

דמיינו

מוזיאון (או: הגוף  
הזוכר)

Imagine a Museum

تخيّلوا (or: The  
Remembering Body)

متحفًا (أو: ذاكرة  
الجسد)



( 17.01 —  
25.02.2023 )

Exhibition opening hours:

**Tuesday · 13:00—21:00**

**Wednesday · 13:00—18:00**

**Thursday · 13:00—21:00**

**Friday · 10:00—14:00**

**Saturday · 10:00—18:00**

**Nelly Agassi ○ Or Ashkenazi ○  
Beit Avi Chai ○ Gaga  
○ Noam Holdengreber  
○ Creatures of Dance:  
Yali Nativ & Iris Lana ○ Ofri Cnaani  
○ Tamar Katz ○ Tami Leibovits  
and the Youth Ensemble ○  
Batsheva Dance Company ○  
Yasmeen Godder Company ○  
Mor Leedor ○ Gal Nissim ○  
Merav Svirsky ○ Tino Sehgal ○  
Idit Suslik ○ Michal Samama ○ Nir  
Amit ○ Sharon Zuckerman Weiser  
○ Dalia Kraid ○ Alit Kreiz ○  
Dana Ruttenberg ○ Tai Rona  
○ Ariel Reichman ○ Shamans  
of Sound ○ Noa Shadur ○  
Niv Sheinfeld & Oren Laor ○  
Public Movement ○ Vacuum Service**



## מוזיאון תל אביב לאמנות

**Imagine a Museum**

**(or: The Remembering Body)**

17.1.23—25.2.23

Marcus B. Mizne Gallery,  
Marc Rich and Gabrielle Rich Wing  
Paulson Family Foundation Building

Curator: **Ruth Direktor**

Associate curator: **Galit Landau Epstein**

Producer: **Kobi Even-Haim**

Research assistant: **Hillie Wurtman Moyal**

Graphic design: **Ayal Zakin**

Exhibition design: **Dana Tkatch**

Text editing: **Dafnit Moskovich**

English translation and editing: **Tamar Fox**

Arabic translation and editing: **Janan Bsoul**

### **Photographers (by order of appearance):**

Noam Holdengreber, Mausoleum: **Yair**

**Meyuhas**; Noam Holdengreber, Preventive

Knitting: **Galia Gur Zeev**; Mor Leedor: **Amos**

**Holzman**; Merav Svirsky: **Merav Svirsky**;

Gal Nissim: **Yair Meyuhas**; Alit Kreiz:

**Yair Meyuhas**; Nelly Agassi: **Nathan Keay**;

Or Ashkenazi: **Dan Ben Ari**; Gaga: **Ascaf**;

Ofri Cnaani: **Nitzan Cohen**; Tamar Katz:

**Tamar Katz**; Batsheva Dance Company: **Ascaf**;

Yasmeen Godder Company: **Tamar Lamm**;

Michal Samama: **Yair Meyuhas**; Dalia Kraid:

**Iddo Pedahzur**; Dana Ruttenberg: **Yair**

**Meyuhas**; Tai Rona: **Haim Yafim**; Shamans of

Sound: **Özge Cöne**, **Adva Guttel**; Noa Shadur:

**Daniel Pakes**; Niv Sheinfeld & Oren Laor: Ship

of Fools, Two Room Apartment, Cowboy, Big

Mouth: **Gadi Dagon**; You Happy Puppet: **Gili**

**Reich**; The Third Dance, Art Attack: **Efrat**

**Mazor**; Idit Suslik: **Lior Segev**; Vacuum Service:

**Ruth Direktor**

Director: **Tania Coen-Uzzieli**

Chief Curator: **Mira Lapidot**

Head of Exhibitions and Collections

Management: **Ronili Lustig Steinmetz**

Assistant to Head of Exhibitions and Collections

Management Wing: **Maayan Cohen Duwek**

Conservation: **Dr. Asaf Oron**, **Kamilla Usabaev**,

**Gersande Grynszpan**, **Shira Landau**,

**Neill MacManus**, **Roni Ben Ami**, **Léa Krief**

Production: **Daniel Lev**

Lighting: **Lior Gabai**, **Assaf Menachem**,

**Israel Kubovski**

Head of Volunteers: **Elleanor Baumann Shaked**

The exhibition was made possible thanks to the  
generous support of:

**Tel Aviv Municipality — Digitel**

**YBOX**

**The Art Library in Memory of Meir Arison**

**donated by the Ted Arison Family Foundation**

**MART Foundation**

**Ann and Ari Rosenblatt**

**Mifal HaPais Israel Lottery Council for Culture  
and Arts**

**Yehoshua Rabinovich Foundation for the Arts,  
Tel Aviv**

**Outset Contemporary Art Fund**

**Emma and Philippe Cohen**

**Israel Ministry of Culture and Sports**

**The Choreographers' Association**

\*

**Unless otherwise stated,  
all activities are in Hebrew**



Michal Samama, Iron, Sheep, Property, 2023 (photo: Yair Meyuhas)

Ariel Reichman. Anxious about the Situation?, 2014/2023 (photo: Ariel Reichman)



**This is a short-term, object-less exhibition, centered on the living body.**

Artists, performers and choreographers participate in a joint endeavor to imagine a museum in which the living body is the central presence. In some works they refer to the museum's familiar elements (exhibitions, visitors, modes of viewing) and its implied values (history, canon, aura), while in others they attempt to examine what else can be done in a museum, how to use it differently.

While the title "Imagine a Museum" looks forward, to the realms of imagination and dream, the subtitle in parentheses, "The Remembering Body," returns to the museum's foundations, in fact to the first institution titled a museum, i.e. the *mouseion* in Alexandria, Egypt, in the 3rd century BCE, which operated as a library and an academy. Its name was derived from the nine mythological muses, the daughters of Zeus and Mnemosine (the Goddess personifying memory), who presided over various arts (none of which was plastic art). The idea of the birth of a museum from memory is at the core of the exhibition. With Mnemosine and the muses in the background, the museum is anchored within a distant, mythological and ritualistic memory, and adopts the identity of a remembering body, remembering its chronicles and histories, hosting other remembering bodies within it. A body within a body.

A two-directional motion, forwards and backwards, towards the realms of imagination and the domains of memory, thus drives the exhibition, which takes place partly in the gallery and partly throughout the Museum's public spaces. Alongside two works by Tino Sehgal, one of the most prominent artists responsible for the entry of

the living body to museums in the past two decades, the exhibition features works by over 20 Israeli artists. Most of these works were created especially for the exhibition, while others were adapted to the gallery space. Featuring live art in a museum, over six weeks, crossbreeds opposing formats: the performative-stage format and the exhibition format; theater's black box logic and the gallery's white cube logic. The classic "exhibition" format shifts and alters but maintains the unresolved conflict between a living body and an object-designated exhibition space. The attempt to shake the matrix while remaining within it leads to a series of activities that accumulate into a rustle, driving into the museum a rustle of happenings and motion.

**Activities at the exhibition:**

- ( **Movement** )
- ( **Dancing** )
- ( **Writing** )
- ( **Studying** )
- ( **Playing music** )
- ( **Meditation** )
- ( **Sprawling** )
- ( **Conversation** )
- ( **Therapy** )
- ( **Reminiscing** )
- ( **Memorizing by heart** )
- ( **Yoga** )
- ( **Feldenkrais** )
- ( **Party** )

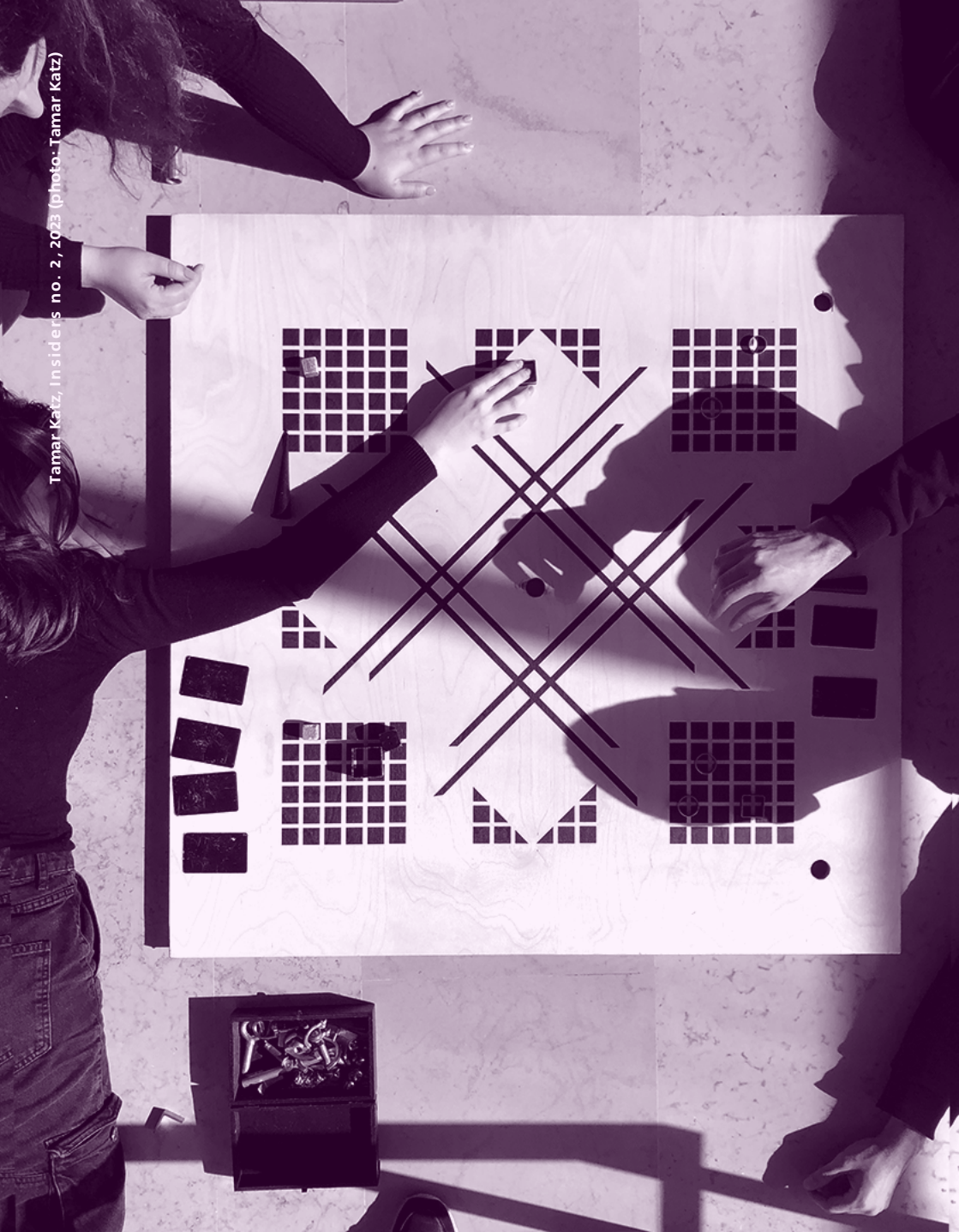
One could define it as a museal group exhibition based purely on living art. It can be placed on the temporal

spectrum after the plague: an exhibition centered on the living, fragile, surviving body, the human body that was at the center of the COVID turbulence. This begs the question: what kind of an exhibition is an occurrence without objects, with a changing range of performances, but within a gallery and during a museum's opening hours?

