

**Hamidrasha Gallery -
Hayarkon 19**

Yearbook 2021-2022



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Gallery

Director: **Adina Pearlman Vardi**

Curator: **Avi Lubin**

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

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Yearbook

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On the Cover: Nilbar Güreş, Breast by Rose, 2021.

On the Back: Aysha E Arar, Flood, installation view, photo: Carmit Hassine.

HAMIDRASHA GALLERY

גלריית המדרשה
صالة عرض هامدراشا

HAMIDRASHA
המדרשה
האמדראשא

FACULTY OF ARTS
מקוּלְטָה לְאִמְנוּיּוֹת
كلية الفنون



Beit Berl College
המכללה האקדמית בית ברל
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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.

Meir Tati

Farhud - Part One: Fuad

September 17 – November 12, 2021

Curator: **Avi Lubin**

Meir Tati's exhibit is dealing with the Farhud, the pogrom against the Jews of Baghdad in June 1941. The starting point of this project is a story Tati heard from his father, whose nickname, Fuad, "heart" in Arabic, gave the project its subtitle. According to the story, Tati's uncle was murdered during the Farhud riots, but the details of the story and the date of the uncle's murder do not match the historic facts. From this point Tati went on a journey involving historic research, the family story, and a reaction to violent events of the present. He created a strip drawing composed of a series of wall paintings, based on pictures from the family album next to historic photos of the Farhud and newspaper photos of violent clashes between Jews and Arabs in Israel in the last year. Next to the wall paintings hangs a large work with the word Farhud at its center, illuminated with green LED light, while in the background plays a video with the soundtrack of singer Aviv Ezra singing in Iraqi Arabic.

The exhibition was produced with the help of the Department of the Arts, the Culture Wing, Tel Aviv-Yafo Municipality, the Yehoshua Rabinovich Foundation for the Arts

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Meir Tati, *Farhud – Part 1: Fuad*, 2021,
installation views,
photos: Lena Gomon



Ryan Trecartin

I-Be Area

September 17 – November 12, 2021

Curator: **Avi Lubin**

I-Be Area, a present-day video classic by American artist Ryan Trecartin, one of the most influential video artists operating in the world today, is the artist's first full-length film from 2007. In the film combining the languages of surrealism, science fiction, culture and drag, reality shows and amateur theater, Trecartin creates an alternative reality – clear, intensive, and very colorful – in which interactions bubble between overwrought avatars who speak very quickly, in a language full of sarcasm and black humor, weaving an incoherent plot, which pushes the limits of the possibility of telling the story of the character of the clone I-BE II.



Ryan Trecartin, I-Be Area, 2007

Above: Installation view,
photo: Lena Gomon
Below: Still images from video



Meital Katz-Minerbo Landscape with a Peacock

September 17 – November 12, 2021

Curator: **Avi Lubin**

The installation created by Meital Katz-Minerbo for Hamidrasha Gallery – Hayarkon 19 is a space that allows visitors to either assimilate or look on from the outside, to shift forms and play. At its center are large fabric sheets hung from the ceiling, creating a sort of separation in the gallery, like a hand-painted abstraction of the landscape. The bottom section of the sheets is painted in brown and green (soil and vegetation) and its upper part in blue and white (sky and clouds). Each sheet of fabric ends with an item of clothing (a button-down shirt or caftan/ jellabiya with the artist's prints), in such a way that the background and items of clothing merge into a single unit. At the entrance of the exhibit is a cascade of clothing, including additional items – sweatshirts and coats – that the visitors are invited to put on, in order to become shapeless or to take on new shapes, to play with the possibilities of gender and identity, and relations between people, objects and landscape.

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**Meital Katz-Minerbo,
Landscape with a Peacock**

**Left: installations views,
photos: Lena Gomon
Right: details from the
exhibition**



Nilbar Güreş Applause

November 26, 2021 – January 21, 2022

Curator: **Avi Lubin**

Nilbar Güreş continues her long-term involvement with issues such as social injustice, gender roles, queer culture and cultural identity codes. She uses cultural symbols, local crafts and traditional customs (like pieces of her dowry chest) and changes their connotation, their context and their environment. She confronts them with queer symbols and language. Through these acts, she challenges gender roles and cultural conventions in a traditional society.

