

פוסט-קולוניאליזם? POST-COLONIALISM? ما بعد الكولونيالية؟

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Curator

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Benyamini Contemporary Ceramics Center
بيت بينياميني مركز السيراميك المعاصر



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Artists

Oren Arbel and Naom Tabenkin Arbel - Israel

Eva Avidar - Israel

Sharbani Das Gupta - United States

Katya Izabel Filmus - United Kingdom

Neha Kudchadkar - India

Corwyn Lund - Canada

Pablo Ponce - The Netherlands

Magdalena Hefetz - Israel

Johnathan Hopp - Israel

Hagar Mitelpunkt - Israel

Manal Morcos - Palestinian

Modisa (Tim) Motsomi - Botswana

Danijela Pivašević-Tenner - Germany

Anthony Edwin Stellacio - USA

Talia Tokatly - Israel

Rock Wang - Taiwan

Ayelet Zohar - Israel

Ronit Zor - Israel

Introduction

Post-colonialism? is an eclectic artistic inquiry into local and global legacies of historical imperialism and specific modern and contemporary colonial practices.

19 artists (10 local, 9 international) explore ideological, socio-political, cultural and environmental issues within Israel. Collectively these are dispatches of rage, disgrace and compassion. They evoke anxious dialogues of hope, fear, horror and resistance. Many of the works engage in forms of artistic and intellectual resistance via the creation of counter narratives, strategies of subversion, mimicry, pastiche, parody and hybridity.

But, the 'post' in post-colonialism has not arrived – as evidenced in the works on exhibition which are primarily engaged with aspects of contemporary colonisation.

Post-colonialism? maps volatile constellations of land, occupation, borders and check-points; maimed, moulded and manipulated bodies; fugitive vessels; transnational flows of capital and commodities and diasporic itinerancies. These constellations are at times graceful, sometimes awkward. Some are poetic, others are embodiments of pain. Most of the works are anti-monuments that subjectively mine aspects of this subject. Works are linked by a generosity of spirit and the necessity to speak out.

History

Over a period of about 30 months this exhibition was conceived, confirmed and produced. Members of the Benyamini administrative team and I negotiated the project in person and via regular digital meetings through the recent upsurge in violence as the possibility of a third Intifada reared its ugly head. In retrospect, it is both ironic and prophetic that all the preliminary formal meetings were held in cities with interesting colonial histories - Taipei, Dublin and Kansas City.

Our open call for participants in February 2015 resulted in 85 applications. Local and international artists were encouraged to question the current situation in Israel and develop original, personal works that responded to the central question, 'What is the significance of post-colonialism in contemporary Israel, and beyond?' A selection committee of representatives from the Benyamini Contemporary Ceramics Centre and I chose the finalists. Criteria for selection included pertinence of proposed project and the possibility to execute it in the requisite time (particularly in respect to the international artists in residence). We also endeavoured to obtain a broadly representative geographic spread, with artists from the region, Africa, the Americas, Europe, East and South East Asia. The international artists were hosted by a variety of Academies and other art institutions.

As the project evolved, the title was changed from the plural 'Post-colonialisms' to the singular, for reasons of translation into Arabic and Hebrew. Two artists withdrew and were replaced. All international participants faced a series of difficult questions and dialogues about contravening the international cultural boycott. The international artists and I chose to come to Israel to obtain first-

hand insights and experiences, and make informed decisions. The experience of living, working and travelling in Israel has confirmed our resolution to respectfully speak out.

