

December 10, 2020 – February 6, 2021

Blade Memory

It is common to think of technology as one that alters the future and of time as a permanent variable. As the clock was slow, the present turned into smoke. A place exists, even if no one ever visits it. “If an inspector comes, tell him you work here.” They say there will now be ten years of recession. Anyway, this whole city is made of patchwork architecture. By the way, I once heard that the tallest skyscraper in the country was constructed two degrees off. I am wandering down the street expecting the unexpected, but even when it smacks me in the face, I might miss it. Only in Israel a pandemic is female. The bitch in the picture is my niece. The machines have replaced mankind and animals will replace the machines. The other day, I watched a movie on the Discovery Channel. It said that within a hundred years from now this institution will turn into weeds. Don’t believe diagrams with arrows, it’s always someone’s gaze. Panic dripped out of the freezer and spilled onto the carpet. Some things never change, state of matter does. As I went outside, I saw a junky scratching herself against a huge comb. In retrospect, the theoretical switch simply won’t flip. It just feels right.



Ground floor gallery

- 1 Noa Schwartz, AC, 2015. Metal, drywall, and white paint, 42×66×36 cm.
- 2 Michal Makaresco, Untitled, 2020. Mixed media, 00×00×00 cm.
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- 6 Yizhak Golombek, Comb, 1989. Plywood, 85×320×75 cm.
- 7 Siona Shimshi, Class Picture, 1965. Ceramic, 38×30×6 cm.

Sukkah (ground floor, under the balcony)

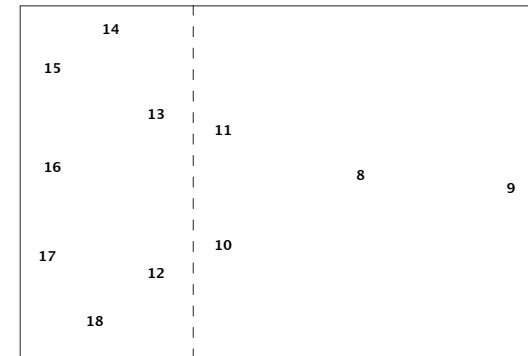
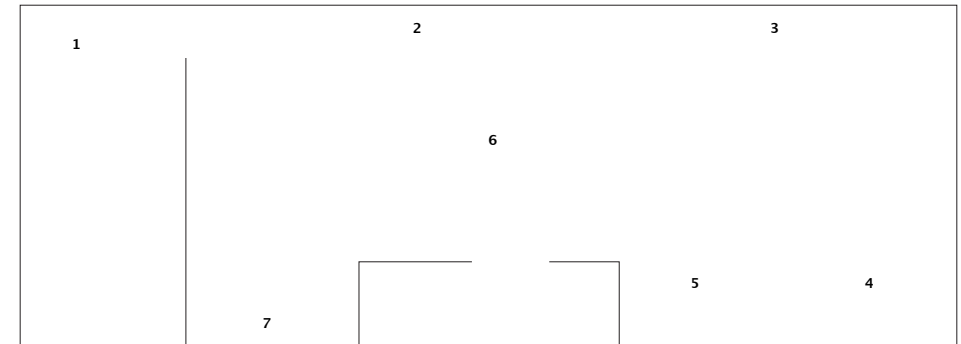
- 8 Elad Haiman, Untitled, 2020. Oil on canvas, 00×00 cm.
- 9 Omer Halperin, Dviri, 2019. Soft pastel on cardboard, 61×46 cm.
- 10 Michal Bachi, Untitled, 2020. Oil on canvas, 00×00 cm.
- 11 Pearl Schneider, Untitled, 2020. Oil on canvas, 00×00 cm.
- 12 Oded Yaakov, Untitled, 2020. Oil on canvas, 00×00 cm.
- 13 Boaz Levental, Untitled, 2019. Oil on paper, 21×29 cm.
- 14 Amit Levinger, Untitled, 2020. Oil on canvas, 00×00 cm.

First floor Gallery

- 15 Yonatan Geron, Surrealism, 2018. Dropped office ceiling, amplified fluorescent light fixture, 300 crickets, variable dimensions. Technical Designer: Ariel Kleiner.
- 16 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 17 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 18 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 19 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 20 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 21 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 22 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
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- 24 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 25 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 26 Narkis Vizel, Untitled, 2020. Ink on paper, 00×00 cm.
- 27 Yaacov Dorchin, Chair, 1969. Polyethylene and metal chair frame, 73.5×46.4×56 cm.
- 28 Sharon Fadida, Untitled (You've Been Had... You Turkey), 2020. 3D Animation, 20 seconds in loop of 2 minutes on monitor, mounted on Barkan mount.
- 29 Boaz Arad, Untitled, 2016. Mixed media, 124×80 cm.

Black room (first floor)

- 30 Yaron Attar, My Eye Story, 1985–1988. 35mm photograph, inkjet print in artist frame, 26×17 cm.



With contributions by artists Boaz Arad, Yaron Attar, Michal Bachi, Yaacov Dorchin, Sharon Fadida, Yonatan Geron, Yizhak Golombek, Elad Haiman, Omer Halperin, Michal Makaresco, Boaz Levental, Amit Levinger, Pearl Schneider, Noa Schwartz, Siona Shimshi, Narkis Vizel, and Oded Yaakov. Curated by artists Naama Arad, Eran Nave and Ishai Shapira Kalter.

Based on the notion of “travelling exhibition,” “Blade Memory” takes this system – usually defining exhibitions that are shipped from one institution to another – in order to honor it and twist it at the same time. Furthermore, “Blade Memory” is a homage to art made in the city of Tel Aviv, but also to art made and presented in a specific way, considering that its title comes from the Hebrew זיכרון חרבות [zichron haravot], which is an invented expression playing on the meaning and image of a stabbing memory. As a manifestation of this idea, the exhibition will have two chapters: the first one presented at CCA Tel Aviv, and the second one to be presented at the Dortmunder Kunstverein (Germany) in 2021. The first chapter, presented at the Center, will take the shape of an exhibition of objects celebrating lateral figures in the Israeli art scene and fostering art that refuses the notion of “production” (= monumentality). Furthermore it will be presented through a total installation that aims at transforming the pristine white cube space into a collage of scenes and objects (= props) that are truly Tel Avivian: from the streets of the Shapira Neighborhood to the a semi-abandoned office building in the city center; from a sukkah – which becomes the site to celebrate the curators’ affection for painting – to cheap plastic window blinds. The second chapter, to be presented in Dortmund, will take the form of an exhibition that is traveling inside suitcases, in which the economy behind exhibition making is shifted, where the priority is given to the movement of subjects (artists), carrying works of art with them, over the movement of objects. Therefore, this is a performative act, a choreography of things, an “ensemble of assemblages,” a ballet of paintings and sculptures, which are performing in space and through space; a scenery of the ephemeral, a set that is hosting minor actions, a stage for public interventions, and a platform channeling a variety of events. Within this conceptual and logistic structure, an immersive display will characterize both exhibitions, which are conceived as one exhibition in two parts and, at the same time, as a three-person show, considering the fact that the three curators are practicing artists. Such multifaceted position, which is stressed by the story behind the title, brings to the fore the idea of sampling, blending and appropriating, whether it be an object (a sukkah) or a work of art (a painting inside a sukkah); at the same time “Blade Memory” seems to continue, or react to, a path in Israeli art, which is identified by actions that are considered minor and yet meaningful.

“Blade Memory” is supported by Taboola and Roni Gilat-Baharaff and it is based on a unique collaboration between CCA Tel Aviv, and the Dortmunder Kunstverein.

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