Further questions arise about an exhibition that offers museum visitors Yoga and Feldenkrais classes: could the museum, for example, be perceived as a community center and its activities as classes? And if indeed one dares connect these two seemingly contradictory concepts, what does this opportunity liberate? What might be derived from perceiving the museum as a spiritual, experiential or intellectual meeting place – any human encounter? And the closing open question: could the museum be nothing but a platform for the artist and the viewer to know themselves, ourselves, the world better?

The exhibition takes place mostly at the Marcus B. Mizne Gallery, Marc Rich and Gabrielle Rich Wing – a gallery that stands on the boundary between the main building (1971) and the new building (2011), adjacent to the Recanati Auditorium, which served as the Museum's main events hall since the inauguration of the building on Shaul Hamelech Blvd. The actual presence of old and new imbues on the exhibition an essence of a borderline, between here and there, between then and now. And the proximity to the events hall heightens the tension between a show on stage and an event taking place in a gallery: without a stage, on a uniform plane for performer and viewer, with no partition.

Ruth Direktor, Curator



Works  
throughout the  
Museum





# Tino Sehgal

## Kiss <sup>2002</sup>

Dates **Tuesday–Saturday,  
during exhibition opening  
hours, 33 hours a week**

Location **Meshulam Riklis  
Hall, Paulson Family  
Foundation Building**

In 2002, shortly after shifting his focus from dance to art, Tino Sehgal created **Kiss**: a choreography based on a series of hugs and kisses inspired by famous works from the history of art, such as those by Rodin, Munch, Klimt, Brâncuși, Koons. Over the past two decades, **Kiss** has been featured in many art spaces throughout the world, each time performed by local dancer couples, who each time demonstrated what Sehgal terms “constructed situations”: live encounters

between viewers and “interpreters”, as Sehgal refers to the dancers.

**Kiss** takes place in perpetual slow motion, perfectly manifesting the remembering body: a body through which the history of art is transmitted, a body that internalizes classics of art and maybe, through the viewers’ eyes, holds memories of other Kisses from various exhibition spaces throughout the world. Five pairs of dancers activate the work in shifts throughout the exhibition’s opening hours, joining hundreds of dancers worldwide who have staged the work in the past two decades. Featuring the work in TAMA’s foyer enables an encounter not only between dancers and audience, but also between two contemporary classics: the Museum’s iconic architectural space and a work of art that has redefined the way in which art can be present in a museum.

()

**Tino Sehgal was born in 1976 in London; he lives and works in Berlin. He is one of the world’s leading live art artists, and one of prominent figures responsible for the entry of the living body into museums in the 21st century. This is the first time an Israeli museum presents two of his works.**

Interpreters **Tal Adler Arieli**

**· Naftaly Bar Yosef · Inbar  
Buchbinder · Chen Chefetz ·  
Uri Dicker · Tomer Giat · Rotem  
Greenberg · Noy Haver ·  
Nairooz Quity · Roy Shaked**

Producer **Chris Scherer**

**+++ The work was made  
possible thanks to the  
generous support of Mart  
Foundation**

MART

# Tino Sehgal

## This is technology <sup>2002</sup>

Collection of Tel Aviv Museum of Art, gift of Emma and Philippe Cohen

~~~~~  
Dates **Tuesday–Saturday,  
during exhibition opening  
hours, 33 hours a week**

Location **Gallery hallway**

~~~~~  
**Wednesday, 18.1 at 18:00  
Ruth Direktor in conversation  
with Philippe Cohen: How, and  
why, to acquire a live  
work of Art (in English)**

Location **Gallery**

Whereas **Kiss** is a sculptural, sensuous and poetic work that calls for a prolonged gaze, **This is technology** is a short, conceptual work that one happens upon unexpectedly at the entrance to the Gallery. It is diluted into the Museum's ongoing routine, at times peeking out of it as part of the staff's habitual practices of mediation, explanation and hospitality; encountering it might be embarrassing, amusing and definitely provoking thoughts about art, museums and anything in between.

( )

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~~~~~  
Producer **Chris Scherer**

+++ **The work was made  
possible by the generous  
support of Emma and Philippe  
Cohen**

# Noam Holdengreber

## Mausoleum <sup>2023</sup>



A man walks through the Museum's collections — the modern art collection and the Israeli art collection — placing a flower under works of art. He chooses the works carefully, pausing in front of each one, examining it, and then continues to the next work. He pays homage, offers respect and draws attention to the morbid aspect of a museum as a *mausoleum*. Noam Holdengreber observes the art world as an artist, as someone who has experienced curatorship and as a Feldenkrais teacher. Wearing these three hats, he conducts an ongoing dialog with the institutions, the rituals and the mythologies of the art world: likes, respects, empathizes, and carries on.

Durational work

Dates

**17.01 · Tuesday · 19:30**

**20.01 · Friday · 11:15**

**28.01 · Saturday · 11:15**

**03.02 · Friday · 11:15**

**11.02 · Saturday · 11:15**

**17.02 · Friday · 11:15**

**25.02 · Saturday · 11:15**

Meeting point **Gallery entrance**

# Noam Holdengreber

## Preventive Knitting <sup>2023</sup>



Durational work

Dates

**Thursdays — from 13:00**

Location **Hallway opposite**

**Studio Café, Paulson Family  
Foundation Building**

Noam Holdengreber, artist and Feldenkrais teacher, sits in one of the Museum's corners and crochets a small piece of barbed wire. Seemingly, he is just a friendly guard, knitting pleasantly, merging into the museum walls, neither conspicuous nor noticeable. But he is not. People approach him, wanting to find out what he is doing, some even accept his offer to join the knitting. He specifically encourages men to participate in what he terms a "**preventive knitting class**" — crocheting pieces of barbed wire. He offers private lessons to those interested. "Class" is a term that disrupts the museum's self-image as a place that reveres professionalism and screens out amateurs. At the same time it is also a space for introspection and conversation between men who might, while knitting, fall into discussing soft domestic sculpture as opposed to sculpting in stone and iron, male and female

stereotypes, art and craft, daring to make fun of oneself and the museum as a community center.

○

**Noam Holdengreber was born in 1965 in Gan Yoshia; he lives and works between there and here.**

# Mor Leedor

## The Center Out There <sup>2022</sup>



### Walking to the Museum

**The Center Out There** is an urban walking event with earphones. It is named after the concept coined by British anthropologist Victor Turner, who researched rites of passage and pilgrimages; inspired by him, Mor Leedor turns the gaze to the Museum as a pilgrimage site, where the journey becomes a rite in itself. Three groups meet at three meeting points throughout the city, and are led to the Museum in pilgrimage style. As they walk, participants are given earphones in which they hear everything they might ever have wanted to know about pilgrimages in various cultures, in various eras, around the world. Later they all gather at the Museum piazza, and enter, and then...

Duration **About 70 min.**

Dates

**20.01 · Friday · 12:00**

**27.01 · Friday · 13:00**

**17.02 · Friday · 13:00**

**24.02 · Friday · 13:00**

Location **Meeting points will be emailed to registered participants**

**+++ Participants are requested to wear a white shirt and comfortable walking shoes. Limited places; advance registration at: pilgrims@tamuseum.com**

Guides **Amit Hadari · Mor Leedor · Moshe Schechter Avshalom**

Sound design **Sharon Gabay**

Costume design **SISTERM**

Audio guide speakers (by order of speaking) **Prof. Jackie Feldman**

**· Yisca Harani · Prof. Assaf Pinkus · Dr. Salwa Alinat Abed · Dr. Dani Schrire · Prof. Daniella Talmon-Heller · Dr. Gili Merin · Prof. Ora Limor · Dr. Daphna Ben-Shaul · Prof. Eran Neuman, Prof. Nurit Stadler · Dr. Liora Sarfati · Prof. Muhammad Al-Atawneh**

# Merav Svirsky

## Flock 2023



A group of nine performers moves throughout the Museum, simulating movements of groups of animals (birds, fishes or ants) that move by certain rules. These rules are imprinted in the members' bodies, stamped into their DNA. External effects such as the wind, a predator or another animal, temporarily disrupt the group's formation, until it reorganizes itself. The performers mimic this conduct: they align at a fixed distance from each other, punctiliously rectifying any disorder and are aware of being part of a group, a flock, a collective being much larger than each of them.

They move as one body throughout the Gallery and the Museum's hallways; three central images can be discerned within this ongoing motion: a relatively static group that changes its position only in response to the movement of the

Duration **About 90 min.**

Dates

**17.01 · Tuesday · 17:30**

**20.01 · Friday · 10:30**

**04.02 · Saturday · 10:30**

**18.02 · Saturday · 13:30**

**25.02 · Saturday · 11:30**

Location **In the Gallery and hallways throughout the Museum**

surrounding public; a horizontal line inspired by ant trails; and sub-groups that follow visitors to the Museum. In each of its acts, the flock's collective motion reflects on various characteristics of being a visitor to a museum: it illuminates our performative presence as visitors, probably the ultimate unconscious performers, challenges our perception of individuality and confronts us with the desire to be — or aversion to being — part of a flock, a herd, a group, an organism larger than the individual case of each of us.

( )

**Merav Svirsky was born in 1981 in Kibbutz Beeri; she lives and works in Mishmar Yalón.**

Costume design **Mai Ayllon**

Artistic consultation **Tal Yahas**

Performers **Asaf Aharonson**

**· Itamar Banai · Shani Ben Haim · Tamar Ben Cnaan · Uri Duvdevani · Moran Duvshani ·**

**Tamar Lerner · Yuli Kovbasnian · Dror Shoval**

Thanks **Hakvutza: School of Contemporary Dance · Nava Frankel · Dan Shazar · Yair Vardi · Tamir Zadok and the Ironi Alef Arts Program**

**+++ Supported by Outset Contemporary Art Fund**

**The project was produced with the assistance of the Yehoshua Rabinovich Tel Aviv Foundation for the Arts**

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**Yehoshua Rabinovich Tel Aviv Foundation for the Arts**



outset.

# Public Movement Suspicious Minds <sup>2023</sup>



The exhibition is currently shown at the Mossad Headquarters. Five audio stations are placed throughout the Museum.

+++ The recorded conversations are inspired by the collaboration between Public Movement and The Israeli Intelligence Service

and urban myths. Upon removal of the works from the Museum walls to the Mossad site, they in turn become an agent penetrating alien territory. The works missing from TAMA are replaced by recordings of telephone calls documented during the project. The recordings expose the mechanisms that formed the collaborations and a few key moments from the historic encounters between art and intelligence. The project illuminates real and imagined connections between an artist's work and an agent's work, and highlights the resemblance and difference between the two worlds: impersonation, fiction, manipulation and fictitious narratives.

