



עיסאווייה מהגן הבוטני



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עיסאווייה מהגן הבוטני



שני ברבורים



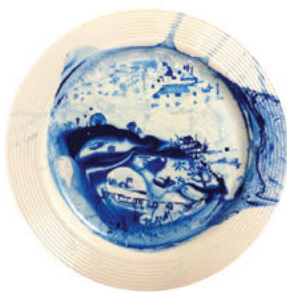
תרגיל מייסן



תרגיל ענק, סט



עיסאווייה מהגן



תרגיל הפגודה



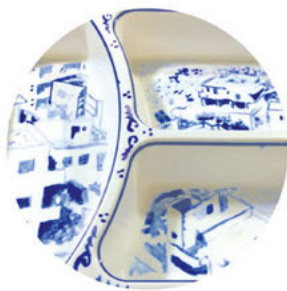
תרגיל בבחול לבן, סט



כד



תרגיל דאגות מיותרות



תרגיל חמגשית

About China

Sala-Manca

Reuven Zahavi's exhibition "China" is named after traditionally decorated Chinese porcelain in common domestic use. Zahavi presents the IssawiyeH Tableware—a collection of disposable plastic plates which he uses as platters for his drawings. (The collection's Hebrew name, Servis IssawiyeH, comes from the Hebrew-ification "servis," meaning a dinnerware serving set.) The drawings offer a view of IssawiyeH, the large village at the foot of the Hebrew University on Mount Scopus, as seen from the windows of the Bezalel Academy of Arts and Design.

Sketches depicting the Palestinian village — whose inhabitants live in dire conditions despite its inclusion in Jerusalem's expanded municipal borders of 1967 — replace the Chinese or European landscapes associated with "china." At times it even seems that the familiar pastoral images meld with those of the crushed village. "The village," Zahavi says, "where smoke rises daily and booming sounds are routine, stays transparent to the Mt. Scopus community." This transparency is conveyed by the illustrative drawings that decorate the plastic plates – flora and fauna, lakes and bridges, gardens and hunting scenes or other "Chinese" and imaginary scenarios. All of these express Zahavi's distant stance and the posture (or imposture) he assumes towards the village and its people.

Zahavi observes the village from the grand windows of the Bezalel Art Academy with its distinguished artistic history, thus connecting his work to a tradition depicting the Jewish landscape in Israel. But his choice to sketch the village through a foreign aesthetic tradition defamiliarizes the

◀ Reproduction from original catalogue in Hebrew.

Palestinian village. This defamiliarization invites both artist and viewer to direct their gaze at the transparent village, to take note of the art academy's location and position, and to contemplate the artist's relation to both.

The choice to sketch the drawings on disposable plastic raises riveting questions regarding the status of painting and of the artist. This choice boosts the plastic's value and simultaneously raises doubt as to the artwork's merit. "The white plastic plate," Zahavi says, "stubbornly refuses any paint medium. It is a cheap imitation. It is recycled in a series of 'reflexive exercises' whose purpose is to concretize the problematic stand of the spectator, the object and the artist via a reality of transparent oppression."

The collection presented in the exhibition presents the artist's self-reflexive stand as a teacher at the Bezalel Academy. In painting the village on a disposable plastic plate, he expresses the fragile status of the village and reacts to the fact that many at the Bezalel Academy are unwilling to see the oppression of this neighbouring village, nor the police brutality toward its inhabitants. In this action, Zehavi also suggests doubts regarding the simulation and posturing of materials not only on relation to the art object itself but also regarding the social and political as well.

The exhibition of the collection in Mamuta Center's Underground Academy at the Hansen House as part of Jerusalem Design Week positions Zahavi's work not only in relation to the tradition of Israeli landscape painting, but in relation to the language of design, craft and mass production. Zahavi raises questions regarding the status of the functional, disposable object in relation to reality, to the immortality of art, and even to that of the nation. "China" – a beautiful collection of highly charged sketches on a set of cheap plastic plates – comments on the very act of drawing, and contends with the erasure involved in gazing at the village of Issawiyeh from the gorgeous windows of the university at Mt. Scopus.



▲ Plate from “China” set, Reuven Zehavi, plastic, ink, 2016.



Masks

Amitai Arnon, Esther Bires | 12 minutes

Photography and editing: Amitai Arnon | Produced in 2014

The film *Masks* was shot over 12 years wherein Esther and Amitai documented two siblings at Purim festivities, dressed up as different characters and embodying various roles. In Purim, as in the carnival, sacred and sanctified things are legitimately parodied. For 12 minutes a partial portrait of the children growing up is presented, in states of abandon. Their adolescence and identity play is shaped by the immediate surroundings of their life, the Israeli town of Ramla – according to the national and religious timetable and the growing children's life cycle during the film.

Link to the film:

<https://www.youtube.com/watch?v=c8Mp1eJVz3s>











