

Hamidrasha Gallery - Hayarkon 19

Yearbook 2018-2019



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Gallery

Director: **Adina Pearlman Vardi**

Curator: **Avi Lubin**

Coordinator: **Suzi Reznik**

Temporary Director: **Michal Zahavy**

Yearbook

Texts: **Avi Lubin**

Design: **Harel & Maayan Studio**

On the Cover: Tamar Getter, Fleeing Hare (2018),
from the exhibition Sacrum. Photo: Maya Zehavi.

HAMIDRASHA GALLERY

גלריית המדרשה
صالة عرض هامدراشا

HAMIDRASHA
המדרשה
האמדראשא

FACULTY OF ARTS
מקולטה לאמנויות
كلية الفنون



Beit Berl College
המכללה האקדמית בית ברל
الكلية الأكاديمية بيت بيرل

Supportrs:



Exhibitions

HaMidrasha Gallery- HaYarkon 19 is a non-profit fine arts, culture and education center, run by Hamidrasha Faculty of Arts, Beit Berl College. Located at the heart of Israel's cultural center, Tel Aviv, the gallery represents an extension of Hamidrasha activities, while playing an important role in the arts and cultural scene in Tel Aviv. The center, which spans a two-floor complex, includes a contemporary art gallery, a versatile space equipped for video screening, conferences, seminars, and more.

The Gallery highlights young artists as well as established, Israeli and international – with contemporary exhibits including installations, performance art, painting, video art and more. Focusing on current affairs and diverse cultural subjects, the gallery lectures and seminars cater

to the Israeli arts and cultural community, as well as local and extended communities. HaMidrasha Gallery invites artists, curators, art students and art lovers to hold a progressive and challenging discussion in the contemporary discourse of art and its relation to social and political questions that stand in the heart of the Israeli society.

In addition to the exhibitions, the gallery offers, on a weekly basis, a diverse range of talks, lectures, workshops and film screenings. In addition, the Gallery provides lectures and seminars for art teachers, and provides activities for art students. All of these are free and open to the public. Our programs also include activities for and with the community, including activities for children and programs for the elderly.

Seven Rituals to Change the Mood

September 6 – October 20, 2018

Sharon Glazberg | Hadassa Goldvicht | Hani Khatib | Assi Meshullam | Karam Natour and Aya Zaiger | Public Movement | Enrique Ramirez

Curator: Avi Lubin

The exhibition "Seven Rituals to Change the Mood" presented seven rituals /artworks in video, performance, sculpture and installation. It presented traditional and fictitious rituals, mixing together purity and impurity, profanity and sacredness, animalism and divinity. The seven rituals in this exhibition searched for new paths of resistance and criticism alongside attempts of purification, healing and liberation, ranging from a ceremony in which young children learn the alphabet at the Hasidic "Cheder", through a Druze ritual of removing the evil eye, and practices of shamanism, paganism and mysticism.

The exhibition was supported by the Arts department, Tel Aviv – Yafo Municipality, in the framework of "Loving Art. Making Art." 2018

Above: Public Movement, Closing Gesture, 2018. Photo: Dor Kedmi.

Below: Hani Khatib, Rasas (installation and performance), 2018. Photo: Dor Kedmi.



Assi Meshullam, Baal Ha'Loa, 2012. Back: Enrique Ramirez, Un Hombre Que Camina, 2011–2014. Photo: Maya Zehavi.

Sacrum | Tamar Getter

November 1 – December 8, 2018

Curator: **Avi Lubin**

Tamar Getter's exhibit included four new works using various video and drawing techniques: *Fleeing Hare*, *Chironna*, *Centauromachia*, and *Fear and Might*. All four deal with the body, and are concerned with power and violence. Their gaze is focused on the anatomy of limbs, and on very short stories concerning the graphic language describing murderous atrocities.



Right: Tamar Getter, *Centaumachia*, 2018. Photo: Maya Zahavi.

Below: Tamar Getter, *Fleeing Hare*, 2018.



Right: Tamar Getter, still images from *Fear and Might*, 2018.



