

**Hamidrasha Gallery -  
Hayarkon 19**  
Yearbook 2020-2021

## Hamidrasha Gallery – Hayarkon 19

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### Gallery

Director: **Adina Pearlman Vardi**

Curator: **Avi Lubin**

Gallery Assistants: **Galit Silver, Raz Shaibi**

### Yearbook

Text and Editing: **Avi Lubin**

Design: **Harel & Maayan Studio**

On the Cover: Ruthi Helbitz Cohen, Bombs Will Fly over the Naked King, and a Heavy Heart will Plummet, Installtion views.

Photo: Lena Gomon.

On the Back: Amir Nave, Reclaiming George Fahaik, Installtion views.

Photos: Lena Gomon.

### HAMIDRASHA GALLERY

גלריית המדרשה  
صالة عرض هامدراشا

HAMIDRASHA  
המדרשה  
האמדראשא

FACULTY OF ARTS  
מחולטה לאמנויות  
كلية الفنون



Beit Berl College  
המכללה האקדמית בית ברל  
الكلية الأكاديمية بيت بيرل

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## Exhibitions

HaMidrasha Gallery– HaYarkon 19 is a nonprofit fine arts, culture and education center, run by HaMidrasha Faculty of Arts, Beit Berl College. Located in the heart of Israel’s cultural center, the gallery represents an extension of HaMidrasha activities, while playing an important role in the arts and cultural scene in Tel Aviv–Yafo. 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 advances established Israeli and international artists alongside emerging artists and new populations – Jewish and Arab – with contemporary exhibits including installations, performance art, paintings, video art and more, providing a springboard into Israel’s leading museums and galleries.

The gallery touches the lives of more than 7,000 young people each year. The gallery’s arts education program encourages diversity

among the younger generations, reaching scores of Jewish and Arab schools and hosting young people from around the country in annual educational activities: gallery tours, lectures, and workshops in drawing, painting and media arts. The Gallery utilizes artistic perspectives to illuminate social, political and cultural issues, providing a safe space to raise vital issues for discussion. It hosts artists, curators, art students, art lovers and members of the community for progressive and challenging discussions in the contemporary discourse of art and its relation to social and political questions that stand at the heart of Israeli society.

In its role as a hub of arts education, the gallery offers, on a weekly basis, a diverse range of lectures, seminars, activities for art teachers, art students, etc. Programs also include activities for and with the community, including for children and the elderly. All of these are free and open to the public.

# Joshua Neustein Special Exhibit

Photos: Steven Weinstock

December 24, 2020 – March 26, 2021

Curator: Avi Lubin

In the center of Joshua Neustein's exhibit space, photographs are placed on nylon wrappers, leaning on temporary tables. They are documenting a performance by Neustein in his studio in the years 1972-73 (curated by Gideon Ofrat) in which he took two cardboard boxes, placed them next to each other, and examined the relationship between space, structure, place, and body by performing exercises such as isolation inside a box, hiding in a box, sleeping, and bridging between the two boxes.

The sound in the exhibit space is of a coin thrown into the air, dropped on the floor, and spinning until it lands on one of its sides: heads or tails? The well-known game of trying to settle a dispute by tossing a coin, retroactively dictates the way of getting into the box and allows the Neustein of 2020 to meet the Neustein of the 1970s, and play a game of luck and faith, of freedom of choice versus force majeure.

At the entrance to the exhibition two torn paper boats are situated on a reflected shiny mylar surface. This simple action and the use of figurative paper boats connects Neustein's decades-long engagement with subjects of immigration, movement and wandering, and the conceptual actions he performed over the years with paper: folding, tearing, cutting, dislocating, and repositioning.

—  
Joshua Neustein, *Special Exhibit*,  
Installation views.  
Photos: Lena Gomon, Neta Laufer.



## Gaëlle Choisne Temple of Love – Agony

December 24, 2020 – March 26, 2021

Curator: **Avi Lubin**

Temple of Love – Agony is the new chapter in Gaëlle Choisne's ongoing exploration of the concept of love. Following Roland Barthes' book "A Lover's Discourse: Fragments," she focuses in the current exhibition on the idea of agony, on "the fear of a breakdown which has already been experienced," to quote Barthes.

Choisne's installation explores the idea of love as a social and political matter, an attitude and form of resistance and a catalyst for courage and transgression. Love in this ongoing project becomes a social and spiritual issue, a channeling source of profoundly political actions. Choisne created a space for dialogue and conversation that invites people to collaborate and take part in the exhibition.

The exhibition was created in collaboration with My Luvs: Roxanne Maillet, Marie-Carmel Brouard, Crystell Mess, Agnes Noel, Euvonie Reynald and Megg Rayara Gomes de Oliveira. Previous chapters took place at Bétonsalon in Paris, The Mistake Room in Los Angeles, and Zachęta Project Room in Warsaw.

