



emet ezell, *Destruction Is and Is Not Forever*, 2025, installation view at Sabile Arts, Culture, and Tourism Center, Latvia

In the aftermath of ethnic cleansing, is return even possible? In what form? At what cost? Conceptually, *Destruction Is and Is Not Forever* uses poetry to investigate the limitations of return. Arranged in a unified sequence across the gallery, ezell's contemporary poems haunt Sabile's abducted synagogue walls. In producing their works, ezell draws upon a vast and eroded Hebrew printing tradition to design, type-set, and print each piece. A crucial apparatus of ezell's poetry is the white stork, who migrates twice a year from Sabile, Latvia to the Jordan Valley in Palestine and back. ezell follows "Mommy" white stork to trace, among other things, the intersection between ecocide and genocide, and the relationship between ethnic cleansing and State formation. Upstairs, the artist has installed four distinct Jewish melodies that make audible the rupture of tradition.

Typesetting is slow and laborious. Words are built upside-down and in reverse. Each letter must be individually selected from large font drawers and slotted into a composition stick. Because the letters are made of lead, they accumulate in weight, growing heavier and heavier with each additional sentence. The artist arranges their texts with tweezers, adjusting spacing and shape. "Everything is in the letters," ezell tells us, "one only need know how to look."

All exhibited works were produced by the artist in Lublin, Poland. For centuries, Lublin was a vibrant center of Hebrew

printing and bookmaking. During the German occupation of Poland, the Third Reich seized food, factories, and printing presses. Across Europe, the Nazis plundered Hebrew typefaces. In Lublin, local legend has it that the Germans melted the Hebrew typefaces into bullets and shot the Jews with their own alphabet. Materially, the Hebrew alphabet has been obliterated from Europe. Only a few straggling cases of Hebrew letters remain.

The Hebrew type used to produce *Destruction Is and Is Not Forever* was initially smuggled out of Germany in 1939 and brought to Palestine. In 2014, the Hebrew letters migrated back to Europe. Each font, each individual letter, evokes different histories, different haunted grounds. ezell uses these rescued typefaces to print esoteric names of G-d into their poems, charging each work like an amulet. In Jewish tradition, paper with the name of G-d takes on the halachic (legal) value of a physical body. The paper cannot be thrown away; rather, it must be buried in the ground. In this way, the artist has filled the synagogue with bodies.

On May 15th, 1915—on the Jewish holiday of Shavuot—the retreating Russian military deported 200,000 Jews from the Baltic region. Through a series of violent pogroms, Russian soldiers burnt down homes, looted property, and gouged out the eyes of hostages. Hordes of people fled on foot and took refuge in the forest. The Russian internal refugee crisis of 1915,

which affected not only Jews in the Baltics, but also Germans, Poles, and Muslims in various border regions, was the largest case of forced migration before WWII, with the number of displaced civilians estimated between five and six million. The artist's family was among the 1915 deportees. Displaced from their village of Sabile, Latvia, they were sent by train to work camps in interior Russia, where most died of starvation or tuberculosis. Stateless and paperless, the artist's great-grandfather fled Sabile, Latvia in 1921. One hundred years later, ezell returned.

With *Destruction is and Is Not Forever*, ezell models a research-based engagement with the past, one that might offer an antidote to the ancestral alienation of the present.



emet ezell, *Destruction Is and Is Not Forever*, 2025, installation view at Sabile Arts, Culture, and Tourism Center, Latvia

emet ezell, *Thou Shalt Not Take*, 2025

sequence of four audio compositions

Sound is the opposite of possession. It is a practice of profound and persistent emptying. When the voice leaves the body, hurled out in song or in shout, the spirit supersedes its earthly limitations. In collaboration with producer Samuel Hatchwell, ezell has recorded four Jewish melodies: two liturgical and two Hassidic. Installed in what was traditionally the “women’s section” of the synagogue, the sequence forms an intimate encounter with presence and absence. What was once sung communally is now sung in isolation.