An unprecedented collaboration between a museum of art and Mossad, the Institute for Intelligence and Special Operations. During the project, Public Movement will exchange the collections of the two organizations: in the first stage, an exhibition from TAMA's collection will be presented at Mossad Headquarters, and in the second stage, Public Movement will activate the Mossad collection within the Museum's walls.

In February 2023, "Suspicious Minds: Imagine a Museum" will open at Mossad Headquarters, featuring paintings, sculptures, video works and an installation. The works echo intentional or unintentional intersections between art exhibitions, espionage activities

Concept Dana Yahalomi · Yaelle Ben Ami · Nir Shauloff

Research Yaelle Ben Ami

Text Dana Yahalomi · Nir Shauloff

Movement consultant Tal Yahas

Trial and Error Uri Dicker

· Avshalom Latucha · Gali Liebrider · Meshi Olinki · Amit Tine

Project collaborator The Institute for Intelligence and Special Operations

Production assistant Shira Sendik

Sound designer Eyal Martinotti

Interface design Tal Kronkop ·

Avinoam Cooper

+++ Suspicious Minds was made possible thanks to the support of Israel Lottery Council for Culture and Arts, The Philip and Muriel Berman Foundation, Yehoshua Rabinovich Foundation for the Arts, Tel Aviv



# Out of the Gallery and Back Again





# Gal Nissim

## Helm of Hades <sup>2023</sup>



Duration **20 min.**

Dates

**18.01 · Wednesday · 17:00**

**20.01 · Friday · 11:00**

**24.01 · Tuesday · 16:00**

Location **Begins in the Gallery**

**+++ Listening is via**

**headphones, while walking.**

**/ In order to enjoy the tour fully, please come with a charged cellphone and personal headphones.**

museum as a climate bubble, the efforts made to control the sterile space for the sake of the works of art deposited in it, and the basic conflict arising from this, between museum and visitor. While the museum is charged with preserving works of art, its role is also to expose them to the public. However, since the public is comprised of living humans, the museum must protect itself from them too — from the living, breathing visitor, whose body contains countless bacterial cells. Thus, Nissim's audio tour revolves around an unsolved conflict in liminal areas, not necessarily the representative parts of the museum.

( )

**Gal Nissim was born in 1989 in Tel Aviv; she lives and works in New York.**

### Audio tour

In Greek mythology, those who wore the helm of Hades, became invisible. Among those who wore it were Athene, Perseus, who wore the it to escape the gorgons after he slayed Medusa, and Hermes, the messenger of the gods. Gal Nissim's audio tour takes its participants in the footsteps of invisible creatures, those who wear the helm of Hades and share our internal space and external environment: microbes.

The tour is sent by link to cellphones, and the artist's voice guides the participants via headphones, leading them to follow these invisible microorganisms without whom we cannot live yet which repel us. The museum space, carefully preserved as a sterile location, is perfect for recognizing their existence and the heroic attempts to thwart them, to thrust them far from the museum's controlled systems.

Using the conventional headphone tours held in museums, Nissim draws the visitor's attention to the undiscussed aspects of the museum existence: the

App development **Guy Kohen**

Script editor **Danna Frank**

Original music **Asaf Finkelstein**

Scientific advice

**Prof. Eran Elinav ·**

**Prof. Chaim Benjamini**

Special thanks **Inna**

**Shender · Yifat Keidar ·**

**Dr. Asaf Oron · Yakov Nahum ·**

**Limor Lavi · Tatyana Blecher ·**

**Nissim family**

**+++ The work was made with the support of the Art Library in Memory of Meir Arison donated by the Ted Arison Family Foundation**

# Nir Amit

## Poetic Walk <sup>2023</sup>



### A group walk throughout the Museum inspired by a text by Georges Perec

Nir Amit, a co-founder of the Jerusalem Secular Yeshiva — a contemporary Jewish-Israeli culture laboratory — leads a walk through the Museum whose starting point is the final text of Georges Perec's book *Espèces d'espaces*, published in France in 1974 (translated into English by John Sturrock in 1997 as *Species of Spaces and Other Pieces*). The book, which has been of great influence among philosophers, architects and artists, deals with the surroundings in which humans live, from one's own bed to the world and the space, and ends with a text titled "The uninhabitable Space (continuation and end)," which describes the instability of space.

Amit's action combines the theoretical examination of architecture and built environment with the physical experience of walking within it. The encounter begins at the Gallery and continues with a group walk to the Library, while reading Perec's text. It ends at the Gallery with a collaborative, defiant and poetic performance of the text.

Duration **75 min.**

Dates

**26.01 · Thursday · 20:00**

**10.02 · Friday · 10:00**

**17.02 · Friday · 10:00**

Location **Begins in the Gallery**

**+++ By advance registration at the Museum website, or on a first-come first-served basis. Limited places**

The combination of studying and memorizing the text while walking in the Museum illuminates the symbiosis between the museum as an environment of images and the library as an environment of words, with their joint past and existence as two inalienable bodies.

( )

**Nir Amir was born in 1981 in Haifa; he lives and works in Jerusalem.**

**The work was supported by the Art Library in Memory of Meir Arison donated by the Ted Arison Family Foundation**

# Alit Kreiz

## Anonymous <sup>2023</sup>



Duration **About 25 min.**

Dates

**21.01 · Saturday · 11:00—14:00**

**31.01 · Tuesday · 14:00—17:00**

**02.02 · Thursday · 15:00—18:00**

**10.02 · Friday · 11:00—14:00**

**11.02 · Saturday · 10:00—13:00**

**21.02 · Tuesday · 17:00—20:00**

**+++ Advance registration at the  
Museum website, or on a first-  
come first-served basis**

### **One-person guided tour with eyes closed**

Upon entering the Gallery, the visitor is presented with a blindfold. From that moment on, she submits to the hands and voice of an anonymous figure who leads her to the Museum's inner body, along its veins, into its intestines. Hallways and staircases lead further in, doors are opened and locked, sounds and scents flood the route. Since the act of looking is blocked, other senses are recruited: touch, smell, hearing. Meanwhile, during a tour that lasts less than half an hour, a relationship is formed between the one who is leading and the one who is being led, based on trust and momentary intimacy, as well as on the consent to the role play that the "anonymous" dictates. The visitor does not see her, but is aware of her voice, her perfume, the clicking sound of her high heels. Guided by her, she walks in places she has never been to during past visits to the Museum and experiences the Museum — and herself — in a different way.

○

**Alit Kreiz was born in 1967 in London; she lives and works in Tel Aviv.**

Performers **Alit Kreiz · Yael**

**Finkel · Kineret Haya Max**

Ofri Chaani with George Segal's The Sacrifice of Isaac (photo: Yair Meyuhas)



In  
the  
Gallery



# Nelly Agassi Tremble *2023*



Nelly Agassi's **Tremble** is a minimalist, introverted and festive performance. It is featured on the exhibition's opening night and again two days later, and serves as an inauguration event. Agassi joins two musicians, Avi Belleli and Ryan Packard, and together they launch the Gallery space and inaugurate the exhibition with a meditative, almost-ritualistic performance that seeks to turn the Gallery into a musical instrument, a sound box.

Duration **30 min.**

Dates

**17.01 · Tuesday · 19:00**

**19.01 · Thursday · 20:00**

( )

**Nelly Agassi was born in 1973 in Tel Aviv; she lives and works in Chicago and Tel Aviv**



Participants **Nelly Agassi · Avi Belleli · Ryan Packard**

# Or Ashkenazi

## And so I have a relationship with the sun — wood & copper <sup>2021</sup>



Duration **About 40 min.**

Dates

**20.01 · Friday · 12:00**

**26.01 · Thursday · 13:00**

**22.02 · Wednesday · 17:00**

**23.02 · Thursday · 16:00**

Or Ashkenazi describes her work as a “plastic dance work,” and although she dances alone, she substitutes the solo definition with “duet for body and a branch.” The branch was made in copper by the artist Moshe Roas and serves to illustrate the body’s material and sculptural dimensions.

The work is performed silently, slowly. The dancing time lingers on, and the viewers are invited to slow down, too, and join in the dancer’s meditative experience, as she moves her body between extreme physical positions and prolonged slow movements. The work’s closing chapter, adapted especially for the exhibition, encounters the audience in a simple act of transferring the copper branch from hand to hand. The transfer symbolizes partnership, an invitation to jointly carry the yoke of art and its strength.

○

**Or Ashkenazi was born in 1990 in Jerusalem; she lives and works in Aseret.**

Choreography and performance

**Or Ashkenazi**

Sculpture **Moshe Roas**

Artistic consultation **Zuki Ringart**

Costume design **Reut Shaibe**

Thanks **Alon Lev · Daniella Segal**

**+++ The work premiered at the 2021 Between Heaven and Earth Festival, and a version titled Forest was featured at the 2022 Diver Festival. The project was supported by the residency program of Yasmeeen Godder Studio**

# Beit Avi Chai

## Dreaming in the Museum <sup>2023</sup>

~~~~~  
Duration **120 min.**

Dates

**02.02 · Thursday · 19:00 — 21:00**

**+++ Advance registration at the  
Museum website**

Pharaoh dreamt of cows coming out of the Nile, the Talmudic scholar Rava saw his teeth falling out in a terrible dream, Rabbi Nachman of Breslov had a Kafkaesque nightmare and Agi Mishol dreamed she was pushing a baby carriage with Stephen Hawking in it. Are these empty dreams? Should they instill fright? How, indeed, should dreams be interpreted?

Beit Avi Chai arrives at the Tel Aviv Museum of Art from Jerusalem, for a Midrashic study circle that dives into the unconscious, shifts between classical Jewish texts, modern Hebrew poetry and Israeli music, and conducts a study and a ritual of “improvement of a dream.”

~~~~~  
Participants **Rabbi Mishael**

**Zion, Dr. Ruth Calderon, poet  
Amichai Chasson and singer-  
artist Alma Zohar**



# Gaga at the Museum



## Gaga lesson in the Gallery

Gaga is a movement language developed by Ohad Naharin.

Gaga lets you move, dance, understand your body's overt and covert potential. Gaga boosts the internal engines, improves individual potential and awakens senses, imagination and creativity. No previous dancing or movement experience are necessary for dancing Gaga. Participants move along with Gaga teachers, creating a personal movement sequence that helps them discover and enhance their physical and mental vitality.

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Duration **About 60 min.**

Dates

**21.01 · Saturday · 10:00**

**with Saar Harari**

**04.02 · Saturday · 10:00**

**with Hillel Kogan**

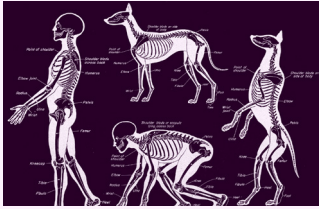
**24.02 · Friday · 10:00**

**with Adi Zlatin**

**+++ Advance registration at the  
Museum website, or on a first-  
come first-served basis**

# Noam Holdengreber

## Painting on the Cortex <sup>2023</sup>



### Feldenkrais class

Moshe Feldenkrais (1904–1984) left hundreds of hours of recorded classes in which he explains and practices the therapeutic method he invented. It is clear from this recorded estate that he was interested in creating a new body image within the existing body through movement, action and awareness.

