

31.3-14.3
2023

Autonomous Art Biennale
at Gymnasia "Herzliya"
Tel Aviv

The 1st edition of the Biennale:
Experiments in Learning



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Experiments in Learning**

Chairman of the Biennale: Dr. Zeev Degani
Chairman of the Advisory Committee for the
Biennale: Prof. Tsibi Geva
Director of Art-Education Relations:
Atar Geva

Chief Curator: Dr. Roy Brand
Co-curators: Sandra Weil, Rula Khoury

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The Autonomous Art Biennale at the Hebrew Gymnasia "Herzliya" is an independent non-profit initiative; Founded in 2023 with the aim of strengthening the fields of art, humanities and education in Israel, and the connection between the fields.

The Autonomous Art Biennale at the **"Hebrew Gymnasia Herzliya for democracy,** **humanism and human rights"**

Dr. Zeev Degani, Principal of the Gymnasia

I have long held the view that in these difficult times emotional expression is a very meaningful human need for us all, and art is a wonderful option for expression. Since we have a great deal of artistic activity in the school, we wanted to join intellectual learning to artistic and emotional expression. It was only natural to create a unifying encounter between spirit and matter in the open and accepting space of the Gymnasia.

"The Hebrew Herzliya Gymnasia for democracy, humanism and human rights" is not only the world's first high school whose language of instruction and study is Hebrew. Artists and intellectuals from the foundations of Hebrew culture have taught there, and artists, thinkers and authors have grown there and made an imprint on Israeli culture. The students and teachers at the Gymnasia today represent the social diversity in the country: Jews, Palestinians, religious people, children of asylum seekers. This space in particular, in the center of Tel Aviv, is worthy of serving as hostel for the Artistic Biennale whose concern is experiences in learning.

In these difficult times, where censorship and limitations are imposed on activities and on educational and artistic enterprises, we have initiated the Biennale as an autonomous event, independent of any particular government ministry, with the support of organizations and individuals who recognize the importance

of free speech and liberty of the spirit. Thus the Biennale is an antithesis to fascist trends, continuing the Nation State Law that imprisons the human spirit in the chains of religion in closed ethnic groups. In opposition to the view that in Israel there are two groups, Jews and others, we viewed the Biennale as an opportunity for encounter between local and international artists, Jews and Palestinians, who will deal with a subject common to all human beings as such: experiences in learning.

The Biennale takes place on Passover, the festival of liberty, that symbolizes liberation from slavery through struggle. For us this time represents our struggle for recognition of equality between human beings and their right to freedom. This year Easter and Ramadan are celebrated together with Passover — all three holidays are formative and significant for the Muslims and Christians who live among us, and whose children study together at the Gymnasia. This is the meaning of experiences in learning, for learning is an infinite process that breaks through the borders of the school walls and of study programs dictated by narrow interests. This is liberation from the classic school where the teachers teach and the students do not learn.

I see the Biennale as an additional application of the view that we are not only concerned with teaching content in preparation for matriculation exams, but rather we are an open

space that enables the students to experience the concept of learning to its fullest extent.

The encounter with the artists and the joint activities with the students will expose them to worlds of diverse possibilities of expression. Learning takes place in every site, at every time and in every encounter, as the saying goes "I have learned from all my teachers."

We hope that the Biennale will continue to take place in future years, and will be identified with the Gymnasia over the years.

Things I haven't forgotten

Tsibi Geva

In 1973 Joseph Beuys, perhaps the most important and influential German artist of the second half of the 20th century, founded the Free International University (FIU) for Creativity and Interdisciplinary Research together with Heinrich Bell, Klaus Stack, Georg Meistermann, Willy Bongard, Caroline Tisdal and many more. The project was presented at Documenta 6 in Kassel and continued to operate later in several other art centers in Europe and the United States. I did not visit there, but a few years later, while I was studying at the art college "Midrasha" I decided to write a seminar paper on Joseph Beuys and try to understand in depth: what did this man actually do? What is the connection between the works (sculptural environment, or "social sculpture" as he defines it, which until then I could only see here and there in black and white books or in magazines, that too with difficulty) that really electrified my mind, and the radical, holistic, almost anthroposophic worldview in its scope and depth, that arose from his works, from the conversations with him and from the things he wrote?

While writing the paper I contracted jaundice. With the help of friends I somehow finished it while trying to learn and understand this huge artistic and philosophical project. The Free University for Interdisciplinary Creativity was a key project. The 'object' was a network of transparent plastic tubes on the walls of the German pavilion through which honey flowed, like a huge system of arteries, a symbol

of energy from nature. Inside the pavilion there were free discussions, short lectures by intellectuals and artists on art, society, ecology and education, under the direction of Beuys himself. The project was a kind of model - and this is the important thing here - for a different way of thinking, for a different way of learning, of knowledge transfer and opening or its horizontal democratization, its processing, of the scope of its fields.

Dusseldorf, 1972. Beuys was expelled from the academy because he demanded the democratization of the study program, opening of the admission criteria according to the saying: "Every man is an artist." In his view, we do not have the possibility to dictate authoritative knowledge, there is no great one who pours information onto the other small one. This is a proposal to the world, a social, educational, far-reaching proposal, in the framework of the most important exhibition in the world.

Years later, I meet with my friend Roy Brand at a cafe in Brooklyn. He tells me about the project of the contemporary German artist Tino Sehgal at the Guggenheim, in which he takes part, under the title "This Progress." The event takes place in the completely empty Guggenheim, including an explicit prohibition by the artist to document it, and it actually creates a meeting in itself between a viewer and a 'conversant' at the behest of the artist. There will be no

evidence of these meetings. This is perhaps a contemporary, radical echo of Allan Kaprow's Happenings from the 1950s, which took place at a certain place and moment, as a momentary and interpersonal experience that has no eternity.

2015. I travel to a meeting in Berlin. I hear that Tino Seghal is exhibiting in the city. I get to the community center in the park whose name I can't remember, buy a ticket. It's not the ascending spiral of the Guggenheim, but a kind of hiking route in the park. I talk to a boy, then a boy takes his place who continues the conversation, then an elderly German woman. What is Progress? what is faith? What is its 'case'? What has happened to me in my life? We, complete strangers, walk along the park paths and talk for a long time. It's not about something, it's "the thing," the experience in itself.

Meanwhile, I have been teaching for years in different places in Israel and abroad. Things and meetings happen that shape thoughts, create in some way the rift and fracture in which we find ourselves this very day.

Years later I am sitting with Zeev Degani in his office. I knew the Gymnasia from the remedial driving courses I unhappily had to take every summer, when the school was empty. We talk. There is no record of this conversation. I don't remember details either, beyond the

fact that when I leave there, I understand that everything is possible, that there are no limits, that everything is open to new thoughts, to total reflection on a place, on the concept of 'school,' on the concept of 'art,' on this world of art in which I have been spending so many years now with some ambivalence - towards commodification, towards the concept of the market that swallowed all the 'spiritual in art,' this thing, 'art as such.' How do you rethink it? How can you come to this from the two directions that have both degenerated, that we see t stuck in a depressing stagnation for years? How do you open it up? How can a new paradigm be built? How do you realize the thought that "today's project is to find the next project" (Barry Schwabsky).

