

4TH OF JULY

המדרשה
HAMIDRASHA
האמדראשא

פקולטה לאמנויות
FACULTY OF ARTS
كلية الفنون



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Or Inbar

The 2019 Hamidrasha School of Art
Post Graduate Program Final Show

Hayarkon 19, Tel Aviv

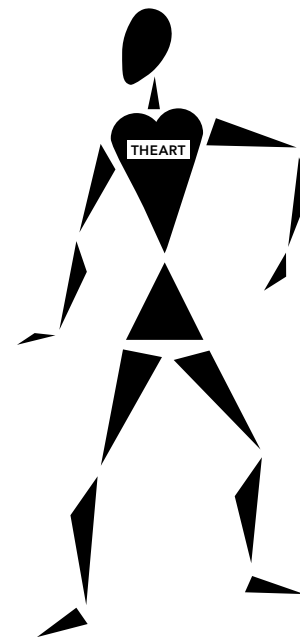
July 4-20, 2019

PELTER



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Thursday, July 4, from 8 pm (opening day)

Big Shots: a cocktail bar with drinks conceived by Anri Sala, Hito Steyerl, and Wilhelm Sasnal

Bartender performance: Anton Avramov

Organized by Dana Friedlander Oren

Saturday, July 6, from 11 am to 5 pm

Eti Jacobi: Still Lives, Life Stills

Organized by Gali Lutski

Thursday, July 11, at 5 pm

Ido Bar-El: Wandering in the Waves

Organized by Michal Lazarovitz

Thursday, July 11, at 8:30 pm

Hysterical Loss: A performative lecture
by Chana (Anushik) Manhaimer

Organized by Michal Lazarovitz

Friday, July 12, from 10 am to 2 pm

Assad Azi: In the Garden of Sinners

Organized by Alex Zavitan

Saturday, July 13, from 11 am to 1 pm

Truth Machine: a participatory performance with a typewriter

Organized by Adi Krauss with Daphna Talmon

Thursday, July 18, at 8 pm

Closure: A group show featuring works by the first students
of the program

Organized by Didi Smoly Hamburger

Thursday, July 18, from 8 to 10 pm

Truth Machine: a participatory performance with a typewriter

Organized by Adi Krauss with Daphna Talmon

Friday, July 19, from 10 am to 2 pm

Endings: Past Students of the program will be invited to present
works in the heart with their free hanging

Organized by everyone and nobody

INDEPENDENCE DAY, AT THE SAME TIME

Nicola Trezzi

“4th of July,” the 2019 Hamidrasha Graduate Show Final Exhibition, is many things at once: first of all it celebrates the culmination of two intense years of work by nine artists – Dana Friedlander Oren, Didi Smoly Hamburger, Or Inbar, Adi Krauss, Michal Lazarovitz, Gali Lutski, Arik Weiss, Or Zaid and Alex Zavitan. Secondly, it used the date of the opening to generate a debate on the notion of randomness; this second issue lead to a third one: unlike any other kind of group exhibition, graduate exhibitions are group exhibitions in which the curator does not choose the artists, due to the fact that the artists are together ‘simply’ because they applied to the same program at the same time; *at the same time* (a phrase that returns over and over again in this text) it is hard to believe that things happen by

chance and in order to create a different narrative, the title of the show has been chosen to merely match the opening date, knowing that this very date has a deep meaning, not only in culture at large and collective memory, but also in this context.

For those who live in countries that are even slightly exposed to American culture, “4th of July” immediately brings up the notion of independence and in this specific context, this notion seems to perfectly fit the state of the aforementioned artists, who – after two years of studying but especially making, discussing and defending their work – are free to go and take their own path. Following these premises 4th of July is not only the culmination of something – it is also the beginning of something else and in order to honor these nine positions, it is necessary to give a distinct frame to each project and at the same time open up possible (and perhaps unexpected) connections.

The four works presented by Dana Friedlander Oren mix childhood memories with elements from landscape photography and the history of art, specifically conceptual art and performance art. *Salt, Earth* is the documentation of the artist’s body while immersed in cooking salt and it intertwines many thoughts: from the body as land (which Hebrew word happens to be female) to the Biblical and Jewish motto “we are the salt of the earth”; *Untitled* continues the obsession with the land although if *Salt, Earth* is imbued in a drama to be revealed (the body suffering while immersed in the salt) *Untitled* seems to look at the land in a humorous way, here embodied by the specific use of scale. Technology, again applied to the land, becomes pivotal in *Untitled* and *When you have to shoot*

shoot; while the first is based on the use of the Lidar technology, the second is a play on words connected to the double (trouble?) meaning of "to shoot" in the English language.