Partner Institutions

Bezalel Academy of Arts and Design

Oranim Academic College

Tel-Hai Academic College

Givat Haviva

Umm al-Fahm Art Gallery

Shenkar College of Engineering and Design

HIT – Holon Institute of Technology

Hacubia – A place for art

Benyamini Contemporary Ceramics Center

Supporters

Mifal Hapais

Tel Aviv municipality plastic art department

AIDA – Association of Israel's Decorative Arts

Taipei Economic and Cultural Office, Tel Aviv

Israeli Culture and Sport office

LIAEP – Lighton International Artists Exchange Program

Yehoshua Rabinovitch Foundation

CAAI- Ceramics Artists Association of Israel

CATALOGUE

Eva Avidar

Eva Avidar's naked self-portrait biting an apple investigates the partial self, and the sculpture's construction involved an intimate journey of self-compassion. The artist battles with an internal colonisation of cancerous cells. The invisible forces of destruction are manifested externally via scars from a breast mastectomy and liver transplant. While for Christians the forbidden fruit is a metaphor for illegal or immoral indulgences or pleasures, for Jews the apple is a symbol of hope in Rosh Hashanah celebrations. This double-entendre of the apple is magnified as some viewers will think that the apple is choking the protagonist. But for the artist, the apple is a positive symbol. Her body is a source of knowledge and cultural production that defies traditional essentialist identities for women. Avidar makes art and celebrates her vibrant creative agency as a retort to her fugacious existence. *La lucha continua!*

Oren Arbel and Naom Tabenkin Arbel

'First Reduction' an installation by Oren Arbel and Naom Tabenkin Arbel is inspired by a short story by the contemporary Syrian writer, Zakaria Tamer, in which a large man is surgically remodelled to ensure he consumes a pre-determined rationed air quantity. Their 'machine' compresses unfired vessels made of different layers of 'local' clay bodies. This survey of crushed iconic archaeological forms speaks of ancient and recent histories of conquest, and the systemic violence associated with assimilation and 'normalisation'.

Tamer's poem follows:

The First Minimazation / Zakaria Tamer

Abed Al-Nabi Al S'ban, a tall, hulking, broad-shouldered man, was arrested and charged with breathing more than the air quota allocated to him at any given moment. He did not deny it, but claimed his giant lungs were solely to blame. Soon thereafter, he was rushed to the hospital. A few weeks later he emerged a new man, short and skinny, his shrunken breast easily accommodating his small lungs, which consume notably less than his official quota of air.

Tamer, Zakaria. Paper Tiger. 2008. Translated to English from the Hebrew version by Michal Ashkenazi.

המזעור הראשון / זכריא תאמר

עבד אל-נבי אל-ס'באן, גבר גדל ממדים, גבוה ורחב כתפיים, נעצר והואשם שבכל רגע נתון הוא נושם יותר ממכסת האוויר המוקצית לו. הוא לא הכחיש, אלא טען שהסיבה נעוצה בהיותו בעל ריאות גדולות - הן לבד אחראיות לכך. עד מהרה הובהל לבית החולים, ובתוך שבועות אחדים יצא אדם חדש, נמוך קומה, בעל חזה מצומק וריאות קטנות, הצורך פחות ממכסת האוויר היומית הרשמית המותרת.

(מתוך נמר מנייר, אוסף סיפורים קצרים מאת הסופר הסורי, זכריא תאמר, תרגום מערבית דר' אלון פרגמן, 2012)

التصغير الأول /لزكريا تامر

كان عبد النبي الصبان رجلاً ضخماً، طويل القامة، عريض الكتفين، اعتقل ليواجه اتهاماً بأنه في كل لحظة يستنشق من الهواء أكثر من حصته المقررة، فلم ينكر وأقر بأن السبب يرجع إلى أنه يملك رثتين كبيرتين هما وحدهما المسؤولتان، فأحيل تَوّاً إلى مستشفى ليغادره بعد أسابيع، رجلاً جديداً ذا قامّة ذا قامّة قصيرة وصدر ضيق ورثتين صغيرتين، يستهلك يوميا هواء يقل عن الحصّة المقررة له رسمياً

التصغير الأول، زكريّا تامر، 2000. الحصرم، بيروت: رياض الريس

Sharbani Das Gupta

Sharbani Das Gupta, who was born in India, but resides in the United States, was in residency at the Umm el-Fahem Art Gallery. In a logical continuation of her socially engaged practice that explores environmental issues, the artist's 'Mind Maps' installation engages with questions of locality and partition (via her great-grandfather's personal diaries that record his life against the backdrop of the Indian independence movement and partition).

