



The Center for Contemporary Art



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Opening hours:
Mon-Thu: 14:00-19:00
Fri-Sat: 10:00-14:00

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Newsletter - April 2010



Wednesday, 7.4 at 20:00

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Ori Nir, *Imagine*, 1:17 min.
Ori Nir, *Noise*, 3:00 min.
Ori Nir, *The Babylon Play*, 2:12 min.
Eran Sasson, *Soldier*, 3:00 min.
Eran Sasson, *Um Kul Tum at Binyaney Ha Uma*, 3:30 min.
Shani Zilberman, *Untitled 1*, 5:00 min.
Shani Zilberman, *Untitled 2*, 5:00 min.
Shani Zilberman, *Untitled 3*, 5:00 min.
Moriah Sharet, *Untitled*, 4:00 min
Tal Peisik, *Nothing But The Truth # 5*, 3:55 min.
Tal Peisik, *Why The Sea is Salty*, 2:54 min.
Essie Baroz, *INTERCOURSE*, 7:31 min.
Collaborative work, *People Will Comply*, 12:42 min.
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Total: 60 min.
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Admission: 10 NIS

Screening

Students' Films from

Avni Institute

A festive evening of the students films that has been done in the past year at Avni Institute of Art, during the video art calss, with the supervision of Ruti sela.

The evening will conclude with a collaborative work that has been done during the class hours.

The films deals with authoritarianism, power games, education and morality, following a visit to the exhibition "Evil to the Core" at the Israeli Digital Art Center in Holon.

The film was photographed and edited by Ori Nir, Tal Peisik, Eran Sasson, Moriah Sharet, Essie Baroz, Shani Zilberman and Ruti Sela.



Monday, 12.4 at 20:00

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Vertical Roll, 1972, 19:37 min.
Disturbances, 1974, 15:00 min.
Upside Down and Backwards, 1980, 29:40 min.
Double Lunar Dogs, 1984, 25:00 min.
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Total: 89:17 min
-
Admission: 10 NIS

Screening

OFF Series – Part II

Masters of Video Art

Funded by the Ostrovsky Family Fund

Curators: Sergio Edelsztein and Sala-Manca
Production: the Center for Contemporary Art

Program 3 – Joan Jonas

Joan Jonas studied art at Columbia University, Mount Holyoke College, and dance at the Boston Museum School. She is recognized mostly for her performance art, but in the 1970s she began incorporating film and monitors. Jonas's work draws a connection between interferences in physical space and stereotypes of the fictitious female.

With the support of



Tuesday, 13.4 at 20:00

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Admission: 10 NIS

Artist Talk

Nic Sandiland

Will talk about his ongoing practice and will explore the idea of active spectatorship from a corporeal point of view

Part 1: Drawing from the development of early Victorian film mechanisms, new digital technology, dance, and aspects of contemporary VJ culture he will look at the potential for dynamic connections between the viewer and recorded media, as way of challenging the cinematic convention, initiated by the Lumieres more than a century ago, of a passive audience witnessing active media.

Part 2: Will look at the idea of Kinaesthetic empathy and recent developments in neurology as principles to inform interactive artwork and engage active spectatorship.

Nic Sandiland is a UK based artist working between the areas of installation, performance and film. He originally trained as an electronics engineer before studying dance and performance in the late 80s.

Over the past 20 years he has made many pioneering events involving the integration of video with live performance. Since 2000 his work has increasingly employed digital technology often linking the movements depicted on screen to those of the viewer. He is particularly interested in the idea of active spectatorship and in engaging the everyday movements of the viewer in a choreographic context.

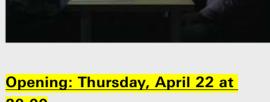
He has made work in London, Europe and South East Asia and has presented at theatres, art galleries, and many unusual venues. His film work has been shown worldwide and has been regularly broadcast on UK TV (Channel 4).

Sandiland teaches video production on the MA in dance film at London Contemporary Dance School and is a lecturer in fine art and technology at Middlesex University.

Supported by BI ARTS, an initiative of the British Council and the Government of Israel's Ministries of Foreign Affairs and Culture and Sport.

In collaboration with the Art and New Media Department and the Curatorial Studies Program of Kibbutzim College of Education.

With the support of



Opening: Thursday, April 22 at 20:00

New Exhibitions

Karen Russo – Remote Viewing

Curator: Maayan Sheleff

In her upcoming exhibition Karen Russo features four recent video installations belonging to an ongoing project centered on Remote Viewing—a mental practice developed by the CIA during the Cold War for military purposes, whereby a "remote viewer" may describe a given target which is inaccessible to the ordinary senses. The explanation for this practice, whose results are often incredibly accurate, rests on knowledge in disparate fields such as quantum physics, neurology, and psychology, supporting the theory that everything in the universe is interconnected.

In a series of drawings and video installations, portraying Remote Viewing sessions, Russo sets out to explore how this practice may affect art and vice versa: Is it possible to Remote View works of art, and what are the implications of such experiment on the way in which we think about art? Is it possible to Remote View the future, and to describe works of art yet to be made? Can a geographical target be transformed into art, and what will it look like following the mediation of a Remote Viewer's consciousness?