Duration **50 min.**

#### Dates

**20.01 · Friday · 10:00**

**28.01 · Saturday · 10:00**

**03.02 · Friday · 10:00**

**11.02 · Saturday · 10:00**

**17.02 · Friday · 10:00**

**(in English)**

**25.02 · Saturday · 10:00**

**+++ The gallery floor is carpeted, we recommend bringing a small towel for supporting your head.**

**Advance registration at the Museum website, or on a first-come, first-served basis**

Noam Holdengreber has been practicing and teaching the Feldenkrais method for years, specializing in working with actors and singers. He views Feldenkrais as an Israeli artist who deals with the body image — not via painting or sculpting, but through the body itself. The classes taught during the exhibition, in the Gallery, focus on the formal aspect of Feldenkrais' teachings.

( )

**Noam Holdengreber was born in 1965 in Gan Yoshia; he lives and works between there and here.**

# Creatures of Dance: Yali Nativ & Iris Lana — Memories and Imaginations: Body Tales within a Body <sup>2023</sup>



## Live Podcast on Contemporary Dance in Israel

Iris Lana and Yali Nativ, who have been presenting the podcast *Creatures of Dance* over the past two years, transfer their activities to the Gallery for six weeks. They invite 60 people from the worlds of dance, movement and art, and present them with an identical request: to describe or imagine a significant dance event that remains imprinted in their body's memory as viewers, creators or performers, and to deposit it within the body of the Museum, in order to recreate that moment in the audience's imagination.

The recorded stories, narrating real or imagined memories about dance, movement and body experiences, will

be collated into chapters of a live-podcast series and portray a layered, eclectic and collective map of histories, places, events and people.

( )

**Dr. Yael (Yali) Nativ was born in 1958 in Jerusalem; she lives and works in Netanya. Iris Lana was born in 1957 in Haifa; she lives and works in Tel Aviv.**

|                                 |                                                                                                                    |
|---------------------------------|--------------------------------------------------------------------------------------------------------------------|
| <b>19.01 • Thursday • 19:00</b> | Dalit Haramaty · Guy Hugler · Dr. Dafna Ben Shaul · Yuval Saar · Sharon Zuckerman Weiser                           |
| <b>20.01 • Friday • 13:00</b>   | Talia Paz · Yair Vardi · May Zarhy · Dr. Thalia Hoffman                                                            |
| <b>26.01 • Thursday • 20:00</b> | Chen Chefetz · Dr. Erez Maayan Shalev · Tal Adler · Ronen Izhaki · Offir Dagan · Naomi Perlov                      |
| <b>27.01 • Friday • 10:00</b>   | Adili Liberman · Anat Shamgar · Adina Bar-On · Moran Shoub Rubashov · Michal Vaknin                                |
| <b>04.02 • Saturday • 12:00</b> | Anat Danieli · Yuval Meskin · Dina Aldor · Dr. Dror Harari · Rina Schenfeld · Maya Levy                            |
| <b>04.02 • Saturday • 14:00</b> | Drorit Gur Arie · Hillel Kogan · Hilla Ben Ari · Dr. Rina Badash · Michal Helfman                                  |
| <b>11.02 • Saturday • 12:00</b> | Yasmeen Godder · Oren Laor · Yael Venezia · Dafna Kron · Yael Biegon-Citron                                        |
| <b>11.02 • Saturday • 14:00</b> | Dana Ruttenberg · Or Marin · Renana Raz · Amitay Yaish Ben Ousilio · Dr. Idit Suslik                               |
| <b>14.02 • Tuesday • 13:00</b>  | Liora Bing Heidecker · Dr. Ofri Cnaani · Michal Samama · Ran Brown · Elad Grupy                                    |
| <b>16.02 • Thursday • 13:00</b> | Dr. Lior Avizoor · Prof. Tamar Elor · Dr. Einav Katan-Schmid · Yair Vardy · Roy Bedrashi · Moshe Shechter Avshalom |
| <b>23.02 • Thursday • 13:00</b> | Prof Neta Pulvermacher · Nataly Zukerman · Ruth Direktor · Avi Gibson Bar-El · Niv Sheinfeld                       |
| <b>25.02 • Saturday • 15:00</b> | Dana Yahalomi · Nir Vidan · Tamir Eting · Hila Cohen-Schneiderman · Uri Shafir                                     |

# Ofri Cnaani

## Mother Report, Father Report <sup>2023</sup>



Duration **40 min.**

Dates

**26.01 · Thursday · 19:00**

**27.01 · Friday · 11:00**

**28.01 · Saturday · 13:00**

**03.02 · Friday · 12:00**

**04.02 · Saturday · 13:00**

### **Work for two dancers, an actor and a sculpture**

During her artist residency at TAMA in 2022, Ofri Cnaani happened upon a sculpture split in two, undergoing a lengthy conservation and restoration process: George Segal's *The Sacrifice of Isaac* (1973). When the sculpture entered the Museum collection, the huge plinth that holds Abraham and Isaac had to be sawn in half in order to enable its storage.

Much to Segal's chagrin. Both parts were stored side by side, and reassembled whenever it was taken out of storage for exhibition. Cnaani was fascinated by the story, by the metaphor, by the encounter with yet another example of the secret lives of items in the Museum collection. The fact that the sawn sculpture was also the representation of the greatest possible drama between father and son, between a man and himself, led to a work that juxtaposes a father report with a "mother report" — the term used in

European museums for the worksheet on which museum registrars document each work of art that enters the museum. As befits its poetic name, a "mother report" documents the work's physical condition with great attention, dedication and care. *The Sacrifice of Isaac*, the sculpture fractured at its heart, has become the protagonist of a new work.

Cnaani takes the fractured sculpture on a slow journey in the Gallery. She discusses objects uprooted and relocated to the museum, objects fractured at their heart, as well as the rupture between a couple, between parents and children. The text's two voices talk about separation, severing and fracture, alongside fusion, restoration and attempts at conservation, while Segal's divided sculpture becomes an allegory of everything that separates and divides people from each other and from themselves. Together, the live performers and the sculpture's two parts create a choreography in time and space between people and objects.

( )

**Ofri Cnaani was born in 1975 in kibbutz Cabri; she lives and works in Israel and London.**

Performers **Ofri Cnaani ·**

**Tamir Friedrich · Kerem Shemi**

Participants **Eden Farkas ·**

**Itamar Skalka · Emil Brukman ·**

**Avigail Kochavi**

Text **Ofri Cnaani**

Dramaturgy **Nitzan Cohen**

Sound **Tamir Friedrich**

Production **Omer Braun**

Design **Omri Sarusi**

# Tamar Katz

## Insiders no. 2 *2021–2023*



Duration **3—4 hours**

Dates

**19.01 · Thursday · 13:00—16:00**  
**(run)**

**26.01 · Thursday · 14:00—18:00**

**28.01 · Saturday · 14:00—18:00**

**31.01 · Tuesday · 13:00—16:00**

**07.02 · Tuesday · 13:00—16:00**

Two groups of three performers each — one in the Gallery, one in the foyer outside — conduct a game whose rules only its participants know. They are the insiders of the Gallery, of the Museum. They have a board with game components on it, and anything that happens on the board affects the happenings in the real environment. The three group members are coordinated, like a three-bodied human machine, but one seems to be the brains behind the whole event; he is the magician or wizard who can move objects as well as people. Using a private sign language, the Insiders motivate each other and direct the traffic in the space — while the viewers become, perhaps unknowingly, part of the mysterious game. This is the logic of this event: you need to know the language in order to understand the rules; if you are not in, you are out.

The work premiered at the Museum in October 2021, as part of the Live Square events at the Meshulam Riklis

Hall (the foyer), with three performers. In its new version, the Insiders are doubled into two trios: one inside and one outside. The relatively more experienced and mature, and the less experienced and mature. They echo each other, reflect each other, enhance the sense of being an insider as opposed to an outsider.

( )

**Tamar Katz was born in 1989 in Ramat Hasharon; she lives and works in Tel Aviv.**

Group A **Shalom Gil · Lilla Roma**  
**Weisselberg · Amitay Shulman**

Group B **Noy Haskia ·**  
**Roan Yosef · Shada Zidan**

# Ohad Naharin — Session <sup>2011</sup>

## Performed by Batsheva Dance Company and Batsheva Ensemble



**Session** was created in 2011 for the Museum of Modern Art in Basel, Fondation Beyeler. It comprises materials from Ohad Naharin's repertory, plucked from the original works where they were performed: from the lighting, the original composition, the costumes and the constellation of viewing dance on stage. They are performed spontaneously and independently by the Batsheva Dance Company dancers. The living body, with all the knowledge absorbed in it, is featured as a ready-made and charged with new contexts.

This act of attuning remembering bodies holds the inherent failure of the movement's attempt to replicate itself. Out of this attempt, the physical medium emerges as an arena of infinite singularity, which in turn produces singular beauty.

Duration **4 hours**

Dates

**24.01 - Tuesday · 17:00 — 21:00**

**10.02 - Friday · 11:00 — 15:00**

**+++ Visitors are invited to arrive anytime during the show, and stay as long as they wish.**

Batsheva Dance Company dancers **Chen Agron · Yarden Bareket · Billy Barry · Yael Ben Ezer ·**

**Matan Cohen · Guy Davidson · Ben Green · Chiaki Horita · Li-En Hsu · Sean Howe · Londiwe**

**Khoza · Adrienne Lipson · Ohad Mazor · Eri Nakamura · Gianni Notarnicola · Danai Porat ·**

**Igor Ptashenchuk · Yoni (Yonatan) Simon / Batsheva Ensemble dancers Gili Yaniv Amodai · Adi**

**Blumenreich · Maya Botzer Simhon · Emil Brukman · Holden Cole · Lounes Landri · Bo Matthews**

**· Mermoz Melchior · Roni Milatin · Kylie Miller · Dor Nahum · Sofiia Pikalova · Adi Schwarz · Ido**

**Toledano · Naomi Turnpo · Annika Verplancke**

Apprentices **Mika Goren · Niv Kabiri · Ori Mbazbaz · Leann Reizer**

DJ's **Yoni (Yonatan) Simon / Guy Shomroni**

Company and Show Manager **Yaniv Nagar / Company Rehearsal Managers Guy Shomroni · Rani Lebzelter**

**/ The Batsheva Ensemble Manager Idan Porges / Rehearsal and Stage Managers Gavriel Spitzer · Doron**

**Raz Avraham / Production Manager Dana Katz Naaman / Head Technical Manager Roni Cohen / Director**

**of Lighting Department** Eliav Rafaely / Director of Sound Department Dudi Bell / Ensemble Technical

**Director** Yuval Glickman / Ensemble Sound Ran Yeshuroon / Ensemble Lighting Nir Gavrieli / Technical

**Crew** Gilad Bonneau / Director of Sewing Workshop Haya Geiman / Tailor Danny Kalmer / Wardrobe

**Manager** Shoshi Or Lavi / Production Coordinator Roni Mor Halachmi / Text about the Piece Shira Vitaly

**House Choreographer** Ohad Naharin / Artistic Director Lior Avizoor / Executive Director Dina Aldor

# Yasmeen Godder Company

## S.O.S. — Songs of Sequence <sup>2023</sup>



Duration **3 hours, 90-minute sequence**

Dates

**14.02 · Tuesday · 18:00—21:00**

**15.02 · Wednesday ·**

**15:00—18:00**

**16.02 · Thursday · 18:00—21:00**

**17.02 · Friday · 11:00—14:00**

**18.02 · Saturday · 10:00—13:00**

working with an audience that Godder and her company have accumulated reaches its pinnacle during their residency at the Museum: five consecutive days, three hours at a time. Visitors are welcome to join — as viewers, witnesses or active participants, and take part in a joint voyage towards creating an ad-hoc, empathy-based community. The pandemic years have made this concept more relevant than ever, and the call for help implied in the title injects a dimension of urgency into a work that is conducted between the intimate and the monumental, between calm and storm, between expansion and depletion. As the show progresses, the bare gallery, with the bodies moving in it, can be imagined as one, living and breathing body.