With humor and in witty figurations, Güreş uses elements such as coconuts and bananas to gender-reassigned sex organs and to present the nonbinary or trans body. In her works flora, fauna, and humans engage in a playful game of blurring genders and hierarchies: a rose tree hands out breast implants to humans, a transman receives bananas from a banana tree, the sun and the sea are applauding and cheering. In one sculpture two pillows, one pink and the other green, are locked together like puzzle pieces. The nonbinary pillows carry signs of both genders and illustrate a Turkish idiom about marriage—“May they grow old with one pillow”—while subtly interrogating the sexual expectations of wedlock.

The works in this exhibition were commissioned with the support of the SAHA association and the Austrian Cultural Forum in Tel Aviv. Shipping from Istanbul was supported by the Consulate General of Israel in Istanbul.

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Nilbar Güreş, Applause

**Above: Installation view,
photo: Carmit Hassine
Below: Details from the exhibition**



Orit Ishay

A Fingernail in the Eye of the Sun

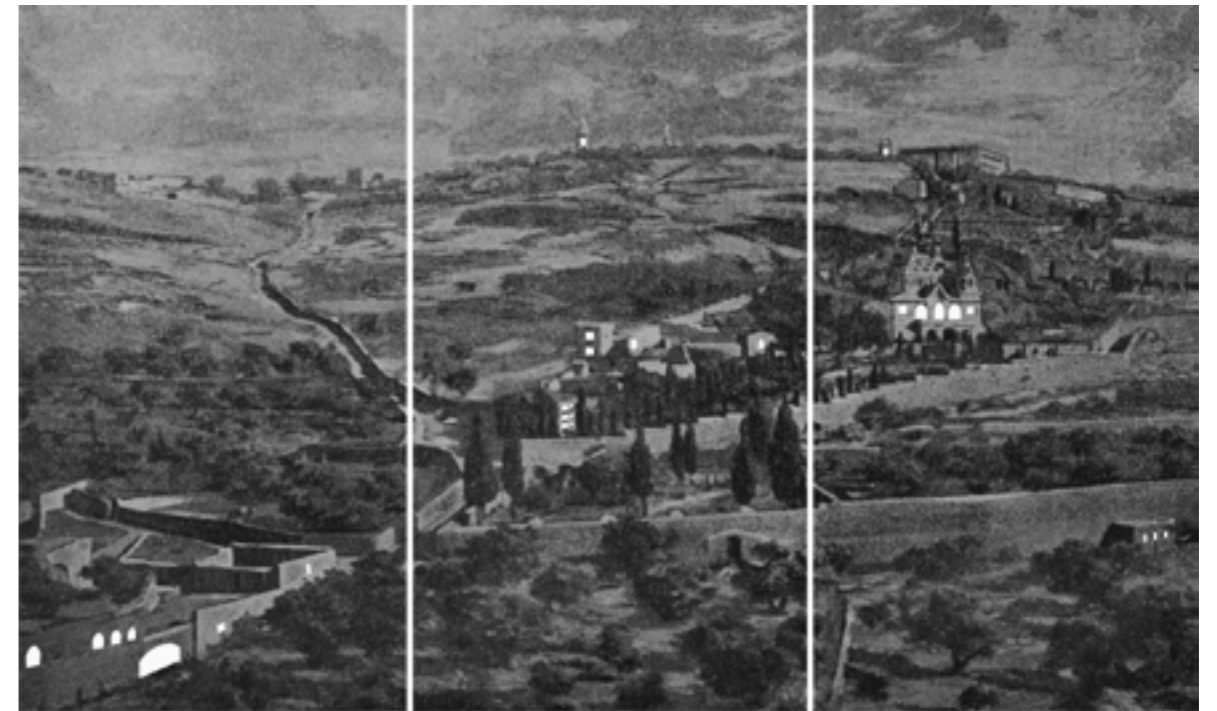
November 26, 2021 – January 21, 2022

Curator: **Avi Lubin**

In her video “Golden Ring” (2017) Orit Ishay invited residents of Jerusalem to perform in front of the camera a song written about the city. The participants appear singing, but the subtitles show a different text: their personal stories and relation to the city. In another video, “Emergency Landing” (2021), she invited residents of Tel Aviv to recall one memory from Jerusalem. Both videos raise national, religious, spiritual or gender issues and show a complex attitude towards Jerusalem.

