

## Lior Waterman
05. *Kebara*, 2012, video, 19:00 min.

**05**

Kebara (2012) is a new short film by Lior Waterman, shot in the style of a documentary film which presents the story of Giora Bargal, an artist and karate master who embarks on a journey to "Kebara", a cave in the Carmel ridge of mountains in Northern Israel, where a Neanderthal skeleton was found. The film follows the unusual story of Bargal, whose distinctiveness has led him to the discovery that he has an unusually high level of genetic similarity to the Neanderthal man.
The film was conceived and partly shot in the framework of the Excellence Project and with the help of students at Beit Berl College, and its making was completed with the support of Bat Yam Museum.

## Reuven Israel
04. O.W.2 (Oscar Wilde 2), 2005,
MDF, household paint (Oli Alter Collection)
09. E.R. (Egyptian Rumba), 2012, MDF, car paint
(courtesy of Braverman Gallery, Tel Aviv)

**04** **09**

Reuven Israel's sculptures, O.W.2 (2005) and E.R. (2012) present a minimalist, clean and wonderfully precise language in a rich and sensual palette and finish that is close to perfection. His search for an ideal shape leads him to examine the past as a source of inspiration for his works. He derives architectural motifs from holy sites like churches and mosques, which in a process of reduction and abstraction are transformed into autonomous primary shapes that preserve the torque of holiness that continues to reverberate in them.
Israel's attitude towards the viewer is ambivalent. The rich palette and playfulness of his sculptures invite the viewers to touch, turn and expose the kinetic potential they hold, while their perfect appearance and impenetrability generate a daunting awe, as though they were a religious ritual vessel.



## Re:Visiting Rockefeller

Rockefeller Archaeological Museum is a vision from a different era. When it was built in the 1930s by Austen St. Barbe Harrison for the British Mandatory Authorities, the structure epitomized the height of technology at the time in terms of building methods and materials. The structure, which was the first built in Israel in the purpose of serving as a museum, embodies the Mandate's aspiration to import Western and cosmopolitan culture and values to this part of the Middle East. The degree to which it was successful and the validity of such a mission are still up for discussion. From its inauguration in 1935 to 1948 the Rockefeller Museum was under British rule whereas from 1948 to 1967 it was under Jordanian control and in 1967, with the capture and annexation of the eastern city, it passed into Israeli hands.
The exhibition Re:Visiting Rockefeller constitutes a first of its kind attempt to install an exhibition of contemporary art throughout the museum's display spaces alongside the original archeological exhibits. The choice of The museum is not coincidental. Due to the nature of the place, its location in east Jerusalem and the fact that it almost did not change since it was opened, the Rockefeller Museum forms a meeting point between archeological treasures and the turmoil of history and between visions of utopia and their crash onto the shores of reality. This exhibition constitutes an attempt to form a response to this stratified and complex place – a reaction to the experience of visiting The structure, the objects displayed in it and the reality in which it takes place. The exhibition was initiated by Manofim and was executed in collaboration with the Israel Museum.
When we took on the formulation of a contemporary art exhibition in the space of a museum of archeology we tried to create a pairing that will be reciprocally beneficial both to the archeological exhibits and to the contemporary art works. We invite the visitors not to separate the art from the archeological displays. The two are meant to be experienced in tandem, as the art gets the opportunity to exist in relation to something, to sink its teeth into an environment which holds more than the emptied and neutral spaces in which it is typically displayed, and perhaps provides the contemporary artworks with a broader context. On their part, the archeological exhibits gain a point of reference originating in the world that lies beyond the temple guarding them, one that separates them from the world and from the original function for which they were designated. We hope that these points of reference could highlight and underscore the similarities and differences between the worlds that became our world.
Art, and particularly contemporary art, has a lot in common with archeology. The two disciplines incorporate the love or fundamental commitment to the object and material and the many meanings derived from that object. Both archeology and art encompass many other disciplines such as history, philosophy, anthropology, psychology and more, not to mention the exact sciences required in the related fields of preservation and restoration. The term "objet trouvé", or in English "found object", could be applied to the entire range of archeological findings since archeology essentially concerns finding objects. There is also a great similarity between the fields in the heightened emphasis both place on objects and the reverential way they are kept and displayed. This detail is not particularly surprising considering the fact that archeological display in its modern configuration originates in the 19th century and modes of display borrowed from other fields.
The dimension of time is of the upmost importance in contemporary art. Recently, with the tightening of the association between art and fashion, the art work has been gaining its validity simply by being contemporary: this is the art of today, and yesterday's art is not as relevant; a worldview which is also prevalent in other domains of contemporary culture. And so, what happens when our so transient existence meets the timelessness of the archeological space, in which artifacts gather meaning and significance with age? It seems that whoever is involved in archeology cannot help but reflect on the imminent end as he comes across the demise of people, cultures and even entire nations. Destruction and ruin are the central powers at play in archeology, since it concerns what existed and perished, not what existed and still exists. And perhaps there is something to be learned from archeology, which in the face of capricious devastation and destruction by the hands of time, nature and man's wars, offers at its finest patience, reconstruction and endeavors to understand what had happened.
Three circles of foreignness and otherness accompanied our thinking: the basic foreignness of the monumental British structure in relation to the surrounding city, our foreignness as Israeli visitors to a structure located in east Jerusalem, and which despite being an official part of the Israel Museum, is not perceived as a familiar tourist site by the majority of the Israeli public, and finally, our fundamental foreignness as curators and artists engaged in contemporary art in an archeology setting. We took upon ourselves, and posed the artists with whom we chose to work in this exhibition, a challenge – to see whether contemporary art can say something about The treasures of the past, about the subject of archeology in Jerusalem and about the structure of the museum and its history. We invite you to revisit the Rockefeller Museum and this time with the accompaniment of the artists whom we asked to respond together with us to this unique, complex and spectacular place.