We started from there. And dear people joined us, all asking questions and searching for answers, moving in circles of activity but wanting something new. To open up, to plow dry and hard soil, to break away from fixed definitions, to move. That is how this thing started to take shape, a friend brings a friend, each and every one is an edge case of life in some place, a crooked path on this dark road of becoming an adult, being able to observe the action, the known mechanisms and the field, to return to questioning and investigation, to thematize personal experience, to conclude from the particular to the general, and vice versa. As Nicolas Bourriaud, the French art critic, curator, philosopher and former director

of the Beaux Arts in Paris, says: "...it speaks from an essential instability... it is an essential quality found in the work of art itself. It is the dissolution of all our certainties, or of the ideas and concepts we hold onto. Any important work of art questions the perspectives that constitute our reality... It's very much part of what I call destabilization. The idea of art as an alternative editing table. It's actually post-produced, re-edited, and the primary effect is that of montage. It is a fact that everything we think is fixed, stable and real is actually an image. A script. Nothing but a fiction that we hold onto. This is the first political effect of art in real time."

Art in my opinion is something that someone created with the heart, and he tried really hard to paint something or sculpt something that he is proud of. I think you can express yourself a lot with art. There are lots of ways and lots of people have done it in different ways. I think that this is very, very important, it is a very, very important step by human beings and that we should continue to do it.

For me art is a way to express myself through creating things, whether it's on a page or a sculpture or anything else that people can see and understand.

Art for me is a place to relax or something like that.

Art for me is a very abstract thing and I think that anyone can create art in any form.

Many things. Our whole world is art.

Art for me is anything that expresses something. Anything that is expressed in something that isn't something that you have to do. Anything that is creative, it can be paintings, it can be construction, it can be a certain way of thinking and it can also be a way of life.

The first edition of the Biennale: Experiments in Learning

Curators: Roy Brand, Rula Khoury, Sandra Weil

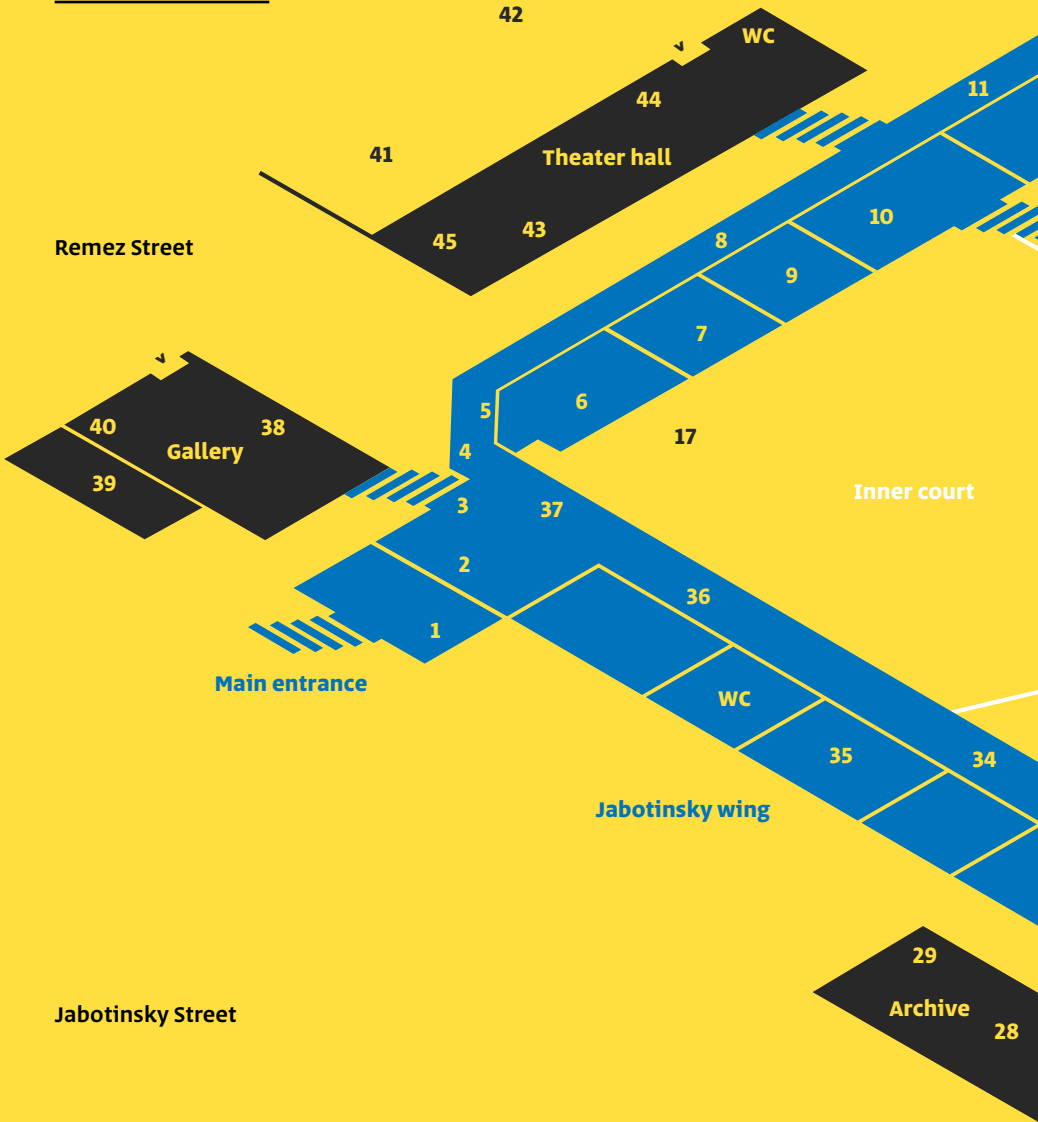
Experiments in Learning, the first exhibition in the framework of the Autonomous Art Biennale, is an interlocal and international contemporary art event that takes place for the first time on the campus of the Hebrew Gymnasia "Herzliya" in the heart of Tel Aviv. Questions about how we learn and why we educate are acute questions today in Israel and abroad. In a world on the verge of environmental, cultural and ethical collapse, we are required to learn again, to learn anew, to learn differently. How do we learn when the accumulated knowledge cannot keep pace with the rate of change? How do we learn together in a multi-participant dialogue? How do we learn to forget what we learned in order to make room for a different experience? The exhibition, which will be spread through interior and exterior spaces of the Gymnasia, is divided into three parts: learning from tradition, learning from the future, and learning how to live together with otherness and alongside contrasting narratives and world views. Tradition is represented by many craft works but also works of video and sound that refer to the transfer of knowledge and experience orally and by material means. Some of the installations refer to future studies through use of new technologies such as layered and virtual reality, and nearly all of them, in one way or another, refer to the possibility to include a multiplicity of possible narratives and the possibility to play and wander between world views.