Other works include among others a sculpture of a golden dome, and two large photographs: a three-part picture of the Mount of Olives, which is not only sacred to Judaism, Christianity or Islam, but is also mentioned in the context of the Day of Judgment and the Resurrection, and a panoramic picture of Rachel’s Tomb. These images are taken from a postcard-sized 19th-century booklet of nostalgic photographs of cities and sacred sites in Palestine. Ishay enlarged the images, intervened and disconnected them from their political and historic context, and transformed them into no city, nowhere.

The exhibition was produced with the help of the Department of the Arts, the Culture Wing, Tel Aviv-Yafo Municipality, the Yehoshua Rabinovich Foundation for the Arts: the Film Project, the Israel Film Council, Ministry of Culture and Sport, Department of Plastic Arts – Jerusalem Municipality, as well as the Jerusalem Artists’ Studios and Atlantic Computers.



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Orit Ishay, A Fingernail in the Eye of the Sun

Above: Mount of Olives (M.O.O.), 2017

Below: Installation view, photo: Carmit Hassine

Flood

Aysha E Arar

February 11 – March 25, 2022

Curator: **Avi Lubin**

In her solo exhibition, "Flood," Aysha E Arar ranges from imagination and fantasy to biographical events and social issues. She uses language and voice, drawing, video and singing to tell stories. Sometimes the stories appear as fairytales or folktales (as in the video work Jbeni), sometimes as a song piercing the void (the Lying Horse), sometimes as a text, and sometimes as a drawing or a series of drawings that appear directly on the wall, on

paper, on fabrics, on towels and on napkins. Arars's works move between the narrative, the figurative and the abstract, between analytical thought and bursting emotion. She engages with the contrasts in which she lives as a religious woman artist in Arab society in the country: the silence and silencing, the violence against women, and the discomfort and great difficulty, compared with freedom, love, a call for liberation, and powerful resistance.



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Aysha E Arar, Flood

Left: The Lying Horse, still image from video, 2022

Right: Installation images: Carmit Hassine

Itamar Stamler and Inbar Hagai Saddle Point

February 11 – March 25, 2022

Curator: **Avi Lubin**

"Saddle Point" is a joint installation by Itamar Stamler and Inbar Hagai. It consists of an inflatable and elevated sculptural environment – a stage, an experimental facility or a playground – out of which protrude two special seats for watching two VR pieces, one by each of the artists. Hagai created a revolving stage to watch her piece "Cecum," while Stamler built a saddle-chair to watch his work "Ransom."

The works create two parallel layers of experience, two experiences of journey (one vertical and one horizontal), in which the viewer's body and the physical dimension assume meaning and challenge the virtual experience. The title of the exhibition – Saddle Point – comes from game theory, where it means a point of equilibrium, and mathematics, in which a saddle point is a stable point on a surface from which the surface curves upwards one way and down the other, creating the shape of a saddle. Stamler and Hagai examine that point relative to the stability and security it provides, but also as the source of boredom, and try to diverge from it towards realms of adrenaline, experience, and risk-taking.

