



Text from the group exhibition *Living Plateaus*, 2018, The Photography Gallery, Bezalel, curated by Ilanit Konopny

***Cinema Blue*** (10 min, single-channel video), 2016

A single blue dot moving toward the viewer and evolving into a journey of floating and drifting opens the video work *Cinema Blue*. The photographic spectacle, composed of a sequence of still images captured from multiple angles within a movie theater, is accompanied by fragments of sound from David Lynch's *Blue Velvet*. The images constructing the work have been processed to reveal only the traditionally invisible elements in photography—the black pixels. Using image-processing software, all areas devoid of details due to underexposure are marked in blue. These are the imperceptible details and shadows, typically erased or retouched in post-production, now transformed into visible blue points of information.

Dror extends the viewer's normal range of vision, enabling an expanded perception of the photographic image—one that only digital processing can bring into existence. She refers to this unknown realm as "*the dark matter of photography*", alluding to the dark energy that constitutes most of the universe's mass. Much like Lynch's characters and their subconscious journeys, Dror surfaces the dark elements hidden beneath the photographic surface, crafting an abstract form of cinema.

The static model she constructs from the still photographs appears in constant motion through the software's internal camera movements, simulating a sense of floating between the blue points and navigating two spaces: the physical movie theater and its fragmented, residual counterpart. As layers unfold through motion, and as Dror breathes life into them with the moving camera, the work underscores both the two-dimensionality of the original images and the deconstruction of film—opening up a space for imagination.

Ilanit Konopny