Getter works out of her interest in the enormous effort of early Paganism to think not like human beings, but rather like animals or semi-animals, in order to maintain contact with the creation, namely, with the divine. This enormous primordial abstraction requires powers that are at extreme odds with our present condition as human beings immersed in a degenerated form of paganism; in mere idolatry, "religious" or "secular" alike. The descriptions of defeat in wars, the equivalence of victors and vanquished in the face of power, and the understanding of the death of the Human in its enslavement to power's blind and suicidal cycle, are branded by the ancient pagan pictorial-formal principal; the "bestial," pre-idolatrour posture which intrigued Getter, has been displayed in these four new creations.

Interrogations Three solo exhibitions

December 20, 2018 – January 26, 2019

Curator: **Avi Lubin**

Disturbances | David Reeb

“Disturbances” included video works and paintings from three bodies of work. One body of work follows the village of Khan al-Ahmar over six months, in relation to the demand to demolish and evacuate the buildings in the village, home to the Jahalin Bedouin tribe since the 1970s, when they were expelled from the Tel Arad area. The second body of work focused on an event from 2012 in which IDF soldiers arrested Nariman Tamimi, the mother of Ahd Tamimi, during a demonstration in the village of Nabi Saleh, as part of the villagers’ decade-long struggle against the state-sponsored settler takeover of their lands. The third included a series of abstract paintings: a grid of a Tel Aviv tower that corresponded with the grid of the gallery windows, and a group of paper works that included series of numbers.



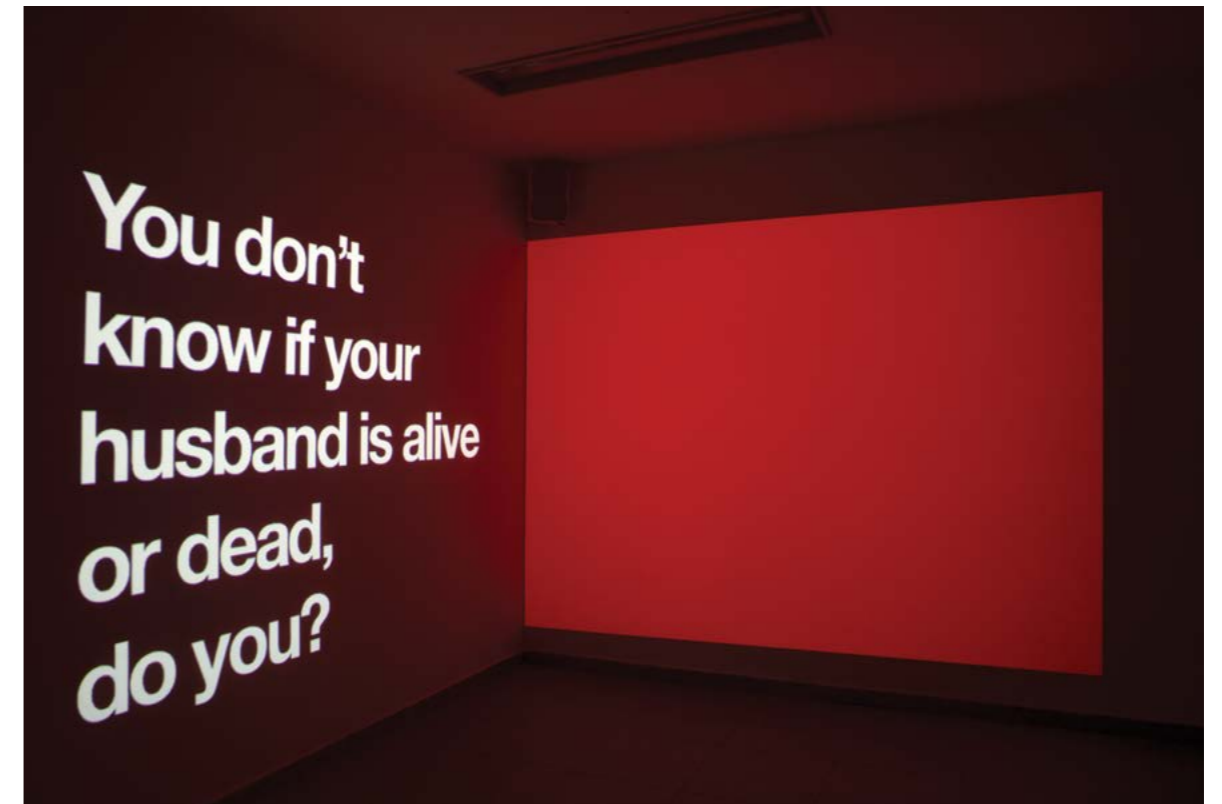
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Right: David Reeb, *Disturbance*, 2018.