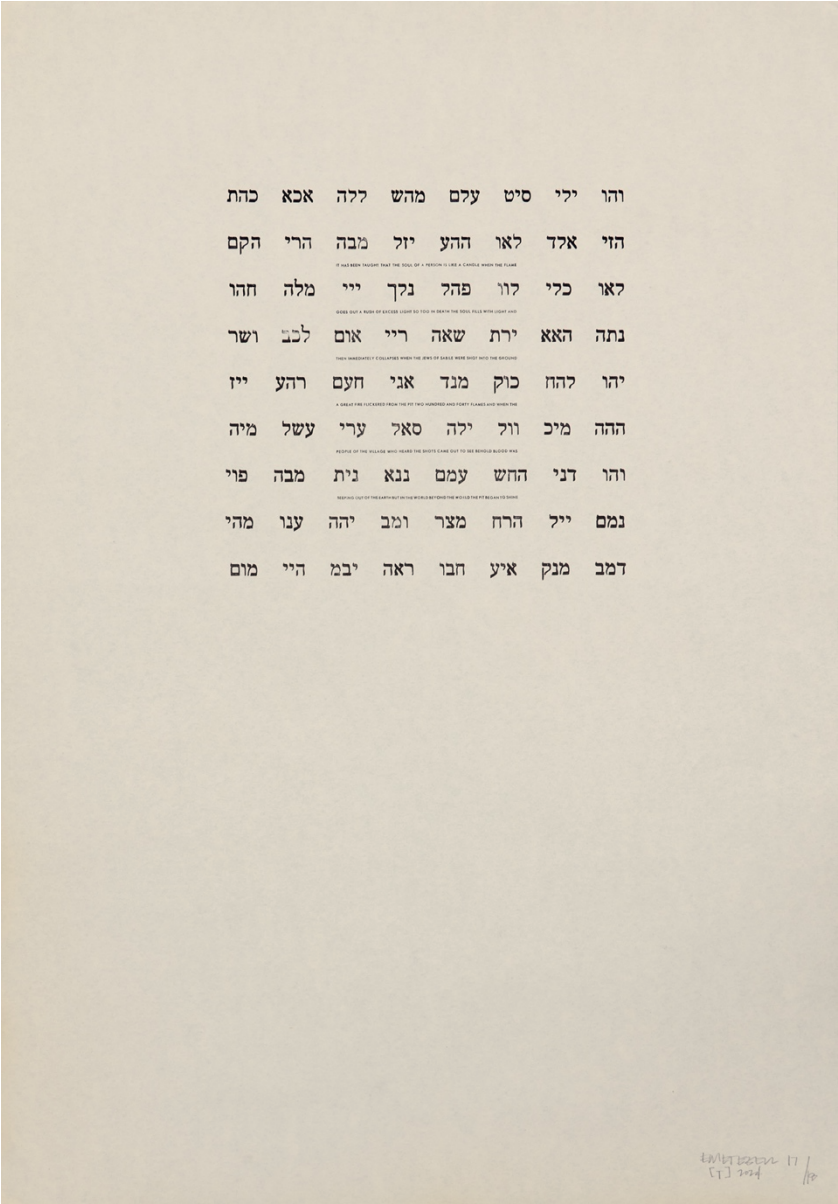


emet ezell, *Unleash the Names*, installation view at Sabile Arts, Culture, and Tourism Center, Latvia

IT WASN'T TRUST THAT THE SOURCE OF A PERSON'S LIFE IS A CANDLE WHEN THE FLAME GOES OUT. A RUSH OF EXCESS LIGHT SO FOD IN DEATH THE IDEAL FALLS WITH LIGHT AND THEN IMMEDIATELY COLLAPSES WHEN THE JEWEL OF S.A.B.I.L.E. WERE SHOT INTO THE SKYHOLD A GREAT FIRE FLICKERED FROM THE PIT TWO HUNDRED AND FORTY FLAMES AND WHEN THE PEOPLE OF THE VILLAGE WHO HEARD THE SHOTS CAME OUT TO SEE SOMETHING WAS BEHINDING OUT OF THE EARTH BUT IN THE WORLD BEYOND THE WORLD THE PIT BEGAN TO SHOW

Series of five prints composed with Frank Rühl and Futura. The letter ל (*lamed*)—which connects heaven and earth—is broken throughout the prints, reflecting the vulnerability of the typeface and of G-d. The poem throughout is typeset with Futura. Futura typeface was often used by the USSR and Nazi Germany for printing propaganda posters and military briefings

emet ezel, *Unleash the Names*, 2024, ink on antique paper
edition of 18, 500mm x 700mm



והו ילי סיט עולם מהש ללה אכא כהת
הוי אלד לאו ההע יול מבה הרי הקם
דאו כדי דוו פהל נקך ייי מלה חהו
נתה האא ירת שאה ריי אום לכב ושר
יהו דהח כוק מנד אנני חעם רהע ייז
ההה מיכ וול ילה סאל ערי עשל מיה
והו דני החש עמם ננא נית מבה פוי
נמם ייל הרח מצר ומב יהה ענו מהי
דמב מנק איע חבו ראה יבמ היי מום

IT WAS BEING TAUGHT THAT THE SOUL OF A PERSON IS LIKE A CANDLE, WHEN THE FLAME

GOES OUT A RUSH OF BRILLIANT LIGHT OR SOON IN DEATH THE SOUL FILLS WITH LIGHT AND

THEN IMMEDIATELY COLLAPSES WHEN THE SHED OF BODY WHEN THEY INTO THE REGION

A GREAT FIRE ILLUMINATED FROM THE FETTER HUNDREDS AND THOUSANDS LAND WHICH THE

PEOPLE OF THE VILLAGE WHICH HEARD THE SHOTS CAME OUT TO SEE BEYOND BLACK DOX

REPEATED OUT OF THE EARTH BUT IN THE WORLD BEYOND THE WORLD IN THE EARTH TO BE

emet ezell, *Unleash the Names*, 2024, ink on antique paper,
edition of 11, 500mm x 700mm

והו ילי סיט עדם מהש ללה אכא כהת
הזי אלה לאו ההע יול מבה הרי הקם
לאו כלי דוו פהל נקך ייי מלה חהו
נתה האא ירת שאה ריי אום לכב ושר
יהו להח כוק מנד אני חעם רהע ייו
ההה מיכ וול ילה סאל ערי עשל מיה
והו דני החש עמם ננא נית מבה פוי
נמם ייל הרח מצר ומב יהה ענו מהי
דמב מנק איע חבו ראה יבמ היי מום

emet ezel, *Unleash the Names*, 2024, ink on antique paper,
edition of 18, 500mm x 700mm



emet ezell, *Destruction Is and Is Not Forever*, 2025, installation view at Sabile Arts, Culture, and Tourism Center, Latvia

