

The traditional function of maps has been to chart territories, enabling orientation and navigation across both familiar and distant geographies. Maps symbolically demarcate space, offering pathways through sites we may never visit and perhaps can never access.

In Yael Atzmony's porcelain works, maps are transformed into visual testimonies of places that no longer exist. Emerging from years of archival investigation and informed by personal and familial biographies, these maps memorialize moments suspended in the past of two specific sites. Both locations have since undergone radical transformation, their material realities erased, leaving only their names to persist on present day cartographies.

The first body of work (*Blind Maps*, *A Letter to Dad*, *Slough*) reconstructs the cartography of the Sobibor extermination camp in Poland, a site deliberately obliterated at the end of the Second World War. No physical remnants remained to indicate its original layout. Atzmony's porcelain maps draw upon diverse archival sources: cartographic sketches reconstructed from prisoners' testimonies, aerial photographs taken in 1946 after attempts to erase the site, and a map drawn by the artist's father, himself a Sobibor survivor. Subtle in their visual presence, the works nevertheless contain harrowing histories, reminding us that we will never be able to fully comprehend or reconstruct the past.

A second series (*Sediment Maps*) engages with maps of Ramla, the city of Atzmony's childhood, and Rehovot, her current city of residence. The maps, produced prior to 1948, denote villages marked with the term "destroyed", a seemingly neutral designation that masks the historical events of displacement and demolition, re-inscribing these sites as abandoned properties. Atzmony transfers these historical cartographies onto porcelain plates produced from industrial waste at the Ćmielów factory in Poland. Through layered compositions, she reflects the tension between personal memory and collective erasure, layers that hold untold histories still waiting to surface.

Atzmony's maps thus invert the cartographic tradition. Instead of clarifying and revealing, they obscure and withhold, compelling viewers to engage in acts of interpretation, excavation, and critical reflection.