The installation consists of a series of clay cubes engraved with imaginary topographical contour maps. The cubes are presented on a plaster base that also suggests an aerial view of landscape. Dense palimpsests of history are suggested by the layering of these forms. The work may be viewed through tinted, fused glass 'VR' headpieces that facilitate a subtle optical illusion. The transformative power of this simple device suggests that perception of reality is often decided by the lens of our personal beliefs. Das Gupta's work suggests that slight alterations to a given context, may reformat our vision and understanding. Concerned about rebalancing historical perceptions of privilege and education, the artist believes that our future will be drawn on our capacity to imagine and enact a new post-national world.

Das Gupta's second work, 'The Language of Stones' is a personal homage to the many courageous people she has met during her residency. The tectonic plates of black clay, juxtaposed with a few small rounded pebbles, reference local funerary traditions, cairns and stones associated with protest and demolition. The work was not conceived, but emerged gradually out of a process of assimilation, and trying to dissolve into the environment of her residency. The work evokes a calm solemnity and irenic gravitas.

Katya Izabel Filmus

Katya Izabel Filmus, a British artist presents an installation of found objects, cast glass and latex works that she has made during her residency at Givat Haviva. 'First generation - Last Generation' also contains a video that presents a series of eight 1-minute extracts from train journeys across Europe. It is presented behind a frosted glass 'screen'. It poetically evokes notions of travel and migration, a metaphor that is also embodied in adjacent works. On the wall, a series of four embroidered latex skins refer to some of the artist's family ongoing diasporic peregrinations. The navel is a central feature as it symbolises the link between successive generations, and is also a potent form of scar tissue. The contours of various national borders have been stitched on the epidermises, and evoke a patina of transnational peregrinations.

Below the skins, a wall shelf displays various glass and other objects. This eclectic and highly aestheticized ensemble is displayed in a manner that emphasizes conjunctions between materials and their symbolic connections. Objects include a cast glass book that contains a text by the Palestinian poet, Kamal Nasser (1925-1973), a brutally chopped, desiccated olive root - a potent shared cultural symbol of local agriculture and resistance; a replica of an elaborate Victorian trivet that would have been used on an open fire to support a tea pot and an elegant brass hanging scale, with imperial measurements, both allude to the formation and standardisation of colonial knowledge systems. Collectively Filmus' works investigate highly personal negotiations of multiple, transnational identities.

The Last Poem (Kamal Nasser)

Beloved, if perchance word of my death reaches you
As, alone, you fondle my only child
Eagerly awaiting my return,
Shed no tears in sorrow for me
For in my homeland
Life is degradation and wounds
And in my eyes the call of danger rings.
Beloved, if word of my death reaches you
And the lovers cry out:
The loyal one has departed, his visage gone forever,
And fragrance has died within the bosom of the
flower
Shed no tears...smile on life
And tell my only one, my loved one,
The dark recesses of your father's being
Have been touched by visions of his people.
Splintered thoughts bestowed his path
As he witnessed the wounds of oppression.
In revolt, he set himself a goal
He became a martyr, sublimated his being
even changed his prayers
Deepened their features and improvised
And in the long struggle his blood flowed

His lofty vision unfolded shaking even destiny.
If news reaches you, and friends come to you,
Their eyes filled with cautious concern
Smile to them in kindness
For my death will bring life to all;
My people's dreams are my shrine
at which I pray, for which I live.
The ecstasy of creation warms my being,
shouting of joy,
Filling me with love, as day follows day,
Enveloping my struggling soul and body.
Immortalized am I in the hearts of friends
I live only in others' thoughts and memories.
Beloved, if word reaches you and you fear for me
Should you shudder and your cheeks grow pale
As pale as the face of the moon,
Allow it not to look upon you, nor
feast on the beauty of your gaze
For I am jealous of the light of the moon.
Tell my only one, for I love him,
That I have tasted the joy of giving
And my heart relishes the wounds of sacrifice.
There is nothing left for him
Save the sighs from my song...Save the remnants
of my lute
Lying piled and scattered in our house.
Tell my only one if he ever visits my grave
And yearns for my memory,
Tell him one day that I shall return
to pick the fruits.

