

MERCY SEAT



Nick Cave draws a comparison between the mercy seat (the Ark of the Covenant) and a modern electric chair, describing the final thoughts, fears, and introspection of a Christ-like figure sentenced to death on the chair.



A 16TH CENTURY PAINTING (ARTIST UNKNOWN)

KAPORET

The literal meaning of the song's title, "**Mercy Seat**" in Hebrew is Kaporet, which according to the Bible served as the gold cover of the Ark of the Covenant in the First Temple.

The scriptures detail the precise dimensions of the Kaporet and the presence of two cherubim depicted as entities with the face of a child and wings that covered the Ark of the Covenant.

WINGED GRAFFITI

The original plan was to photograph a model resembling the iconic figure of Jesus sitting on a chair between two models.

After several failed attempts to construct a composition that successfully combines the three figures, we found in Lifta (near Jerusalem), a location resembling a skull where the famous street artist **ID** (Julia Stengl) skillfully painted winged creatures on two walls on either side of the ancient building.



Painted by Julia Shtengel AKA Imaginaty Duck

MERCY SEAT

NICK CAVE & THE BAD SEEDS

I began to warm and chill
To objects and their fields,
A ragged cup, a twisted mop
The face of Jesus in my soup
Those sinister dinner meals
The meal trolley's wicked wheels
A hooked bone rising from my food
All things either good or ungod.

An the mercy seat is waiting
And I think my head is burning
And in a way I'm yearning
To be done with all this measuring of truth.
An eye for an eye
A tooth for a tooth
An anyway I told the truth
And I'm not afraid to die.

Interpret signs and catalogue
A blackened tooth, a scarlet fog.
The walls are bad.
Black. Bottom kind.
They are the sick breath at my hind
They are the sick breath gathering at my hind

I hear stories from the chamber
How Christ was born into a manger
And like some ragged stranger
Died upon the cross
And might I say it seems so fitting in its way
He was a carpenter by trade
Or at least that's what I'm told.
In Heaven His throne is made of gold
The ark of His testament is stowed
A throne from which I'm told
All history does unfold.
Down here it's made of wood & wire
And my body is on fire
And God is never far away.

Into the mercy seat I climb
My head is shaved, my head is wired
And like a moth that tries
To enter the bright eye
I go shuffling out of life
Just to hide in death awhile
And anyway I never lied.
My kill-hand is called E.V.I.L
Wears a wedding band that's G.O.O.D
'Tis a long-suffering shackle
Collaring all that rebel blood.

And the mercy seat is waiting
And I think my head is burning
And in a way I'm yearning
To be done with all this measuring of truth.
And an eye for an eye
And a tooth for a tooth
And anyway I told the truth
And I'm not afraid to die.

MY FIRE

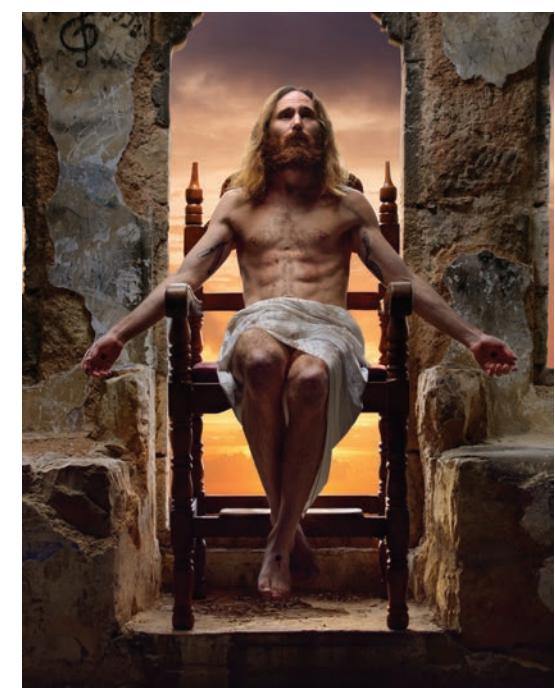
The image "My Fire" combines Hebrew text with a flame and is a modern symbol visually representing the words of Rabbi Nachman of Breslov who said, "My fire will burn until the coming of the Messiah," commonly interpreted to mean that the Jewish people must keep the ember of their faith burning until redemption.



ELIJAH'S CHAIR

Elijah's chair is a special chair used by Jews in the traditional circumcision ceremony.

According to belief, Elijah the Prophet is present at all these ceremonies, and the chair is essentially there for him. Its appearance is very reminiscent of a modern electric chair, and its dimensions were perfect for their place in the composition.



HER LIES



Asaf Avidan's 2008 song describes a toxic relationship based on sickly love, lies, and control.

These relationships are typically characterized by a destructive cycle that begins with a phase of idealization, where one partner feels loved and perfect, akin to a statue on a pedestal.

Followed is an inevitable process of gradual devaluation to complete trampling of the initial ideal leading to an unavoidable and painful separation.

MEDUSA



Arnold Böcklin, Medusa, c. 1878

Medusa is a monstrous figure from Greek mythology.

According to the story, Medusa was a victim of rape by the sea god Poseidon in the temple of Athena, the goddess of wisdom.

Athena chose to punish the victim by cursing her, transforming her from a beautiful woman into a monster with snakes for hair, and as if that wasn't enough, Athena's curse also caused any man who looked at Medusa to immediately turn into a stone statue.

HER LIES

ASAFAVIDAN & THE MOJOS

She said "baby, get down on your knees"

I said "babe if you insist"

She said "why do you keep seeing things you know that don't exist?"