The exhibition was produced with the help of the Department of the Arts, the Culture Wing, Tel Aviv-Yafo Municipality, the Yehoshua Rabinovich Foundation for the Arts, and with the support of the Independent Creators Foundation, Ministry of Culture and Sports



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**Above: Itamar Stamler and
Inbar Hagai, Saddle Point,
2022, installation view,
photo: Carmit Hassine**

**Middle: Itamar Stamler, Ransom,
2022, still image from VR**

**Below: Inbar Hagai, Cecum,
2022, still image from VR**

Mor Afigin Equinox

April 8 – June 3, 2022

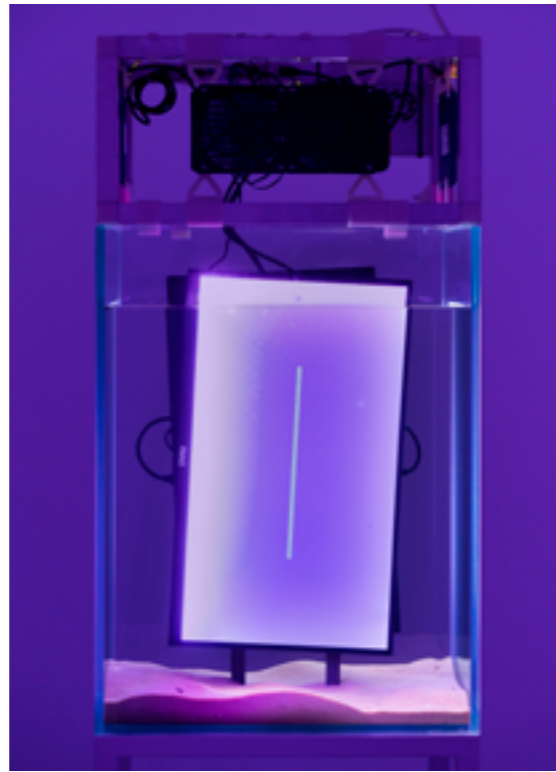
Curator: **Avi Lubin**

At the center of Mor Afigin's exhibition is a three-channel video that presents a simulation for a machine in which a dead human body is burned and its energy converted into electricity. From each body a specific electrical charge is distilled and the material becomes electrical energy as a spiritual-energetic representation of that soul. It was conceived in reference to the biblical Jewish prophecy of the prophet Ezekiel on the vision of the dry bones and the resurrection.

At the entrance to the exhibition is an aquarium with a bronze-cast skull submerged in liquid. Throughout the exhibition the bronze dissolves in the water, the skull erodes and crystal begins to form in its place. Next to it is a 3D-printed spine, at the end of which is a bronze-cast Atlas vertebra. In the back room two screens stand back-to-back inside a liquid-filled aquarium. They show a simulation of a butterfly in a box with a UV lamp. The butterfly is drawn to the light, but every time it approaches the lamp it is turned off by a sensor. One screen shows an imaging of an ordinary camera, and the other screen shows a imagine of a camera that captures infrared (night vision).

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

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Mor Afigin, Equinox,
installation views, photos:
Yotam From



Tal Engelstein Spring

April 8 – June 3, 2022

Curator: **Avi Lubin**

Tal Engelstein creates a climbing flower garden or vertical mausoleum that spans the gallery windows. It is a sculptural environment consisting of around 70 sculptures that create a hybrid between artificial floral arrangements, breast pumps and e-cigarettes, containing fat taken from liposuction centers in Thailand. Engelstein collected old artificial flower arrangements from the Per-Lachaise cemetery in Paris, dismantled them and reassembled them on pipes, which were soldered, coated and hand sculpted into new imaginary flowering plants. The stems of the pipes are bolted into milk pumps, and these, for their part, suck e-cigarettes, which feed them fat smoke. The smoke that fills the bottles is compressed through the stems into the flowers, and disperses into the gallery space. Engelstein's floral arrangements create suction rhythms, smoking at the rate of the milk pump sucking charred fat instead of nutritious milk. These are fluctuations of an excessive mental state, which ranges back and forth between falling in love and grief, between feeding and addiction.