( )

**Yasmeen Godder was born in 1973 in Jerusalem; she lives and works in Jaffa.**

Yasmeen Godder has been exploring the concept of empathy in her work since 2019. Her partners in research and experience are the company's dancers, co-creators and the audience: with their help she has developed a complex movement language of physical images, actions and rituals.

**S.O.S. — Songs of Sequence** is the fourth chapter in Godder's ongoing research, channelling together all the fluxes of knowledge accumulated so far. Presenting the work at the Museum, with an ensemble of 11 dancers in front of an audience and together with it, focuses the gaze on the formalistic dimension of the movements, and illuminates the way in which abstract formality can be charged with the most profound human contexts.

The extensive experience of

Choreography **Yasmeen Godder**

Dramaturgy **Itzik Giuli**

Collaborating dancers

**Inbal Aloni · Ortal Atsba · Or**

**Ashkenazi · Noam Ben-Israel ·**

**Nur Garabli · Shuli Enosh ·**

**Tamar Kisch · Michiru Shin ·**

**Nir Vidan · Yael Wachman ·**

**Michael Yalon**

Understudy **Shahed Jabarin**

Rehearsal director **Einat Betsalel**

Scenography and lighting

**Ofer Laufer**

Music and musical arrangements

**Lior Pinsky**

Costume design **Maya Bash**

Production manager

**Omer Alsheich**

Administrative manager

**Zohar Eshel-Acco**

**+++ The work was supported**

**by Acziun Program of Muzeum  
Susch, Switzerland**

# Tami Leibovits and the Youth Ensemble Life Lessons <sup>2023</sup>

~~~~~  
Duration **2 hours**

Dates

**17.01 · Tuesday · 16:00**

**25.01 · Wednesday · 16:00**

**31.01 · Tuesday · 16:00**

**07.02 · Tuesday · 16:00**

**14.02 · Tuesday · 16:00**

**21.01 · Tuesday · 16:00**

**Life Lessons** is a series of scenes starring a group of teenagers aged 11–14 years; with them and alongside them are a man and a woman who act as their guides, mentors, older siblings. The scenes are collated from meetings of the Youth Ensemble, and shift between the opportunity to learn something and the opportunity to perform with it. It is an attempt to create a living learning process under conditions that combine terms of amateurism and endearment.

In the beginning of 2022, Tami Leibovits and Moshe Shechter Avshalom, both dancers and choreographers, gathered a group of teenagers for weekly sessions of and about performance. The meetings took place at the Suzanne Dellal Center and developed into a project that combined study, rehearsals and shows. Over the past few months, the Ensemble has transferred its meetings to the Museum, aiming at continuing this study-rehearsal-show routine during the running of the exhibition in the Gallery, in front of an audience. The audience might not be essential for the process the Ensemble members are undergoing, but it is significant as a ready-made, through which a class and a rehearsal become a show. The youngsters' presence expands the range of ages at the exhibition and emphasizes the inter-generational multi-layered aspect inherent to a museum. Whereas the very existence of the workshop-class once a week in the afternoon challenges to the utmost the significance of a class within a museum, the community center as an option, and youth as a promise.

( )

**The Youth Ensemble was founded by Tami Leibovits and Moshe Shechter Avshalom.**

~~~~~  
Partners and participants

**Zohar Hasfari · Elisheva Levi ·  
Omer Moran · Moshe Shechter  
Avshalom · Koren Ten Brink  
· Malka Mona Weiser · Lilla  
Roma Weisselberg · Michael  
Rosenman**

**+++ Supported by Shelter 209  
and the Ministry of Culture  
and Sport**



# Michal Samama

## Iron, Sheep, Property <sup>2023</sup>



“Heritage assets” (in Hebrew “iron sheep property”) is a Halachic-legal term regrading ownership of property.

Originally it refers to the assets a woman brings into the marriage, and which she gets back upon divorce or her husband’s death. Figuratively, the term is used to describe cultural property. While the financial estate is often within the individual property, the cultural estate is in the public domain.

In her work **Iron, Sheep, Property**, Michal Samama

Duration **about 2 hours**

Dates

**19.01 · Thursday · 16:00**

**21.01 · Saturday · 12:00**

**07.02 · Tuesday · 19:00**

**09.02 · Thursday · 19:00**

**23.02 · Thursday · 19:00**

**25.02 · Saturday · 13:00**

uses multi-layered choreography in order to observe, with humor-laced embarrassment, the relation between spiritual and physical assets, the need for ownership of body, language, home and land. Two objects are at the core of the work: one is a portable, house-shaped Keter Plastic shed that brings to mind suburbs and is used for storing various stuff and tools but could also contain a human body. The other is the Even Shushan Hebrew Dictionary, from *aleph* to *tav*, the “storeroom” and home to “a complete treasury of the literary, scientific and spoken Hebrew.” Alongside these are about a hundred sheets of artificial grass. And among all of them is the body, a location with its own financial value. It performs missions, acts and rests, is privatized, collected and accumulated.

( )

**Michal Samama was born in 1977 and was raised in kibbutz Beit Nir; she lives and works in Jaffa.**

Participants

**Karmit Burian · Michal Samama**

**· Moshe Shechter Avshalom ·**

**Kim Teitelbaum · Omer Uziel**

Artistic consultation **Tal Yahas**

Text and vocal consultation

**Hadas Pe'ery**

Lighting consultation and lighting

object design **Ofer Laufer**

Costume design and sound editing

**Kim Teitelbaum**

Production **Tut Maharam**

Thanks **to Keter Group for**

**the donation of the storage units and especially to Chen Kolker; to Meir Cohen for the rehearsal space; to Alon Zagir for the technical help; to the Choreographers’ Association; to Arnon Rabin; to Shimon Samama and the entire Samama-Kremnitzer family**  
**+++ The work was supported by Mifal HaPais Council for the Culture and Arts ; The Yehoshua Rabinovich Foundation for the Arts, Tel Aviv**

# Sharon Zuckerman Weiser

## The Shaul Hamelech Muse <sup>2023</sup>



Duration **About 40 min.**

Dates

**07.02 · Tuesday · 18:00**

**11.02 · Saturday · 13:00**

**18.02 · Saturday · 13:00**

**22.02 · Wednesday · 16:00**

**23.02 · Thursday · 17:00**

**25.02 · Saturday · 16:00**

three muses, Zuckerman Weiser attempts to restore some of those primal magical moments of addressing the muse, those intimate moments between artists and their work. This is enabled by the entry of the live body into the museum: no longer a stationary object but rather a living entity that rejects storerooms and archives, a temporary entity that creates fading images, perspiration that will evaporate, life that will reach its end. Out of the examination of inspiration and the search for contemporary muses in the museum environment, this live site-specific performance was born: **The Shaul Hamelech Muse.**

( )

**Sharon Zuckerman Weiser was born in 1977 in Petach Tikva; she lives and works in Tel Aviv.**

A version of the Greek mythology mentions three muses rather than the nine familiar ones: they are the muse of memory, Mneme; the muse of song, Aeide; and the muse of meditation, Melete. When Sharon Zuckerman Weiser came to create a work in the Museum, the place originally dedicated to the muses and formerly a library and an academy, she chose to focus on this shorter version. Inspired by the three muses, she created a work divided into three parts and three activity and creation areas: a dance part which she performs with Michael Getman; a musical part that takes place at the foyer adjacent to the Gallery, performed by Keren Dunietz and Tamuz Dekel; and a textual part

inspired by American artist Mierle Laderman Ukeles, a performance art pioneer.

With the aid of these

The Muses of Practice **Michael**

**Getman and Sharon**

**Zuckerman Weiser**

The Muses of Tune **Keren Dunietz**

**and Tamuz Dekel**

Inspired by The Muse of Memory

**Mierle Ukeles Lederman**

Art **Uri Zamir**

External Eye **Shani Granot**

Costumes **Tamar Ben Cnaan**

Sound design **Binya Reches**

**+++ The work was made possible thanks to the support of Mifal HaPais Council for the Culture and Arts ; The Yehoshua Rabinovich Foundation for the Arts, Tel Aviv; Ministry of Culture and Sport; The Choreographers' Association**

# Dalia Kraid

## Yoga — The Art of Self Reflection



### Yoga Class in the Gallery

Dalia Kraid is an advanced yoga teacher. Once a week, she will hold an open yoga lesson with an emphasis on calm and introspection — into breathing, awareness, body and movement. Special attention is directed at the presence in the environment that is formed within a museum, a gallery, an exhibition.

()

Duration **60 min.**

Dates

**19.01 · Thursday · 18:00**

**26.01 · Thursday · 18:00**

**02.02 · Thursday · 18:00**

**09.02 · Thursday · 18:00**

**16.02 · Thursday · 17:00**

**23.02 · Thursday · 18:00**

**+++ The Gallery is carpeted;  
please bring a yoga mat.**

**Advance registration at the  
Museum website, or on a first-  
come first-served basis**

**Dalia Kraid was born in 1953 in moshav Hayogev; she  
lives and works in Tel Aviv.**

# Dana Ruttenberg

## I am all Ears <sup>2023</sup>



Duration **About 20 min.**

Dates

**21.01 · Saturday · 11:00, 14:00**

**28.01 · Saturday · 13:00—11:00**

**1.2 · Wednesday · 18:00—16:00**

**02.02 · Thursday · 18:00—17:00**

**8.2 · Wednesday · 18:00—16:00**

**09.02 · Thursday · 18:00—16:00**

**11.02 · Saturday · 11:00—12:00**

**14.02 · Tuesday · 16:00—14:00**

**21.02 · Tuesday · 13:00—14:00**

**23.02 · Thursday · 16:00—14:00**

**24.02 · Friday · 11:00, 13:00**

**+++ Gallery tours are for groups of up to 15 participants.**

**Advance registration at the Museum website, or on a first-come first-served basis**

Dana Ruttenberg assumes the role of a disobedient memory-bearer (librarian/archivist). In fact, she is a medium, a psychic. While leading the audience on a tour of the empty Gallery, she communicates a stream of consciousness gathered from the voices of various speakers, through which she invokes past exhibitions held in the Gallery since the day it opened. In order to attain the necessary spiritual communication, over the months preceding the exhibition Ruttenberg interviewed curators, artists, guides, maintenance and conservation workers from the Museum staff, people who have all seen the Gallery in its festive moments as well as its chaotic times, and were closely involved in its exhibitions: they installed them, lit them, loved them and dismantled them. Memories and stories, personal and human, arise from these conversations about art. They accumulate into an unwritten history that does not make its way into catalogs and exposes an unseen dimension of the museum space.