סאבילעז	שבילוי
סבילז	סאביל
סאבילז	צובל
שאבילאן	צאבלא
שאבילד	צאבלע
שאבילי	אבעל

emet ezell, *Like an Idiot I Touched the Pit with Both Hands*,
2024, ink on antique paper, edition of 24, 352mm x 500mm

Listed here are the twelve different Yiddish spellings for
"Sabile," as gathered by Rabbi Mordechai Glazman. Gaps
in the text reflect the missing letters of the surviving
Hebrew typeface, short nine letters.

שמעון גלזמן
[1] 2024 12/24

when i was born it was not Latvia
came the czar came the soldier
came the communist who took us
on boats to Gdansk plain and sin
ple naked in hair they sent us to
forest to work take out the Jewish
and put in the Latvian more and
more to destroy you can't do no
thing for a while i had aunts and
cousins and nieces for a while i
had a wife our miserable happiness
so they took it all i spell it for you
in Latvian we count ourselves
camp to camp to camp had our
hair but not the women hunger
the joints white stork between
war skies if only we had a
little salt to trade for grass soup
beached whales we overeat and die our
body belly up in someone else's hallway

HERE IS THERE IS EVERYWHERE

emet ezell
1.1.2024 4/10

emet ezell, *Here is There is Everywhere*, 2024, ink on antique
paper, edition of 13, 440mm x 700mm

Typeset in Caslon, a typeface designed and cut by William
Caslon I in 1722. Caslon's first typefaces were Arabic,
Hebrew, Coptic, and Syriac. Many phrases in this poem
have been adapted from the oral testimony of Uri Joffe, a
Holocaust survivor who was born in Sabile, Latvia.

emet ezell, *And I Will Dwell in the House of the Lord
Forever*, 2024, ink on antique paper, edition of 14,
490mm x 700mm

Typeset in Antykwa Toruńska and Frank Rühl. The
Hebrew title enters the poem like a shovel, digging a
grave at the center of the poem. Sabile and Latvia
have been replaced with their Yiddish spellings,
printed in a rare Ashkenazi cursive script.

this is my final desire
my body inhumed in the jewish
cemetery of *Łódź* my wings
peeled back each spring like
 peonies
who have their blossoms
peeled open by ants
 clover
 will crown my
feathered neck then
blast into yarrow bloom
my pelvis will click into
moss-eaten stones that
no one in *Łódź* can read
ticks will find their way to beak
just like they find their way to
 pit
i will remain
phantom
creature
horizon haunt
a willing and generous spirit
our ancestors forty-
thousand years wide
 their graves
 my umbilical cord
 to heaven

ושבתי בבית-יהוה לארך ימים

EMET EZELL
[T] 2024 3/14



From Left: emet ezell, *Another March through Wicked Grass*, 2024, ink on handmade paper laced with hemp, edition of 18, 440mm x 300mm
emet ezell, *The Forest Agrees to Cover Up*, 2024, ink on hamade paper laced with hemp, edition of 15, 440mm x 300mm
emet ezell, *Map to Future*, ink on handmade blue paper, edition of 18, 500mm x 700 mm