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Left: David Reeb, *V*, 2018.
Photo: Maya Zehavi.

Itzik | Ido Gordon

The title of Ido Gordon's painting installation, "Itzik," is taken from the name of a military exercise held in a number of IDF units. This exercise, which takes place in a defined space over a period of five or six days, asks participants to give themselves over and cooperate with the simulation of falling into captivity and being subjected to a variety of torture and humiliation methods. This often leads to losing the sense of time and space and to helplessness. Gordon's painting installation asked to create disorientation and discomfort in the space and lead to hallucination or fantasy.

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Ido Gordon, *Itzik*
(installation view), 2019.
Photos: Maya Zehavi.



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Ignas Krunglevičius,
Interrogation (installation view),
2009. Photo: Maya Zehavi.

Interrogation + Confessions | Ignas Krunglevičius

"Interrogation" (2009) is a two-channel video installation based on the transcript of the police investigation in the United States of a woman named Mary Kovic who allegedly killed her husband with his own shotgun. The sound accompanying the video emphasizes word by word how the interrogator tried to lead the interogee, but time after time the latter cannot or will not describe in words what happened and the interrogation ends without understanding or resolution.

"Confessions" (2011) is a single-channel video installation for personal viewing. It is comprised of eight confessions of convicted murderers. Krunglevičius took the handwritten confessions and court records, erased all references to the crimes, and reduced them to the expressions of emotion they contain.



Delight | Eti Jacobi

February 21 – March 30, 2019

Curator: **Avi Lubin**

Eti Jacobi's exhibition "Delight" included two paintings that begin from looking at the view from her studio window. Yet she does not paint what she sees through the window. Her gaze at nature, at the reality outside of her studio, is actually a gaze at painting, one that draws insights from art history (in this case, as in her latest exhibits, mainly from the Rococo and from artists such as François Boucher). Jacobi's painting, as she has said before, does not begin from an image and does not respond to an image, but constitutes "a capacity that exists in the body and is released in the moment."

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Eti Jacobi, *Delight* (Installation view). Photo: Maya Zehavi.

America | Natalia Zourabova, Anna Lukashevsky, Olga Kundina (New Barbizon)

February 21 – March 30, 2019

Curator: **Avi Lubin**

Natalia Zourabova, Anna Lukashevsky and Olga Kundina – members of the New Barbizon – are "painting from observation," in the spirit of the tradition of painting "en plein air" that characterized the Barbizon group in France in the late 19th century. The exhibition "America" was born after they spent several months in Texas, one of the most archetypal markers of America. The result is a very rich, intensive and colorful exhibit, which on the one hand emphasizes the power of the nature they encountered, and on the other hand the direct and wild capitalism, which they had heard about critically throughout their childhood in the Soviet Union during the Cold War.

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Natalia Zourabova, Anna Lukashevsky, Olga Kundina (New Barbizon), *America* (installation view), 2019. Photo: Maya Zehavi.



Admissions Committee | Jonathan Gold

April 11 – May 18, 2019

Curator: **Avi Lubin**

Jonathan Gold's exhibition consisted of a series of large paintings, which together deconstruct and abstract the commonplace image of an admissions committee. Having grown up on a kibbutz, in a communal society, Gold has often addressed the question of relations within the group and the individual's ability to act in relation to the group and take their place within systems. This time the question at the forefront is that of barriers – the attempt to be admitted, to pass the threshold, to get in. The scenes that appear in the paintings are familiar from different areas of life, whether it is the kibbutz establishment, admissions interviews for jobs, the army or other areas. Yet, whereas in the past the kibbutz was Gold's basic point of reference, it seems that now his gaze is turned towards the art world.