Sally Haftel Nave, Yanai Segal

## Hila Toony Navok
02. *Surface 01*, 2012, grill plates, metal circles, shelf railings, wood

**02**

Hila Toony Navok's work Surface 01 (2012) is composed of functional elements like grill plates, shelf railings and metal circles that are placed one on top of the other, thus producing a multilayered assemblage - a three-dimensional imaginary architectural diagram of sorts. It is a multi linear and highly graphic wall-sculpture that creates a delineation of paths reminiscent of lines in a scheme – lines as a function that defines and divides a given area. The functional schematic nature that characterizes the objects comprising the sculpture (shelves and plates designated to carry various objects) underscores the removal of mass and airiness and creates a kind of sculptural drawing. Navok creates images that bring to mind last century's endeavors to devise new worlds and outline the image of utopia. The range of objects she uses gives a place to the world of the kitchen and the shower and tone down the vision of perfection with the necessities of daily existence.

## Yochai Matos
03. *Untitled* (Tiger Fashion), 2012,
plastic, neon, metal (found object)

**03**

Yochai Matos exhibits a relic from a bygone era. The old sign of a 1960's fashion store that was displaced from its natural environment in Tel Aviv's Florentin neighborhood and restored, with only the lighting fixtures being replaced while the rest of the rusty framework remains as it was. The disparity between the worn out body of the sign and the perpetual newness of the neon creates an object that lies between past and future. The orphaned sign, which used to stand above the entrance to a place of business and which was used to indicate and decorate is now an enigma offering a variety of possible readings and interpretations. In this work, Matos does not take his art out into the street as is his usual practice, but rather appropriates a part of the street into his artistic creation as a form of urban archeology.

## Eli Petel
01. *11AM*, 2012,
digitally-processed photograph,
lambda print
28. *12AM*, 2012, digitally-processed photograph,
lambda print

**01** **28**

The first work in the exhibition, welcoming the visitors to the Rockefeller Museum, is Eli Petel's 11AM, which exemplifies the process of incorporating contemporary works of art into the spaces of the museum. The work was created especially for the space in which it is displayed and makes use of the museum's structure and its architecture. The big blind niche facing the visitors who step through the main entrance to the museum is transformed into some kind of a portal to a parallel reality; an illusion that adds to the feeling that the structure of the Rockefeller Museum exists on another plain in which time and space follow different rules. In this work, Petel revisits the motif of gate or doorstep which he addressed in previous works, employing computer processing techniques while preserving the illusionistic dimension of the photograph. The work undermines the modest somberness of the eclectic-modernist bare architecture and with the use of digital manipulations transforms the real into a layered psychedelic image of duplication and contradiction. On the one hand, it imparts a sense of almost infinite depth; on the other hand, this gate remains blocked despite the act of duplication. Things are not as they seem at the Rockefeller Museum. Petel's response to the otherness of the place, which is not perceived as part of our time and reality, brings to mind the famous line from the movie The Wizard of Oz: "Toto, I've a feeling we're not in Kansas anymore".
The work 12PM, which the viewer encounters a moment before he steps back to the entrance hall on his way out, is a twin work of 11AM, employing the same digital manipulation alongside the impressive architecture of the structure. Both works were created through a processing of digital photographs, and later printed as lambda prints tailored to the size of the niches. The works' titles refer to the time of day in which the niches were photographed. Looking at the works in the right time, in the right lighting, will in fact complete the illusion, yet these titles also introduce the element of time as a deceptive element. On the whole, the principle of deception is central to these works, and Petel manages to respond to the experience of visiting, or revisiting, the museum in a manner evocative of the brainteasers and aporias of Jorge Luis Borges and The Twilight Zone.