( )

**Dana Ruttenberg was born in 1979 in Ramat Gan; she lives and works in Tel Aviv.**

Dramaturgy **Yair Meyuhas**

**+++ The work was supported by the Art Library in Memory of Meir Arison donated by the Ted Arison Family Foundation; Ministry of Culture and Sport; The Choreographers' Association**

# Tai Rona

## Sprawl — Music to Dream With



### Dates

**27.01 · Friday · 23:00 to**

**28.01 · Saturday morning 7:00**

**—**

**24.02 · Friday · 23:00 to**

**25.02 · Saturday morning 7:00**

**+++ A mattress awaits each sprawler. Reserved places are not available. Bring along a blanket and a cushion + anything that will make you feel comfortable.**

**Advance ticket sales at the Museum website**

**More about the project:**

**[www.tai-rona.com](http://www.tai-rona.com)**

A soundtrack for sprawling, meditating and dreaming, for the transitional state between wakefulness, sleep and dream.

Producer, artist and DJ Tai Rona has been developing nocturnal sprawling events in various locations. Those who have experienced it already and those who have not, are invited to a nocturnal listening experience at the Museum: stretch out comfortably on the mattresses and cushions lining the Gallery, and succumb to deep, hallucinatory, therapeutic music throughout the night.

( )

**Tai Rona was born in 1990; he lives and works between Amuka, Tel Aviv and Europe.**

### **Lineup 27.01:**

|            |                                                                                      |
|------------|--------------------------------------------------------------------------------------|
| 23:00      | Gathering and place taking                                                           |
| 23:20—1:30 | Avizohar, Hybrid Set                                                                 |
| 1:30—3:00  | Daniella Ljungsberg, Live Extended Folky Lullabies                                   |
| 3:00—6:00  | Tai Rona, Live/Mix Lullaby                                                           |
| 6:00—7:00  | Amplified awakening                                                                  |
|            | Microphones located nearby transmit the reality to the audience through loudspeakers |

# Tai Rona

## Music for Siesta



Tai Rona is a producer, artist and DJ who operates in the realms of party, falling asleep/putting to sleep and atmosphere. Once a week, between 14:00 and 16:00, he plays music for an afternoon nap, and the audience is invited to lounge on the carpet, rest, doze off, or move to the music. This is a homage to siesta, the afternoon sleep of the past.



**Tai Rona was born in 1990; he lives and works between Amuka, Tel Aviv and Europe.**

Duration **2 hours**

Dates

**24.01 · Tuesday · 14:00**

**02.02 · Thursday · 14:00**

**09.02 · Thursday · 14:00**

**16.02 · Thursday · 14:00**

**21.02 · Tuesday · 14:00**

# Ariel Reichman

## Anxious about the Situation? *2014/2023*



Duration **About 60 min.**

Dates

**24.01 · Tuesday · 13:00**

**02.02 · Thursday · 16:00**

**03.02 · Friday · 11:00**

**24.02 · Friday · 12:00**

### **Breathing, relaxation and calming exercises for an audience**

Ariel Reichman featured this work's first version in 2014, in his Tel Aviv studio, as part of his Bezalel MFA studies. These were days of the Gaza War (Operation Protective Edge), and the news website Ynet published an article titled "Anxious about the Situation?" offering calming exercises to the anxious population. Reichman undertook the role of relaxing and calming, and performed the exercises to a camera in his studio. A decade, seven military operations and a few international catastrophes later, the question has never been more relevant: anxious about the situation?

This time, the role of guide-therapist-calming presence is played by three

dancers. They offer the audience simple exercises for relaxing the neck and shoulders, strengthening the back and stomach muscles and a spine and leg movement, based on the eight exercises suggested to readers in 2014. Museum visitors who accept the offer to relax within a museal context become partners in a new collective choreography that is therapeutic in an artistic guise or artistic in a therapeutic guise. For a moment, the Museum shifts from being an institute concerned about the wellbeing of works of art and becomes a space concerned with the wellbeing of those who have come to view works of art. Some may have come here in order to forget about reality, but have walked into works of art that indirectly reflect what they wanted to forget.

( )

**Ariel Reichman was born in 1979 in Johannesburg, South Africa; he lives and works in Berlin.**



Performers **Tamar Even-Chen ·**

**Shay Kukui · Tamar Sonn**

**+++ The work was made possible**



EUROPEAN UNION

**thanks to the support of  
Outset Contemporary Art Fund**

outset.

# Shamans of Sound

## A Space to Breathe



Duration **3 hours**

Date

**22.02 · Wednesday · 21:00**

**+++ Limited places. Further details and tickets:**

**[EVENTER.CO.IL/SPACETOBREATH](https://eventer.co.il/spacetobreathe)**

### **An artistic journey of breathing and deep listening**

The Shamans of Sound series visits the exhibition for one night, during which participants are invited to imagine the Museum as one breathing, exhaling, inhaling, listening, expressive living body. Over three nocturnal hours, participants will move in one body throughout three spaces in the Museum, for three separate encounters, each offering a guided experience of breathing techniques and listening to masters of sound and brass instruments from around the world.



Artists **Asaf Amdursky · Park Jiha (Korea) · Hatis Noit (UK/ Japan) and others**

Breathing work **Dana Berger, Nimrod Kaufman, Rishi**

Concept and artistic director

**Gil Karniel**

# Noa Shadur Brut 2023



Three musicians and three dancers share a space in which music and movement are molded into one. The music's heartbeat, combined with the dancers' motion, remind us how music and dance are the body's extension, as basic and primal as breathing.

( )

**Noa Shadur was born in 1980 in Givat Shmuel; she lives and works in Tel Aviv.**

Duration **50 min.**

Dates

**17.01 · Tuesday · 20:00**

**27.01 · Friday · 13:00**

**+++ Advance registration at the Museum website, or on a first-come first-served basis**

Collaborating dancers **Lal'el**

**Pillora · Avigail Shafrir ·**

**Shaked Werner**

Live music: **Avaq Ori Lichtik**  
(drums), **Yaron Sobel** (mixer  
and effects), **Gidon Schocken**  
(guitar)

Assistant choreographer

**Ofir Yannai**

Costumes and styling **Tanya Jones**

Rehearsal director **Iris Marko**

Artistic support **Dan Hasson**

Vogue instructor **Ilan Feldman**

Special Thank **Roy Bedarshi**

Thanks **Dudi Bel, Land.Milk.**

**Honey Project · Lior Avizoor**

**· Roy Shadur & Menza ·**

**Andreas Merk · Nadav Ganot ·**

**Shahar Amarilio**

**+++ The work was made possible thanks to the support of Mifal HaPais Council for the Culture and Arts ; The Yehoshua Rabinovich Foundation for the Arts, Tel Aviv; The Choreographers' Association; Ministry of Culture and Sport**

# Niv Sheinfeld & Oren Laor

## Body of Work *2009–2021*

In 2012, in an unprecedented step in Israeli dance, Niv Sheinfeld & Oren Laor created their own version of a classic work of contemporary Israeli dance, **Two Room Apartment**, one of the few works that changed Israel's choreographic landscape. Liat Dror and Nir Ben Gal premiered **Two Room Apartment** in the 1987 Colors in Dance festival, to thrilled reviews within and without the world of dance. Contemporary dance suddenly garnered a wider-than-usual crowd of followers, who were attentive and open to a new presence of a dancing body.

With its repetitive daily movements, endless walking and the specific presence of a couple in a communal space, **Two Room Apartment** offered local dance a new language and a new vocabulary of movements. The work dealt with couplehood, relationships, creating together and the experience of being one within a couple.

When Sheinfeld and Laor set out to work on **Two Room Apartment**, they had been working together for eight years and their adaptation comprised all the necessary changes that accompany the complex process of homage-adaptation-revival: two male partners in their forties and the way that Israeli dance has come during the 25 years that separate the two presentations.

In 1987, when the work premiered, the Suzanne Dellal Center did not exist. Contemporary dance was featured at Zavta, at the Dohl Center in Hatikva neighborhood, and

at the Recanati Hall in the Tel Aviv Museum, adjacent to the Gallery where this exhibition takes place. The memory of Dror and Ben Gal's dancing body is absorbed into the neighboring hall's walls just as it is absorbed in Sheinfeld and Laor's body, whenever they perform **Two Room Apartment**: remembering, moving on, adding a layer to the remembering body of dance.

**Two Room Apartment** is thus a starting point for a mini-retrospective of their work from the past decade within an exhibition titled "The Remembering Body" — a term that applies to the museum itself, its visitors and its artists. Six works created by Sheinfeld and Laor in the past decade are each featured every week throughout the exhibition. Alongside, every week a rehearsal is held for **Big Mouth**, a work from 2009, which has not been shown in Israel since 2017.

Rehearsals for **Big Mouth**, as well as the warm-up exercises before the weekly shows and the shows themselves, all take place during the Museum opening hours and are open to the public. Their cumulative presence in the Gallery is a test case for examining how a series of dances in the Museum becomes a "retrospective."

( )

**Oren Laor was born in 1971 in Tel Aviv; he lives and works in Tel Aviv.**

**Niv Sheinfeld was born in 1972 in Kibbutz Hanita; he lives and works in Tel Aviv.**

# Niv Sheinfeld & Oren Laor

## Ship of Fools *2011*



Three figures exist side by side, each deep in its own world, but their encounter is inevitable. Against the individual's need to maintain his uniqueness stands his yearning for human touch, understanding, acceptance of his inner world by the other.

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Duration **3 hours**

**15:00: Warm-up and workshop  
with audience participation**

**17:00: Performance about  
60 min.**

Date

**18.02 · Saturday · 15:00—18:00**

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Created by **Niv Sheinfeld &  
Oren Laor**

Performers **Uri Shafir, Anat  
Grigorio, Sascha Engel**

**+++ Premiere: Israel Festival  
2011**

# Niv Sheinfeld & Oren Laor

## Two Room Apartment *2012*



A revised, updated version of Nir Ben Gal and Liat Dror's groundbreaking classic from 1987. Dror and Ben Gal presented life and relationships as a choreography of customs and habits. Sheinfeld and Laor returned to the work in order to imbue their own bodies into it and dance themselves in it.