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Crocodile Tears | Nitzan Yulzari

April 11 – May 18, 2019

Curator: **Avi Lubin**

Nitzan Yulzari's installation "Crocodile Tears" started with the memory of an event that occurred when he was a soldier. Yulzari was laying in an ambush on the Israel-Gaza border with another soldier. They heard shooting, shouting, people being hurt, the voices of men, women and children crying. The distant sounds of horror got louder, but the two stayed put, without knowing the nature or results of the event. This traumatic memory is the starting point and engine of the exhibition, even though it does not appear in it directly.

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Nitzan Yulzari, *Crocodile Tears (detail)*, 2019.
Photo: Maya Zehavi.



Fight, Flight, or Freeze | Regev Amrani

April 11 – May 18, 2019

Curator: **Avi Lubin**



Regev Amrani's installation reconstructed the physical-emotional mechanism of dealing with danger. The title – "Fight, Flight, or Freeze" – refers to the physical-psychological survival mechanism that comes into play in the face of a danger that requires an instant response. After the senses identify the danger they send signals to the brain, and the body responds in one of three ways depending on the nature of the danger: fight, flight or freeze in place, so that the source of the danger does not notice you. This mechanism is sometimes activated even when we are not facing a real physical danger but psychological stress or anxiety. In this kind of stress, several physical systems work in concert: pupils are dilated, heart and breath rates are accelerated, and sweating increases.

Fight, Flight or Freeze was supported by the Israel Lottery Council For Culture & Arts and the Yehoshua Rabinovich Tel Aviv Foundation for the Arts.

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Regev Amrani, *Fight, Flight or Freeze (Installation views)*, 2019. Photo: Maya Zehavi.



Public Program | Academic Activity

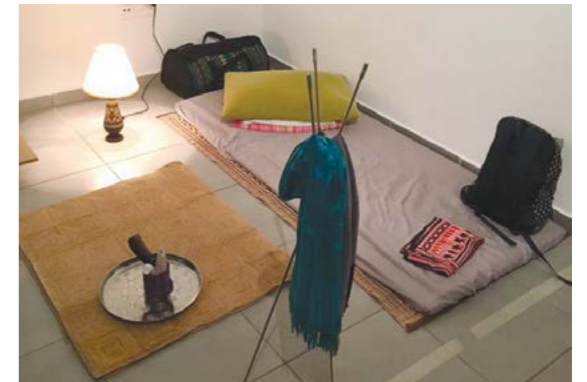
Working with Hamidrasha's academic staff, the gallery offers on a weekly basis, a diverse range of talks, lectures, performances, film screenings and academic conferences. Among the activities we held this year were **talks with artists and scholars** such as **Tamar Getter, Prof. Galili Shahar, David Reeb and Assi Meshullam**; **performances** by **Public Movement, Hani Khatib and Lilach Pnina Livne**; **gallery tours and artist talks**, hosting students from the different art faculties and different high-schools in Israel; and **student exhibitions** such as "A Common Camp 2" – an exhibition of students from Hamidrasha, curated by Ruti Sela, and "4th of July" – the postgraduate students final show, curated by Nicola Trezzi.

A Common Camp

19 May – 1 June, 2019

Curator: **Ruti Sela**
Producer: **Natalie Witkin**

A Common Camp is an event during which students from Hamidrasha were invited to stay in the gallery space for two weeks and create works on site, exploring the potential of collaboration, transparency and social dynamics as raw materials for creativity.



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Right: **Nehama Shelef.**

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Below: **performative drawing with Or Peter (Patrish).**



Closing event of the exhibition *Seven Rituals to Change the Mood*

Above: *Public Movement, Closing Gesture*, 2018. Photo: Dor Kedmi. –
Below: a conversation with Karam Natour and Aya Zaiger about their work *For the Health, For the Dead*, 2018.



Performances and Gallery Talks

– Above: Lilach Pnina Livne "*Young Girls Wanna Dance Their Spirit*".

– Right: Eti Jacobi with high school students.

– Below: Tamar Getter with art students.