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Sat 10 am – 2 pm
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RE:VISITING
ROCKEFELLER

Israeli Contemporary Art at the
Rockefeller Archaeological Museum

The Israel Museum, Jerusalem
Artists' Studios
Israel Antiquities Authority
متحف إسرائيل، أورشليم القدس
ستوديوهات الفنانين
سلطة الآثار الإسرائيلية






## Prologue

The exhibition Re:Visiting Rockefeller, displayed in the halls of The Rockefeller Archaeological Museum, constitutes another milestone in the overall conceptual outlook of Manofim.
Last year, we initiated an exhibition of contemporary art at The Tower of David Museum, in collaboration with the merchants' stores of the Christian Quarter in the Old City of Jerusalem. The exhibition Souvenirs, which was curated by Michael Kessus Gdalovich, addressed the subject of "alternative history" and the question: "what would have happened if…?"
The artists featured in the exhibition were asked go back in time to a specific event and imagine an alternative historical chain of events. The partially fabricated story was conveyed through artworks and souvenirs that were made especially for the exhibition. These were displayed in the formal exhibition halls at The Tower of David Museum, as well as "in real life" – on the souvenirs shelves at the merchants' stores in the Christian Quarter. The artistic objects served as proofs of the veracity of the fabricated historical stories. The viewer walking throughout the exhibition could not help but question which of the artifacts that he sees before him are true and which are false?
The curatorial strategy highlighted the power of the object, its ability to preserve something and its ability to act as a vessel waiting for a narrative to fill it. In a city like Jerusalem where the number of stories, narratives and realities supersedes all imagination, and whose every structure, object or archeological relic are the focus of numerous debates concerning their true affiliation, the exhibition offered intentional confusion regarding what is true or untrue.
The deceptiveness of the notion of truth is expanded in the current exhibition Re:Visiting Rockefeller to include the concept of time. The old display cases at the Rockefeller Museum hold ancient treasures, which were found and gathered by the British Mandatory Authorities in the 1930s. A great and magnificent museum was built in their honor - one of the most beautiful that was ever built in Israel. Yet many Israelis have never visited it, and those who did – have done so a very long time ago. The museum was forgotten and with it the rare artifacts it holds. This immense disparity between the grandeur and exceptionality and the neglect and scarcity of visitors, clearly points at the deep wound engulfing the museum.
The Rockefeller Museum is a white elephant at the heart of the eastern city, a gem hidden at the core of the rift and conflict, frozen in time. Perhaps that is why we should go back and revisit it, look at the vestiges of history kept in its spaces, the irremovable inscriptions etched on its walls in three languages, and imagine a utopian state in which the two people can coexist in one common structure.
It is not coincidental that in the last couple of years we chose to hold the project initiated by Manofim in the eastern part of Jerusalem. As a project that lives and breathes in Jerusalem, and is based in its western part, we have a deep desire to not overlook the eastern part of the city, alongside a hidden wish to try and form over time a broad artistic relationship with the culture establishments located in that side of the city. During the six months in which the exhibition will be open we intend to conduct guided tours in the three languages, a theoretical research group, a collaborative work surrounding the museum and a closing event at the end of this project.
We would like to take this opportunity to thank all the supporting bodies which allowed us to realize this fantasy and particularly The Israel Museum and the Israel Antiquities Authority that opened doors and opportunities for us.
Rinat Edelstein and Lee He Shulov - Artistic directors and leaders
Manofim – Exhibition Season Opening, Jerusalem


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**Daniel Kiczales**
12. *Untitled*, 2012, video, 05:35 min. **12**

Daniel Kiczales video Untitled (2012) features an almost static image of a grouping of slowly burning candles. As the only motion is the flickering of the flames, the image formed is of a meditative and spiritual nature, evocative of a religious ritual. The candles stand in a drainage basin – a common sink - and the tension created between the slowly rising water level and the dying flames creates a powerful drama and a broad range metaphor that bridges different possibilities for interpretation due to its simple use of the basic elements of nature to represent the human struggle.