The exhibition is supported by Trampoline Association and The French Institute in Tel Aviv.

Gaëlle Choisne,  
*Temple of Love – Agony*,  
Installation views.  
Photos: Lena Gomon.



# Ala Haytham Dowry

December 24, 2020 – March 26, 2021

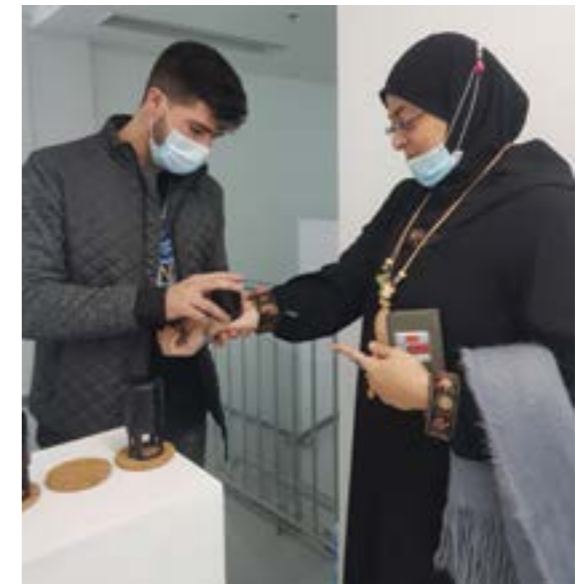
Curator: **Avi Lubin**

Ala Haytham's first solo exhibit deals with the complicated status of Israel's Arab citizens (politically, culturally, and nationally). Haytham uses a number of symbols from Palestinian culture: the traditional dabke dance, the olive tree, and the process of preparing bandora – a family rite in which the family gathers for 24 hours on her grandmother's plot of land and in a long process of hard manual labor including washing, chopping, crushing, and straining, prepares the traditional tomato-based dish. Delicately, Haytham presents a dialogue, or perhaps a conflict, between three generations of women in her family: her grandmother, her mother and herself, who to a large extent represent the changes in Palestinian society in Israel from 1948 to the present on questions of nationality, and the place of Palestinian culture in their lives – the language, the rituals and the customs.

At the entrance to the exhibition, Haytham invites the visitors to fill out a form and apply for a passport to the state of '48, for a token price. For that purpose she created a photography booth where one can take a passport picture with one's cell phone.

The exhibition is supported by the Israel Lottery Council For Culture and Arts.

Ala Haytham, *Dowry*,  
Installation views.  
Photos: Lena Gomon,  
Avi Lubin.



## Amir Nave Reclaiming George Fahaik

April 9 – May 28, 2021

Curator: **Avi Lubin**

Amir Nave's intensive installation is comprised of hundreds of drawings made between 2013–2019 on different surfaces and in different techniques: automatic, intuitive or designed, by pen, pencil or marker, on incidental pieces of paper, pages out of old books or book covers. Nave creates a composition with its own internal grammar and logic, without conceding chaos and freedom, intuition, detachment, meaning-seeking, emotional turmoil and subtlety, nor the bursting speed that characterizes his drawings. Like Benjamin's pearl diver, or Arendt's storyteller, Nave turns the fragments, the images created at different times, supposedly without connection or common thought, into an act or chain. He turns the hundreds of drawings into a single composition.

This logic crystallized even more by naming the exhibit "Reclaiming George Fahaik," a character that is perhaps fictional, perhaps biographical, that has accompanied Nave for many years and illustrates different layers of his identity. To a large extent, the moment of naming constitutes the fragments into a structure. This is a story that is not one-dimensional or coherent, but rather loaded with dissonances and discrepancies, a composition that presents a distinct language, a single unit that does not detract from the separateness and independence of the drawings that comprise it.



Amir Nave, *Reclaiming George Fahaik*, Installation views.  
Photos: Lena Gomon.

# The Long Dead Tama Goren

April 9 – May 28, 2021

Curator: Yair Barak

In recent years Tama Goren has been working simultaneously on drawings in pencil and graphite to different extents, oil paintings, mostly on a large scale, simple embroidery, and illusive paper cutouts. The embroidery, shown here extensively, is seemingly didactic but bold and daring, follows elements of family history in the diaspora, and is influenced by medieval painting aesthetics. An attempt to define her world of imagery is futile. The body is the main subject in her work. A body that is very fleshy, distorted, and sometimes not gender distinct. Sexual acts, some extreme, leave the viewer disturbed. Human figures seem like animals or monsters. Out of the figurative images, the hand reaches for more abstract actions, linear and circular, more or less regular.