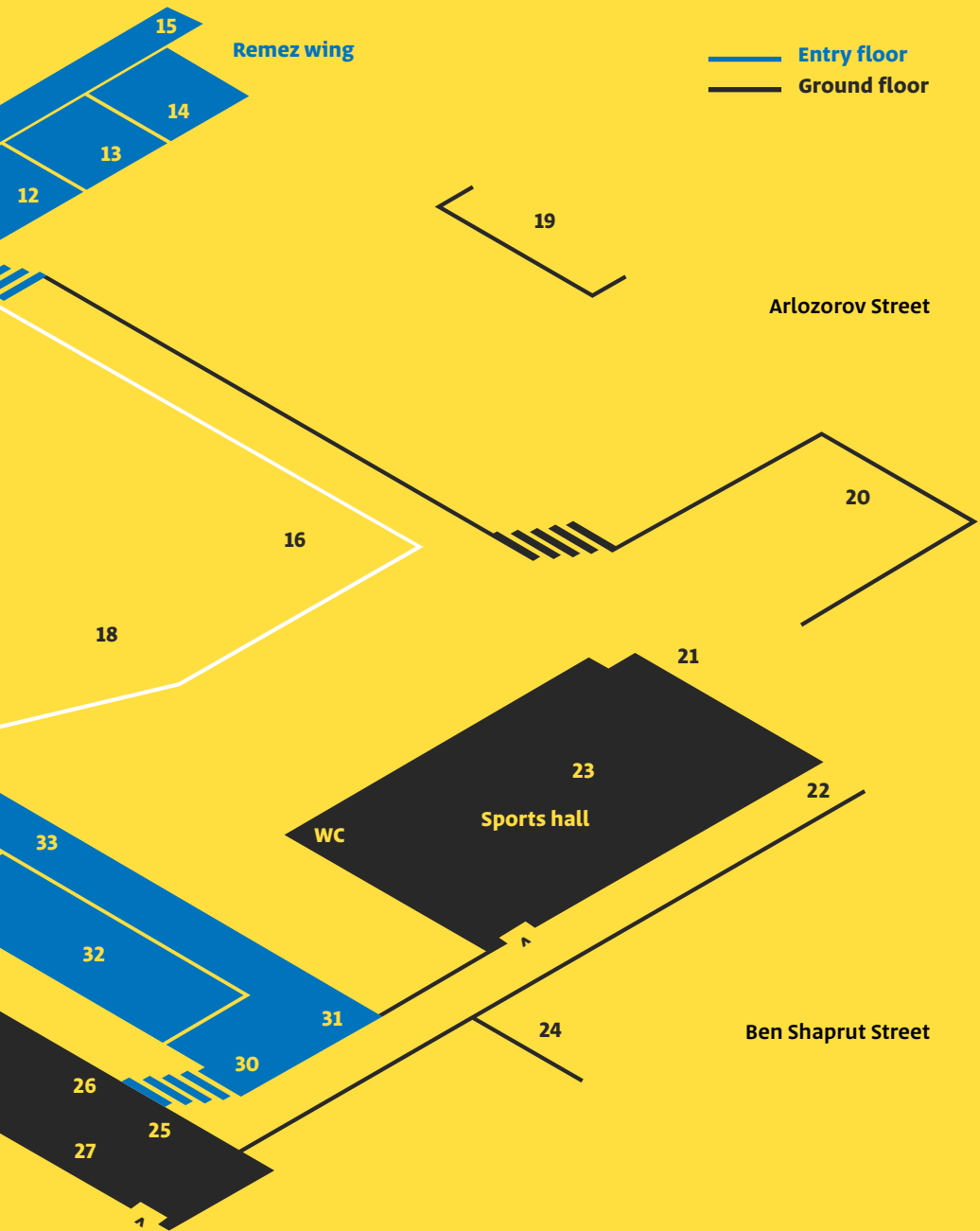
The Biennale takes place during Passover, Ramadan and Easter vacation for fourteen days. Alongside the exhibition there will be an enrichment program of open classes, workshops, and a conference dealing with the encounter

between studies, experience and art that characterizes the first part of the Autonomous Biennale. We are aware, of course, of the time and place and the need to stand guard over democratic and humanist culture that is the basis for free thought, creativity and art, the basis for our activity. The exhibition and the variety of activities that take place there constitute a public space where it is possible to experience, to think, to discuss and to play with different forms of being together. Thus the space of the school, which could be perceived as an agent of regimentation, will become an experimental and experiential space. The entire school will resemble a work of art, and the work of teaching and study will resemble a work of imagination and free play.

The first Autonomous Biennale is the initiative of the principal of the Hebrew Gymnasia "Herzliya", Dr. Zeev Degani, artist Prof. Tsibi Geva, Artist Atar Geva, who is responsible for the field of art education at the Gymnasia, and Dr. Roy Brand, philosopher and art curator. At an early stage two collaborative curators joined the project, Sandra Weil and Rula Khoury, and management is by Adi Engelman and Marcel Art Projects NPO, producer Kobi Even-Haim, graphic designer Nawal Arafat, Architect Talia Tavid. curator Yehudit Shapira Haviv and other gifted members of the production crew. The project is based on an autonomous model: It is an initiative created by artists, educators and curators with no government support. We hope the model of the first Autonomous Biennale will repeat itself every two years, with a new group of educators, curators, artists and leaders of the process.

Orientation Map





The background features a bold, abstract geometric design. It is composed of several large, solid-colored shapes: a yellow triangle in the top-left corner, a white triangle in the top-right corner, a white trapezoidal shape in the middle-left, and a yellow trapezoidal shape in the middle-right. The overall composition is clean and modern.

Art works in the exhibition

Artists participating in the Biennale:

1 Mahmood Kaiss

2 Ester Schneider

3 Farid Abu Shakrah

4 Kat Tolkovsky

5 Farid Abu Shakrah

6 Dina Shenhav

7 Yuli Serfaty

8 Lina Otom Jak Agolon

9 Richard Usher

10 Essa Grayeb

11 Ester Schneider

12 Christine Ödlund

13 Hila Laviv

14 Hanna Qubty

15 Ashraf Fawakhry

16 Tino Sehgal

17 Daniel Silver

18 Christine Ödlund

19 Ohad Meromi

20 Yara Kassem Mahajena

21 Erada Jumaa

22 Exercises in Painting
and sculpture

23 Johanna Billing

24 Cheli Jusewitz

25 Sharon Faktorowich Pinkus

26 Shelly Federman

27 Mark Tribe

28 Shira Sagol

29 Yosra Abo Kaf

30 Yara Kassem Mahajena

31 Manar Zuabi

32 Exercises in Video

33 Cheli Jusewitz

34 Fatma Abu Rumi

35 Teachers' Lounge

36 Ester Schneider

37 Shay Id Alony

38 Doaa Badran

39 Keren Yeala-Golan and
Arch. Shelly Guggenheim

40 Mimi Tasama Sibao

41 Ashraf Fawakhry

42 Hila Laviv

43 Rabia Salfiti

44 Exercises in Photography

45 Midrasha Cinema at
the Biennale

Mahmood Kaiss Arabesque Unit, 2013, Iron, 297X297X40 cm

Arabesque Unit investigates Islamic ornamentation (geometric decoration) in aspects of contemporary Western art.

In this work, Mahmood Kaiss reduces the ornamentation spreading in repeated patterns, identified with Islamic architecture, and presents it as one single self-contained unit. He detaches the arabesque from its context and places it in the public space. The reduction is also expressed in the color scale and the choice to leave the original color of the material, iron, from which the statue is made. The color also serves the artistic context of the work — representation of the concept of minimalism in visual art as a style relating to reduction of the visual image by waiving original, subjective expression.