**Adi Brande**
11. Untitled, 2012, framed photographs (found object) **11**

Adi Brande presents us with a collection of framed photographs of Jerusalem, a hodgepodge of ready-mades purchased by the artist over a long period of time, comprised of canonical images of Jerusalem. The dissonance between the amplified pathos of the images, with their historical baggage and the national importance they embody, to their faded state and nonchalant placement produces a statement about the status of myths in our lives. The length of time that has passed since the photographs were printed and framed is made manifest and makes one think about time and progress. What has changed in Jerusalem since then? What has changed in Israel and its civilians? What does this concept of Jerusalem, so easily defined with an image yet so difficult and wrought with contradictions in reality, represent? Have the ideas represented by these images grown old just like the faded paper on which they were printed, or are they as relevant today as then and growing stronger now than ever before?

**Avi Sabah**
10. *Mesodi*, 2012, copper, marble, table (ready-made) **10**

Avi Sabah's sculptural work, Mesodi (2012) is composed of several elements and materials: copper knives and keys, marble stones and the artist's wife's childhood table. In his work Sabah returns to the emotional landscape of his childhood which he conjures up with the use of materials and artifacts that hold collective memories alongside personal emotions and sensations. The exploration of early childhood's landscape of memory is akin to a personal archeology. The delving into memories and examination of objects that summon associations of specific places and experiences are analogous to the archaeological endeavors to understand and reconstruct what was lost in the sands of time. The compilation of elements constructs a figurative image that both alludes to a private state of mind and hints that the personal story is in fact a small-scale embodiment of a whole society.

**Jonathan Ofek**
08. *Hill House Wall*, 2003, earthenware **08** **21**
21. *Hill House Wall*, 2003, earthenware

Jonathan Ofek's works come from outside of time. They seem like an old-new thing. On the one hand, the ceramic tones evoke notions of earth and time, and on the other hand, it is completely obvious that they seek to represent an idea and function as a piece of modern sculpture. However, despite their modest domestic demeanor, they address political and social subjects with a directness matched by very few contemporary artworks. Despite the relative ease with which they blend into the landscape of pottery and ancient wares surrounding them, Ofek's works carry content, or rather a personal message that could not have existed in any primeval sculpture, This contrast between simplicity and manual labor and an interpretative position turns the works into a receptacle for a variety of contents: universal and local, timeless and painfully current, while they appear innocuous and sweet yet sly and knowledgeable.

**Lea Avital**
07. *Daily News*, 2011, mixed media **07**

Lea Avital's work, Daily News (2011) is composed of several objects whose origin can be quite easily traced: leftover material from everyday objects. A bath hose, a telephone receiver, a showerhead or a Coca Cola bottle are transformed by Avital, as result of minimal, almost nonchalant intervention. The principle guiding her creation process is a desire to reduce material and arrive at simplicity of form to achieve a kind of distillation. The result is a sensual experience which is beyond the word, the function. Avital enters the space between the common object and the function it fills in our daily life and with a simple manipulation extracts it from the continuum of everyday life and its purpose and makes us look at it in a new way. The archeological exhibits displayed at the museum underwent a similar process, as the hardships of the passing time have removed them from their original role and placed them behind glass, stripped of function, beyond time and purpose. Avital creates a contemporary archeology of objects that commemorate today's era of consumerism, in which all of our most functional, common or intimate objects are in fact industrial, nondescript products. However she gives them a life and singles them out from the millions of other versions of themselves with a light gesture, disruption or shift.

**Bianca Eshel Gershoni**
06. *This House if Full of Love*, 1985-1986, mixed media **06** **20**
20. *My Little Grave*, 1981, mixed media

Bianca Eshel Gershoni's works This House if Full of Love and the triptych My Little Grave evoke ritual objects devoted to the eruption of fears and emotions, as they send us to primeval and primitive domains of the human psyche. They were made in a method that seems spontaneous and unplanned, that does not seek the planned and the rational, but rather surrenders to the irrational elements of the human soul: superstitions, exaggeration, magic and uninhibited passion. These objects appear like they were made out of a personal necessity and are meant to serve some sort of a private function – of remembrance, of exorcism or of coping. The fusion of passion, symbols, playfulness and death creates magnificent and terrifying objects of a private ritual. These works remind us that the demons that haunted man's mind as he sat in a cave by the fire are still with us and that the liberation from the shadow they cast on our mind is a personal, never-ending process.