In her new work, debuting at CCA, Russo asked three artists—Mark Titchner, Shezad Dawood, and Jeremy Millar—to translate a Remote Viewing of a Kandinsky painting into works of art, without disclosing the viewing's origin. The project inquires whether works of art possess a spiritual core or an energy which may be captured and communicated, and in what dimension works of art exist. These pieces continue Russo's engagement with the unknown and non-representable.

The new work was produced with the support of OUTSET



Opening: Thursday, April 22 at 20:00

Rosa Barba

Curator: Sergio Edelsztein

Working almost exclusively on film Rosa Barba (b. 1972) usually dismembers in its very components. Sometimes it is only one of film's structural elements that is captured on celluloid: film script, director's instructions or verbal descriptions rather than visual. Other times, sounds and images are combined, evoking stories of uncertainty and apocalyptic atmospheres. In many ways, Barba seeks an "imageless cinema", her works use the syntax of film precisely in the opposite way than conventional medium - by awakening dormant and archetypal sensations rather than fulfilling sensorial wishes. Her use of the 16 mm projector, the sound and flickering light as well as the use of film as material inform Barba's personal approach to film.

The exhibition will feature 3 works – each exemplifying Barba's unique approach. *Outwardly from Earth's Center* (2007) – a narrative film on the unbelievable drifting of a remote Baltic island; *Waiting Grounds* (2007) – a narrative film loop integrating texts and *desert imagery and One Way Out* (2009) – a work in which the sculptural element dictates the ever changing image of the film.

With the support of



Both exhibitions will close on June 17, 2010



Monday, 26.4 at 20:00

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Admission: 10 NIS

Screening and Artist Talk

Ran Slavin Will present his 5 year

cinematic project:

The Insomniac City Cycles

The Insomniac City Cycles (70 min) has been constructed as an ongoing and changing cinematic project. Having been initiated in 2004 and completed in 2009, it is actually the prequel to *Insomniac City* and includes all of the chapters of the 5 year work cycle.

Ran Slavin - (Film Maker / Artist / Writer / Visual Producer) has been producing experimental films and audio sound works for the last 15 years. A graduate of The Bezalel Art Academy in Jerusalem (B.A. Art, 1990). His creations have received national broadcasts on public television and have been presented internationally at numerous platforms. His work spans Video Installations, Music/Audio/Sound productions, Realtime Live Video Improvisations, Short Films, Feature length Films. Ran's work deals with a wide range of subjects, from dream like narratives and disorientation to science fiction panoramas and neo-noir. Themes of urbanism and audio visual parallels, sensorial and dystopian scenarios run through his works.

In *The Insomniac City Cycles* Slavin explores a world with internal logic built on the axis of memory the real and the fantastic. It is a travel through dream structures, events and unfolding that inventively blend mystery, neo-noir and science fiction genres with experimental film making techniques.

http://the-insomniac-city-cycles.com/

Selected screenings exhibitions and live video concerts include The Torino Film festival, Venice Biennial, Liverpool Biennial, Istanbul Biennial, an honorary mention at Ars Electronica [Linz], Transmediale [Berlin], Centre Pompidou [Paris], Jeu De Paum [Paris], The Whitechapel Art Gallery [London], tel Aviv Museum of Art and Petah Tikva Art Museum [Israel] Lives and works in Tel Aviv.

In collaboration with the Art and New Media Department and the Curatorial Studies Program of Kibbutzim College of Education.

With the support of



Wednesday, 28.4 at 20:00

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Performance – sound and dubbing:
Sala –manca group
Film – production: sala-manca group
With the assistance of The Fund for Video-Art and Experimental Cinema in Israel , CCA, Tel Aviv and Rites Institute, Vienna, Austria:
With the participation of: Facundo Delgado(Jacob K.) , Maria de la Colmena (Malina C.) , Koloman Kann, Eduard Freudmann, Friedemann Derschmidt, Profesor Naomi Seidman, Zehavit Stern, Melanie Litscher, Dominika Orzol, Magdalena Sowka
Music: Jordan Erez
Camera: Koloman Kann, Diego Rotman / Camera in Interviews: Thalia Hoffman
English Translation: Tamar Cohen
Yiddish Edition: Eliezer Niborski and Miriam Trinn
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Admission: 10 NIS

Performance & screening

Sala-Manca Group

West and East

Performance - film by sala-manca group

a translation to Goldin and Abramson's film East and West

This live performance and video by Argentinian-born, Jerusalem-based artists, the Sala-Manca Group is an homage to Sidney Goldin and Ivan Abramson's East and West and a study in cultural and linguistic translation. It tells the story of Yaakov, an Orthodox Jewish graffiti writer who travels to Vienna. Suspected of subversive activities, he is pursued by Moly, an agent of the Israeli intelligence service, who disguises herself as a young Orthodox man. The relationship that develops between them force them to rethink their duties to their religion and to the state. West and East translates the comic subversion of Goldin and Abramson's film to the contemporary moment. Sala-Manca's work— performance pieces, installations, and print publications—"investigates issues of art and communication generally, such as the interrelation of art and memory, the role of the artist in the community, the interrelation of low-tech and high-tech aesthetics, and the poetics of translation—not only from one language to another, but also across cultures and media" (Jeffrey Shandler, Rutgers University).