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Tal Engelstein, *Spring*,
installation views,
photos: Lena Gomon

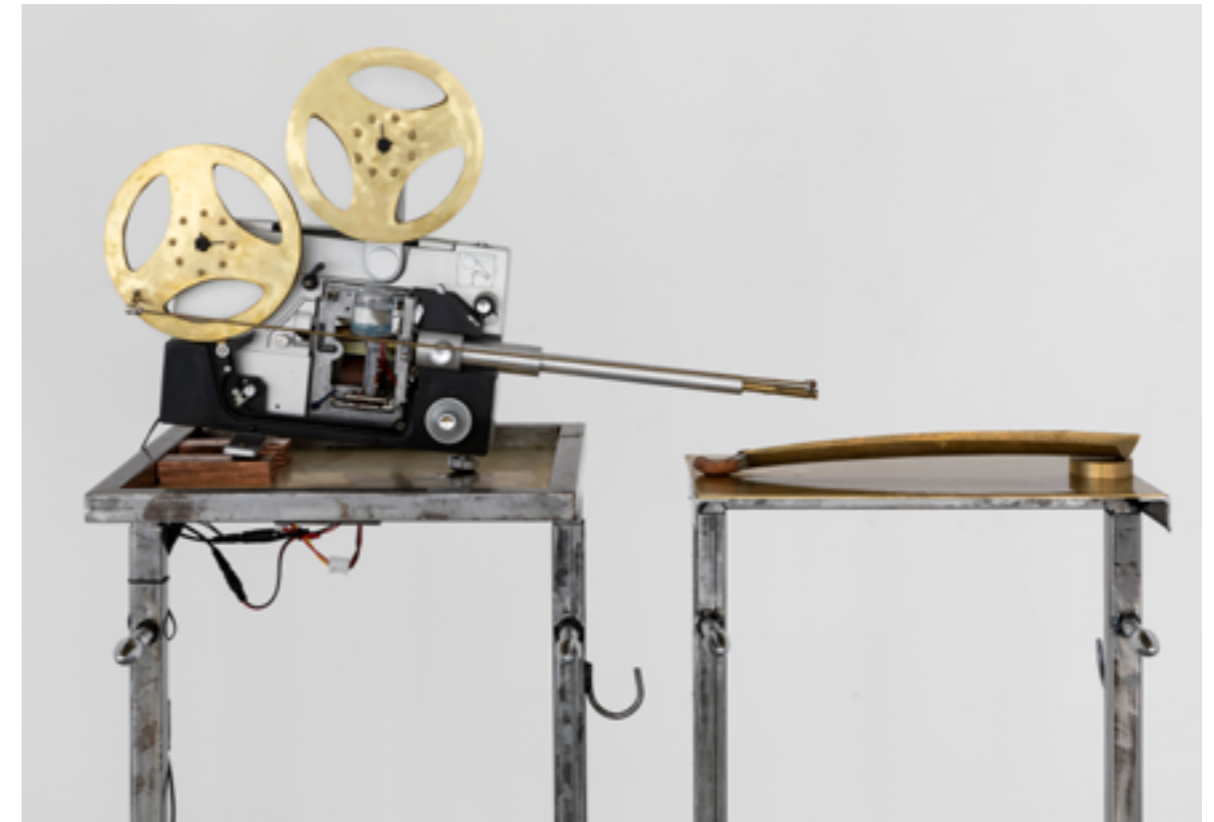
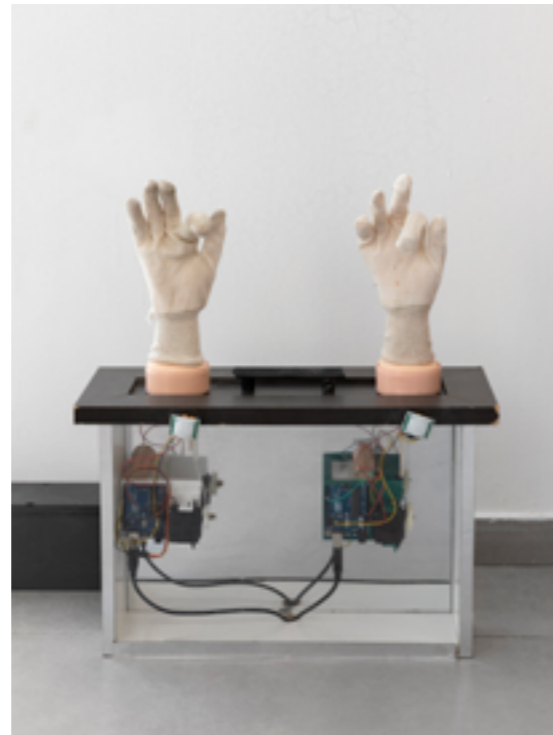