Mahmood Kaiss was born in 1985 in Nahf. He lives and works in Nahf.

Ester Schneider **Lady of the Gate**, 2023, Installation made of threads, fringes, brass, fringed curtains, clay beads, wood, feathers, carved wood and broom hair, 320X120X20 cm

Sealed Gate, 2023, Installation made of threads, fringes, brass, fringed curtains, clay beads, wood, feathers, carved wood and artificial hair, 340X240X25 cm

Menorah Partition, 2023, Installation made of threads, fringes, brass, fringed curtains, clay beads, wood, feathers, carved wood and broom hair, 190X700X20 cm

Ester Schneider presents a series of installations constructed from curtains, fringes, artificial hair and peacock feathers. She takes these mass-produced ornaments that are meant to decorate people and furniture and strips them of their original function.

Lady of the Gate, a standing structure and **Sealed Gate**, an installation hung from the ceiling, are both "facade-sculptures," where it is possible

to pass behind **Lady of the Gate**, while **Sealed Gate** remains an inviting façade. **Sealed Gate** was inspired by Persian miniature illustrations created in the 1530'S by Persian Artist Sultan Muhammad to illustrate a poem by the mystical poet Hafez. The illustrations appear in a book that Schneider received from her father, and have since been an important inspiration in her work. Many of these Persian miniatures illustrates the Hebrew Bible in a way she had never seen before during her traditional Jewish upbringing where the biblical heroes were not depicted with similar richness of details.

Menorah Partition is a long structure, a divider as high as a person that relates to a "mechitza," the screen separating men and women in the synagogue according to Jewish law. But in contrast, Schneider's mechitza creates an open space within it and allows the viewer to experience it from both inside and outside, like a sort of hide-and-seek carnival.

Ester Schneider was born in 1978 in the USSR. She lives and works in Tel Aviv.

3, 5

Farid Abu Shakrah

Gesture to the victims of the war in Syria, 2015, Plaster mold, acrylic and industrial paint, Various sizes

Pigeons, 2020, Etching and print, embroidery with colored threads, holes and needle on paper, 34X43.5 cm

Seamline, 2019, Etching and print, holes, threads and needle on paper, 34x43.5 cm

War is over, 2020, Etching and print, embroidery with colored threads and imprint on paper, 34X43.5 cm

Seamline, 2021, Etching and print, threads and holes and needle on paper, 34X43.5 cm

Pigeons, 2021, Etching and print, Embroidery with colored threads and holes on paper, 44X50 cm

Seamline, 2020, Etching and print, embroidery with colored threads, holes and needle on paper, 44X50 cm

Chickens, 2022, Etching and print, embroidery with colored threads and holes on paper 44X50 cm

From the series: **Country's Landscapes**, 2022
Water color on paper, 17X25 cm

This is the stage of memory of the dolls, the stage of tears for the hard reality, the stage of returning to another look at the palace, at the victim and at the loneliness. The gestures of the dolls that face us translate reality into a forgotten memory of a child born and raised in Umm al-Fahm, where planes circled in the skies above the village at the time. And here Farid Abu Shakra takes the threads of memory and weaves not a childhood landscape of innocent dreams but another landscape, more violent, more realistic. He describes a scene that almost grabs onto the end of the thread, creates the contemporary sights, reconnects with the sabra and with the landscapes of the country, the immigration, the suffering, human rights and that which is called Arab honor. The ideas and theses he proposes arise form a circle embroidered with seams of scarlet thread, the color of blood.

Abu Shakra uses news item and picture as idea, translates them into a typographic artwork, and every time, with their aid he breaks the geographic element. Framing the event on paper turns it into a live event, and not just a passing picture that remains in the memory for only a brief moment. Sometimes he describes landscape painting using remnants of that same landscape as an act of rebirth enclosing a new vision, optimistic to some extent, and perhaps even a prayer for a new tomorrow that brings with it a real vision of enlightenment.

Farid Abu Shakra was born in 1963 in Umm al-Fahm. He lives and works in Umm al-Fahm.

4

Kat Tolkovsky

Attachment, 2023, Engraving in layers of paint and plaster on a fabric embedded in the wall, 250X500 cm

At night, in a particular state of consciousness, Tolkovsky gazed at cave paintings. The gaze diverged from the limits of inspiration. She felt as if she were actually present there, and this came at a moment when she was unprepared, she was in ecstasy.

Similar to the cave paintings, Tolkovsky pours her consciousness, her dreams, her passions into the work. This is a process that attempts to preserve the nighttime awareness, to remain within it, to connect to it. This is a process of separation from the nighttime awareness and reconnection through physical action to the unphysical world.

Kat Tolkovsky was born in 1991 in Jerusalem. She lives and works in Tel Aviv.

6

Dina Shenhav

To Start Again, 2023, Fabrics, curtains and tarps
Classroom installation

Dina Shenhav often visits schools. And with every entrance into a classroom, she wonders how it's possible that in this space, in this monochromatism, this uniformity, this lighting, children spend a considerable amount of their time. How can one expect them to develop curiosity in such an atmosphere? When she enters a classroom, in her imagination she transforms it into a different space — paints the walls, opens windows, spreads a cover over objects, develops color. This time her imagination came true — she transformed the classroom to a mountain full of flowers and tangled vegetation. Shenhav chose to do this in the most primal and simple manner, with the act of covering a thing in order to turn it into something else.

Dina Shenhav was born in 1968 in Jerusalem. She lives and works in Tel Aviv.

7

Yuli Serfaty

Steady States, 2021, Interactive digital environment, sound

Steady States is an interactive digital environment depicting the Israeli Dead Sea, surrounding desert, and their contested water politics. The visitors are invited to virtually cruise this primal and geopolitical landscape, moving from a sublime vista to a landslide that reveals the intensive human intervention and use of the surroundings.

The work is comprised of a map with three starting points, which Serfaty views as guided tours, and includes Inward, Rift and Above. Each tour examines a different political element of the landscape. The spectators are invited to select whichever starting point they wish. In the course of the tour, they are free to traverse the map, and will be guided by a voiceover at set times.

Yuli Serfaty was born in 1992 in Tel Aviv. She lives and works in London.

8

Lina Otom Jak Agolon

The place I come from, 2023, Mixed media on textile, 350X140 cm

Lina Otom Jak Agolon presents an embroidery work that is longer than three meters, telling about memories of skills she was taught as a child in the south of Sudan. A mental map of a real place that does not exist anymore. The place she had to flee from at the age of 27 because of violence of rebels who robbed them and burned their houses. Her grandmother taught her to make clay vessels, her mother to prepare food and her father - to make the boats in which they traveled on the Nile that passed by their home.

Lina Otom Jak Agolon, was born in 1976 in Atar, Southern Sudan (now South Sudan). She lives and works in Tel Aviv and is a member of Kuchinate Collective — a psycho-social art-based employment project, for women emigrants from Africa.