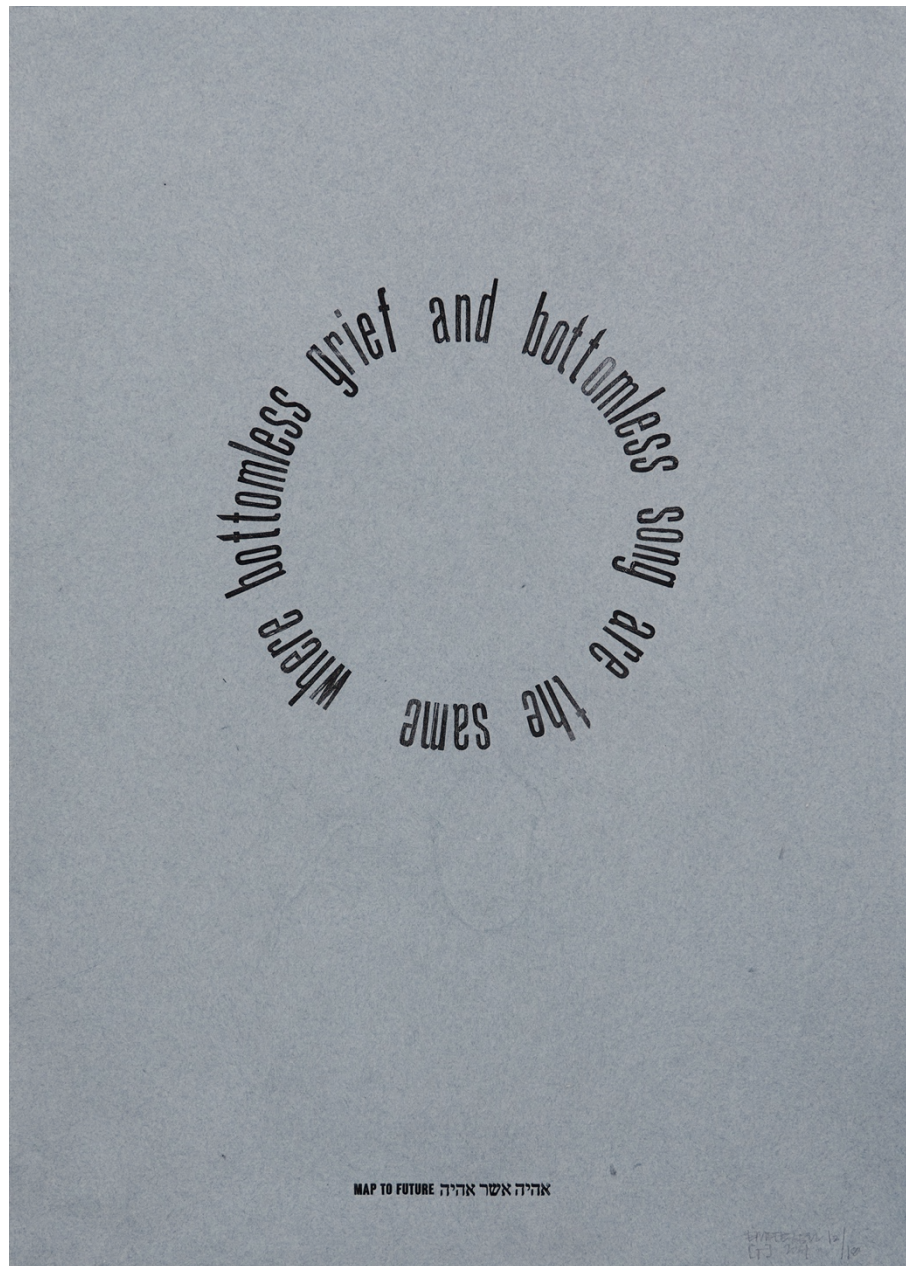
emet ezeell, *Destruction Is and Is Not Forever*, 2025, installation view at Sabile Arts, Culture, and Tourism Center, Latvia



emet ezell, *One White Stork*, 2024, ink on antique paper, edition of 5,
160mm X 860mm

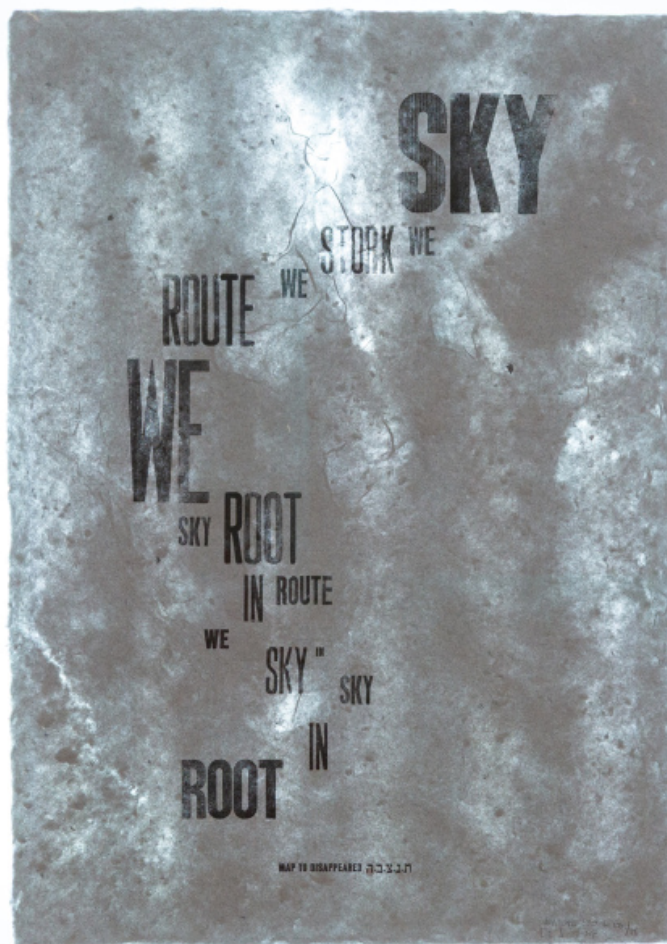
Latin letters have been carved from a hazelnut tree, the wooden letters and pre-date World War I. Embossed atop these letters are the Yiddish names of Sabile. Letters within letters – a secret that disappears with each print.

One print from the series of five remains missing.



emet ezell, *Map to Future*, 2024, ink on handmade paper,
edition of 18, 490mm x 700mm

Printed on handmade blue paper. Typeset with Frank Rühl and Rex Bold. During the 19th and 20th centuries, the Rex typeface was used to print obituary announcements in Poland. The Hebrew printed at the base of the work is G-d's answer to Moses, when Moses asks for G-d's name: I will be who I will be. Work illuminated in custom lightbox for exhibition.