Daniel Levy Tinnitus

April 8 – June 3, 2022

Curator: **Avi Lubin**

In his new exhibition, Daniel Levy presents a collection of kinetic sculptures, machines that use basic technology and present a slow and reflective movement principle. These are delicate, faltering machines that easily break down and require ongoing maintenance. Instead of regular, smooth movement, they create something more nuanced and more human. Each machine is operated by a detector and the spectator that enters the room has an impact on the rhythm, sound and intensity of the space. At the basis of each sculpture Levy uses a simple, ready-made appliance (a sewing machine, a toilet mechanism, a mixer, a projector). The appliances dictate the movement, and the nature of the sculptures is derived from the mechanism. They produce simple actions and pointless movement, except for the movement being cyclical. Like tinnitus – a phenomenon whereby a person hears a sound, a noise or a whistle that has no external source or reason – Levy's machines/sculptures have an internal, inherent logic that serves nothing and produces nothing.



Snakes and Ladders: Moshe Mirsky, Jonathan Gold, Guy Nissenhaus

June 24 – August 12, 2022

Curator: **Avi Lubin**

This exhibit brings together three artists from different generations – Moshe Mirsky, Jonathan Gold and Guy Nissenhaus – and three different and independent bodies of work, that intertwine with each other into a single exhibit. It is not exactly a group exhibit, but more like three solo exhibits that blend, challenge, and integrate into each other. Like in his previous works, Gold examines the human dynamics between people in a group and the violent potential inherent to the situation. He looks at their composition and body language, at what changes when individuals congregate, at power relations and tension, at the alienation, the discomfort and the gaze of the outsider (the painter?). Nissenhaus presents two groups: a pack of black dogs and a family of storks. The dogs are modular sculptures made in woodcutting and mimic the “do it yourself” technique. The stork family is carved in wood under the inspiration of the story “The History of the Seven Families of the Lake Pipple-Popple” by British author Edward Lear. Mirsky presents rapid paintings, with a simple, thin and pale drawing line on a white background. Like in children’s drawings, he creates poster-like paintings, verging on comics, with dry humor and whiteout-style erasures, raising associations and clichés, and a personal memory that reverberates a public memory.



Left: Jonathan Gold, *Untitled*, 2022
Right: Above: Moshe Mirsky, *Untitled*, 2022
Below: Guy Nissenhaus, *Dogs*, 2018–2022

Public Program, Academic Activity, Education and Community

Working with Hamidrasha's academic staff, the gallery offers a diverse range of lectures, activities and workshops for all ages, performances, public events, guided tours, artists' talks 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.

A Common Camp #5

August 16 – September 2, 2022

Curator: **Ruti Sela**

Producer: **Shachar Neuhaus**

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 and social dynamics as raw materials for creativity. Towards the end of their stay, the students held a special event of art, fashion and sound with guest artists and designers, curated by Eitan G.

Participants: Rabab Abu Saada Tamar Averbuch Eram Aghbaria Shahaf Ida Ofir Amitay Stav Ben Hayun Elia Ben Ner, Eitan G., Vladyslav Genrikh, Bat Chen Weinheber, Oryan Yakobi, Lital Cohen, Tommer Levane, Rotem Lutsky, Noaa Moatty, Michaela Miller, Nitsan Malca, Shachar Neuhaus, Erel Roze, Gabriel Rantzer Pedone, Liam Chambon, Atalya Shtuden, Harel Shemesh



Above: Art, Fashion and Sound, curator: Eitan G.