Richard Usher

Improbable Struggle Against Entropy,
2014-2015, Series of inkjet prints on paper,
60X44 cm each print

Richard Usher, a British artist who works and teaches at the Moholy-Nagy University of Art and Design in Budapest, presents a series of close-up photographs of unidentified surfaces - textures and dust particles taken with a digital camera from a distance that it does not allow the camera to focus or the human eye to identify the object. The series of prints is displayed on study tables as evidence of molecular reality, as scientific findings of cultures in the making, as a material subconscious that teaches about the unfathomable random source of reality.

In the words of the artist:

A series of photographs

The objects photographed are not identifiable in the photographs

The objects photographed are not the subjects of the photographs

The subjects of the photograph are not photographed but are in the photograph

There is no relationship, except the visual appearance, between the object photographed and the subject of the photograph

* Entropy: a scientific concept commonly associated with a state of disorder, chaos and randomness.

Richard Usher was born in 1959 in London. He lives and works in Budapest.

Essa Grayeb

The Return of Osiris, 2019, Video, 13:44 min

After the loss of the 1967 war, the Egyptian president at that time, Gamal Abdel Nasser, gave a dramatic resignation speech. In his work **The Return of Osiris** Grayeb traces the appearances of the speech in popular Egyptian films. He slices and collects the fragments to recreate the full speech.

Essa Grayeb was born in 1984 in Nazareth. He lives and works in Jerusalem.

* Osiris is the god of death in Egyptian mythology.

12, 18

Christine Ödlund

Electroacoustic Aspects of Humans and Plants,
2020, Video screening, 17:50 min

Eucaryote Pavilion, 2023, Wooden beams,
metal, concrete and textile, 305X230X230 cm

As an artist and a composer Christine Ödlund emphasizes that we can learn from the survival strategies that have caused plants to survive for 400 million years. **Eucaryote Pavilion** is a site-specific construction that is located in the open yard of the school campus. The pavilion is intended to serve as a rest area for a peaceful break, where the students can contemplate, hold a discussion, play music or learn about other living organisms - animals and plants that are vital for our survival. On textile sheets that are hung as "curtains" in the wooden structure, Ödlund has painted elements of plants and inscribed relevant textual information on photosynthesis, plant communication, and chlorophyll.

A video work called **Electroacoustic Aspects of Humans and Plants** by Ödlund is projected in a classroom. It is based on the ideas of the physicist Nikola Tesla (1856-1943) regarding electricity and energy.

* Eucaryota, whose members are known as eukaryotes (/jukæriots, -ts/), is a diverse domain of organisms whose cells have a nucleus.[4] All animals, plants, fungi, and many unicellular organisms, are eukaryotes. (Wikipedia)

**Electro-acoustics: a branch of engineering dealing with creation and measurement of sound waves with electronic instruments such as loudspeakers and microphones.

Christine Ödlund was born in 1963 in Hägersten, Sweden. She lives and works in Stockholm.

13, 42

Hila Laviv

The Workshop, 2023, An installation in two locations: Class - video projection and cutting event with audience participation; a courtyard - cloth cutouts, strings and sound - with the participation of: Jordan Eshel, Hali Gamza-Menachem, Sagi Stolper, Ella Seri, Leo Kushnir, Tomer Shir

Hila Laviv's work relates to a collective of Jewish teenagers, refugees from Germany and Austria who in the course of World War II managed a kibbutz in Falun in Sweden, without their parents. They called themselves a kibbutz-in-the-making, shared the burden of housework, established a workshop for wooden toys and decorative objects, raised animals and vegetables and led a cultural life that included a newspaper, concerts, lectures, etc. Their story was revealed to Laviv through a photo album that was prepared as a gift to Eva Warburg, the sister of Laviv's grandmother, who was in charge of the group, as part of her mission to save children with the help of the Jewish community in Sweden. Fabric cutouts of toys created in the workshop hang on strings from the branches of the trees in the school yard, surrounded by the sound of the memories of Miriam Polin, one of the members of the kibbutz, which were re-recorded by the high school students.

In the classroom there is another installation, where visitors are invited to cut paper toys in front of a video projection of flipping through an album, with a text playing in the background that sounds as if taken from an instructional video, which hovers between practical and surreal.

Photographs in the album: Anna Rivkin Brick, probably 1940, courtesy of Moderna Museet Stockholm.

Hila Laviv was born in 1975 in Ramat Gan. She lives and works in Tel Aviv.

Pupils spend a great deal of time in the classroom in the course of a school year, so that the classroom space may serve them as a source of inspiration — or, alternatively, a source of rejection and disgust. Even though most of the visual materials hanging there are pedagogical and related to the study material, there are also visual materials with religious, political and other contexts. In *Untitled (Gymnasia Herzliya — Ibn Rushd School)*, Hanna Qubty rebuilds a classroom from East Jerusalem, where he lives, in a classroom at the Gymnasia Herzliya, while physically transferring the visual “decorative” components. In his work

he mirrors the difference between classroom conditions at Gymnasia Herzliya, a stronghold of Israelism and Zionism in Tel Aviv, and between schools in East Jerusalem which do not enjoy the same conditions, and attests that the visual expression in the East Jerusalem classrooms take on a distinct religious-nationalist form.

Hanna Qubty was born in 1983 in Nazareth. He lives and works in Jerusalem.

15, 41

Ashraf Fawakhry

Dyslexia II, 2023, Print on fabric, 300X150 cm

Dyslexia, 2023, Laser cut iron, 170X133 cm

Fawakhry deals with his donkey again, and stubbornly. His donkey is not just the image of an animal, it has become a self-portrait for the artist, an image that appears in endless contexts: cynical, comedic, political, painful and critical.

The donkey wanders through Fawakhry's works from place to place like a lonely stranger, and each place he visits does not remain the same. What does it take from all these places? There is a sense that it bears invisible saddle bags, where it collects charged items. Fawakhry's donkey is a shadow, flat, a negative, emotionless, does not change its pose; it is timeless, iconic and universal.

In the installation *Dyslexia* Fawakhry emphasizes and makes us aware of the heavy weight of the two languages, Arabic and Hebrew. Merging and mirroring the letters of the Arabic and the Hebrew language as a unit from an aesthetic perspective, and the richness of the Arab-Jewish culture. In everyday life in Israel, the two languages have assimilated, a mixture of Arabic and Hebrew into each other. They merge into each other, and lose themselves.

Ashraf Fawakhry was born in 1974 in Mazra'a. He lives and works in Haifa.

16

Tino Sehgal

This you, 2006, Participants: Gabriella Fogel Katz, Adi Keshet Cohen, Yuval Klo, Nairooz Qupty, Eliya Shachar.

This you is a live work shown in the garden of the Herzliya Gymnasium throughout the entire Autonomous Art Biennale. The intimate encounter, referred to as a "constructed situation" by Sehgal is partly a response to the over-proliferation of objects and mental distractions, leaving behind personal memories only.

Tino Sehgal was born in 1976 in London, lives and works in Berlin.

17

Daniel Silver

The Artist, his Father and his Son, 2011,
256X120X90 cm, Aluminum sculpture

Silver explores in his sculptures how Western and African sculptors have depicted the human being over the ages. **The Artist, his Father and his Son** is modeled on a classical masterpiece in the Acropolis Museum in Athens. In the process of creating this work Silver has striven to physically and mentally lose control, prepared in advance for success or complete failure.