Translator unknown.¹

צִוְיָה אַחְרוֹנָה /

אהובי!
אם יגיעו אליך הפְּדֻשׁוֹת
והנך לבד, מלטף את בְּנֵי יַחֲדֵי
אם אתה נִכְסֵף לשובי המיוחל
אל תִּקְוֶה כִּי לֹא אָשׁוּב
החיים דוֹעֵקִים בְּמוֹלַדְתָּ

¹ Translation obtained on internet.

<http://www.ummah.com/forum/showthread.php?157808-Kamal-Nasser%92s-last-poem>
<http://www.poemhunter.com/poem/the-last-poem-8/>

מעון לפצעים והשפלה
ובאזני נאקו הסכנה ממשיכות להדהד

אהובי!

אם יגיעו אליך הקדשות
מת הנאמן, זעקו המתאבלים,
מראהו נעלם לעד
והניחוח גם בחיק הפרחים
אל תבכה את מותי, חיך לחיים
אמור לבני, אוהב אני את בני
קזון עמי האר חשכת לב אביך
ובדרכו ניצבו רסיסי הרהורים
חזה אביך בפצעי הדיכוי
וצעד אל יעדו
והיה מרטיר
וכל מרטיר אל נשגב
הצובע את מהות התפילה
וממעמקי השראתה יצר חרות
ובדרך המאבק ניגר דמו

אהובי!

אם יגיעו אליך הקדשות
ובאו חברי לדרך ועיניהם דאגה
חיך אליהם בחמלה
כי מותי יביא חיים לכל
להנצח את האביב המרתי את שלי בסתו
חלומות בני עמי לי מקדש
בו אתפלל, בו אחיה
היכן שתשוקת היוצר מפזמת פרי
מלמדת אותי אהבה כל יום
מחלחלת מאבק ברוחי ובגופי
זיכרון חברי וזיכרון עמי ינצחו אותי
ואשאר בעפעפי גאוותי וחלומי
וחיי יונצחו בזיכרון

אהובי!
אם יגיעו אליך הפחדות
וחושש אתה לחיי
אם הלחיים שלך חפזו להחוויר כירח אפרורי
אל תאפשר לו להשתהות
לשתות מהעיניים שלך
כי אני מקנא באור הירח
אמור לבני שאני אוהב את בןי, יחידי
טעמתי משמעות הנתינה
וליבי מתענג על פצעי ההקרבה
ולא נותר ממני למענו
מלבד אנחות שירי
ושרידי נגינתי נערמו בביתנו והתפזרו
אמור לבני באם יבקר את קברי
והתגעגע לזכרי
שיום אחד אשוב
לקטוף את הפרי

כאמל נאסר, כל שיריו, עורך: סוהיל סולימאן, דאר אלעוודה, ביירות 2007,
כאמל נאסר 1925-1973

حبيبي! ..
إذا ما أتاك الخبر
وكننت وحيداً
تداعب بين يديك وحيد
وتهفو لموعدا المنتظر
فلا تبكي، إنني لن أعود
فقد هان عبر بلادي الوجود
ذليلاً، جريحاً
ورن بأذني، نداء الخطر.

حبيبي! ..
إذا ما أتاك الخبر
وصاح النعاة
يقولون مات الوفي، وغاضت رؤاه
ونام العبير بحضن الزهر
فلا تبكيني، وابتسم للحياه
وقل لوحيدي، لأنني أحب وحيدي
أبوك رؤى شعبه
أضاءت دجى قلبه

وحطَّت على دربه
شظايا فكر
رأى الظلم يدمي رباه
فتنار إلى ميتغاه
وكان شهيداً
وكل شهيد إله
تسامي، فلَوْن معنى الصلاة
وعَمَق من وحيها وابتكر
فسالت نضالاً دماه.

حبيبي! ..
إذا ما أتاك الخبر
وجاء الرفاق إليك
وفي مقتلتيهم عليك، بقايا حذر
ترفق بهم، وابتسم للجميع
فموتي حياة الجميع
سفحت ربيعي خريفاً، لبقى الربيع
وخلبت أحلام شعبي عليه
أصلّي لديه، وأحيا لديه
وبي نشوة المبدع
وتزغرد في أطلعي
تعلمني الحب في كل يوم
وتسري كفاً بروحي وجسمي
فأخلد في بال صحتي وقومي
وأبقى على جفن زهوي وحلمي
وأحيا ببال الذكر.