Map to Disappeared, 2024

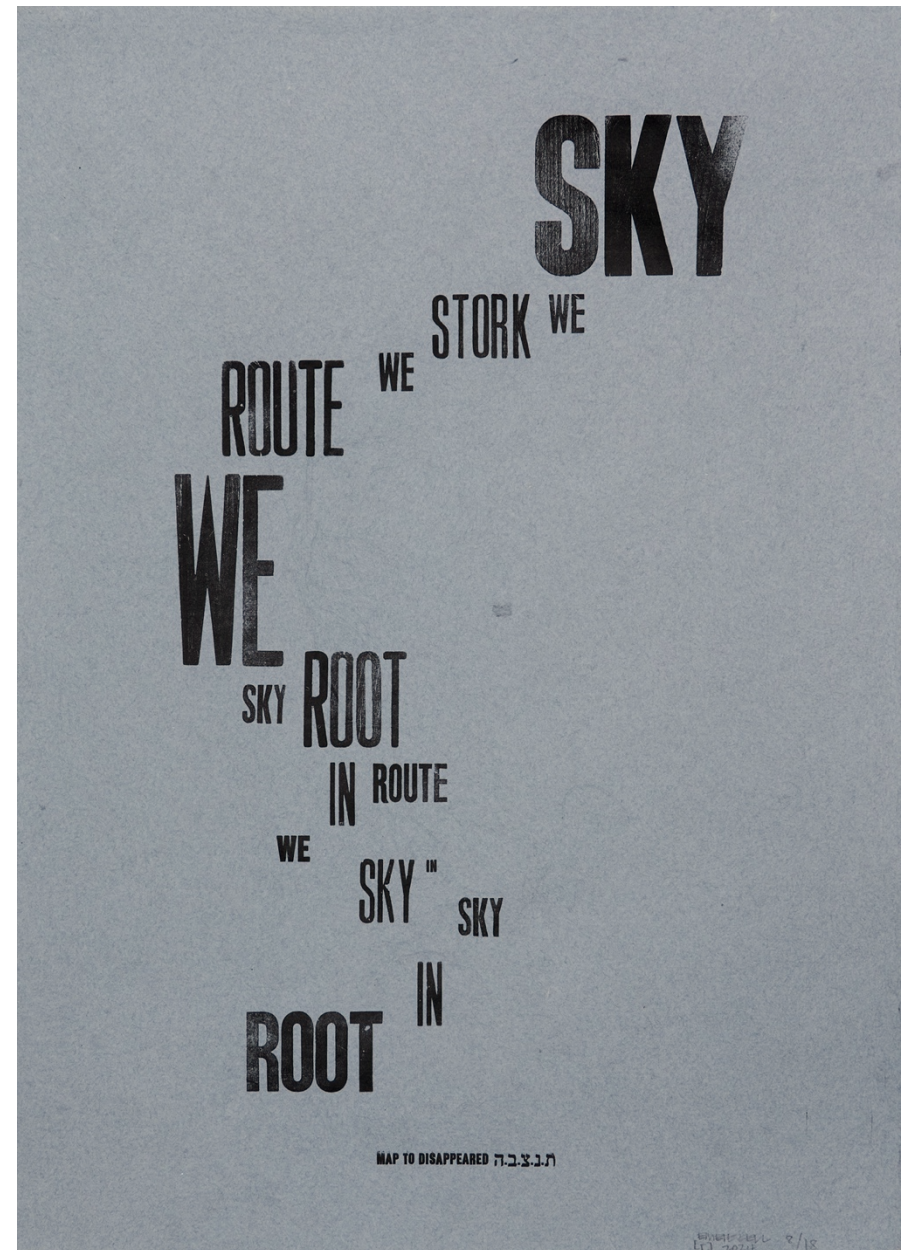
Printed on handmade blue paper with black and white ink.

Printed on handmade blue paper with black and white ink. The words are arranged in a way that suggests a map or a journey. The words are: SKY, ROUTE, WE, STOP, ROOT, IN, SKY. The words are arranged in a way that suggests a map or a journey. The words are: SKY, ROUTE, WE, STOP, ROOT, IN, SKY.

emet ezell, *Map To Disappeared*, 2024, ink on handmade paper, edition of 18, 500mm x 700mm

emet ezel, *Map to Disappeared*, 2024, ink on handmade paper, edition of 18, 490mm x 700mm

Printed on handmade blue paper. Typeset in various sizes of Rex and Frank Rühl. The Hebrew at the base of the work is a traditional acronym found on Jewish tombstones, an abbreviation for the phrase: let their soul be bound up in the bundle of life. Work illuminated in custom lightbox for exhibition.





Another Flight through Wicked Grass, 2024

440mm X 300mm, ink on handmade paper, edition of 18

Printed on handmade paper laced with dried hemp grass, typeset in Artykwa Toruńska and Nicholas Cochins. At the center of the work is a shiring pit—a grave, a gap, a hole—which reflects the effect of dispossession on the land and on the soul.

emet ezell, *Another March through Wicked Grass*, 2024, ink on handmade paper laced with hemp, edition of 18, 440mm x 300mm