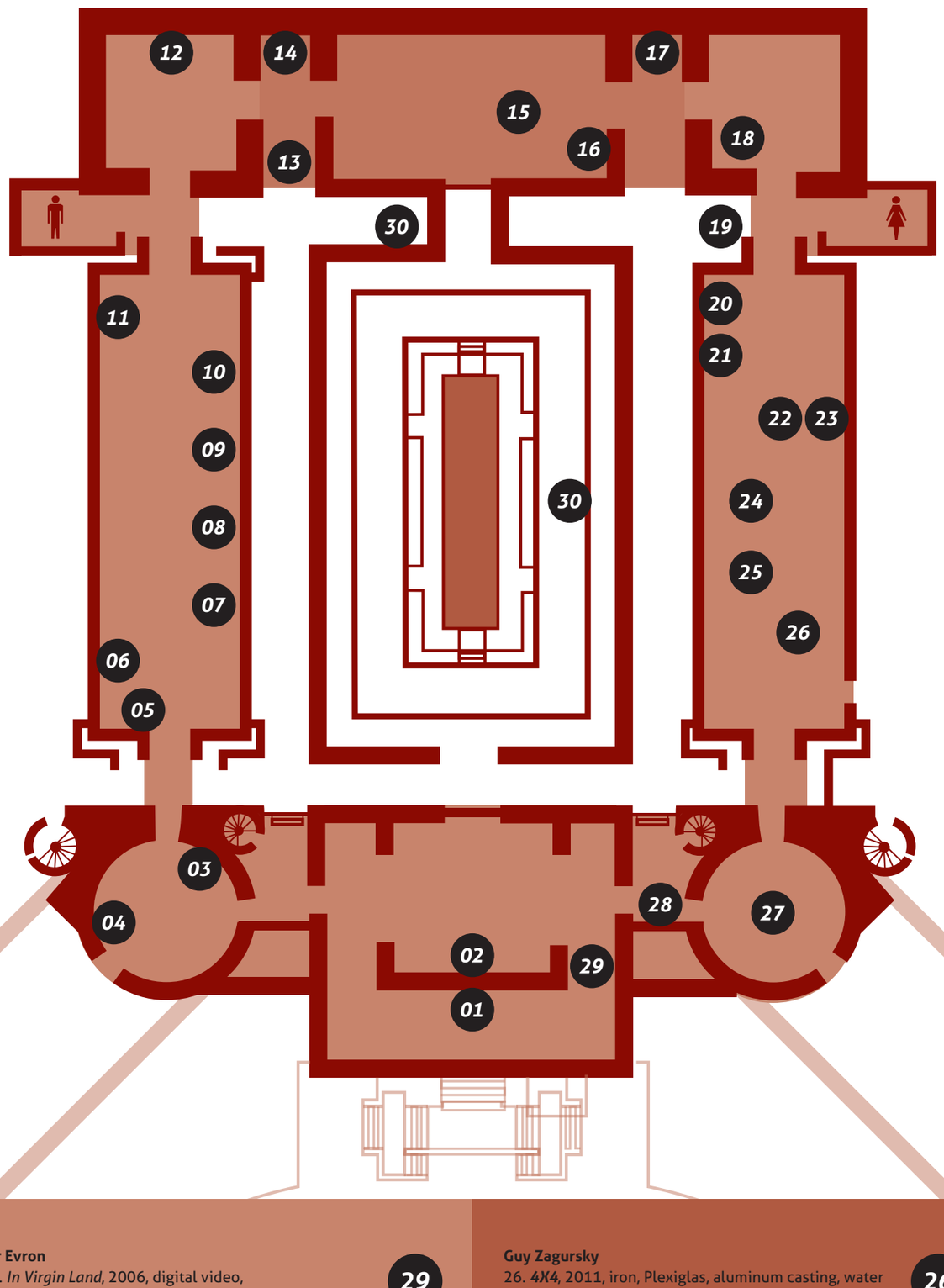
**Uri Nir**
30. *Heat Archer*, 2012, video, 03:51 min. supported by outset. **30**