Merging the aesthetics of set design for theater, dollhouses, and maquettes, the surrealist work of Didi Smoly Hamburger is on one hand completely detached and on the other deeply autobiographical. Populated by anonymous female figurines, her scenes seems to encapsulate the adventures, triumphs and despairs of a white silhouette with whom definitely the artist, and possibly ourselves, could identify. The genuine use of collage and found images charges this work with an aura of familiarity; however, the more we look at these boxes, the more we feel trapped into cages, slaves of our decisions, imprisoned by our own choices. Its title, *Tarbut Encyclopedia and Its Discontents*, mixes "culture encyclopedia," which the name of a publication that was very popular in Israel before the advent of the Internet and Freud's text *Civilization and Its Discontents* (1930).

Or Inbar's represent a very unique contribution to a parallel history of painting, also known as "painting after technology." If the Renaissance had several machines to create the perfect representation, if Andy Warhol used industrial silkscreen to bridge seriality and painting, today artists are experimenting with tools that belong to the digital era - tools that were not born to create works of fine art - in order to repurpose them and generate powerful images. Through the use of the You Doodle phone application, Inbar work belongs to the aforementioned path and at the same time it also speaks the language of Expressionism, her images are the missing link between

Egon Schiele and the iPhone; at the same time, she is giving a subtle and sharp analysis of the state of art today, beyond the notion of mechanical reproduction. In fact all her works are digital paintings, they exist as JPG files and they can be 'embodied' in several different ways: projected, printed, screened, sent via WhatsApp, you name it.

Born as a photographer, Adi Krauss has orchestrated a space that employs different aesthetic languages in order to make us reflect upon the state of reality we live in, which is, in his eyes, a mix of consumerism and cultural appropriation. The core of his installation, entitled *Biblical*, is a series of trailers of a documentary, set in a call center that sells biblical Hebrew courses. Next to it, the artist took footage from one of the trailers, featuring flashing red light, and turn it into a work called *The Sun*. Alongside these two works, Krauss has created a concrete sculpture that transforms the most temporary concept ever - that of end of the season sales - into the most durable object ever: concrete blocks. Closing this constellation of objects and ideas connected to each other is a series of photocollages the artist created through the "random cohabitation" of disparate images occurred on his screen.

The hypnotizing video and sound installation of Michal Lazarovitz is a tantalizing ode to the power of nature, a celebration of its order - an order we are truly part of, an order we belong to, whether we like it or not - through the support of technological devices. The starting point is the found footage documenting the movement of blind ants, a type of insect that is known for the so-called *Death Spiral* (which is also the title of Lazarovitz's work). This peculiar and revelatory phenomenon sees an entire community of ants following the smell of one leader until they all die from exhaustion. In order to

emphasize the formal beauty of such tragedy in the world of nature, the artist has employed the "Optical Flow" algorithm to track the movements of the ants and create, thanks to the accompaniment of Sufi music, a multilayered experiences in which mankind and animal, the natural and the artificial, image and drawing become two sides of the same coin.

Truly figurative, and at the same time charged by a unique tactile quality often obtained by the use of impasto, Gali Lutski's paintings are windows to a different world. Based on the desire to bridge disparate visual codes - from fairy tale illustrations to abstract expressionism, from veterinary drawings to the canons of painting - her works are truly 'alive', just like the beasts animating them. A painting virtuoso, Lutski has experimented with different sizes and compositions and each work is carefully created with layers of oil paint on canvas or linen with acrylic or shellac imprimatura, which are, on occasion, enriched by additional touches of oil pastel. Last but not least, the titles of her uncanny paintings, such as *After the Receiving (After El Greco - St Francis Receiving the Stigmata)* and *The Forest of the Foxes*, encapsulate the aforementioned desire to speak different languages simultaneously.

Rooted in appropriation (see "Picture Generation") as well as photo collage and montage, the practice of Arik Weiss looks at what can be defined as "cultural icons" - images that are capable of communicating strong messages, ideologies and myths that are part of the history of humankind. For his immersive installation, the artist decided to present three works that are balancing each other, physically and conceptually. *Praying Astronauts* is 'projecting' - again

physically and conceptually - the ambitions of humanity; *Monument Loop* looks at the power of architecture via a science-fiction scenario; last to be mentioned but first to be encountered, *Untitled (1967)* is the complementation of *Praying Astronauts* and it reveals not only humanity's ambitious plans but also its catastrophic failures.