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Duration **3 hours**

**18:00: Warm-up and workshop  
with audience participation**

**20:00: Performance about  
48 min.**

Date

**31.01 · Tuesday · 18:00 — 21:00**

**+++ The work contains nudity**

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Performers **Niv Sheinfeld &  
Oren Laor**

**+++ Premiere: Tmuna Festival,  
2012**

**Inspired by the work of Liat  
Dror and Nir Ben Gal from  
1987; The work was co-  
produced with Centre National  
de la Danse (Paris, France) and  
Grand Theatre (Groningen,  
The Netherlands); supported  
by Mifal HaPais Council for the  
Culture and Arts**

# Niv Sheinfeld & Oren Laor

## Cowboy <sup>2015</sup>



At some point during the show, one of the dancers, Gilad Jerusalem, addresses the viewers and announces defiantly, through his cabaret persona: "This show is neither about cowboys, nor about feelings, gender or Pina Bausch." Obviously, the show might very well be also about cowboys, feelings, gender and certainly about Pina Bausch. That is, about different manifestations of masculinity and queerness, about romance, yearning, pain and pathos, and about the sources of artistic language.

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Duration **3 hours**

**15:00: Warm-up and workshop  
with audience participation**

**17:00: Performance about  
60 min.**

Date

**11.02 · Saturday · 15:00—18:00**

**+++ The work contains nudity**

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Created by **Niv Sheinfeld &**

**Oren Laor**

Performers **Gilad Jerusalem ·**

**Oren Laor · Stefan Ferry ·**

**Niv Sheinfeld**

Original cast **Joel Bray · Gilad**

**Jerusalem · Niv Sheinfeld ·**

**Oren Laor**

**+++ Premiere: Diver Festival,  
2015**

# Niv Sheinfeld & Oren Laor

## You Happy Puppet *2016*



A satirical parody about the maneuvers that artists exercise between the conservative censorship of the political right and the PC culture of the left. Or, in the flowery definition of Sheinfeld and Laor: "We realize the gravity of the moment and know what is demanded of us as useful, energetic citizens. We have therefore committed to provide the people with what the times call for: bread and circuses."

Duration **3 hours**

**15:00: Warm-up and workshop  
with audience participation**

**17:00: Performance about  
60 min.**

Date

**04.02 · Saturday · 15:00 — 18:00**

Created by **Niv Sheinfeld &  
Oren Laor**

Performers **Tomer Giat ·**

**Irad Avni · Yael Sofer ·**

**Niv Sheinfeld · Oren Laor**

Original cast **Hillel Perlman**

**/Tomer Pistiner ·**

**Tomer Giat · Yael Sofer ·**

**Niv Sheinfeld · Oren Laor**

+++ Premiere: **Tmuna**

**Festival, 2016**

# Niv Sheinfeld & Oren Laor

## The Third Dance *2018*



Duration **3 hours**

**18:00: Warm-up and workshop  
with audience participation**

**20:00: Performance about  
60 min.**

Date

**21.02 · Tuesday · 18:00 — 21:00**

**+++ The work contains nudity**

Six years after performing *Two Room Apartment*, Sheinfeld and Laor returned to another iconic work by Liat Dror and Nir Ben Gal — **The Third Dance**, from 1990, the last in a trilogy of works that centered on their relationship (the second was *Donkeys*, 1988). Through this second duet, inspired by Dror and Ben Gal, Sheinfeld and Laor examine the changes that time brings to relationships, their artistic credo, and their communication with the audience. The stage is replete with romantic clichés, and echoes one simple request, the most fundamental request of all: “Tell me that you love me.” They address it to each other, as well as to the audience, exposing the yearn to maintain excitement and to be acknowledged — by each other and by others.

Performers **Oren Laor ·**

**Niv Sheinfeld**

**+++ Premiere: Israel Festival  
2018, inspired by the work  
of Liat Dror and Nir Ben Gal  
from 1990; coproduction with  
Theatre Im Pumpenhaus  
(Münster, Germany) and CCN  
Rillieux la Pape (France)**

# Niv Sheinfeld & Oren Laor

## Art Attack <sup>2021</sup>



Duration **3 hours**

**15:00: Warm-up with audience participation**

**17:00: Performance about 60 min.**

Date

**21.01 · Saturday · 15:00 — 18:00**

The soundtrack of this dance combines texts from 20th-century manifestos about art and culture with punk and New Wave early-1980s music. The atmosphere is energetic and electrified. Four dancers in blue overalls proclaim quotations from revolutionary declarations, proposals and ideas, aiming to revive the passionate defiance of the great manifestos.

With its ceaseless speaking and wild dancing, **Art Attack** is an attempt to remember the power of art to move things and arouse us, and its ability to create significance and form a community. The dance ends with a party, and the audience is invited to join in.

Created by **Niv Sheinfeld & Oren Laor**

Performers **Tal Adler Arieli ·**

**Roni Chadash · Niv Sheinfeld · Oren Laor · Ofir Yannai**

+++ Premiere: Tmuna Theatre, 2021; the work was produced with assistance from Mifal HaPais Council for the Culture and Arts; Tmuna Theatre; Suzanne Dellal Centre for Dance and Theatre's Residency Program; Acco Festival for Alternative Israeli Theatre; DOCK ART (Berlin, Germany); and Theatre Im Pumpenhaus (Münster, Germany)

# Niv Sheinfeld & Oren Laor

## Big Mouth *2009*



Every Wednesday throughout the exhibition's six-week running, Niv Sheinfeld & Oren Laor hold rehearsals for a revival of *Big Mouth*, a work from 2009 that has not been staged in Israel for several years. The original cast is replaced by three new dancers who learn the dance by viewing clips of the original cast, among other methods. The rehearsals are open to the public and enable a fleeting glimpse into the formation of an old-new work through a different phase of dance: between warm-up and the show, between the process and the final product.

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### Rehearsals for a revival

Duration **About 3 hours**

Dates

**18.01 · Wednesday · 13:00**

**25.01 · Wednesday · 13:00**

**01.02 · Wednesday · 13:00**

**08.02 · Wednesday · 13:00**

**15.02 · Wednesday · 13:00**

**22.02 · Wednesday · 13:00**

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Created and originally performed

by **Niv Sheinfeld · Oren Laor ·  
Keren Levi**

Performers **Ziv Besor ·**

**Itay Bibas · Carmel Hartman**

+++ Premiere: **Curtain Up,  
Suzanne Dellal Center, 2009**

# Niv Sheinfeld & Oren Laor

## Freak Out <sup>2023</sup>

### a Bal Moderne inspired by 1970s Disco

~~~~~  
Duration **About 60 min.**

Date

**03.02 · Friday · 13:00**

**25.02 · Saturday · 17:00**

*Bal Moderne* is an informal, popular dance class led by professional choreographers or dancers. It was invented in 1993 by Michel Reilhac and has gained great popularity. Niv Sheinfeld and Oren Laor import *Bal Moderne* to Israel and spice it up with what they call "disco debka," referencing Israeli group folk dances and giving it a twist of their own. Viewers, visitors, participants – all are invited to join in and dance.

~~~~~  
Participants **Nur Garabli ·**

**Michael Yalon · Oren Laor · Niv Sheinfeld**

+++ Supported by **Mifal HaPais  
Israel Lottery Council for  
Culture and Arts; Yehoshua  
Rabinovich Foundation for the  
Arts, Tel Aviv**

# Idit Suslik

## Sharing Screen: live writing after Niv Sheinfeld & Oren Laor



Idit Suslik researches and writes about dance. She has been following closely and diligently the work of Niv Sheinfeld & Oren Laor, and regularly attends their shows and workshops, taking notes. These notes gradually developed into a book which focuses on how the two transform the present from an experience of time into a performative mechanism.

The exhibition at the Museum serves her as a writing residency program, in which she attends Sheinfeld and Laor's activities, observes and writes. Simultaneously, the exhibition offers her the opportunity to share a screen and present the text as an object, while she writes, while it is being created. Thus, it becomes its own genre: live writing.

The live encounter in real time between the written words and Sheinfeld and Laor's body of dance work exposes everything Suslik has learned about the human and artistic mechanism that activates their work, as well as that which has not been discovered yet.

○

**Dr. Idit Suslik was born in 1976 in Ramat Gan; she lives and works in Tel Aviv.**

# Vacuum Service

## Working Hour <sup>2023</sup>



Vacuum Service is a professional company that provides cleaning services, care and maintenance of areas and spaces. Our company specializes in hoovering on a fixed, precise course that maintains the area's outline. Nothing will be clean until the end — neither this carpet nor us. This line continues to eternity. Vacuum Service therefore believes in the endless act itself, and in commitment to it. We invite you to join our wide circle of customers.

Duration **About 60 min.**

Dates

**18.01 · Wednesday · 16:00**

**27.01 · Friday · 12:00**

**02.02 · Thursday · 13:00**

**09.02 · Thursday · 13:00**

**16.02 · Thursday · 16:00**

**25.02 · Saturday · 11:00**

**Vacuum Service: Dori Cohen Forster, Inbal Hacker, Noa Itzhaki, Einat Segev**

( )

**Dori Cohen Forster was born in 1995 and was raised on kibbutz Hazorea; she lives and works in Jerusalem.**

( )

**Inbal Hacker was born in 1996 and was raised in Shoham; she lives and works in Jerusalem.**

( )

**Noa Itzhaki was born in 1992 and was raised in the Modi'in towns; she lives and works in Jaffa.**

( )

**Einat Segev was born in 1994 and was raised in Hadera; she lives and works in Jaffa.**



**17.01** Tuesday

**13:00—21:00**

**16:00—17:30**  
**Life Lessons**  
Tami Leibovits and  
the Youth Ensemble

**17:30—19:00**  
**Flock**  
Merav Svirsky

**19:00—19:30**  
**Tremble**  
Nelly Agassi

**19:30—20:00**  
**Mausoleum**  
Noam Holdengreber

**20:00—21:00**  
**Brut**  
Noa Shadur  
with Avaq

**18.01** Wednesday

**13:00—18:00**

**13:00—16:00**  
**Rehearsals for  
Big Mouth**  
Niv Sheinfeld &  
Oren Laor  
**+ Sharing Screen**

Idit Suslik

**16:00—17:00**  
**Working Hour**  
Vacuum Service

**17:00—18:00**  
**Helm of Hades**  
Gal Nissim

**18:00—19:00**  
**How, and why,  
to acquire a live  
work of Art**  
Ruth Direktor in  
conversation with  
Philippe Cohen (in  
English)