The work Uri Nir exhibits at the Rockefeller Museum was inspired by the location and filmed in the museum's courtyard. The scene was filmed with a thermal camera, which does not see light but rather senses heat. Nir creates a scene inspired by Edgar Allan Poe's story "The Gold Bug", in which the characters have to pass a sculpture of a gold bug through the eye socket of a skull in order to recover the location of a burried treasure. In a departure from the original story, Nir presents us with a water jet that passes through the eye of a human skull and hits the pool. The fraught image of the water piercing the skull is captured using scientific means, and so the work brings together the polar opposites of science and mythology that are often at odds with one another when it comes to archeology. Here, science is summoned to portray a supernatural story and when these two polar opposites meet or offer themselves to the statement, the result is a powerful rhetoric. The absolute objectivity of the thermal camera and the disquieting supernatural image blur into a wonderful and terrible conclusion.

**Amnon Ben-Ami**
13. *Laundry Drying Rack*, 2012, **13**
drying rack (found object), paper

Ben-Ami's work, Laundry Drying Rack (2012) faithfully reflects the premise of his work: art as an outcome of the artist's living environment. Ben-Ami uses a found, everyday and functional object like a laundry drying rack, and the materials available to him in the studio, like a roll of neon orange paper he received from his son while the latter was busy preparing posters for last summer's demonstrations for social change. The encounter between the two generates an art work.
Ben-Ami turns a spotlight on the marginal and the banal and finds in them the beauty and integrity that bestow them with the privilege of the attentive gaze usually reserved for works of art or archeological findings. The most banal and functional item can gain the status of a treasure, depending on the importance of the site in which it was found and on the period to which it is dated. In Ben-Ami's work the most humble object may turn into an artwork, depending on the role it fills in his life and the extent to which it occupies his mind at a given time. The conceptual exploration makes room for the use of simple elements such as line, color, material and space. Using material and form he creates a simple composition that turns the figurative into an abstract and leaves the viewer facing an enigmatic yet human image.

# RE:VISITING ROCKEFELLER




**Nir Evron**
29. *In Virgin Land*, 2006, digital video, **29**
single screen DVD projection, 12:00 min.

Nir Evron's video, In Virgin Land (2006) is composed of a sequence of images of desolate and virginal landscapes across Israel: views of swamps, deserts and rocky slopes, some of which even appear in the photographs hanging along the museum's halls, as prominent sites in which important archeological findings were excavated. The footage is almost static and functions as a series of spectacular landscape postcards. These are views empty of people, from time to time an occasional animal will pass through them. This is the country in its purest form; the ideal. The images of landscape are accompanied by narration of a somewhat archaic Hebrew text in Yossi Alfi's commanding voice. Although when heard for the first time it appears that this is one continuous text with a sense of uniformity, it is in fact a compilation of fragments from different periods, all describing the experience of traveling to the Holy Land: Rabbinical texts from the 12th and 15th centuries alongside travel journals from the 19th century and letters of Zionist leaders. The images of landscape join the texts in creating a love poem to the country, full of yearning and frustration. Faced with such a radical idealization that is juxtaposed with a text which at times undermines the projected image, the viewer's feelings oscillate between a yearning for that unspoiled place and an understanding of how divorced from reality this ideal is, and of how dangerous this infatuation between man and land can become. The video ends with an arrival at a primeval cave in which a fire is burning. On the one hand, the already lit fire alludes to the fact that there has always been and always will be someone who was here before; on the other hand, the bonfire offers a shelter and collective refuge from the landscape and its daunting perfection.

**Alona Rodeh**
15. *If I'm a Prince and You're a Prince, Who's Gonna Drive the Donkeys?*, **15**
2012, wood, fiberglass (found object)

Alona Rodeh incorporates an altered readymade sculpture into the space featuring the Baths of Jericho's Hisham's Palace (Khirbat al-Mafjar). The sculpture belongs to the genre of decorative objects usually placed at the entrance to restaurants and characterized by grotesque and exaggerated features. By placing it along the main axis of the display hall and at the top of a series of pedestals arranged in ascending order, Rodeh shifts the hall's center of gravity and creates a hierarchical system in which the well worn sculpture of the waiter becomes the ruler of this imaginary kingdom. This positioning raises questions concerning the relationship between the contemporary and the ancient and delineates several parallel as well as intersecting lines of comparison. There is a great similarity between the figure of the waiter and the surviving figures from the magnificent Umayyad palace that was destroyed in the earthquake but there are also many differences. It is interesting to note the role that figurative sculpture and elaborate ornamentation held in this ancient culture and realize how vestiges of this visual rhetoric are not only still with us, but are also in everyday use. This post-apocalyptic environment, where fragments of the figures that survived the inferno are scattered on the floor and high and low are intermixed so that the arched ceiling sits on the floor, acts like a backdrop to a play in which the seasoned waiter takes the place of the king and the latter can only stand on the sideline and watch him with unseeing eyes.