I said "baby, I love you, now what can I do,

I'll probably love you till the day I die"

She said "oh pretty honey, if that's true than give me both them,
pretty eyes"

I said "baby, you can have them – you can have my eyes"

See I was thinking if she took them I won't see her lies

But my baby I can taste her lies

But my baby I can taste her lies

She said "baby, get into this sack"

I said "baby, I don't know what's there"

She said "all I want to do with you

Is I wanna take you with me everywhere"

I said "okay, baby take me everywhere,

Take me through the day, through the night"

She said "oh pretty honey , don't you kid with me,

I probably don't got that kind of time".

Still I said "baby, you can take me" and I got right in

See, I was thinking if she took me, I could taste her skin

But my baby, all I taste is her lies.

Oh my baby, all I taste is her lies,

Oh my honey, all I taste is her lies.

I said "baby, you can have them – you can have my eyes"

See I was thinking if she took them I won't see her lies

But my baby I can taste her lies.

Oh my baby,

Oh my honey,

Oh my baby

Oh my baby,

I can taste...

Her lies.

THE SWORD

Medusa's fate was sealed when King Polydectes commanded Perseus to bring him Medusa's head. Athena and Hermes, the messenger of the gods, came to Perseus' aid, providing him with winged sandals, a sickle, and a shield with a mirror on its inside. By looking at Medusa's reflection in his shield, Perseus was able to approach her safely and decapitate her with a sword.

In our version, the sword and power lie in Medusa's own hands, and she uses it to shatter the statues created by her fateful encounter with them.

THE SNAKE

The story of the Garden of Eden established the serpent's image as evil, venomous, slippery, and cunning.

Following this, Jewish law and tradition express a strong aversion to snakes.

They symbolize the lies and deceit that are the foundation of toxic relationships.



WEAK



Asaf Avidan's song depicts the thoughts of a man who has been trying for a long time to part ways with his partner. The still-existing love and mutual dependency lead to an endless cycle of separations and reunions.

The decision for a final disconnection is difficult and confusing, and the narrator likens himself to a tree whose roots are planted in the relationship with his current partner, but the blossoming of leaves and renewal can only happen apart from her.

Apollo and Daphne

The reference to the image is taken from the work "Metamorphoses" by the Roman poet Ovid. According to the mythological story, the god Apollo, struck by Cupid's arrow of love, passionately pursues the nymph Daphne who flees from him into the forest.

After Daphne, who was not interested in Apollo, called out in despair for help, her father, Peneus, turned her into a laurel plant, thus even Apollo could not reach her.



BERNINI, APOLLO AND DAPHNE 1624

WEAK

ASAFAVIDAN & THE MOJOS

Songwriters: Ran Nir / Ori Winokur / Yoni Sheleg / Roi Peled /
Hadas Kleinman / Asaf Avidan

Speak, baby speak
Tell me I'm weak
Tell me these promises are not mine to keep
Tell me I'm ugly
But tell me you love me
Tell me you cannot go through this world without me

Oh I'm, I'm just a tree
My roots
Are with her
But my leaves are with thee.

Heal, baby heal
Take all the time you will
I never thought I'd say this but I'm letting go of the bill
I don't wanna see
Your face here no more
Still that doesn't mean that I'm shutting the door

Oh I'm, I'm just a tree
My leaves are with her
But my roots are buried with thee

Speak, baby speak
Tell me I'm weak
Tell me these promises are not mine to keep
Tell me I'm ugly
But tell me you love me
Tell me you cannot go through this world without me

Oh I'm, I'm just a tree
My roots
Are with her
But my leaves are with thee.

I know these words are tearing you apart
Still I told you, right from the start
This is how our little song
Is gonna play out.

METAMORPHOSES

This dramatic scene has been painted and sculpted hundreds of times throughout art history, and one of the most striking and inspiring examples is the sculpture by Gian Lorenzo Bernini who sculpted the occurrence out of marble in 1624.

In our image, we have switched the roles of the original story, and for perhaps for the first time, Daphne is chasing Apollo, who in response becomes a motionless, emotionless tree.



FAKE EMPIRE



The National's 2008 song describes the reality of a couple experiencing life amidst ongoing conflict and denial. On the surface, they live in a seemingly euphoric, secure, and abundantly wealthy empire, yet the reality guided by human nature is different, fragile, and dystopian.

Faced with this glaring disparity, they escape into a routine of distractions (apple picking, alcohol, cheerful ice skating, and bluebirds) instead of acknowledging and then attempting to confront the difficulties or looking at things as they are.

The recurring motif in the chorus of the song is that the protagonists are half asleep in a fake kingdom.

LOST PARADISE

When thinking of an image that describes a seemingly utopian place offering abundance, endless luxuries, and security, the story of the Garden of Eden from the bible seems like a natural choice.

The original sin of Adam and Eve, that moment when the couple realizes that something is rotten in the kingdom, that the empire is fake, fragile, temporary, and will never again be within reach, is a pivotal moment.



FAKE EMPIRE

THE NATIONALS

Songwriter: David Dessner / Matthew Donald Berninger

Stay out super late tonight
Picking apples, making pies
Put a little something in our lemonade
And take it with us

We're half awake in a fake empire
We're half awake in a fake empire

Tiptoe through our shiny city
With our diamond slippers on
Do our gay ballet on ice
Bluebirds on our shoulders

We're half awake in a fake empire
We're half awake in a fake empire

Turn the light out, say goodnight
No thinking for a little while
Let's not try to figure out everything at once
It's hard to keep track of you falling through the sky

We're half awake in a fake empire

BLUE BIRD

The bluebird symbolizes hope, joy, and freedom in various cultures.

The color blue is generally associated with peace and positive thoughts, while the bird is connected to freedom and positive aspirations.



REFLECTION & PERSPECTIVE

There are cases where reflections are pleasing to the eye, contributing to harmony and enhancing the viewing experience, and sometimes they reflect distortions, chaos, and ugliness bubbling beneath the surface.