Goren's work is characterized by redundancy and repetition, by pencil presses of differing intensity, fierce colorfulness, unbridled energy and expressiveness. There is intense tension between humor and atrocity, between cynicism and pain and honesty. In many senses this is a transgressive work. It crosses boundaries into the forbidden, into the spaces of libidinal and emotional taboo. In a strange way it is also funny or at least grotesque. It infiltrates the taboo of the medium, the unconscious of automatic, intuitive, "wrong" painting.

The exhibit was produced with the support of the Department of the Arts, the Culture Wing, Municipality of Tel Aviv-Yafo, and the Yehoshua Rabinovich Foundation for the Arts.



Tama Goren, *The Long Dead*,  
Installation views.  
Photos: Lena Gomon.

# Yuval Atzili

## Five O'clock Shadow

April 9 – May 28, 2021

Curator: **Avi Lubin**

At the entrance to Yuval Atzili's exhibit hangs a large portrait of his partner, bare-chested and sticking his tongue out towards his armpit. Thus begins an eclectic journey including family pictures, images of birds and homoerotic, side by side. Atzili examines himself in relation to his partner, his brothers and their children, and asks questions about masculinity, fatherhood, relationships and sexuality, about freedom and prejudice.

Next to the portrait of his partner is a work comprised of thousands of bits of paper which together make an image of an eagle. The bits of paper were cut out of a book with pictures of German death camps in World War II. It is the continuation of a series of papercut birds that Atzili created in the past, including a flamingo, a peacock, a hoopoe and a parrot. This time he chose an eagle, a German national symbol identified with Nazi Germany, and also mentioned in the context of gay love in Greek mythology, when Zeus fell in love with the beautiful Ganymede and sent an eagle to

snatch him and turn him into a servant on Mount Olympus.

In another video work Atzili comprises different identikits that include parts of his and his three brothers' faces. The combination of the faces allows him to ask questions about identity and separateness, in relation to his twin brother, and as a gay man in relation to his three straight brothers, and to raise questions about different kinds of masculinity. Behind the work emerges the sound of a bird tweeting, calling and inviting the viewers to a back room, like a Siren's Song luring us to enter. There, in another video work, Atzili appears bare-chested, whistling with a water bird's whistle, and returning us back to the starting point.

The exhibit was produced with the help of the Department of the Arts, the Culture Wing, Municipality of Tel Aviv-Yafo, and the Yehoshua Rabinovich Foundation for the Arts, and with the support of ARTIQ grant for Israeli Queer Art





# Ruthi Helbitz Cohen Bombs Will Fly over the Naked King, and a Heavy Heart will Plummet

June 28 – August 13, 2021

Curator: **Avi Lubin**

The starting point of Ruthi Helbitz Cohen's exhibit is the memory of an encounter with a ghost on a stormy day. Through painting, Helbitz Cohen tries to return to the site of the encounter and leave something there, to create a space where the dead can meet the living and calm the storm. The result is an installation occupying two rooms on two levels, creating a space to contain the trauma and attempted healing, and presenting the complicated relationship between beauty and pain, toxicity and compassion. At the entrance to the exhibit, in front of two large paintings, stands a marble bench/headstone with the words "To the last note." At its bottom is another sentence addressed to the netherworlds. On the top floor witches, ghosts, brides and wounded women float in the air, as if demanding their place between heaven and earth, between the lower worlds and the upper worlds.

The exhibit title, "Bombs Will Fly over the Naked King, and a Heavy Heart will Plummet," is taken from a large-scale painting that was supposed to be hung in the exhibit entrance. But, like a chronicle of a death foretold, the painting was destroyed by sprinkler water that soaked it in Helbitz Cohen's yard, leaving only a faded memory.

This exhibition was supported by Borkin Tombstones LTD.



Ruthi Helbitz Cohen  
*Bombs Will Fly over the Naked  
King, and a Heavy Heart will  
Plummet, Installation views.*  
Photos: Lena Gomon.

# Udi Charka Victory Picture

June 28 – August 13, 2021

Curator: **Avi Lubin**

In his childhood, an old painting hung in Udi Charka's neighbors' house, of girls in long skirts who looked like porcelain dolls, bouncing a boy with earlocks and a bemused look in the air on a sheet. That painting, which he would later learn was a reproduction of the famous Goya painting, "The Straw Manikin," is the departure point of this exhibit. Charka tries to reconstruct it in video. To do so he invited four Orthodox girls in long skirts, and asked them to bounce a boy their age wearing a skullcap on a sheet. The video is shown next to a series of drawings that followed pictures from the newspaper, the artist's private album and art history. Charka challenges the way we look at images out of preconceptions and prejudices, and the way we interpret them from a political, gender, national or religious stance. He creates a cluster of images that raise the question of incoherence as to his stance and aims the arrows of criticism primarily at his own gaze.