**Guy Zagursky**
26. *4X4*, 2011, iron, Plexiglas, aluminum casting, water **26**
(courtesy of Sommer Gallery, Tel Aviv)

Guy Zagursky's 4X4 (2011) is composed of a Plexiglas display case filled with water, inside which there is an aluminum casting of identical models of military jeeps, frozen in a silent lineup just beneath water level. The sense of security conveyed by the regimentation of the vehicles only enhances the helplessness and submission in the face of uncontrollable natural disaster. Distinct indicators of power and masculinity disintegrate before the forces of nature and a bourgeois masculine and militaristic consumer culture is ridiculed to some extent. The meticulous display of the work corresponds with the authentic display cases in the exhibition hall, and turns Zagursky's 4X4 into a finding that speaks about the dominant culture but also serves as a reminder about how empires have a tendency to fall.

**Guy Goldstein**
27. *B-M-O-H*, 2012, sound installation, surround system, **27**
wood, industrial paint

Huge wooden blocks decorated with letters and a repetitive dragging sound comprise Guy Goldstein's sculptural installation B-M-O-H (2012). Goldstein draws on the anachronistic museal methodology for inspiration: his blocks are enlargements of small blocks scattered throughout the museum, which are meant to aid the identification of the archeological findings. After the museum passed from Jordanian to Israeli hands, this space was rearranged so that it underscored a Jewish narrative, which was not particularly emphasized in the museum's original display. The blocks, which hinder the passage through the space, along with the repetitive sound resonate the way information is presented to the viewer and the way classification and cataloging systems can prevent access to data that they are supposed to organize and make accessible. Goldstein transforms the little blocks that are meant to use as a legend into a Kafkaesque theatrical element. The size of the blocks, the three languages and the ceaseless sounds of arrangement create an absurd mechanism that hints at the endless possibilities for arranging, cataloging and interpreting any given thing.

**Ayelet Ben Dor and Hila Laviv**
16. *Khirbe*, 2012, stop-motion animation **16**

Hila Laviv and Ayelet Ben Dor's video work Khirbe makes a reference to the exhibition hall that displays the Baths of Hisham's Palace (Khirbat al-Mafjar), which date to the seventh century. The palace's baths were yet to be filled with water before they were destroyed in an earthquake that took place towards the completion of the construction works. Using an expressive visual language with rich and versatile materials the two artists reconstruct an alternative narrative of the site's history. Past hopes and memories materialize as a faltering hologram, when the preserved figures discovered amidst the ruins come to life as dismembered zombies. The museum's sterile and dry surroundings become the arena for a mirage of a sensual and wet circus show.

**Hinda Weiss**
14. *Sleeping Bag*, 2006, lambda print **14** **17**
17. *Playing*, 2006, lambda print

The two works by Hinda Weiss feature a contemporary Israeli landscape of twentysomethings; a landscape of recreation, adventures, discovery and danger. On the one hand, a landscape of travels and sleeping bags in the desert, the ritual of connecting to the earth and a collective return to roaming a primordial landscape. On the other hand, the beach as a no man's land, the edge of city and edge of civilization. A place of darkness and beastliness, of lost youth; where the line between innocent adolescent rebellion and explosive violence is wafer thin. The image of adolescents in a struggle on the beach, on the background of a graffiti covered concrete wall, brings to mind classical images of wrestlers in antiquity. The image of the girl in a sleeping bag is reminiscent of familiar images of Venus and representations of ideal beauty and even holiness from the history of art. In doing so, Weiss provides a broader context for these circumstantial and provincial episodes of adolescence. She raises questions concerning aggression, beauty and the relationship between these figures and the landscape which they inhabit with such solitude. A solitude illuminated by the flash of the camera that fends off the darkness for a brief moment, before it completely engulfs them.