Basket of Fruit (c.1599) Michelangelo Merisi da Caravaggio



SOCIETY



Jerry Hannan's song, performed by Eddie Vedder, is a famous part of the soundtrack for the 2007 film "Into the Wild" directed by Sean Penn. The film, like the song itself, expresses criticism and a pointed protest against modern Western capitalist society.

The lyrics, which could be interpreted as a farewell or a suicide letter, oppose the conventions of the society we live in, the economic system we were born into, the forces that act upon and influence us throughout our lives, and the fact that we will never know real satisfaction.



Nicolas Poussin: Adoration of the Golden Calf 1633

This, essentially, is the basic principle on which everything is built: to exist and thrive, modern Western society and the economic system driving it must create or maintain a perpetual hunger and preserve a chronic sense of "lack" among its citizens, whether it's for faster, higher, and of course, stronger and strangest things.

According to the song, greed, one of the seven deadly sins in history, ensures the preservation of this hunger across generations. People who cannot, do not succeed, or simply do not want to participate in this cruel race are thrown aside or left to wither alone somewhere in the wilderness

THE RAGING BULL

The Golden Calf is one of the biblical stories where the moral is that impatience, greed, and the need to obey authority and worship insignificant idols and symbols are part of human nature and it's a shame and a disappointment time and time again.

The modern embodiment of the Golden Calf is sculpted in Wall Street, the pure capital of capitalism, with its famous bull at the center, which has become a synonymous symbol of oppressive economic system.



El Toro by Isidore Bonheur 1878



Raging Bull by Arturo Di Modica

SOCIETY

EDDIE VEDDER

Songwriters: Jerry Hannan

Oh, it's a mystery to me
We have a greed, with which we have agreed
And you think you have to want more than you need
Until you have it all you won't be free

Society, you're a crazy breed
I hope you're not lonely without me

When you want more than you have
You think you need
And when you think more than you want
Your thoughts begin to bleed
I think I need to find a bigger place
'Cause when you have more than you think
You need more space

Society, you're a crazy breed
I hope you're not lonely without me
Society, crazy indeed
I hope you're not lonely without me

There's those thinking, more or less, less is more
But if less is more, how you keeping score?
Means for every point you make, your level drops
Kinda like you're starting from the top
You can't do that

Society, you're a crazy breed
I hope you're not lonely without me
Society, crazy indeed
I hope you're not lonely without me

Society, have mercy on me
I hope you're not angry if I disagree
Society, crazy indeed
I hope you're not lonely
Without me

ROOT OF ALL EVIL



Guernica is one of Pablo Picasso's most famous artworks. It was painted in 1937 in response to the bombing of the Basque town of Guernica on April 26, 1937, during the Spanish Civil War by the Nazis.

The bombing, which killed about 1,600 people and injured thousands more, struck Picasso with shockwaves that reached him in Paris, where he read about the tragedy in the daily newspaper. Motivated and filled with rage over such unnecessary killing, he created about 60 preliminary sketches before he rolled up his sleeves and set out to paint one of the most influential paintings in the history of art.

Within the vast expanse of the canvas, Picasso portrays a scene of anguish and chaos, where figures, animals, and symbols intertwine in a claustrophobic space. The composition evokes a cacophony of suffering, as if the anguished cries of the victims echo throughout the seven meters of canvas displayed in Madrid.



Illuminating all this hell is a single exposed electric bulb.

The prevailing interpretation in the art world suggests that Picasso viewed modernity, including the Industrial Revolution and notions of 'progress,' as contributing factors to the banality of evil, particularly evident in the atrocities of World War II. In our image, we position the bull statue—considered by the song's narrative as the source of evil within our society—at the apex of the composition. By catching and reflecting light from the sun, it appears to illuminate the relentless pursuit of material gain and excess.

I AM WAITING FOR MY MAN



Lou Reed's song performed by The Velvet Underground in 1966 describes an evening in the life of a young white man traveling to buy a dose of heroin in the tough streets of Harlem.

On his way there, he feels sick and dirty and all he wants is to find his man who, for 26 dollars, will sell him his desired dose which he needs to quickly take back home, as fast as possible.

The first thing he learned from almost this daily experience is that he always, always has to wait for his man. Despite feeling unwell, and even as the locals start to look, bother, and threaten him, he must, must wait.

At the end of the wait, the man always arrives. Usually, he's well-dressed and with a nice car. He provides a taste, the dose, and immediately Lou Reed's hero hurries back home, to his partner, trying to silence her and her screams while the drug starts its euphoric effect. In the background, promises he made can be heard, that he would sort things out, that he would feel better.

Tomorrow.

ST. SEBASTIAN AT CENTRAL STATION

The tragic story of Saint Sebastian depicts a soldier who was accused of treason, tied to a tree, and as a punishment, was shot with dozens of arrows that almost killed him. In the story, he frees himself from the tree and begins to recover, only to be executed shortly after.

Throughout art history, the scene of being tied to the tree and the arrows lodged in Saint Sebastian has been painted and sculpted thousands of times.

In our case, it is chosen as a reference to represent a young man who is essentially tied to a street pole, obligated to wait and unable to leave.