حبيبي! ..
إذا ما أتاك الخبر
فخفت عليّ
وسار الشحوب إلى وجنتيك
كسيراً تقياً، شحوب القمر
فلا تجعله يطيل عليك
ليشرب من مقتلتيك
لأنني أغار عليك ضياء القمر
و قل لوحدي
لأنني أحب وحدي
بأنني تذوقت معنى العطاء
ولذ قلبي جرح الفداء
ولم يبق مني إليه
سوى زفرة من نشيدي، وأشلاء عودي
تكوم في دارنا وانتثر
وقل لوحدي، إذا زار قبري
وحن لذكري
بأنني سأرجع يوماً إليه
لأجني الثمر!!

(كمال ناصر، الأعمال الشعرية الكاملة، تقديم وتحرير: سهيل سليمان، دار العودة، بيروت، 2007 م.)

Magdalena Hefetz

Magdalena Hefetz's video, 'I Broke Her', depicts the destruction and burial of 40 meters of clay slabs printed with images of the wall that divides Abu Dis – a suburb of Jerusalem. Her iconoclastic performance speaks of a heroic act of hope for the destruction of the many walls that divide this territory. While the performance may be a form of satire, it is also a tool for exposing and destabilising the political regime, helping to dream of spaces in which freedom can be imagined.

Johnathan Hopp

'Inconclusive conversations'

1. Garo and Sonia Sandrouni.
2. 2. Monologues.

Johnathan Hopp's installation is a research space that surveys an ensemble of recent and new drawings and painted sketches, 3D renderings, experimental prototypes, fired and unfired ceramic objects designed and decorated by Hopp, as well as popular commercial pottery. The series entitled 'Garo Sandrouni' engages with Armenian folk ceramics, an iconic local tourist commodity that is sold throughout Israel, but especially in Jerusalem. The series includes found objects (Armenian style commercial pottery), and Hopp's forms that were decorated by Garo and Sonia Sandrouni, a couple of highly esteemed Armenian potters from Jerusalem. Hopp's response to the Sandrouni forms is articulated in a bisqueware series decorated with water colour paint.

A second series of poetic monologues explores form and surface. Some of the works present Hopp's ongoing research into pattern via experimental print techniques. Others represent attempts to create new vessels that avoid established ceramic archetypes – seeking originality both in terms of form and surface.

Hopp's ongoing research work into souvenir wares is based on his interest in these humble, domestic, popular objects to sites and signifiers of memory; personal, collective and national identity construction. As an Industrial Designer, he laments the apparent dearth of local design and craft history, and is interested in the mobility of iconic forms (both formal and graphic) – within the greater Mediterranean basin and on a more global scale. 'Inconclusive conversations' is an open and permeable display of work in progress, and these intimate dialogues are ongoing and incomplete. They map Hopp's personal quest for identity construction as they investigate tropes of the locality, self, and the 'other'.

Acknowledgements

Thanks to Garo and Sonia Sandrouni for their masterful decoration, and especially Garo, for his insightful take on this project and his generous investment of time and expertise.

Neha Kudchadkar

Neha Kudchadkar lives and works in Mumbai, India. During her residency at Hacubia, Jerusalem, the artist created a series of works called 'sharing stories'. This installation includes disparate iconic ceramic elements that have been magnified and distorted [bamba snacks, window latches, a kirpan (Sikh dagger), a nargilah, a photo frame, and a section of razor wire]. They have been gleaned from Partition literature (notably by Sadat Hasan Manto) and documentary narratives about Israel and Palestine (by Ben Ehrenreich). Objects become signifiers that embody complex negotiations and responses to the 'other' within periods of extreme systemic violence. The ceramic pieces are tied together by a narration of fragments of the original stories.