Daniel Silver was born in 1972 in London and grew up in Jerusalem. He lives and works in London.

19

Ohad Meromi

Set for a Learning Play (Checkpoint), 2023,
Wood and industrial paint, 300X1200X800 cm

In **Set for a Learning Play (Checkpoint)**, Meromi returns to his ongoing Resort project and to his research and experimentation with issues of engagement and learning, as well as to the theme of politics of migration through the mixed medium of art-theater-sculpture. Meromi presents a sculptural installation on the central stage in the school yard. The work invites visitors and students to interact with it, to activate it and to act within it. Meromi encourages participation and play, seeing a Utopian horizon while addressing the world as an unfinished entity in the state of becoming. He offers the stage as a playful site of freedom.

Ohad Meromi was born in 1967 in Kibbutz Mizra, and lives and works in New York.

Yara Kassem Mahajena

Moving City, 2022, Wood and paint

Swamp, 2022, Charcoal on paper,
153X287 cm

Moving City - In Umm Al Fahm, the artist's hometown, refugees and civilians were targeted by Israeli occupying soldiers during the Nakba. Umm Al Fahm is located on top of mountains, so the people of this town decided to build roads that went directly to the mountain peaks rather than around them, making it difficult for the soldiers' trucks to reach the top. This work shows how the residents of Umm al-Fahm used their topographical knowledge of the natural features of their environment to protect their community from the threats of the IDF soldiers.

Swamp - After the Nakba, the Zionist movement and the Israeli government set out on a mission to forcefully transform the Palestinian land into a green and fertile environment. With a focus on agriculture, the government carried out disastrous projects, including draining the Hula Lake. A lake that had been a habitat for many local animals, but was drained with the intention of creating agricultural fields. Unfortunately, the project failed because the land was not suitable for agriculture, but only a marsh remained of the lake and many animals became extinct.

* Nakba - a name given by the Palestinian residents to the disaster that befell them in 1948 - with the establishment of the State of Israel. During this period, hundreds of thousands of Palestinians left their homes or were expelled from them.

Yara Kassem Mahajena was born in 1993 in Muawiya, lives and works in Umm al Fahm.

Erada Jumaa

I want to live, 2016, Print on textile

In Erada Jumaa's work **I want to live** from 2016, the artist treats the Israeli-Palestinian conflict that risks our lives and arouses great violence among the citizens. The work was created in a period when attacks occurred in public places on Arab Muslim girls with Israeli citizenship, most of whom wore a hijab (headscarf) — which made Erada fear for her life, as an Arab Muslim girl who lives, works and spends most of her time

among a Jewish population. In the background of the work, Jumaa used the colors of both flags, Palestinian and Israeli. She printed them in the form of puzzle squares, at whose center the Arabic words "I want to live" (بدي أعيش) appear several times in the form of a mandala using gold leaf.

Erada Jumaa was born in 1994 in Tayibe. She lives and works in Tayibe.

22

Exercises in Painting

2023

Experiments in painting by art students of the Art department, led by Yoav Efrati - Hamidrasha, Faculty of Arts, Beit Berl.

Exercises in Sculpture

(ZUMU Harafsoda Project)

2023

Experiments in sculpture by art students of the Art department, headed by Atar Geva.

23

Johanna Billing

Each Moment Presents What Happens, 2021,
Video, 25:27 min

Johanna Billing's **Each Moment Presents What Happens** is a collaborative project that reimagines *Untitled Event* (Theatre piece number 1, 1952) by John Cage — the first known 'happening' or multimedia artwork held in Black Mountain College, USA. The film captures students mostly from Bristol Grammar School, UK, engaging in an experimental, improvisational and multidisciplinary process open to failure, exchange, and imagination.

* Black Mountain College - an experimental academic institution for the arts, operated in the years 1933-1957 in the Black Mountain area, South Carolina, United States. A group of painters, architects, musicians and poets studied at the college, who created multidisciplinary experimental art, and in many days became well-known artists, trailblazers in art.

Johanna Billing was born in 1973 in Jönköping Sweden. She lives and works in Stockholm.

Cheli Jusewitz

Untitled, 2023, Concrete casting and soil

Untitled, 2023, Concrete casting

Cheli Jusewitz works with material and with space. In the present exhibition she presents two bodies of work. The first is a group of concrete casting and earth, which she places on the concrete tables next to the old cafeteria, outside the sports hall. She creates the casting with earth from Kfar Chabad, where she lives. The outer part takes on the color and texture of the earth, while the inner part, like an egg cut in half, remains white and fragile. The second work, which also includes a group of concrete castings, is placed in the big hall leading from the entrance to the teachers' room and on to the stairs. The artist chooses to emphasize architectural elements such as floor tiles or to use a stone statue to connect to one of the pillars, such that it stands out and is present and at the same time is absorbed and hidden. Jusewitz's works seem to grow naturally from the environment where they are placed, while preserving some kind of strangeness or separateness from that environment.

Cheli Jusewitz was born in 2000 in Kfar Chabad. She lives in Kfar Chabad and works in Jerusalem.

Sharon Faktorowich Pinkus

Depths, 2020-2023, Different sizes, Ink, water color and acrylic on cotton paper

Depths is a series of works by Faktorowich Pinkus that stems from long-term engagement with the environment and nature as an artistic and ideological subject, that serves as a point of departure for creation of a personal and fantastic world of images. In 2020 she began to work on a group of paintings dealing with sea images in light of the question 'What is my refuge?' Her answer: the moment when she looks at the sea and submerges her gaze under the water. The strange world and different reality revealed to the eye in one evanescent movement fascinate her, and she attempts to return to them again and again.

For the Biennale, the artist has created a painting-installation that images entry to a cave or sinking down to the depths. The entrance

hall connecting the inside and outside leads to a stairwell that is a transitional space characterized by a sense of floating, of blurred and unclear images — a semi-imaginary state that exists in the borderland between floating and sinking.

Sharon Faktorowich Pinkus was born in 1966 in Ramat Gan. She lives and works in Herzliya.

26

Shelly Federman

History to Go, 2004, Exhibition cabinet and ceramics, 210X140X80 cm

History to Go is a museum on wheels which displays pottery of the style that was common in ancient times on the coastal plain and the Sharon area. Today these objects are used as decoration in gardens and lobbies and intended to convey an ancient atmosphere and connection to the place. The fabricated museal installation affords the objects apparent historical value, while in fact they are worth no more than 100 NIS. The installation tries to question the way we remember our history and the means we employ to justify it. These jugs are made by Palestinians which are not allowed to enter Israel.

Shelly Federman was born in 1975 in London. She is a graduate of Gymnasia "Herzliya." She then lived and worked in Tel Aviv, London and New York. She passed away in Tel Aviv in 2014.

27

Mark Tribe

Learning to Love the Future, 2023, Acrylic and ink on fabric, 227X296 cm

It's hard not to worry about the future, especially in a time of rapid climate change, global pandemics and political upheaval. Does artificial intelligence represent yet another threat? Will it help us solve problems like climate change? As we learn to live with artificial intelligence, will it change us into something more, or less, than human? And as we alter the Earth's ecosystems, are we transforming them into something more, or less, than natural? These pictures were made with a kind of artificial intelligence called deep learning. They imagine a postnatural future in which uncanny landscapes are haunted by familiar images from the past.