I AM WAITING FOR MY MAN

THE VELVET UNDERGROUND AND NICO

Songwriter: Lou Reed

I'm waiting for my man
26 dollars in my hand
Up to Lexington 125
Feel sick and dirty
more dead than alive
I'm waiting for my man

Hey white boy, what you doing uptown
Hey white boy, you chasing our women around
Oh, pardon me, sir, it's furthest from my mind
I'm just lookin' for a dear, dear friend of mine
I'm waiting for my man

Here he comes, he's all dressed in black
P.R. shoes and and big straw hat
He's never early, he's always late
First thing you learn is that you always gotta wait
I'm waiting for my man

Up to a Brownstone, up three flights of stairs
Everybody's pinned you, but nobody cares
He's got the works, gives you sweet taste
Then you gotta split
Because you've got no time to waste, ah
I'm waiting for my man

Baby, don't you holler
Darling don't you bawl and shout
I'm feeling so good
I'm gonna work it all out
I'm feeling good, I'm feeling oh so fine
Until tomorrow, but that's just some other time
I'm waiting for my man
I'm waiting for my man
I'm waiting for my man
man-man-man-man-man-man-man

ALWAYS GOTTA WAIT

The arrow lodged in him hints at the pain that ties him to that pole in desperate anticipation for redemption, for his man to finally arrive, so he can return home and feel better about himself.



Martyrdom of Saint Sebastian, by Il Sodoma, c. 1525



WHERE TO NOW ST. PETER



Elton John's poignant 1970 song delves into the narrative of a wounded soldier grappling with his impending mortality amid the chaos of war. Through vivid imagery and evocative lyrics, the song captures the soldier's poignant reflection as he confronts the inevitability of his own demise.

Against the backdrop of battle, he engages in an imaginary dialogue with Saint Peter, contemplating his fate and seeking solace in the face of uncertainty.

UP OR DOWN?

Saint Peter (originally Simon son of Jonah/Bar Jonah) was the chief among the twelve apostles of Jesus mentioned in the New Testament and is considered the first pope. According to belief, Peter received "the keys to the kingdom of heaven."



Saint Peter by Peter Paul Rubens 1612

This is why in many artworks, Peter can be identified holding a pair of keys: a gold key symbolizing the kingdom of heaven (usually pointing upwards) and an iron or silver key, representing the kingdom of earth (pointing downwards).

WHERE TO NOW ST. PETER?

ELTON JOHN

Songwriter: Bernie Taupin / Elton John

I took myself a blue canoe
And I floated like a leaf
Dazzling, dancing
Half enchanted
In my Merlin sleep

Crazy was the feeling
Restless were my eyes
Insane they took the paddles
My arms they paralyzed

So where to now St. Peter
If it's true I'm in your hands
I may not be a Christian
But I've done all one man can
I understand I'm on the road
Where all that was is gone
So where to now St. Peter
Show me which road I'm on

Which road I'm on
It took a sweet young foreign gun
This lazy life is short
Something for nothing always ending
With a bad report

Dirty was the daybreak
Sudden was the change
In such a silent place as this
Beyond the rifle range

So where to now St. Peter
If it's true I'm in your hands
I may not be a Christian
But I've done all one man can
I understand I'm on the road
Where all that was is gone
So where to now St. Peter
Show me which road I'm on
Which road I'm on

THE HOLY HALO

The halo, in the form of a disk of light surrounding the head of a subject in a painting or photograph, has symbolized the sanctity of the hero/heroine of the work since the dawn of art.

In Christianity, the prevailing belief is that the halo represents the light of divine grace filling the soul, which perfectly unites with the physical body.



Ambrogio Bergognone Saint Lawrence c.1475-1525

FLUME



The song “Flume” by Justin Vernon, performed by Bon Iver, is one the songwriter himself admitted in interviews to not being sure of its poetic intention.

He believes the song’s lyrics are raw combinations of emotional descriptions he experienced, attempting to convey those feelings and their intensity to the listener through various images.

The common interpretation among the band’s fans is that since the entire album “For Emma, Forever Ago” is a concept album dedicated to separation (written entirely in a secluded cabin over several long months), this song also describes a person after detaching from a loved one, separated from the warmth of the sun, lost at sea in desperate search of a safe shore as an image of the tragic end of love, confusion, and accompanying sense of loss.

ICARUS AND THE SUN



**Jacob Peter Gowy's The Fall of Icarus
(1635–1637)**

The song repeatedly mentions wings glued to the back of the song’s hero. This reference to the mythological story of Icarus who, along with Daedalus, his father, attempted to escape from Crete using wings attached to their bodies with wax.

Daedalus warned his only son not to fly too close to the sun lest the wax melt, but the rebellious Icarus did not listen, got too close, his wings fell off, and he plunged into the sea.

FLUME

BON IVER

Songwriter: Justin Deyarmond Edison Vernon

I am my mother’s only one
It’s enough

I wear my garment so it shows
Now you know

Only love is all maroon
Gluey feathers on a flume
Sky is womb and she’s the moon

I am my mother on the wall, with us all
I move in water, shore to shore
Nothing’s more

Only love is all maroon
Lapping lakes like leery loons
Leaving rope burns
Reddish rouge

Only love is all maroon
Gluey feathers on a flume
Sky is womb and she’s the moon

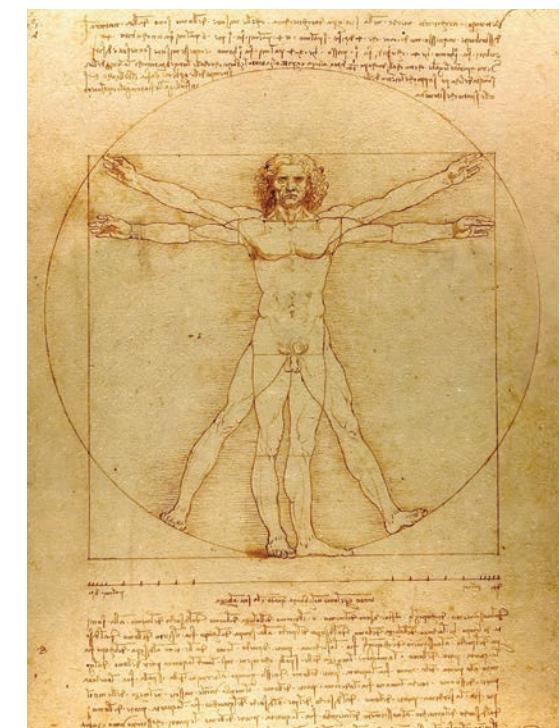


THE DIVINE PROPORTIONS

In 1490, Leonardo da Vinci accomplished one of his most famous drawings, “The Vitruvian Man.” The drawing utilizes the proportions and symmetry of the human body as a symbol of beauty, perfection, and harmony.