Over the last two years, Or Zaid has done several ephemeral interventions in the various sites at Hamidrasha School of Art's campus in Kfar Saba and at the Hayarkon 19 in Tel Aviv. A sort of "conceptual dwelling" - which even included a gravestone - these works were meant to claim the presence of the artist in spaces that are usually neglected, abandoned or use for other purposes. For his final project, Zaid followed his modus operandi, which is unpredictable and spontaneous, although this time he will use this opportunity to celebrate the end of his two years at the program, the end of the program itself and much more.

Alex Zavitan is interested in the continuous relationship between nature and artifice. His work is based on the dismantling of reality and its consequential reconstruction, a process that is carried by the artist both visually and conceptually. A true experimenter, Zavitan's set of photographs - in which you can't tell what has been shot in nature and what has been created in the studio - and sculptures are the alphabet of a new visual language, elements for a new imaginary world in which the found and the created, the real and the fake, appearance and truth seem to collide.

Dana Friedlander Oren

1981, Tel Aviv. She lives and works in Givat Shapira, Israel.

Salt, Earth, 2018

Light box, 140 × 80 cm →

Untitled, 2018

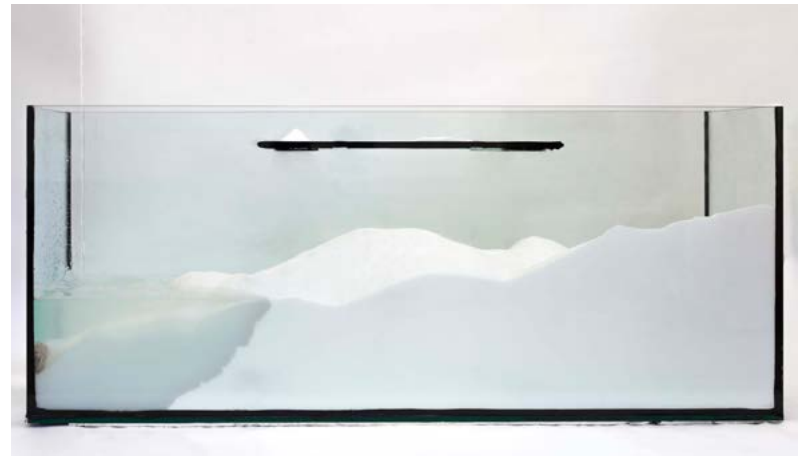
Projection on sand, 1:27 mins (loop)

Untitled, 2019, 3:35 mins

Video on monitor

When you have to shoot shoot, 2018

Duratrans print on Perspex, 3 gun shots, 30 × 30 cm



Didi Smoly Hamburger

1975, Tel Aviv. She lives and works in Tel Aviv.

נחת באי נחת "תרבות" באי נחת, 2019

[Tarbut Encyclopedia and Its Discontents]

Mixed media, variable dimensions →



Or Inbar

1981, Geva, Israel. She lives and works in Tel Aviv.

You doodle, 2018-19

You doodle app applied to mixed media, variable dimensions →



Adi Krauss

1979, Kherson, Ukraine. He lives and works in Tel Aviv.

The Sun, 2019

Video on monitor (loop)

Biblical, 2018-19

Trailers, 01:00 min (each)

SALE, 2019

Polyurethane, cement, 45 × 60 cm

Better Beer, 2018-19 →

Prints on adhesive paper, variable dimensions



Michal Lazarovitz

1962, Haifa, She lives and works in Givataim, Israel.

Death Spiral, 2019

Video installation, 3 mins (loop) →



Gali Lutski

1988, Nizhny Novgorod, Russia.

She lives and works in Pardes Hanna, Israel.

