might cause discomfort or anger.



I was at war, trying to align my heart with what my mind learned from my external environment. No matter how much I tried, I could not make it feel “right”.

Around the age of 15, these thoughts and fears driving the vehicle paved way for an eating disorder as a way of coping. The feeling of not being strong enough to deal with life as I am expected, from my point of view, from my surroundings, just made me live in constant battle with my own thoughts and feelings.

A few years later I learned how my expectations of the people most important to me, in the name of love, caused a growing distance between us. I learned the only way to love someone truly, is to let them be who they are, and let me be who I am, at the same time. Much less expectation, much more compassion. First to myself, then to others.

When Shiran invited me to take part on this journey in this project two and a half years ago I couldn't imagine how far would it take me personally and how relevant it would feel, in each moment since we started it.



Hadar Dolan, *Closing Time*, Digital Photography, 2018

Now I am focusing on replacing the critique that led my life with curiosity about my thoughts and feelings, beliefs and dreams.

This could have not happened on my own. I feel one of the more special elements of this exhibition for me was working on it together, hearing and giving feedback from Shiran and finding myself in her stories. I've learned that we are all one, and each one of us is a whole world of stories to tell.



Shiran Berkovich, *Pubes #2*, Graphite on Paper,  
29.7x21 cm, 2018

Hadar Dolan, *Shame*, Digital Photography, 2018

"Thank you for the opportunity to save other  
souls from a culture that should have gone  
extinct long ago."

Mor Ben-Hador.

## Hadar Dolan // Biographical Landmarks

1988

Born in Ra'anana, Israel

2009

Photography fundamentals, Artistic Center for Photography, Tel Aviv, Israel.

2012-15

BA in Special Education, Seminar HaKibbutzim, Tel Aviv, Israel.

2017-18

Photography studies, Gavra Studio, Tel Aviv, Israel.

2016

Group Exhibition, Photo is.Real Festival, Tel-Aviv

Hadar lives and works in central Israel



Hadar Dolan, *Feminine*, Digital Photography, 2018



# Shiran Berkovich - Biographical Landmarks

1982

Born in Beer-Sheva, Israel

2010-2012

BA in Art History, General History, and Creative Art,  
Ben-Gurion University of the Negev, Beer Sheva,  
Israel.

2013-15

MA in Art GHistory, Ben Gurion University of the  
Negeve, Beer Sheva, Israel

2016 Solo exhibition, "To Draw a Role Model,"  
Florentine Quartet, Tel Aviv, Israel

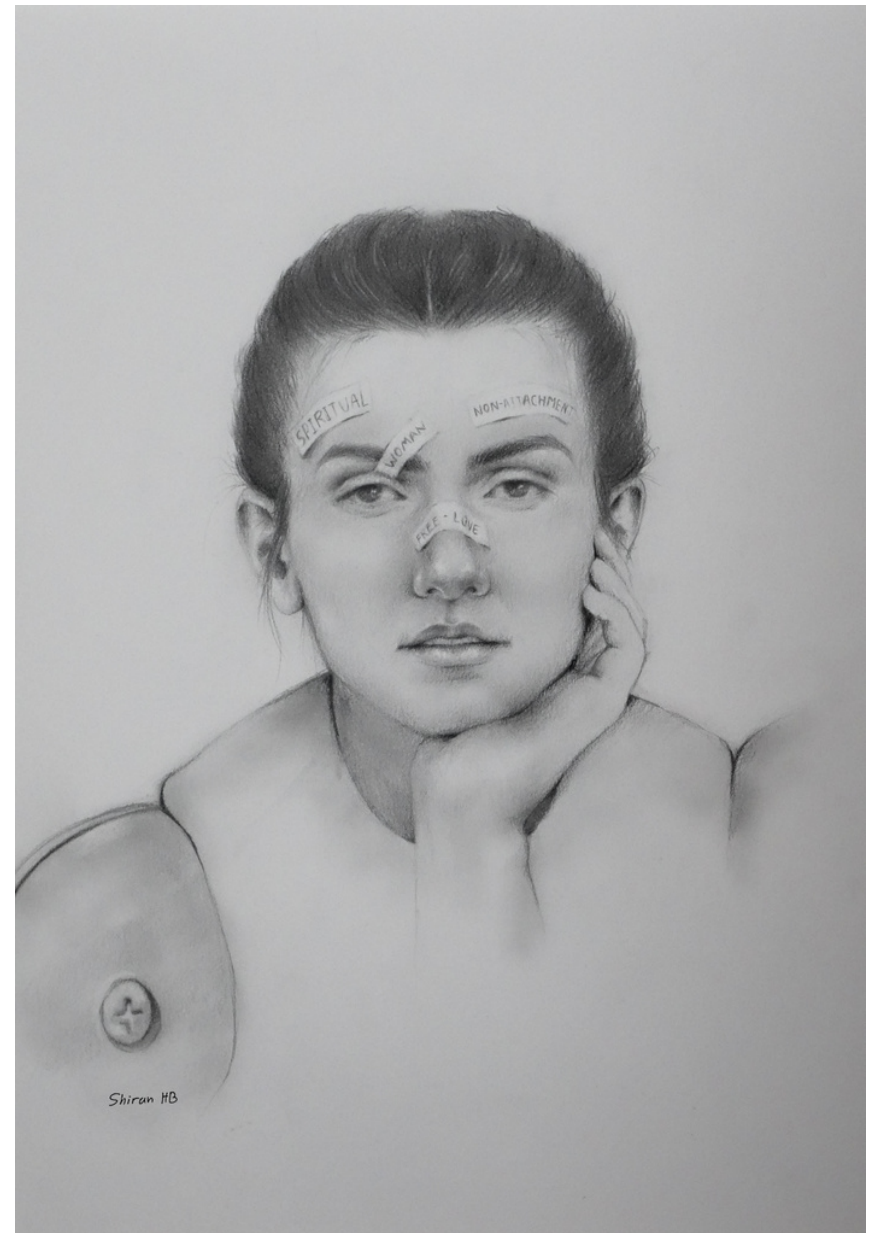
2018

Solo exhibition, "Role Model - Women Larger than  
Life," Avraham Baron Art Gallery, Ben-Gurion  
University of the Negev, Beer Sheva, Israel

2020

Solo exhibition, "Doll-Parts," Yoga Hub, Berlin,  
Germany

Lives and works in Berlin, Germany.



Shiran Berkovich, *Sticker Girl*, Graphite on Paper,  
42x29.7 cm, 2020

I'm not really perfect but who gives  
a shit? I'm whole.  
(Sagi Sheinkman)



Shiran Berkovich, *What do I need to Make up for?*,  
Graphite on Paper, 2018

Shiran Berkovich, *Unconditional Love*, Graphite on  
Paper, 2018



Don't ask me to cheat my soul  
it's my all  
all there is  
(Adeline Ireland)



Shiran Berkovich



Hadar Dolan

<b>Drawings:</b>	Shiran Berkovich
<b>Photographs:</b>	Hadar Dolan
<b>Curator:</b>	Shiran Berkovich, Hadar Dolan
<b>Catalog design:</b>	Shiran Berkovich
<b>Front:</b>	Shiran Berkovich, <i>Pubes #2</i> +
<b>Back;</b>	Hadar Dolan, <i>Shame</i> , 2018
<b>Left:</b>	<i>Photo by Hadar Dolan</i>
<b>Right:</b>	<i>Photo by Lee Sever</i>

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