It represents a rediscovery of the mathematical proportions of the human body in the 15th century and is considered one of the renowned works of art of the Italian Renaissance.

“The Vitruvian Man” embodies Leonardo da Vinci’s multidisciplinary approach, reflecting his keen interest in both art and science. Beyond its artistic beauty, the drawing serves as a testament to da Vinci’s deep understanding of anatomy and his quest to explore the principles of proportionality and balance in nature.



Leonardo da Vinci L'uomo vitruviano 1490

By meticulously studying the human form, da Vinci not only captured its aesthetic appeal but also laid the groundwork for advancements in fields such as anatomy, physiology, and biomechanics, leaving an indelible mark on both artistic expression and scientific inquiry for centuries to come.

AFTER THE GOLD RUSH



There is an artistic freedom in interpreting Neil Young's songs from the 70s, as Neil himself admitted that he does not remember what he meant when he wrote most of his songs from that wild period.

Our image focuses on the second verse of the song, where a burned cellar is described with the hero lying exhausted from the race of life, music playing in his head as he seeks a way to escape the oppressive reality that has overtaken him. The sun breaks from the sky into the cellar, and he asks for an "exchange." It seems that the song's hero is tired and desperate, lying there helplessly.

DEATH OF MARAT

"Death of Marat" (French: *La Mort de Marat*) is an oil painting by the Neoclassical painter Jacques-Louis David. The work depicts the assassination scene of Marat and is one of the most identifiable images associated with the French Revolution.



Death of Marat by Jacques-Louis David (1793)

Jean-Paul Marat was a French revolutionary who frequently required special baths due to a chronic skin disease.

AFTER THE GOLD RUSH

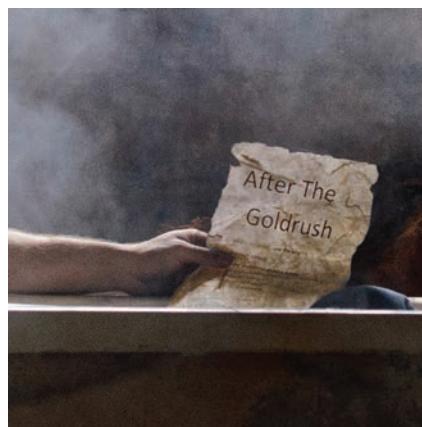
NEIL YOUNG

Well, I dreamed I saw the knights in armor coming
Sayin' something about a queen
There were peasants singin' and drummers drumming
And the archer split the tree
There was a fanfare blowin' to the sun
That was floating on the breeze

Look at mother nature on the run in the nineteen seventies
Look at mother nature on the run in the nineteen seventies

I was lyin' in a burned-out basement
With a full moon in my eyes
I was hopin' for replacement
When the sun burst through the sky
There was a band playin' in my head
And I felt like getting high
I was thinkin' about what a friend had said
I was hopin' it was a lie
Thinkin' about what a friend had said
I was hopin' it was a lie

Well, I dreamed I saw the silver spaceships lying
In the yellow haze of the sun
There were children crying and colors flying
All around the chosen ones
All in a dream, all in a dream
The loading had begun
Flyin' mother nature's silver seed
To a new home in the sun
Flyin' mother nature's silver seed
To a new home



Charlotte Corday, who opposed his extreme views, came to meet him under false pretenses and, after being admitted to his home, stabbed him to death in the chest while he lay in the bath.

Jacques-Louis David, a close friend of Marat, was shocked by the violent murder and painted his friend in a classical sanctified posture and lighting.

Marat is holding a fictional letter in which the murderer's words before the act are speculated. David even added a prominent dedication at the bottom of the painting "To Marat from David."

WRETCHED SAINT

As in the original, we tried to give the hero of the image the appearance of a saint, his face is serene, illuminated by a soft light, and his lying posture reminds us of how saints have been depicted throughout art history, like in the classic example of Caravaggio who painted Jesus in a similar sanctified posture and lighting.



The Entombment of Christ by Caravaggio (c.1602-3)

THE GOOD SON



Nick Cave's 1990 song relates to the parable of the "Prodigal Son," one of the most famous parables in Christianity. The parable tells of a father and his two sons, the younger of whom, one day, asks for his share of the inheritance to leave home for a new life away from his family.

After receiving his request, he squandered his inheritance in reckless living. Ashamed and on the verge of starvation, he returns home to find that his father joyously welcomes him back, reintegrating him into the family without consequences for his reckless actions.



The Return of the Prodigal Son
by Pompeo Batoni (1773)

Nick Cave's song tells the parable from the perspective of "the good son." This is the elder brother who stayed with his family while his younger brother deserted them.