**Shay Id Aloni**
18. *Strata*, 2012, mixed media **18**

The shape of the object that Shay Id Aloni created especially for the Rockefeller Museum is reminiscent of core drilling; a type of drilling used in archaeology and geology in order to recover rock strata. In his work, Aloni offers a section of materials and methodologies characteristic of his sculpture and work methods. The sculpture is composed of many elements and found objects: souvenirs and projector parts, pieces of wood and palm branches, a pile of materials that merge to create an abstract object which epitomizes the material and an archeological section of the artist's studio.

**Eitan Ben Moshe**
19. *Frozen Pool#1*, 2012, mixed media **19**

Eitan Ben Moshe creates an event in a small utility room at the museum: a puddle of material and debris which hovers above the floor and at the same time appears to hold impossible depths. In his works, Ben Moshe takes elements of primal, primitive worlds like objects of ritual or single-celled organisms and gives them the color profile of contemporary, synthetic toxicity - with materials that have a powerful presence like industrial paints, shimmering powders and electric lighting. He creates an image of a primitive future, or conversely, makes the ancient vibrant. The primordial puddle Ben Moshe creates is suspicions and menacing and at the same time attractive and intriguing, beckoning the viewer to approach and look into it and discover its secrets.

**Sharon Glazberg**
22. *Slide Up*, 2005, video, 04:30 min. (loop) **22** **23**
23. *Earth*, video, 2009, 07:00 min. (loop)

Sharon Glazberg's video works function as moving photographs. They show us a slice of a world; a cryptic, encoded and obscure piece, like a fragment of an ancient inscription. Glazberg's works feature a complex relationship between human figures and the landscape: heads buried in sand, slow progression along a mountain slope, motifs of excavation and unearthing. The scenes she devises take place in nature that is charged with a great magical power, in a space whose time unit is measured in millennia rather than days or hours.
In Slide Up (2005) a woman carrying a strip of material laboriously climbs a great height. The action is shrouded in mystery due to the trail of material she carries as well as the miraculous inexplicable case of a tree that instantaneously produces fruits which then fall when the climber passes them by. In the work Earth (2009) two women's heads protrude from the sand, industriously chewing gum on the backdrop of a desert landscape. The videos portray the earth or nature as something that must be overcome. Notions of distress and endurance surface while watching the videos, yet it is unclear what the power of the figures in this super-natural landscape is, and whether we are witnessing the depiction of human triumph or a demonstration of a mythical, cruel punitive system, evocative of Prometheus or Sisyphus.

**Hannan Abu Hussein**
24. *Lufah Installation*, lufahs and concrete, 2012 **24**

Hannan Abu Hussein's work Lufah Installation (2012) responds to the archeological site of Hisham's Palace's Baths (Khirbat al-Mafjar). Abu Hussein's work is composed of countless pieces of organic lufahs that coalesce to create a homogenous unit – a floor carpet that traces the decorative formal language of the ornaments of these ancient baths. The use of concrete to cover the lufahs stems from the desire to use a material which on the one hand corresponds with the original nature of the Umayyad sculpture which was made by carving stucco castings, and on the other hand gives the work a contemporary tone and sets it in the present. In her works Abu Hussein employs motifs of construction and Sisyphean manual labor as well as traditional women's crafts in order to address the oppression of women in society.
The transformation of the soft organic material through casting which turns it into a type of a fossil hints at freezing a point in time, like the destruction of the Baths in an earthquake even before they came into use. The employment of lufah and concrete makes the task of weaving a decorative carpet difficult and Sisyphean, yet at the same time gives the perishable material the resilience of an archeological finding that endures over long periods of time.

**Tal Frank**
25. *Squad*, 2012, aluminum casting **25**

Tal Frank's Squad (2012) is a detail from a series of aluminum castings in the form of a child's head of hair - both boys' and girls' – taken from figurines in a familiar children's game. The colorful plastic is replaced by the monochromatic, metallic rigidity of the aluminum. The cute scale of the toy is replaced by actual life-size, making the subject matter literally "heavy". Human hair is transformed from soft organic material with a decorative aspect to a safety implement protecting the head like a cast Roman helmet protects the head of a legionary. These wigs possess no face or body, lack any personal and identifying dimension, and are serially produced without distinction. In a reality in which civilians on both sides are also soldiers while the children are future soldiers and present targets, where the perception of children as a resource goes alongside the human need to shelter and protect them, this representation becomes particularly poignant. The cold sheen of the polished metal promises perfection and durability, and maybe even a hint of prestige. At the same time a troubling air of mechanization and de-humanization hangs in the air and these children's coiffures seem like historical spoils of war exhibited amidst the museum's displays.