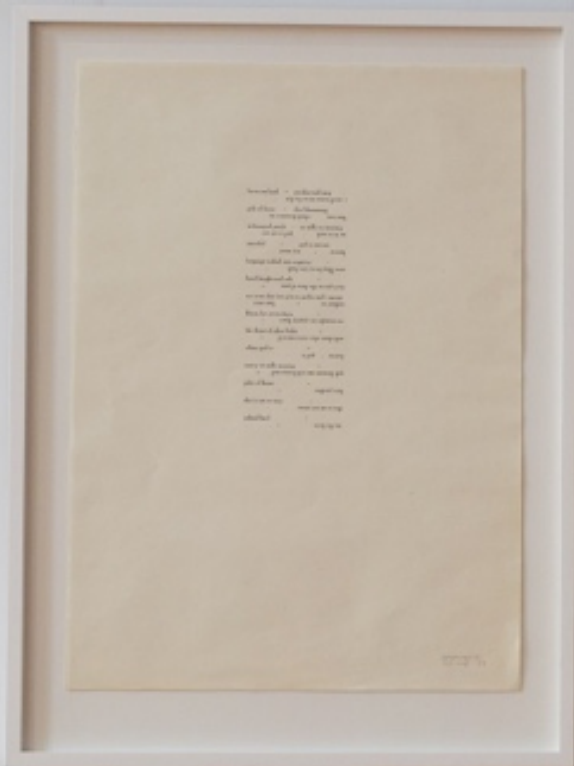


The Forest Agrees to Cover Up, 2024

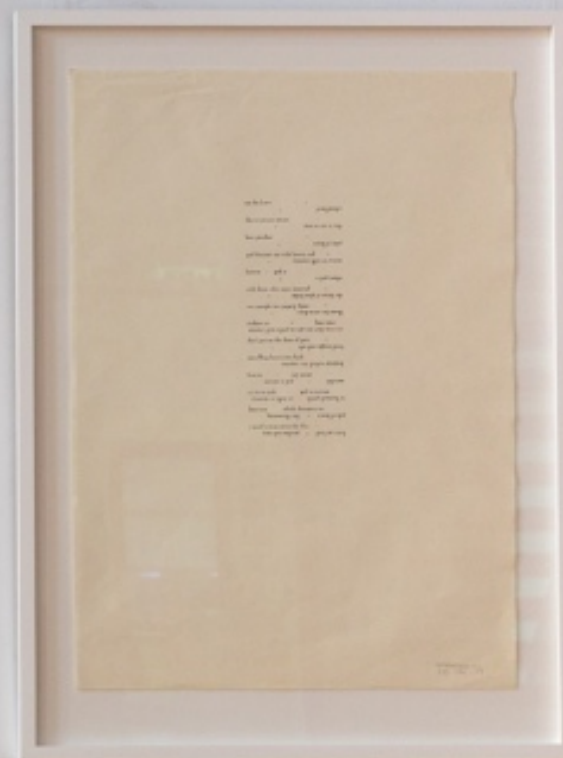
440mm X 300mm, oil on handmade paper, edition of 15

Printed on handmade paper laced with dried hemp grass; typeset in Arnykwa Torutoka 12pt. The hole at the center of the piece evokes the mass graves strewn throughout the Baltics. In August 1941, the remaining two hundred and forty Jews of Sable were marched into the forest just outside of Sable; Latvian and German soldiers shot them into a pit.

emet ezell, *The Forest Agrees to Cover Up*, 2024, ink on handmade paper laced with hemp, edition of 15, 440mm x 300mm