Below: installing Common Camp #5



Art Activism

Facilitators: Galit Silver and Efrat Lipkin

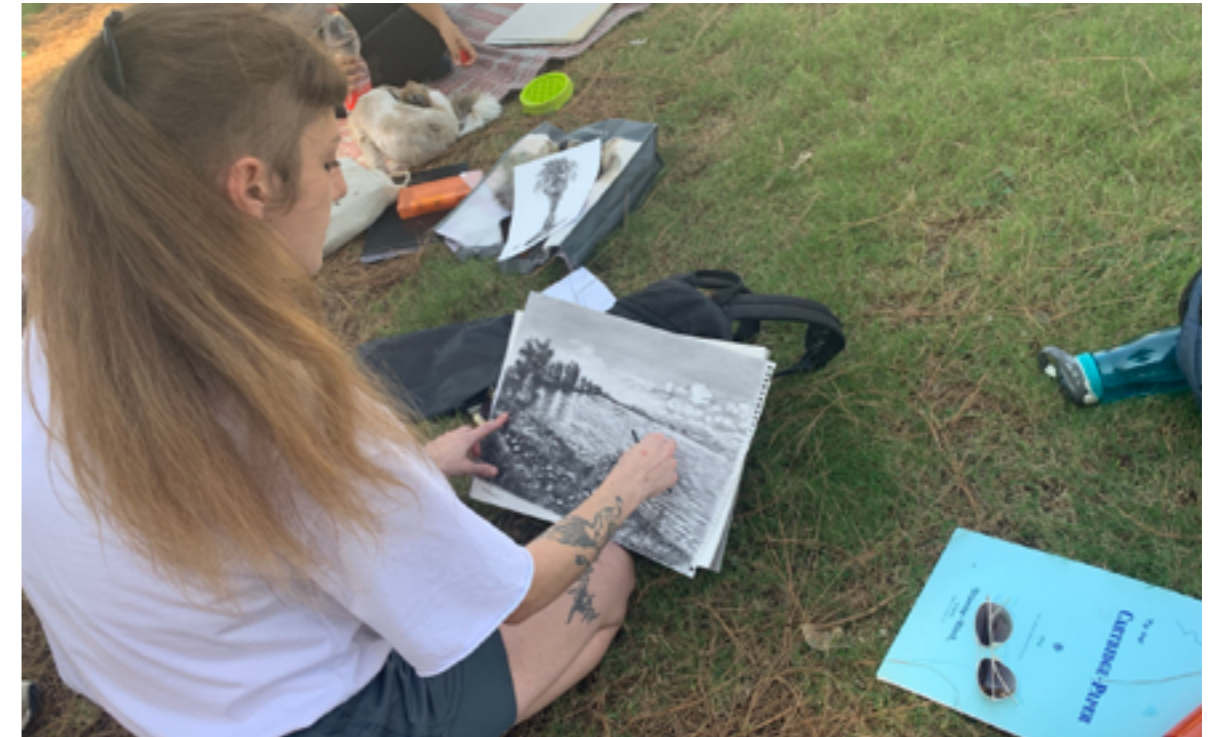
This year we held our art and activism program in four schools in Tel-Aviv-Yafo: Ort Singalovski, Ironi Hey, Ironi Tet and Tsamarot. Over the sessions, the students encountered the concept of activism, learned about activist artists, and discussed the way art can offer fresh and critical thinking about issues that are relevant to their lives and interests. The programs ended with an exhibition displayed at the school.



Right: Ironi Tet
Below: Ort Singalovski



Painters Out: Outdoor painting marathon



This year we held the second 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. 2021". Over 120 participants took part in ten drawing and painting workshops led by the artists: Ruthi Helbitz Cohen, Eti Jacobi, Talia Keinan, Anna Lukashevsky, Iddo Markus, Yaara Oren, Hillel Roman, Elad Rosen and Izabella Volovnik



Educational Activities: Workshops, lectures, tours and talks

During this year, we held gallery visits, artist talks and guided gallery tours, hosted students from the different art academies and high schools, and held online lectures. Continuing our 8-year tradition, we hosted the exhibition for 12th graders excelling in art from schools all over the country. 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.





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