A series of three photographs, 'home/land' documents micro-performances in various Israeli-Palestinian spaces. The sites of these photos include a Jewish settlement in the West Bank, and a location near the wall in Jerusalem. They explore the various complex and contradictory relationships with land, including rootedness, up-rootedness and the act of engaging in agriculture as ways of claiming and re-claiming sovereign rights to land. While the works were photographed in specific locations, the artist has aimed to strip the scenes of any overtly identifiable geographic references. Rather, they evoke no-man's land, crossings and 'speak out' about local injustices. The prickly pears in one of the photos is a motif associated with Palestinian fences and used to indicate borders of fields and territories. The plant has also been appropriated by Israelis to symbolise their national identity that is prickly on the exterior and sweet in the interior. In another image, the controlled and channelled movements of people is contested. In all three images, there is a conscious attempt to remove and neutralise any specific markers of gender, race, class and privilege. The act of installing and performing these images, involved a deliberate act of contesting state and private control mechanisms.

Kudchadkar's works evokes a subtle liminality - ephemeral, in-between moments, where stories and histories are unresolved. Liminality is of importance in post-colonial theory since it identifies the interstitial environment in which cultural transformation can take place, and new poetic and discursive forms are constituted.

Acknowledgements

The photos with the prickly pears and the Jerusalem wall were taken by Noa Bachner, and the sound piece was realised in collaboration with Yael Gur. A poem by Fikrat Goja, entitled 'No Address' was used in Kudchadkar's opening performance.

Corwyn Lund

Corwyn Lund, a Canadian artist based at Shenkar College of Engineering, Design and Art, produced sculptures which hybridize microphone bouquets and funerary flower arrangements. These serve as *memento mori*; reminders of mortality and loss delivered through the mass media. Lund's work posits the motif of the microphone bouquet as a universal memorial, continually reconstructed anew at every news conference, which are primary sites of collective loss and tragedy. Lund's sculptural installation consists of oxide-rich earthenware elements and a digitally printed textile that mimics a popular Israeli flooring material. His incorporation of a 'Modernist' grid, deployed as a means of over-writing prior histories, stems from his research into Israeli architecture and urban planning. 'Decayed Microphone Bouquets for Israel' attempts to move beyond a mediated view of contemporary Israel, towards an engagement with the actualities of its socio-political and architectural landscape.

Hagar Mitelpunkt

Hagar Mitelpunkt's video installation, 'The Kiln', explores smoke as a subversive metaphor for mobility in a region characterized by rigid population control. Motifs projected on the smoke include consumer products, other sponsored adverts, as well as weightless images of bodies floating in water. Her video is projected into the Benyamini Centre's storage room. The tightly stacked mass of plinths serve as Mitelpunkt's screen. This charged space physically embodies the accumulation of commodities. The resulting fragmentation of the projected images poetically evokes insidious and uncontrolled global capitalist flows of people and produce.

Manal Morcos

Manal Morcos' installation, '68', commemorates the Nakba of 15 May 1948. It contains two sets of 68 glass medical vials; half representing blood and the others representing water from the Jordan river. The clinical language of the presentation of these vials evokes the trauma of this (and other subsequent) historic events that involved the expulsion of Palestinians, and the destruction of hundreds of Palestinian towns and villages. But, both the blood and water are fake and thus evoke local histories of 'corruption' concerning these two commodities. The sale of false Jordan water, some of it 'Made in China', to tourists and pilgrims, is the subject of many local jokes. Blood also has other sinister contemporary associations. Israeli media recently exposed a scandal concerning the systematic (racist) destruction of blood donated by Sephardic Jews.

Morcos' work engages with Baudrillard's notion of postmodern simulation and simulacra, whereby society has moved beyond questions of imitation, duplication, and parody. Rather, signs of the real are substituted for the real. According to Baudrillard, we have become estranged from real things and their use-value, as markets and personal relations are dominated by all pervasive multi-national capitalism. The violent occupational wars associated with Zionist expansion, and the commodification, disembodiment and faking of natural resources and life by private and state interests are powerfully evoked by Morcos' installation.

Modisa (Tim) Motsomi

Modisa Motsomi, who hails from Botswana, and was in residence at Oranim College, Kiryat Tivon, produced a large mixed media sculpture and wall intervention, 'Terra-Incognita, Terra-Nullius, Terra-Pericolosa'.² The work focuses on multi-layered meanings of body, land, memory and mapping. The artist has created a site-specific response to diasporic flows, control and statehood, and the invisibility of migrants. Motsomi 'mines' various contested dualities, including place and space, the 'native' and the 'other', the whole and the partial. His project embodies metanarratives of identity in relation to geographic contextualisation.