Mark Tribe was born in 1966 in San Francisco. He lives and works in New York.

28

Shira Sagol

Hello first graders, 2022, Paper, transparent cellophane wrap, glue, thumbtacks and wood, 200-300 cm (outer diameter)

In **Hello first graders**, Shira Sagol has created a memorial wreath whose flowers are made of her children's learning materials from the years of Covid, from March 2020 till March 2022. The wreath is made of about 100 "flowers" and about 25,000 pages — representing the enormous amounts of written and printed material used by children at school. Its presence is felt in the layers of paper from which each and every flower is made, which echo the necessary material sensitivity to the learning experience of the children, as well as the amount of time that passed. Use of these materials attempts to embrace and memorialize the "old world" in a respectful fashion, but at the same time to criticize it and separate from it, in order to invite advanced learning methods and more updated and relevant learning material, which would benefit the environment and provide alternatives to the increased use of paper. The flowers, which were created with care and precision, raise the performative aspect of the work: the physical investment necessary for their creation echoes the intensive parenting experience during the pandemic. The details on each flower reflect the attempts of our children to accustom themselves and deal with a new reality.

Shira Sagol was born in Ramat Hasharon in 1974. She lives and works in Tel Aviv.

29

Yosra Abo Kaf

Silence, 2019, Video 2:55 min

Yosra Abo Kaf documents Bedouin women in still photography and video art. The purpose of the project is to make their voice heard and raise awareness of their situation, for future generations as well. In her video **Silence** the spectators are invited to an encounter with indigenous cultures. Abo Kaf studies and documents the Bedouin society to which

she belongs, through the tradition of the older generation of women who sing and tell of their difficult journey in life. These songs and stories are passed from woman to woman through generations. They raise their strong and hopeful voice in a very rigid religious male society. The Bedouin women's singing is their creation.

Yosra Abo Kaf was born in 1983 in Umm Batin in the Al-Kasom Regional Council. She lives and works in Umm Batin.

Manar Zuabi

In Between

Elevator Speech, 2013, Video, 6 min

Stop or I'll Shoot You, 2018, Performance, 15-20 min, during the exhibition opening

At the Biennale, Manar Zuabi joins two previous works of hers that deal with the connection between the Arabic language and the public space in Israel, expressed in exclusion, erasure and reduction.

In the documentary installation **Elevator Speech**, Zuabi is in the transparent main elevator in the building of the School of Arts at Haifa University, along with her past supervisor, artist Ido Bar-El, and teaches him words in Arabic that have root, meaning and sound similar to the parallel words in Hebrew. This lesson in Arabic is played in parallel in loudspeakers throughout the building in order to bring Arabic back to the public space, if only for one passing Utopian moment, where people may experience the similarity between the two languages and the possibility for a richer and deeper discourse between them. The same sounds are also heard at the Biennale in the public space around the school. The public can actively participate and repeat the words as they please.

Wakif willa ana btukh'ak...Stop or I'll Shoot You... This is a central sentence in the complicated issue of Arabic for soldiers, or as it has generally been called for years, 'checkpoint' Arabic. Exclusion of the Arabic language from the public space is almost total — it has been relegated to the classrooms of the government authorities responsible for security. Zuabi's installation focuses on this relegation of Arabic to military institutions. Study of the language takes place within the school,

a place where creativity and culture as a possibility for a different life are found, a life that proposes human interactions beyond constrained and forced polarization. Sharp questions arise from the contrast, questions about the duality of citizen/soldier: Is control of the language sustainable? Is it likely to lead to control of that which is human within us? What choices does the citizen make when confronted with this hallucinatory situation? How do we want to define ourselves? What do we want to bequeath to those who come after us? Where do we want to go on from here?

Manar Zuabi was born in 1964 in Nazareth. She lives and works in Nazareth.

32

Exercises in Video

2023

Experiments in video by art students of the Art department headed by Atar Geva

34

Fatma Abu Rumi

Needles, 2016, Paper, needles and hair, 40X40 cm

From the series **My mother's braid**, 2009, Crown of thorns and hair, 55X22 cm

From the series **My mother's braid**, 2009, 'Aqal' and hair, 61X18 cm

Prayer rug, 2012, Carpet, hair and beads, 104X70 cm

The bride's handkerchief, 2016
Hair, handkerchief and lace
22X40 cm

The bride's handkerchief, 2016
Hair, handkerchief and lace
22X40 cm

The image of hair recurs and appears in Abu Rumi's work, and through it she deals with rituals, people, herself, vulnerability, violence and beauty.

The hair - as a material and as the subject of the work - appears in strands, braids, a single hair, hairs that have fallen out and been collected or hair as raw material for embroidery and sewing. By integrating it in her work, Abu Rumi reveals how the systems of power and control in a patriarchal society work, which affect every woman and girl. She confronts them with expressions of resistance and defiance, by creating masculine objects from female hair. In this way, Abu Rumi delves into the distinction between the feminine and the masculine. She uses the hair after it has been cut, and the strands have already separated from the whole. This is hair in its initial state, which may become a braid or persist in its 'disaster.' It is also possible that the origin of the strands is a special haircut for the occasion of some ceremony, such as a wedding, mourning, a meeting (intimate or otherwise).

Fatma Abu Rumi was born in 1979 in Tamra. She lives and works in Tamra.

35

A daily list of names of the teachers taking part in the work will be published at the entrance to the teachers' lounge and on the Biennale website a-a-b.org

Teachers' Lounge

Teachers' Lounge is a work that takes place in the teachers' lounge of the Gymnasia high school. It invites the visitors to "borrow" a teacher for a conversation about the elements of life. The teachers have been carefully chosen in order to pass on a lesson that is important to them. These are practical women or men or researchers with the ability to hold an intimate dialogue. The work draws inspiration from philosopher Martin Buber, who perceived face to face conversation as the most important raw material for structuring the personality and life. The conversations take place in the teachers' lounge in a quiet atmosphere. During all opening hours and at any moment, six conversationalists will meet with visitors for a conversation of about 20 minutes about a meaningful experience, about applicable knowledge that is not theoretical, or about a subject close to their hearts.

The work was conceived by Roy Brand and was set up by Nimrod Samoray Levi together with the Biennale staff.

37

Shay Id Alony

Second generation, 2020, Gluing and wood carving, 130X50X30 cm

Second Generation, the work of Shay Id Alony, depicts a figure of a boy frozen in place. The boy looks up, perhaps expecting something, perhaps staring at the unknown. An abandoned statue / scarecrow / doll, stands alone. The **Second Generation** sculpture is built from a collection of glued and matched pieces of wood, carefully joined together. The raw materiality of the wood and the figurative-abstract design of the sculpture give it the quality of an illustrated toy, and at the same time recall native totems, which magically manage to escape questions of type and gender.

Shay Id Alony was born in 1974 in Azur. He lives in Holon and works in Tel Aviv.