Seven Devils, 2018

Oil and acrylic on canvas, 119 × 200 cm

What I have seen at the desert at the night of full moon eclipse, 2018

Oil and acrylic on canvas, 80 × 120 cm

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After the Receiving

(*After El Greco - St Francis Receiving the Stigmata*), 2017

Oil and oil pastel on linen, 100 × 66 cm →

The Forest of the Foxes, 2018

Shellac, oil and oil pastel on canvas, 120 × 80 cm

Sunrise, 2017

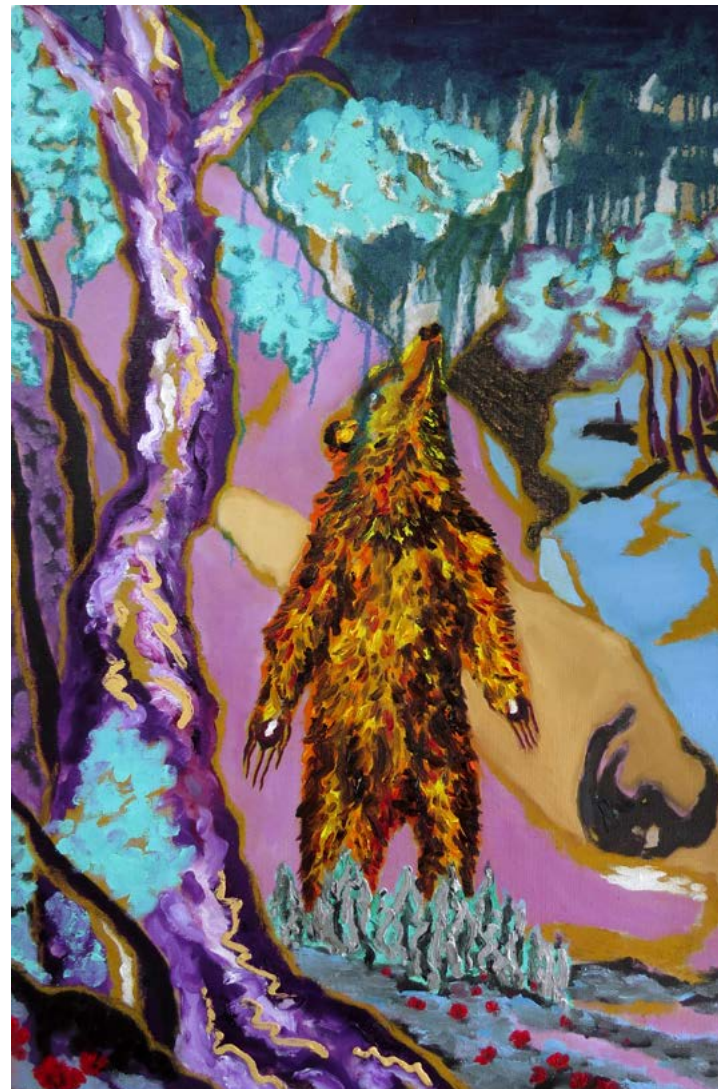
Oil and acrylic on canvas, 110 × 60 cm

Academia, 2019

Shellac and oil on canvas, 100 × 120 cm

Peregrine Falcons, 2019

Shellac and oil on canvas, 200 × 280 cm



Arik Weiss

1974, Montreal, Canada. He lives and works in Tel Aviv.

Praying Astronauts, 2018

Projection on mirror and glass, variable dimensions

Monument Loop, 2019

One channel video, 30 sec (loop)

Untitled (1967), 2018 →

Inkjet print on archival paper, 30 × 20 cm



Or Zaid

1981, Haifa. He lives in Gaash and works in Shefayim, Israel.

Re-Birth-Day, 2019

Arak, air, ashes, pencil, page, people, flag

Performance →



Alex Zavitan

1964, Kutaisi, Georgia. He lives and works in Rishon LeTsiyon.

Illusions, 2018-19

A set of digital prints, 40 × 55 cm (each), a group of marble and stone sculptures, variable dimensions (overall) →

Bibi, 2018

Wood and oil, 30 × 30 cm

Sara, 2018

Wood and oil, 30 × 30 cm

Untitled, 2017

Digital print, 110 × 86 cm



4TH OF JULY

Hayarkon 19, Tel Aviv

July 4-20, 2019

Curator of the exhibition and editor of the catalogue: Nicola Trezzi

Design: Studio Harel & Maayan

Installer: Anton Avramov

Hamidrasha School of Art Post Graduate Program

Head of the program: Dr. Miri Segal

Head of the theory studies and curator at Hayarkon 19: Avi Lubin

Advisors to the students: Ido Bar-El, Lihi Chen, Alona Friedberg, Sharon Glazberg,

Eti Jacobi, Rami Maymon, Ronit Porat

Blog advisor: Naomi Siman-Tov



Hamidrasha School of Art at Beit Berl College

Head of the school: Guy Ben-Ner

Manager: Asaf Bar Shir

Purchasing and logistics manager: Linda Levi

Director of artistic projects: Edna Schindler

Hayarkon 19 gallery manager: Michal Zahavy

Special thanks: Guy Avital, Assad Azi, Ido Bar-El, Guy Carmi - Fly4art, Ahmad Droby, Efrat Galnoor, Jihad El-Sana, Eti Jacobi, Adi Goldstein, Lidar Dots Cloud, Chana (Anushik) Manhaimer, Yuval Or, Orli Mastboym, Ofek Aerial Photography, Anri Sala, Wilhelm Sasnal, Naomi Siman-Tov, Shirbutim - Creativity and Art, Hito Steyerl, Daphna Talmon, Ran Tenenbaum, Anat Yefet, Alla Zak and the Zak Family