THE GOOD SON

NICK CAVE AND THE BAD SEEDS

One more man gone
One more man gone
One more man

One more man gone
One more man gone
One more man is gone

The good son walks into the field
He is a tiller, he has a tiller's hands
But deep down in his heart now
He's a-laid down queer plans
Against his brother and against his family
Yet he worships his brother
And he worships his mother
But it's his father, he says, is an unfair man

The good son
The good son
The good son

The good son has sat and often wept
Beneath a malign star by which the good son kept
And the night-time in which he's wrapped
Speaks of good now and it speaks of evil
And he calls to his mother
And he calls to his father
But they are deaf in the shadows
Of his brother's truancy
The good son
The good son
The good son The good son

And he curses his mother
And he curses his father
And he curses his virtue like an unclean thing

The good son
The good son
The good son

One more man gone
One more man gone
One more man

He bore the burden, worked hard, and remained faithful, while his brother left, wasted his resources, and failed, and instead of facing punishment, he is received with love and forgiveness by the family patriarch as if nothing happened.

His anger, jealousy, and frustration raise malicious thoughts towards his father and family, towards whom he feels resentment and a desire for revenge for the injustice and the enforced goodness of his father.

KNIFE & APPLE

The good son sits very far from his family's triangle. He holds a hunting knife with which he is cutting an apple. In many cultures, the apple is linked to the biblical story of Adam and Eve in the Garden of Eden. Often, it is depicted as the forbidden fruit that led to the original sin. In this context, the apple could symbolize original sin and the consequences of human actions, which always carry a heavy punishment.

THE FAMILY TRIANGLE



The focus of the story from the frustrated perspective of the good son is on the renewed family union that he does not feel a part of. A triangle, like a pyramid, is considered a very stable and unified structure, and in his anger, he is outside this structure, looking for violent ways to express the frustration that has accumulated in him.

The good son feels as distant from the family triangle as the distance between the Shabbat candles.

THE POWER OF LOVE



"The Power of Love," one of the standout songs of the 1980s by Frankie Goes to Hollywood, is a hymn to the feeling of falling in love and the act of love itself. The lyrics attempt to describe the physical and spiritual intensity of the feeling, presenting it as a supreme force capable of shaping and changing lives.

Lines like "I'll keep the vampires from your door" evoke a sense of guardianship and protection.

The lyrical description includes many elements of love that are spiritual/transcendental. Frequent references to angels, paradise, a dove kissing the sky, and divine intervention suggest a love that transcends earthly and carnal boundaries, bubbling up in the realms of pure spiritual sanctity.

THE ECSTASY OF ST. TERESA

"The Ecstasy of Saint Teresa" (Italian: L'Estasi di Santa Teresa d'Avila) is the name of a group of sculptures created by the Italian sculptor Gian Lorenzo Bernini between 1647–1652. The work, located in the Cornaro Chapel of the Santa Maria della Vittoria church in Rome, is considered one of the most famous Baroque artworks in art history. Bernini, commissioned by the church, sculpted the Spanish saint and Carmelite reformer Teresa of Ávila, who was canonized in 1622.



The Ecstasy of Saint Theresa,
by Gian Lorenzo Bernini 1652.

THE POWER OF LOVE

FRANKIE GOES TO HOLLYWOOD

Ay, ay, ay, ay
Feels like fire
I'm so in love with you
Dreams are like angels
They keep bad at bay, bad at bay
Love is the light
Scaring darkness away, yeah

I'm so in love with you
Purge the soul
Make love your goal

The power of love
A force from above
Cleaning my soul
Flame on, burn desire
Love with tongues of fire
Purge the soul
Make love your goal

I'll protect you from the hooded claw
Keep the vampires from your door
When the chips are down I'll be around
With my undying, death-defying love for you
Envy will hurt itself
Let yourself be beautiful
Sparkling love, flowers
And pearls and pretty girls
Love is like an energy
Rushin' an' rushin' inside of me, eh

This time we go sublime
Lovers entwine, divine, divine
Love is danger, love is pleasure
Love is pure, the only treasure

I'm so in love with you
Purge the soul
Make love your goal
Flame on burn desire
Love with tongues of fire
Purge the soul
Make love your goal

I'll protect you from the hooded claw
Keep the vampires from your door

50 SHADES OF FAITH

In her autobiography, known as "The Life of Saint Teresa of Jesus" (La Vida de la Santa Madre Teresa de Jesús), Teresa described an extraordinary experience for a holy nun. In a brave confession, she described a strong sensation of "the piercing of the heart," during which a smiling angel appeared to her, piercing her heart with a spear. In her writings, she describes her physical sensations during the encounter with the angel: "So intense was the pain that it made me utter several moans, and so excessive was the sweetness caused by this intense pain that one can never wish it to cease, nor is one's soul content with anything but God. It was not a physical, but rather a spiritual pain, though the body had some share in it, even a considerable share."



Bernini chose to focus on this vivid confession, its provocativeness, and through it sought to achieve the most challenging feat: to carve into hard marble the physical peak of love. The moment when time seems to stop, fireworks explode from all directions, and all cultural/religious taboos succumb to an uncontrollable natural urge.

At the center of the scene appears Teresa.

Her eyes are half-closed, her lips slightly open, her face perfect and radiant. One can almost hear her moaning.



HALLOWED BY THY NAME



Iron Maiden's 1982 song from the album "The Number of the Beast" describes the last thoughts of a prisoner who initially waits and then walks towards his execution by hanging. Along the way, he tries to cling to the belief that there is life after death, but as time passes, this belief weakens, and he comes to terms with his imminent death, knowing that God has forsaken him to his fate. At the end of the song, the hero hopes that earthly life is just a grand illusion and the sublime truth will only be revealed to him after death.

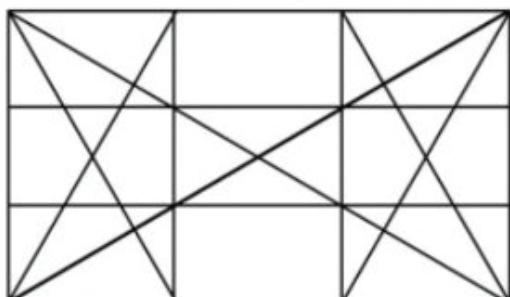
DYNAMIC SYMMETRY

Harris's lyrics liken the remaining time of the song's hero to the sand running out from a metaphorical hourglass, which we tried to illustrate in the picture.