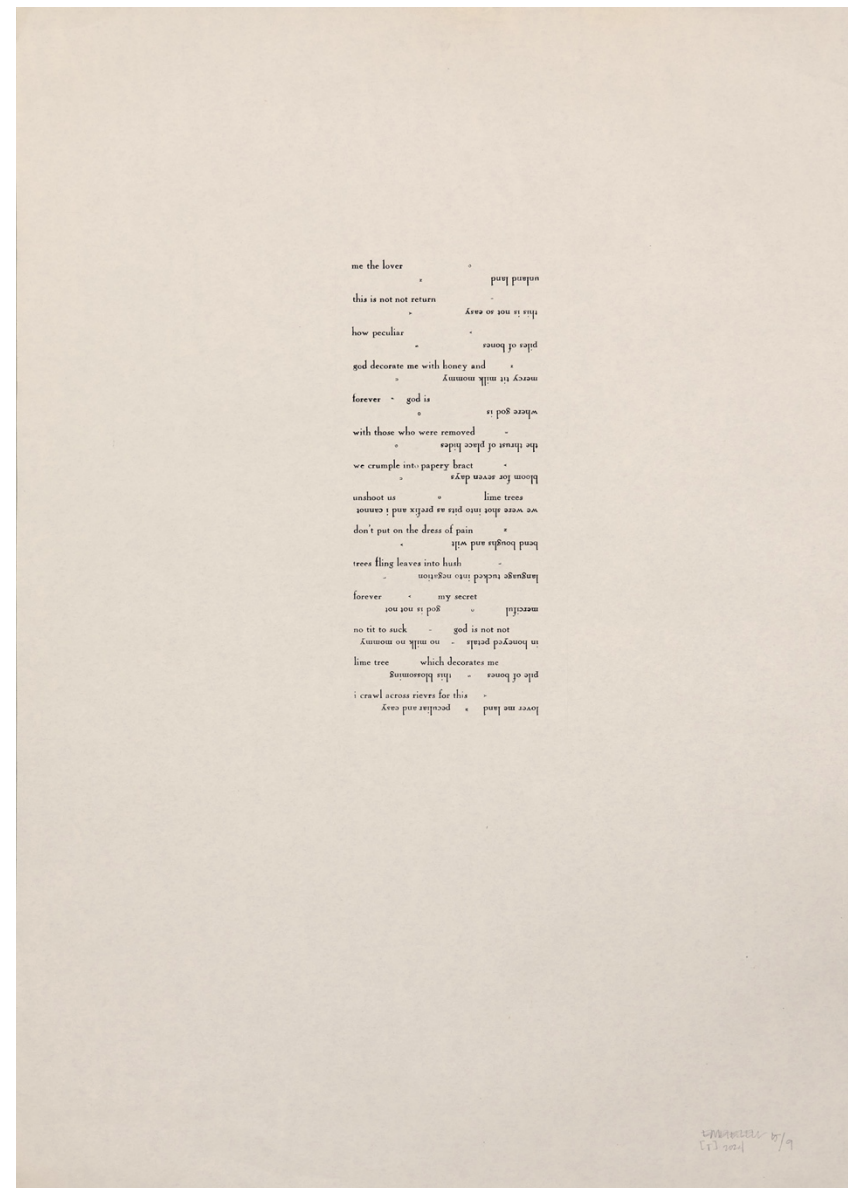
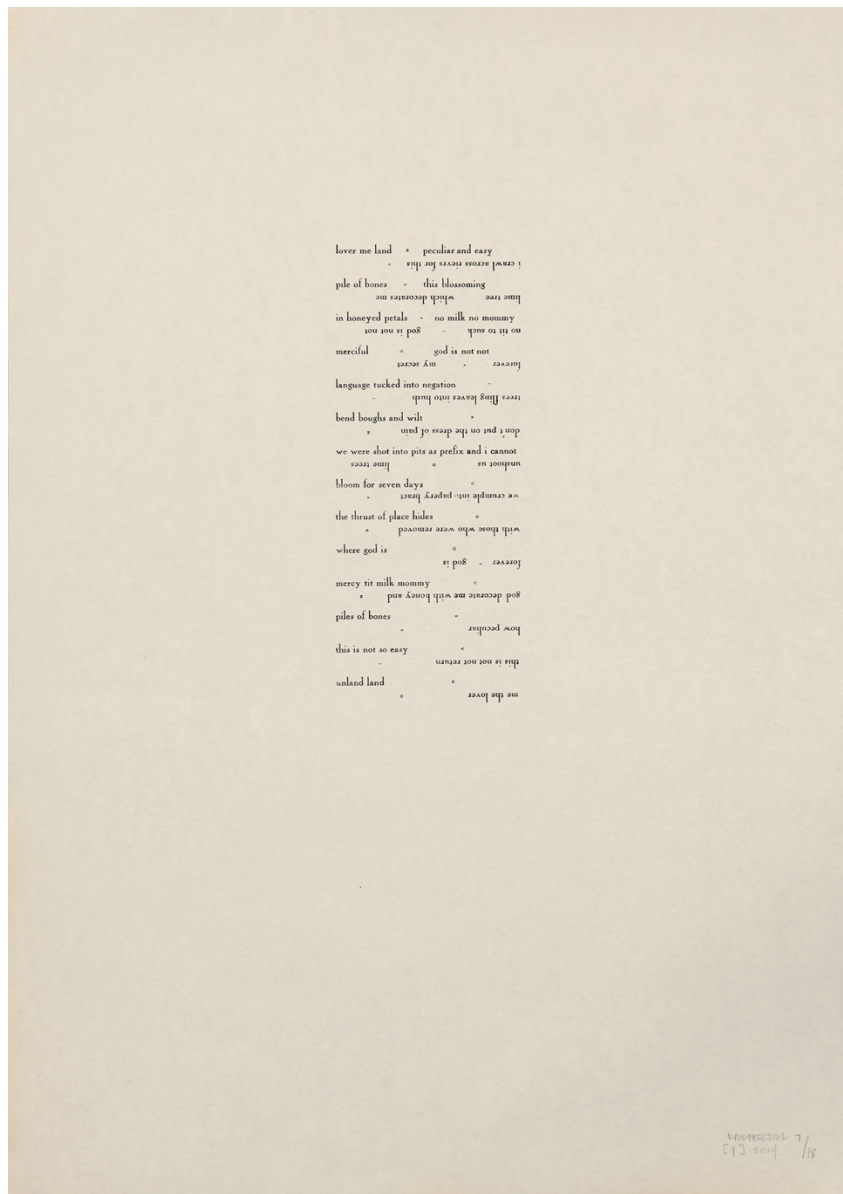


emmet ezell, *Mystical Language of Unsayings*, 2024, Series of Two Prints, ink on antique paper, edition of 18 and 9 respectively, All: 500mm X 700 mm



emmet ezell, *Mystical Language of Unsayings*, 2024, Series of Two Prints, ink on antique paper, edition of 18 and 9 respectively, All: 500mm X 700 mm

From Left: emmet ezell, *Mystical Language of Unsayings*, 2024, Series of Two Prints, ink on antique paper, edition of 18 and 9 respectively, All: 500mm X 700 mm



emet ezell, *Mystical Language of Unsayings*, 2024, Series of Two Prints, ink on antique paper, All: 500mm x 700mm

Typeset in Nicholas Cochin, a delicate French typeface designed in 1912 and banned under Soviet occupation. Contrapuntal in form, the poem uses an apophatic logic to toggle between the infinite experience of dispossession and the infinite nature of G-d. Language spoken and unspoken, flipped in reverse.