The installation incorporates '*tapet*', a local adhesive vinyl product for covering walls and shelves. Motsomi uses this material as a *trompe l'oeil* covering for his plinth and on the wall, where it maps space, creating and defining a patchwork of layered terrains. This popular material evokes simulated marble, and serves as a metaphor for the artifice of luxury and the symbolic act of dominion over vast resources.

The metaphor of artifice is also evoked in the glazing of the figurative sculptural form that connotes metallic, bronze-like qualities. The use of the plinth and the stacked and layered qualities of the sculpture also evoke histories of conquest and notions of trophies. Topographical mapping practices are incorporated into the vinyl and onto the ceramic forms. This highlights the visible and invisible negotiations inherent in the map-making process, and imaginatively play with the notion of defining, naming and claiming land and assumptions of sovereignty.

Danijela Pivašević-Tenner

Danijela Pivašević-Tenner, a German artist who grew up in the former Yugoslavia, developed a participatory project with artists and students at the Benyamini Ceramics Centre. During her installation sessions, she questioned participants about territorial border lines and personal boundaries. She asked for information about participant's backgrounds, including which territories the participants came from and their genealogy. The artist also investigated questions of national stability over the past century and issues of continuity. Informal personal genealogical map drawing sessions were also undertaken.

Pivašević-Tenner's roof-top installation of fine red and white earthenware rods, 'Things you see from there, you don't see from here,' engages with a polysemic visual language and evokes basic written communication via linear glyphs, as well as primitive weaponry, and notions of borders. While different urban constellations and islands are evoked. Visitors are encouraged to interact with the work. They can move or remove the batons. They can fight new wars, make new cities or borders or conceive new languages. Everyone is ultimately responsible for their actions!

² These Latin terms originate in colonial mapping practices, and refer to unknown, unoccupied and dangerous territory.

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Pablo Ponce

Pablo Ponce, an Argentinian artist living in the Netherlands, has travelled extensively in the region of West Bank prior to his residency at Tel Hai College. His work, 'Broken Embraces' consists of a series of architectonic models that incorporates clay from Hebron and the Golan Heights area in Israel. The installation speaks of his experiences of walls and checkpoints and includes a video of children crossing the notorious Hebron checkpoint in the centre of the old city. The video captures the insidious normalisation of this inhumane system of population control, and engages subtly with a subversive form of parody of the invisible guards as an impatient adolescent bangs a turnstile gate.

Anthony E. Stellacio

Anthony E. Stellacio, an American artist in residency at Bezalel Academy of Arts and Design, travelled extensively in the greater Middle East prior to his residency. His work 'Lean' is a hybrid manifestation of historical and contemporary elements from the built environment – recalling rock niches of ancient Petra, contemporary water tanks and military watch towers. Its form and surface treatment of gravel and concrete allude to aggressive practices of engagement. In a recent interview the artist explained that the creation process was very instinctive and the form is a 'subconscious' response to his experiences in Israel and the region.

Within the exhibition, 'Lean' acts as a phallic sentinel as it lies in a corner; mute, defrocked and immobilized by large wedges. At the same time, the sculpture is highly present and actively interferes with the gallery space. It engages with works by Eva Avidar, Modisa (Tim) Motsomi, Oren Arbel and Naom Tabenkin Arbel and Corwyn Lund, that literally or metaphorically evoke bodies and their reception. Stellacio's inclined member is a complex and contradictory ode to virility and castration, victory and defeat, within this volatile, highly militarized region.

