

Nachmani's first exhibition after graduation was titled "Still Alive" (1999) – a play on the notion of "still life" and that of survival, which found expression in the works' contents. So it is in the series of paintings titled *Intimate I–III* (1998–1999), depicting daily encounters between dogs and ducks in her house yard, and in the triptych *Shower, Living Room, and Kitchen* (1999), which features views of the house interior. While, individually, their narrow, vertical forms simulate a view through a peephole (i.e. only a partial view), together they give the impression of a whole that is greater than the sum of its parts. Another painting, *The Painter* (1998), shows a family-and-class photo from the family album: the artist's mother, grandmother, grandfather, and fellow second graders at Kibbutz Givat Haim Ichud dressed as newspapers – and in the center, a seven-year-old Nachmani dressed in a white dress and gazing straight at the camera¹⁴

Nachmani's self-perception as a painter and her depictions of the interior of her home placed her early on as one who aspired to "a room of one's own" (in the words of the author Virginia Woolf in her famous 1929 essay of that name).¹⁵ Her painting *Kitchen*, which featured in her graduate exhibition, and her subsequent paintings *Shower* and *Living Room*, point to a profound theme in her work, that echoes groundbreaking works from other cultural scenes, such as Natalya Goncharova's *Linen* (1913),¹⁶ Martha Rosler's *Semiotics of the Kitchen* (1975),¹⁷ and Judy Chicago's *The Dinner Party* (1979).¹⁸

14

Years later, Nachmani found more photos of the same event at the kibbutz archives. Some of them were used in her *Thicket* series (2006).

15

Virginia Woolf's recommendation to women to secure "a room of one's own" and a regular income to ensure a measure of independence that would allow them to engage in artistic work has been endlessly cited and referenced in feminist art, including in Israel. Dganit Berest, for example, created a work called *Virginia's Circle* (1975) featuring a photograph of Virginia Woolf, and other works of hers contain references to Woolf's book *Orlando* (1928).

16

Goncharova's *Linen* engages with the semiotics of clothing, gender, and love. Goncharova was a member of the Russian Constructivist movement. She also painted in the Cubist, Futurist, and Expressionist styles, designed sets for ballet productions, and more. Together with her partner, Mikhail Larionov, she invented the Rayonist style of painting. After Stalin's rise to power, they moved to Paris, where she began an acclaimed career in set and costume design for theater and ballet.

17

In this six-minute video-art work, Rosler appears as an apron-clad housewife, impassively demonstrating various kitchen items and how they operate, as though in a television program. She does so in alphabetical order – starting with apron, followed by bowl, chopper, and so on – noisily or with violent gestures throughout the clip, as an implicit protest against her prescribed role as the family cook. Available at <https://www.youtube.com/watch?v=Vm5vZaE8Ysc> accessed 28 March 2018.

18

In this iconic work (which now resides at the Brooklyn Museum in New York), Chicago deals with the part of the house that is close to the kitchen – the dining table that lies at the heart of ceremonies and other festivities. She constructed a giant triangular table with plates representing 39 distinguished women who have been invited to dinner – with another 999 women inscribed on the white floor in between the three sides. This was her way of bringing out women from the obscurity of history and giving them prominent representation. See https://www.brooklynmuseum.org/exhibitions/dinner_party accessed 28 March 2018.