Years Later I Searched For My People and Found Someone Else's Pain, 2024
ink on antique paper, 500mm x 700mm



Years Later I Searched For My People and Found Someone Else's Pain, 2024
ink on antique paper, 500mm x 700mm



Years Later I Searched For My People and Found Someone Else's Pain, 2024
ink on antique paper, 500mm x 700mm

From Left: emet ezell, *Years Later I Searched For My People and Found Someone Else's Pain*, 2024,
ink on antique paper, Series of Three Prints, edition of 18, All: 500mm x 700mm

my first ^{emet} hands & knees in the
 field i searched for my mother but
 she had already gone i searched
 for my grandpa but he was melted
 snow does anybody here recognize
 me? beautiful landscapes in place
 of my people the municipality
 builds a tv tower over our cem
 etery gravestones bathed in moss
 in bramble i do not yet speak moss
^{emet} my body hands & knees han
 ds & knees sing the cemetery sing
 the river egypt they call it the riv
 er so sweet i could drown i drown
 beautiful landscapes in place of my
 people beautiful landscapes ■

em

2/1/24
 emet

stork spans over Gaza circles date
 palms and rubble her beak blood
 dark lipstick on the mouth a sold
 ier buttons and unbuttons his shirt
 bodies fly and hit the wall bloom fl
 ight feather shrapnel what comes
 after greed? what comes before?
 i fall into pit knowing not
 hing can be redeemed sta
 rvation gra vity mirror m
 irror homeland i stork i stork mak
 e love to every mass grave every
 bombed out building every family
 every name torn from holy hills w
 e place placenta beside our scream
 ing center touching everything to
 ouching red legs ashen wings speak
 wind tall flicker mommy cast your
 ■ eyes upon this wretched heaven

em

2/1/24
 emet

emet ezell, *Years Later I Searched For My People and Found Someone Else's Pain*, 2024
 An esoteric name of G-d meaning "supernal dust" floats across the works.

**ALL
MY
LIFE
I WAS
IN THIS
PLACE AND
I DID NOT KNOW**

unhealable wound
if i'm not careful
nostalgia
could become
my spiritual ruin
i could find
myself
convulsing for
phantom homeland
phantom name

emet ezell

~~EMET EZELL~~
[T] 4/5

emet ezell, *Epiphany*, 2024, ink on antique paper, edition of 5,
344mm X 500mm

Typeset in Bodoni; the contrast between thick and thin strokes
produces a flickering effect; the typeface comes in and out of
focus, a blinking flash of realization.



emet ezel, *Ask The Juniper Trees in the Forest*, 2023, ink on antique paper, edition of 6, 700mm x 500mm

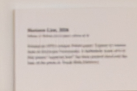
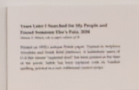
emet ezell, *We Were Removed in a Festival of Flowers*, 2024, ink on handmade paper, edition of 18,
220mm x 500 mm

Poem typeset in Antykwa Toruńska. The forty-two-letter name of G-d has been printed
in two columns, which run vertically down the sides of the poem. The title is embossed
at the base. G-d printed blind, the letters both present and absent.





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EMET EZELL | “DESTRUCTION IS AND IS NOT FOREVER” | “PĀREJOŠĀ IZNĪCĪBA” | 2025

Thou Shalt Not Take, 2025, sequence of four audio compositions

Unleash the Names, 2024, Sequence of Five Works, ink on antique paper,
editions vary, All: 500mm x 700mm

Like an Idiot I Touched the Pit With Both Hands, 2024, ink on antique paper,
edition of 24, 352mm x 500mm

Here is There is Everywhere, 2024, ink on antique paper, edition of 13,
440mm x 700mm

And I Will Dwell in the House of the Lord Forever, 2024, ink on
antique paper, edition of 14, 490mm x 700mm

One White Stork, 2024, Sequence of Four Works, ink on antique paper,
edition of 5, All: 160mm X 860mm

Map to Future, 2024, ink on handmade paper, edition of 18,
500mm x 700 mm

Map to Disappeared, 2024, ink on handmade paper, edition of 18,
500mm x 700mm

Another March Through Wicked Grass, 2024, ink on handmade paper laced
with hemp, 440mm X 300mm

The Forest Agrees to Cover Up, 2024, ink on handmade paper laced with
hemp, edition of 15, 440mm X 300mm

Mystical Language of Unsayings, 2024, Sequence of Two Works, editions of
18 and 9 respectively, All: 500mm x 700mm

Years Later I Searched for My People and Found Someone Else's Pain, 2024,
Sequence of Three Works, ink on antique paper, editions vary,
All: 500 mm x 700 mm

Epiphany, 2024, ink on antique paper, edition of 5, 344mm x 500mm

Ask the Juniper Trees in the Forest, 2023, ink on antique paper, edition of 6,
700mm x 500mm

We Were Removed in a Festival of Flowers, 2024, ink on handmade paper,
edition of 18, 220mm x 500 mm