Udi Charka, *Victory Picture*,  
Installation views.  
Photos: Lena Gomon.

## Public Program, Academic Activity, Education and Community

Working with HaMidrasha's academic staff, the gallery offers on a weekly basis, a diverse range of lectures, activities and workshops for all ages, performances, and academic conferences. As an extension to HaMidrasha Faculty of Arts' activities in the field of art education, our programs also serve schools and teachers from the Tel Aviv district and beyond. Among the special activities we held this year were the Art Activism project in high schools, practical tools workshop for HaMidrasha students, an outdoor painting marathon in collaboration with the Tel Aviv Municipality and the fourth edition of "A Common Camp" – a participatory project

with students from HaMidrasha curated by Ruti Sela. We held two important events for high school art students: during the second lockdown we offered a free Zoom talk with Gallery Curator Avi Lubin and HaMidrasha Dean Guy Ben Ner – over 900 students nation-wide took part in this special event; we also held, in cooperation with the Ministry of Education, the Sixth Annual Exhibition for 12th graders excelling in art – over 400 families, friends and fellow students came to the opening ceremony, and three students won a scholarship to study at HaMidrasha Faculty of Arts.

## Art Activism

Facilitators: **Salma Samar and Mor Peled**

This year in collaboration with the Tel Aviv Municipality, we piloted a new program on arts and activism in high schools that do not have an arts curriculum. One pilot program was held at Al-Mustaqbal High School in Jaffa and focused on the theme of Myself and My Society. In the sessions, the pupils encountered the concept of activism, learned about activist artists, and discussed thoughts about the public domain and the ways it influences our lives,

such as the absence of Arabic in the public sphere. Another pilot was at Tichonet in north Tel Aviv and focused on the subject of information and technology. The project invited students to participate in eight sessions offering fresh and critical thinking about the technology and information that surround us at every turn. Both programs ended with an exhibition of students' activist works displayed at the school.

### Art and Activism, Tichonet



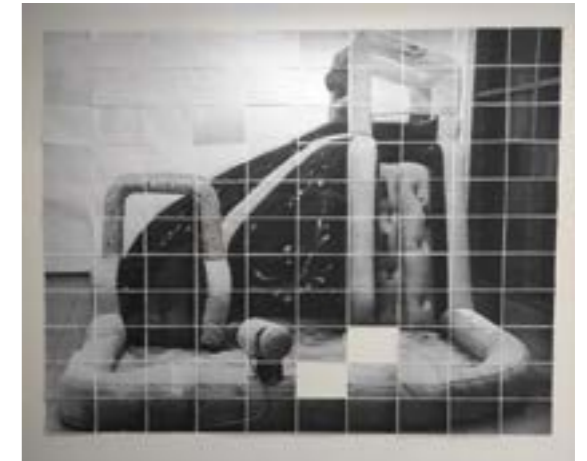
## A Common Camp #4

August 15 – August 28, 2021

Curator: Ruti Sela  
Producer: Shachar Neuhaus

Participants: Shachar Neuhaus, Oryan Yakobi, Iris Gitik, Eitan goldstein, Liam Chambon, Nitsan Malca, Shani Shabo, Shoval Chen, Shahaf Ida, Rut Yehoshua, Tamar Arazi, Harel Shemesh, Michaela Miller, Vladyslav Genrikh

A Common Camp is a yearly event during which students from HaMidrasha Faculty of Arts are 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. Dialogue with the students led to a unique project including elements of installations, video, photography, and painting.



## Painters Out: Outdoor painting marathon

This year we held the first edition of “Painters Out”, an outdoor painting marathon for one weekend at Hahurshot Park, produced by gallery director Adina Pearlman Vardi in collaboration with Tel Aviv Municipality as part of “Loving Art. Making Art. 2020”. Over 170 participants took part in the many drawing and painting workshops offered.

Painters Out: Photographs  
from various workshops



## Educational Activities: Workshops, lectures, tours and talks

During this year, we held gallery visits, talks and tours, hosted students from the different art academies and high schools, held online lectures and special workshops, among them a workshop for website building for young artists and a 3-day practical tools workshop for HaMidrasha students.



Above: Ala Haytham, gallery talk  
Left: the Sixth Annual Exhibition for 12th graders excelling in art  
Below: Zoom talk for high school students, with gallery curator Avi Lubin and Hamidrasha dean Guy Ben Ner.  
Above right: Zoom Wix website building workshop, Carolina Lehan.  
Below: Gallery tour, Ruthi Helbitz Cohen | Bombs Will Fly over the Naked King, and a Heavy Heart will plummet





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