This is the first picture we divided according to the rules of a composition system known as "dynamic symmetry"

Dynamic symmetry is a system of artistic design principles known and used by humans since the Renaissance days without official documentation.

The method was mathematically grounded and recognized in the modern era only at the beginning of the 20th century, led by Jay Hambidge and his influential 1920 book "The Elements of Dynamic Symmetry."



Since then, principles of the method have been used in various artistic disciplines, including painting, photography, and architecture, to create harmonious and visually appealing compositions.

HALLOWED BE THY NAME

IRON MAIDEN

Songwriter: Stephen Percy Harris:

I'm waiting in my cold cell when the bell begins to chime
Reflecting on my past life and it doesn't have much time
'Cause at 5 o'clock, they take me to the Gallows Pole
The sands of time for me are running low
Running low, yeah!

When the priest comes to read me the last rites
Take a look through the bars at the last sights
Of a world that has gone very wrong for me

Can it be that there's some sort of error?
Hard to stop the surmounting terror
Is it really the end, not some crazy dream?

Somebody, please tell me that I'm dreaming
It's not easy to stop from screaming
The words escape me when I try to speak
Tears flow, but why am I crying?
After all, I'm not afraid of dying
Don't I believe that there never is an end?

As the guards march me out to the courtyard
Somebody cries from a cell, "God be with you"
If there's a God, why has he let me go?

As I walk, my life drifts before me
Though the end is near I'm not sorry
Catch my soul, it's willing to fly away

Mark my words, believe my soul lives on
Don't worry now that I have gone
I've gone beyond to seek the truth

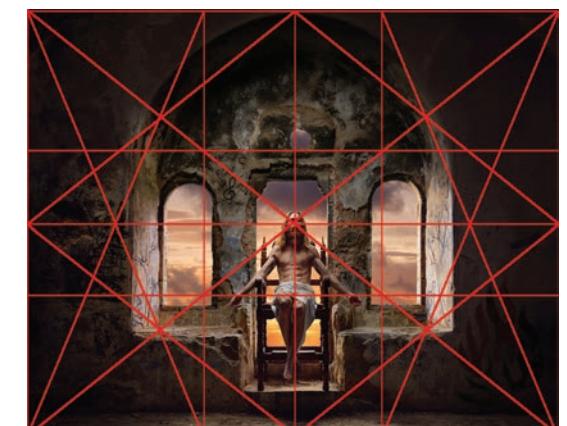
When you know that your time is close at hand
Maybe then you'll begin to understand
Life down here is just a strange illusion

Yeah-yeah-yeah, hallowed be thy name
Yeah-yeah-yeah, hallowed by thy name

At its core, dynamic symmetry aims to achieve proportion and balance. It uses geometric shapes and mathematical relationships to create an aesthetic arrangement of objects in the picture. Hambidge's book successfully formulated mathematically what was passed down as an oral (and secret) tradition among Renaissance artists, making the idea accessible and replicable for modern artists. The method utilizes and emphasizes the importance of relationships like the golden ratio in attempts to create attractive compositions.

One of the fundamental advantages of dynamic symmetry is its ability to guide the viewer's eye along diagonals and triangles in artworks, thereby creating a sense of flow and unity. Through prior planning and precise placement of elements within the composition, artists from almost any discipline can decide how and where they want to lead the viewer's attention in their work.

As mentioned, this was our first attempt to use the system, and since then, we've tried to improve the accuracy and alignment between the picture and the dynamic division lines.



שירת הסטיקר



"Sticker Song" is a political protest song written by David Grossman in response to the assassination of Yitzhak Rabin in 1995 by Yigal Amir.

Grossman collected about 120 diverse and opposing political slogans that were stickered on vehicles across the State of Israel in the years following the assassination. Through the juxtaposition of these slogans, he attempted to highlight the ideological and value gap between different sectors of Israeli society at the end of the 90s, a gap that the extreme murder widened.

In 2023, three decades from those turbulent days, this gap has turned into a vast crack that only widens as contemporary Israel is a fragmented society without a governing core, reaching a boiling point.

A State in Moral Vertigo where extremers prepare the ground to contain, forgive, and normalize, for instance, that historical murder.

Despite its young age, Israel contends with dozens of traumas and ancient sins woven into its short history, even before its official establishment, all of which burst forth with unprecedented intensity into the streets of 2023—in fervor, anger, astonishment, fear, and loathing.

ABEL AND CANE



Cain and Abel, Adi Nes 2007

The biblical story of Cain and Abel, which appears at the beginning of the Book of Genesis (Chapter 4), is a biblical tale of jealousy and fratricide. In the story, Cain rises against Abel, his brother, to kill him. His motive was (again) one of the ancient deadly sins in history, this time jealousy, as Cain was angry that his offering to God was accepted, while his was rejected.