38

Doaa Badran

Domestication, 2020

Flow chart, 2020, Wall drawing, 200X300 cm

Date cube, 2020, 32X32X40 cm

Alalat, 2020, Plaster, 200X80X80 cm

Grain, 2020, Wall sticker, 20X150 cm

In ancient times, the Arabs worshiped idols made of every material possible. They made a god from "Ajwa" (dates), whom they believed would grant them help, protection, safety, and security. But in times of famine, they ate their god, saying "In a time of famine, what use is there for a god made of dates?" The ancient Arabs found one benefit in their date god: it filled their empty stomachs.

But after thousands of years, we realized too late that the gods we create today (political and social idols, etc.) brought no benefit. We had lost faith in the gods we made, and our punishment is the inability to eat them.

The collection of works "Domestication" is composed of several installations. It combines distinct raw materials and different kinds of

media, including date sculpture, and a linear sequence extending over a wall. It confronts the viewer with a dialogue about eating the gods and in addition it offers social and historical interpretations.

Doaa Badran was born in 1993 in Kabul, Western Galilee. She lives and works in Haifa.

Keren Yeala-Golan and Arch. Shelly Guggenheim

and second year students of the Department of Interior Design at the Holon Institute of Technology

How will we learn in the future?

2022-2023

In the course of an entire semester at the Holon Institute of Technology second year students of the Department of Interior Design worked on design of new projects for the Gymnasia, in response to the question — “how will we learn in the future?”

Five projects are exhibited at the Biennale, created through talks with Zeev Degani, principal of the Gymnasia, as well as students and teachers, and following tours and visits at the school.

The projects are different and varied and related to different functions and spaces at the Gymnasia. Among the projects: new use of the hall and the schoolyard, alternative learning spaces, mixture of uses between the building and the community living around it.

Exhibitors:

Koral Gani, Maya Musan Levi, Ofek Farin, Aynor Nor, Tal Enosi.

Keren Yeala-Golan was born in 1974 in Tel Aviv. She lives and works in the center of the country.

Shelly Guggenheim was born in 1974 in Jerusalem. She lives and works in Tel Aviv.

Mimi Tasama Sibao Untitled, 2019, Cloth and woolen, threads

Mimi Tasama Sibao creates while inspired by images from her roots - Ethiopian culture and art. In the piece Untitled, which refers to the traditional embroidery technique of women in Ethiopia, she replaces the traditional colored Ethiopian embroidery with black embroidery. Black is the color of the artist's skin, but in different cultures - as well as in Israel - it is seen as negative, scary, intimidating or dirty. In her works, Tasama Sibao turns the color black into a work of art, into something beautiful and aesthetic, clean and inviting. The act of 'blackening' stands in contrast to the surrounding 'whitening' attempts that the artist faces in her daily life. The choice to give presence to blackness in the work is intended to present the black skin color in the space, especially in an exhibition space that is usually white and sterile, and to give presence to a color of identity and community. Through the work of embroidery and textiles, Tasama Sibaho weaves a renewed interpretation of traditional Ethiopian embroidery, its culture and the representation of black beauty.

Mimi Tasama Sibao was born in 1989 in Sohada, Ethiopia. She lives and works in Netivot.

Rabia Salfiti The Alarm Clock, 2022, Installation, clocks, wallpaper and an armchair

The bass volume of the clubs, the whirling sound of the ocean. The screams from neighboring areas, the gun shots at the checkpoints. It seems sound waves are one-way only, because that's how the system is constructed. But how extreme can a system become without harming its own people? Does an art exhibition in an environment of illusion mean automatically serving a system's agenda? Or can art be powerful enough to make itself heard? How many clocks are needed to awaken an entire city?

Rabia Salfiti was born in 1979 in Haifa. He lives and works in Shefar'am.

44

Exercises in Photography 2023

Experiments in photography by students from the Art department, Photography studies, headed by Luciana Kaplun.

45

Midrasha Cinema at the Biennale

A collection of works by artists, lecturers and graduates of HaMidrasha, on the topics of education, autonomy and resistance

Curator: Ruti Sela, artist and head of the Art Department, HaMidrasha Faculty of the Arts, Beit Berl College

Guy Ben Ner

Wild Child, 2004, 17:00 min

In **Wild Child**, the artist Guy Ben Ner describes the process of raising his son, trying to domesticate him. The use of the metaphor of a wild child is Ben Ner's homage to this recurring theme in literature and cinema: from Edgar Rice Burroughs' Tarzan to Truffaut's L'enfant sauvage and Rudyard Kipling's The Jungle Book. The film is an attempt to capture the decisive moment when the child lets go of the wilderness around him to become 'civilized,' and raises the decisive division between nature and culture, with which the philosophers of the Age of Enlightenment like to consider.

Keren Geller

Shhh..., 2008, 00:35 sec

A video work that deals with portraits of female teachers standing in front of the camera, with a green blackboard behind them, and they command silence. Each one conceives the 'shhh...' in a unique way. The multitude of voices and the accumulated monotonous action gradually weave a disturbing social portrait. With brilliant editing work, Geller transforms the sequence of silencing actions into a short and concise musical sentence with a humorous tone, which plays on a loop. The teachers' vocabulary of movements and whispers is extremely entertaining and offers a personal and dramatic body language, thus the educational figures exercise the only means of control they have over

the children. In the absence of other recipients in the filmed situation - the silenced school students - the recipients are the spectators. This is an implicit criticism of the act of silencing, which seeks to silence the viewer, and at the same time raises the question, what are the women seeking to silence?

Ben Hagari

Invert, 2010, 35 mm film, sound, color, 11:00 min

35mm film showing a day in an upside down world. Objects and human figures are represented according to the logic of complementary colors and inversion of light and shadow. **Invert**, the personification of the artist as a negative character, appears in a colorful reversal as he tries to teach his mute parrot to speak. Following the internal logic of the film, the character says the names of the objects around her backwards. Thus, for example, the word 'wall' [kir] becomes 'empty' [rik].

Ruti Sela

Hugs #2, 2017, 01:30 min

The name **Hugs #2** refers to a film made by Ruti Sela as an art student in 1999 and called **Hugs #1**, in which she asked passers-by on the streets of Jerusalem to hug her. The film was shown without sound.

The current film, from 2017, documents a short segment of the artist's son's birthday in kindergarten. It raises questions about education, social conventions and consent. This brief moment in the garden echoes questions that arise in Sela's works, related to representation and power relations, and the gaps between the legal and the ethical. Sela examines defined social and political structures, which often preserve established power structures, and offers a range of possibilities to confront them.

Roe Rosen

Trailer for the film **Kafka for Kids**, 2022, 1:12 min (the full film will be screened as part of the Biennale events)

The trailer introduces **Kafka for Kids**, a full-length film that will be screened at the Autonomous Biennale, and is a musical comedy that slides into drama on the one hand and documentary layers on the other. A television series claims to adapt Kafka's writings for preschoolers and

opens with the first episode of the story Metamorphosis. While the plots of Gregor Samsa turning into an insect are depicted in animation, other dramas take place in the magical house of stories, where the book is read to an unnamed girl, accompanied by a chorus of animated objects. At the same time as Kafka's hero metamorphoses, the film itself undergoes a metamorphosis, when the atmosphere of sweetness, playfulness and innocence becomes cruel and dark.



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