Low Tech Nation

February 5-7, 2019

Organizers: **Adina Pearlman Vardi,**
Avi Lubin, Yoav Lifshitz

“Low Tech Nation”, the first Hackathon held at HaMidrasha Gallery – Hayarkon 19, was an event that brought together art and technology. Around 30 artists, hackers, makers and techies gathered at the gallery for 72-hours of intense work during which initiatives from the fields of technology, activism, art, programming and hacking were developed.

This Hackathon asked what happens when art enters the sphere of hackathons and when art and technology collide? What are the

potentials of a Hackathon that takes place in an art school gallery like HaMidrasha? A gallery that thinks about education as a vehicle for social mobility, equality and justice for all sectors of Israeli society? The participants in “Low Tech Nation” seek to examine whether art can use technology to resist, criticize, and undermine the forces that drive it.

Low Tech Nation was supported by the American Embassy.



Above: A project led by Miri Segal. Photo: Goni Riskin.

Left: A project led by Hadi Kalil. Photo: Goni Riskin.

Right: A project led by Dor Zlekha Levy.

Education and Community:

As an extension to Hamidrasha Faculty of Arts activities in the field of art education, our programs serve schools and teachers from the Tel Aviv district and beyond. The Gallery also provides lectures and seminars for art teachers and activities for art students. Among other things, this year we held a **monthly drawing workshop for adults** with leading art teachers from Hamidrasha. In addition, we ran **workshops for children during the holidays and summer vacation and a yearly seminar for teenagers**, in collaboration with the Tel Aviv municipality, led by artist Oz Zloof. The month of August was dedicated to our summer school program, including workshops for adults, teenagers and children. All activities were admission free.

Acknowledging the unique location of our center, in Hakerem neighborhood, our programs also included activities for and with the communities around us, including activities for children, for the local High Schools, and programs for the elderly. This year we ran a unique project, collaborating with Beit Berl's Faculty of History, **mapping the neighborhood's history through personal stories of participants at the neighborhood's Center For The Elderly**. Continuing the tradition, we hosted for the **5th time the annual National Graduate exhibition**, showcasing artworks of over 60 outstanding High School graduates from across the country. This exhibition is done with collaboration of the ministry of education.

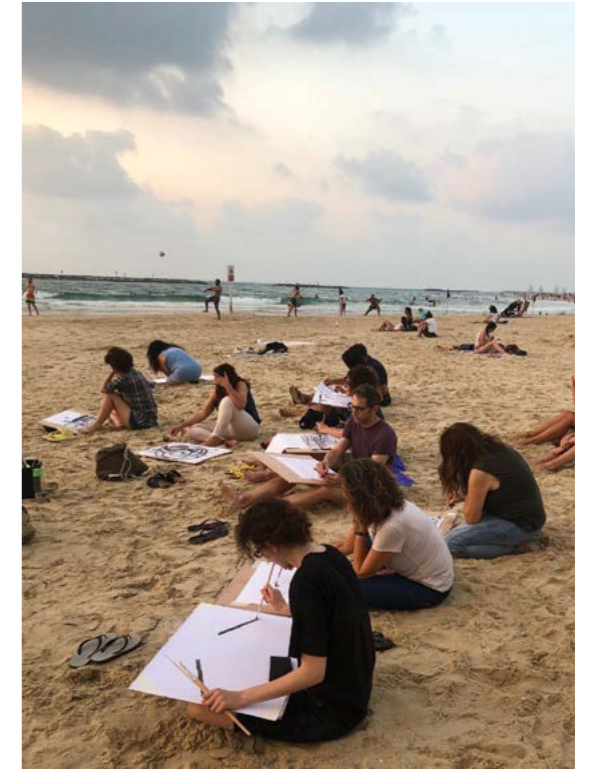
Summer School 2019

August 2019

Summer School is a public program that took place during the month of August and included workshops for children, teenagers and adults with leading artists.

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Right: Workshop for adults with Artist Talia Keinan.

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Below: Workshop for kids with artist Dor Zlekha Levy.





Workshops, Seminars and Work with the Community

Above: Photo Kerem: Purim activity, hosting Hakerem elderly center.

left: Yearly seminar for teenagers with artist Oz Zloof.

Below: Mapping the neighborhood history together with the neighborhood's Center for the Elderly.



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