שירת הסטיקר

דוד גROSSמן והdag נחש

דור שלם דורש שלום, לנו לzech"ל לצח
עם חוק עוזה שלו, לנו לzech"ל לכח
אין שלום עם ערבים, אל תנתנו להם רובי
קרבי זה הכי איחוי
גיאס לכולם, פטור לכולם
אין שום ייאוש בעולם
יש"ע זה כאן, ננו נחמן ממאומן
משיח בעיר, No Fear
אין ערבים, אין פיגועים
בג"ץ מסכן היהודים
העם עם הגולן, העם עם הטרנספר
טסט בירכא, חבר, אתה חסר
הקדוש ברוך הוא אנחנו בוחרים בך
בחירה ישירה זה רע
הקדוש ברוך הוא אנחנו קנאים לך
'מוות הקנאים
כמו רוע (כמו רוע רוע)
אפשר לבולע (אפשר לבולע לעז)
אבא תרחים, אבא תרחים
קוראים לי נחמן ואני מגמגם
כמו רוע (כמו רוע רוע)
אפשר לבולע (אפשר לבולע לעז)
אבא תרחים, אבא תרחים
ברוך השם אני נשים, ולבן...
מדינת הלהה, הלכה המדינה
מי שנולד הרווחה, יחי המלך המשיח
יש לי בטחון בשלום של שרון
חברון מאז ולתמיד
ומי שלא נולד הפטיד
חברון אבותה, שלום טרנספר כהנא צדק
צරיך מנהיג חזק
סחתיין על השלום, תודה על הבטחון
אין לנו ילדים למלחמות מיותרות
השמאל אחר לעربים, ביבי טוב ליהודיים
פושעי אוסלו לדין
 אנחנו כאן הם שם, אחים לא מפקירים
עקרית ישובים מפלגתו את העם
מוות לבוגדים, לנו לחיות לחיות
מוות לערכיהם
כמו רוע (כמו רוע רוע)
אפשר לבולע (אפשר לבולע לעז)
אבא תרחים, אבא תרחים
קוראים לי נחמן ואני מגמגם
כמו רוע (כמו רוע רוע)
אפשר לבולע (אפשר לבולע לעז)
אבא תרחים, אבא תרחים
ברוך השם אני נשים, ולבן...
כמו רוע (כמו רוע רוע)
אפשר לבולע (אפשר לבולע לעז)
אבא תרחים, אבא תרחים
ברוך השם אני נשים, ולבן...
להסל, להרוג, לגרש, להגלוות
להדביה, להסניה, עונש מוות,
להשמדה, להכחיד, למנה, לבער
הכל בגלץ, חבר

This is probably the most sculpted and painted murder scene in the history of art, and we chose to focus on it as a visual reference in the work of Adi Nes, who photographed the occurrence as part of his "Biblical Stories" series from 2007.

PITCHFORK



The pitchfork in Abel's hands served humans for loading hay as well as a weapon throughout history, and combined with the spreading fire and the seven-branched menorah, they create an image that translates the struggle of Cain and Abel to another time with no less devastating consequences.

BURNED GRANARIES

Our picture's time is the year 70 CE, a year when the Jewish Wars boasted in besieged Jerusalem and while the Roman Titus waited with his army outside its walls, a masochistic war unfolded within:

A lack of unifying leadership and irreconcilable differences led the Jewish people to harm and weaken themselves, with the most prominent example being the zealots, in one of their most famous moments of struggle against the moderate majority, burning everyone's grain supplies, which sustained and fed the Jewish people under heavy Roman siege.

This act led to severe famine and allowed the Romans to slaughter and easily conquer Jerusalem, bringing the seven-branched menorah from the destroyed Temple as war spoils to Rome.

ONE MORE CUP OF COFFEE



ONE MORE CUP OF COFFEE

BOB DYLAN

“One More Cup of Coffee” is a song written and performed by Bob Dylan. Released in 1976 on his album “Desire,” the song has been subject to various interpretations, as is common with much of Dylan’s work.

We chose to focus on the romantic and melancholic version that suggests the song is about a guy that falls in love with a beautiful gypsy girl.

As he lies with her he realizes that due their cultural differences and her family he can’t stay with her and comes to the sad conclusion he needs to separate from her.

The song’s protagonist describes few problems that he has with this relationship and the main one is that he doesn’t feel a mutual affection from her. She is more devoted to spiritual worlds

Your breath is sweet

Your eyes are like two jewels in the sky

Your back is straight, your hair is smooth

On the pillow where you lie

But I don't sense affection

No gratitude or love

Your loyalty is not to me

But to the stars above

In addition, he has problems with her family and their way of life, characterized by a lack of formal education and a penchant for living as outlaws

Your daddy he's an outlaw

And a wanderer by trade

He'll teach you how to pick and choose

And how to throw the blade

Your breath is sweet

Your eyes are like two jewels in the sky

Your back is straight, your hair is smooth

On the pillow where you lie

But I don't sense affection

No gratitude or love

Your loyalty is not to me

But to the stars above

One more cup of coffee for the road

One more cup of coffee 'fore I go

To the valley below

Your daddy he's an outlaw

And a wanderer by trade

He'll teach you how to pick and choose

And how to throw the blade

He oversees his kingdom

So no stranger does intrude

His voice it trembles as he calls out

For another plate of food

One more cup of coffee for the road

One more cup of coffee 'fore I go

To the valley below

Your sister sees the future

Like your mama and yourself

You've never learned to read or write

There's no books upon your shelf

And your pleasure knows no limits

Your voice is like a meadowlark

But your heart is like an ocean

Mysterious and dark

One more cup of coffee for the road

One more cup of coffee 'fore I go

To the valley below

THE POTATO EATERS



“The Potato Eaters” is a renowned painting by Vincent van Gogh, created in 1885.

It is one of his earliest masterpieces and And he spent few weeks among hard working people to create it

The painting depicts a group of peasants gathered around a table, eating a simple meal of potatoes. The figures are illuminated by a single source of light, which adds to the dramatic intensity of the scene.

Van Gogh's style in “The Potato Eaters” is characterized by its dark and earthy tones, reflecting the poverty and hardship of the subjects. He used thick, expressive brushstrokes to convey texture and depth, giving the painting a sense of ruggedness and authenticity.

The painting is often interpreted as a symbol of the harsh realities faced by rural peasants in the late 19th century. Van Gogh sought to capture the dignity and resilience of these individuals, despite their meager existence.