Talia Tokatly

Talia Tokatly's installation, 'Fox Laughs' evokes a poetic world of associative dialogues and is a wry, feminist reference to Ted Hugh's famous poem, 'The Thought Fox'. The Hebrew title, צוחקת שועל involves a linguistic play on the gender of words, associating a masculine fox with the feminine conjugation of laugh. This playfully subversive title, with its allusion to androgyny, poetry and trickery serves as an evocative introduction to the work. A cacophonous, poetic ensemble of iconic Hebrew books and manuals, dolls of kibbutzniks and sultry Arab ladies selling pitas, carved tusks, ironically restored souvenirs and other apparently whimsical bric-a-brac speak of travel, dislocation,

memory and exoticism. Her careful intervention within the Benyamini library dialogues subversively with the ceramics archive, as a shrine of factual narratives, monolithic and canonical surveys of slick, whole ceramic forms. Tokali's 'foxy' presence in this space creates a symbolic instability of form and language, explores rupture and restoration, issues of translation and 'lost in translation'. Tokaly is a trickster, and her installation offers a space of radical transformation that mixes the past and present, colonial and post-colonial objects, facts and fictions, creating a new polysemic language and ways of seeing the world. Her delicate pastiche of intertextual chaos reflects the unstable pluralism of contemporary Israeli society.

Rock Wang

Rock Wang is an industrial designer from Studio Qiao, Taipei, and was a resident artist at the Holon Institute for Technology. 'U Need Code' is a blue and white tile panel of QR codes that enables viewers to explore Taiwan's colonial histories, under Dutch, Japanese, and Chinese occupations via a website that proposes 729 images. The title is a pun on 'Unicode', a code in the computing industry to standardise the encoding, representation, and handling of text. Unicode's set of code charts cover most of the world's writing systems, with more than 128,000 characters representing 135 modern and historic scripts and symbol sets. According to Wang, Unicode has been made accessible by QR codes. QR codes allow people to communicate across languages in a new, creative ways.

For the designer, post-colonialism is a lived experience, and visible in everyday life. The projected images that are linked to the QR codes include architecture, objects from daily life (teapots and ceramic objects), ceremonies (for example the tea ceremony and religious ceremonies), clothes, adverts, food and beverages.

Advice

Line application is advisable for optimum viewing of the panel.

Ayelet Zohar

Ayelet Zohar's multiple interventions in the Post-colonialism? exhibition include a camouflage net wrapping of the Benyamini building; a life size replica of a donkey transformed into a zebra sub-species, the quagga, in the library; and a dozen dioramas in the entrance vestibule. While the wrapping dialogues with Christo's wrapped monuments, it's also a subversive reference to former prime minister Ehud Barak's controversial claim that Israel was 'A villa in the jungle,' an illustrative idiom that highlights the racist and imperialist discourse that insidiously underlies many Zionist ideologies and actions.

'The Quagga' is a styrofoam maquette originating from Lidia Zavadsky's donkey sculpture, Ephraim... Ephraim (2000, Eretz-Israel Museum, Tel Aviv), and which served as a point of departure for the 'Donkey' exhibition held at the Benyamini in late 2012. Following two central ideas in Postcolonial Theory, Mimicry and Hybridity, Zohar creates a series of mimics and copies that echo the event of

painting donkeys with zebra stripes that took place at the Gaza zoo in 2009, resulting in a representation of a 'natural hybrid', the quagga.

The whimsical dioramas in 'The Museum of (Un)Natural History' reference practices of natural history museums, as well as early works by the renowned photographer Hiroshi Sugimoto. The dioramas display an amalgamation of natural and fabricated objects, materials, shapes and scenes that reflect a world of hybridity, created by global influences and sources. This polyphonic layering of inter-textual references highlights questions of visibility and invisibility; mimicry and hybridity; assimilation, simulation, simulacrum and dissimulation, quixotic fantasies of alterity and the privilege and pain of 'feeling at home' in Israel.

Ronit Zor

Ronit Zor's 'Displacement' sculptural installation evokes iconic architectural forms - Bedouin tents and Egyptian obelisks. The relatively permanent obelisks and the ephemeral constellation of suspended tents generate narratives of permanence and impermanence. These transnational displacements of archetypal forms allude to historical and contemporary acts of colonisation. The Bedouin tents are a feature of numerous impoverished Bedouin villages, that are unrecognised by the Israeli state, and not marked on local maps. According to This is a deliberate effacement of history. The display of these phallic obelisks near the hollow tents insinuate an element of sexual vulnerability.

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