**19.01** Thursday

**13:00—21:00**

**13:00**  
**Preventive Knitting**  
Noam Holdengreber

**13:00—16:00**  
**Insiders no. 2 (Run)**  
Tamar Katz

**16:00—18:00**  
**Iron, Sheep,  
Property**  
Michal Samama

**18:00—19:00**  
**Yoga**  
Dalia Kraid

**19:00—20:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana

**20:00—20:30**  
**Tremble**  
Nelly Agassi

**20.01** Friday

**10:00—14:00**

**10:00**  
**Feldenkrais**  
Noam Holdengreber

**11:00**  
**Helm of Hades**  
Gal Nissim

**11:15 · Mausoleum**  
Noam Holdengreber

**10:30—12:00**  
**Flock · Merav Svirsky**

**12:00 · And so I  
have a relationship  
with the sun —  
wood & copper**  
Or Ashkenazi

**12:00—13:00**  
**The Center Out  
There**  
Mor Leedor (outside  
of the Museum)

**13:00 · Creatures of  
Dance** Yali Nativ &  
Iris Lana

**21.01** Saturday

**10:00—18:00**

**10:00—11:00**  
**Gaga**

**11:00—12:00**  
**I am all Ears**  
Dana Ruttenberg

**11:00—14:00**  
**Anonymous**  
Alit Kreiz

**12:00—14:00**  
**Iron, Sheep,  
Property**  
Michal Samama

**14:00—15:00**  
**I am all Ears**  
Dana Ruttenberg

**15:00—18:00**  
**Art Attack**  
Niv Sheinfeld &  
Oren Laor  
**+ Sharing Screen**  
Idit Suslik

**Kiss + This is technology · Tino Sehgal**  
**Suspicious Minds · Public Movement**

**24.01** Tuesday

13:00—21:00

**13:00**  
**Anxious about the Situation?**  
 Ariel Reichman

**14:00—16:00**  
**Music for Siesta**  
 Tai Rona

**16:00**  
**Helm of Hades**  
 Gal Nissim

**17:00—21:00**  
**Session**  
 Batsheva Dance Company

**25.01** Wednesday

13:00—18:00

**13:00—16:00**  
**Big Mouth rehearsals**  
 Niv Sheinfeld & Oren Laor  
**+ Sharing Screen**  
 Idit Suslik

**16:00—18:00**  
**Life Lessons**  
 Tami Leibovits and the Youth Ensemble

**26.01** Thursday

13:00—21:00

**13:00**  
**Preventive Knitting**  
 Noam Holdengreber

**13:00**  
**And so I have a relationship with the sun — wood & copper**  
 Or Ashkenazi

**14:00—18:00**  
**Insiders no. 2**  
 Tamar Katz

**18:00—19:00**  
**Yoga** · Dalia Kraid

**19:00**  
**Mother Report, Father Report**  
 Ofri Cnaani

**20:00**  
**Poetic Walk**  
 Nir Amit

**20:00**  
**Creatures of Dance**  
 Yali Nativ & Iris Lana

**27.01** Friday

10:00—14:00

**10:00—11:00**  
**Creatures of Dance**  
 Yali Nativ & Iris Lana

**11:00**  
**Mother Report, Father Report**  
 Ofri Cnaani

**12:00—13:00**  
**Working Hour**  
 Vacuum Service

**13:00—14:00**  
**Brut**  
 Noa Shadur with Avaq

**13:00**  
**The Center Out There**  
 Mor Leedor (outside of the Museum)

**23:00—7:00**  
**Sprawl — Music to Dream With**  
 Tai Rona

**28.01** Saturday

10:00—18:00

**10:00—11:00**  
**Feldenkrais**  
 Noam Holdengreber

**11:00—13:00**  
**I am all Ears**  
 Dana Ruttenberg

**11:15**  
**Mausoleum**  
 Noam Holdengreber

**13:00**  
**Mother Report, Father Report**  
 Ofri Cnaani

**14:00—18:00**  
**Insiders no. 2**  
 Tamar Katz

**Kiss + This is technology** · Tino Sehgal  
**Suspicious Minds** · Public Movement

31.01 Tuesday

13:00—21:00

16:00—13:00  
Insiders no. 2  
Tamar Katz

17:00—14:00  
Anonymous  
Alit Kreiz

16:00—18:00  
Life Lessons  
Tami Leibovits and  
the Youth Ensemble

18:00—21:00  
Two Room  
Apartment  
Niv Sheinfeld &  
Oren Laor +  
Sharing Screen  
Idit Suslik

01.02 Wednesday

13:00—18:00

13:00—16:00  
Big Mouth  
rehearsals  
Niv Sheinfeld &  
Oren Laor  
+ Sharing Screen  
Idit Suslik

16:00—18:00  
I am all Ears  
Dana Ruttenberg

02.02 Thursday

13:00—21:00

13:00  
Preventive Knitting  
Noam Holdengreber

13:00  
Working Hour  
Vacuum Service

14:00—16:00  
Music for Siesta  
Tai Rona

15:00—18:00  
Anonymous  
Alit Kreiz

16:00  
Anxious about the  
Situation?  
Ariel Reichman

17:00 · I am all Ears  
Dana Ruttenberg

18:00—19:00  
Yoga · Dalia Kraid

19:00—21:00  
Dreaming in the  
Museum  
Beit Avi Chai

03.02 Friday

10:00—14:00

10:00—11:00  
Feldenkrais  
Noam Holdengreber

11:15  
Mausoleum  
Noam Holdengreber

11:00—12:00  
Anxious about the  
Situation?  
Ariel Reichman

12:00  
Mother Report,  
Father Report  
Ofri Cnaani

13:00—14:00  
Freak Out  
Niv Sheinfeld &  
Oren Laor

04.02 Saturday

10:00—18:00

10:00—11:00  
Gaga

10:30—12:00  
Flock  
Merav Svirsky

12:00—13:00  
Creatures of Dance  
Yali Nativ & Iris Lana

13:00  
Mother Report,  
Father Report  
Ofri Cnaani

14:00—15:00  
Creatures of Dance  
Yali Nativ & Iris Lana

15:00—18:00  
You Happy Puppet  
Niv Sheinfeld &  
Oren Laor  
+ Sharing Screen  
Idit Suslik

Kiss + This is technology · Tino Sehgal  
Suspicious Minds · Public Movement

**07.02** Tuesday

13:00—21:00

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**10:00—13:00**  
**Conference of The Israeli Society for Dance Research**  
~~~~~

**13:00—16:00**  
**Insiders no. 2**  
Tamar Katz  
~~~~~

**16:00—18:00**  
**Life Lessons**  
Tami Leibovits and the Youth Ensemble  
~~~~~

**18:00—19:00**  
**The Shaul Hamelech Muse**  
Sharon Zuckerman Weiser  
~~~~~

**19:00—21:00**  
**Iron, Sheep, Property**  
Michal Samama

**08.02** Wednesday

13:00—18:00

~~~~~  
**13:00—16:00**  
**Big Mouth rehearsals**  
Niv Sheinfeld & Oren Laor  
**+ Sharing Screen**  
Idit Suslik  
~~~~~

**16:00—18:00**  
**I am all Ears**  
Dana Ruttenberg

**09.02** Thursday

13:00—21:00

~~~~~  
**13:00**  
**Preventive Knitting**  
Noam Holdengreber  
~~~~~

**13:00—14:00**  
**Working Hour**  
Vacuum Service  
~~~~~

**14:00—16:00**  
**Music for Siesta**  
Tai Rona  
~~~~~

**16:00—18:00**  
**I am all Ears**  
Dana Ruttenberg  
~~~~~

**18:00—19:00**  
**Yoga**  
Dalia Kraid  
~~~~~

**19:00—21:00**  
**Iron, Sheep, Property**  
Michal Samama

**10.02** Friday

10:00—14:00

~~~~~  
**10:00**  
**Poetic Walk**  
Nir Amit  
~~~~~

**11:00—14:00**  
**Anonymous**  
Alit Kreiz  
~~~~~

**11:00—15:00**  
**Session**  
Batsheva Dance Company

**11.02** Saturday

10:00—18:00

~~~~~  
**10:00 · Feldenkrais**  
Noam Holdengreber  
~~~~~

**10:00—13:00**  
**Anonymous**  
Alit Kreiz  
~~~~~

**11:00 · I am all Ears**  
Dana Ruttenberg  
~~~~~

**11:15 · Mausoleum**  
Noam Holdengreber  
~~~~~

**12:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana  
~~~~~

**13:00—14:00 · The Shaul Hamelech Muse · Sharon Zuckerman Weiser**  
~~~~~

**14:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana  
~~~~~

**15:00 · Cowboy**  
Niv Sheinfeld & Oren Laor  
**+ Sharing Screen**  
Idit Suslik

**Kiss + This is technology · Tino Sehgal**  
**Suspicious Minds · Public Movement**

**14.02** Tuesday

**13:00—21:00**

**13:00—14:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana

**14:00—16:00**  
**I am all Ears**  
Dana Ruttenberg

**16:00—18:00**  
**Life Lessons**  
Tami Leibovits and  
the Youth Ensemble

**18:00—21:00**  
**S.O.S. —**  
**Songs of Sequence**  
Yasmeen Godder  
Company

**15.02** Wednesday

**13:00—18:00**

**13:00—15:00**  
**Big Mouth**  
**rehearsals**  
Niv Sheinfeld &  
Oren Laor +  
**Sharing Screen**  
Idit Suslik

**15:00—18:00**  
**S.O.S. —**  
**Songs of Sequence**  
Yasmeen Godder  
Company

**16.02** Thursday

**13:00—21:00**

**13:00**  
**Preventive Knitting**  
Noam Holdengreber

**13:00—14:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana

**14:00—16:00**  
**Music for Siesta**  
Tai Rona

**16:00—17:00**  
**Working Hour**  
Vacuum Service

**17:00—18:00**  
**Yoga**  
Dalia Kraid

**18:00—21:00**  
**S.O.S. —**  
**Songs of Sequence**  
Yasmeen Godder  
Company

**17.02** Friday

**10:00—14:00**

**10:00—11:00**  
**Feldenkrais**  
(in English)  
Noam Holdengreber

**10:00**  
**Poetic Walk**  
Nir Amit

**11:00—14:00**  
**S.O.S. —**  
**Songs of Sequence**  
Yasmeen Godder  
Company

**11:15**  
**Mausoleum**  
Noam Holdengreber

**13:00**  
**The Center**  
**Out There**  
Mor Leedor (outside  
of the Museum)

**18.02** Saturday

**10:00—18:00**

**10:00—13:00**  
**S.O.S. —**  
**Songs of Sequence**  
Yasmeen Godder  
Company

**13:00—14:00**  
**The Shaul**  
**Hamelech Muse**  
Sharon Zuckerman  
Weiser

**13:30—15:00**  
**Flock**  
Merav Svirsky

**15:00—18:00**  
**Ship of Fools**  
Niv Sheinfeld &  
Oren Laor +  
**Sharing Screen**  
Idit Suslik

**Kiss + This is technology · Tino Sehgal**  
**Suspicious Minds · Public Movement**

**21.02** Tuesday

13:00—21:00

**13:00—14:00**  
**I am all Ears**  
Dana Ruttenberg

**14:00—16:00**  
**Music for Siesta**  
Tai Rona

**16:00—18:00**  
**Life Lessons**  
Tami Leibovits and  
the Youth Ensemble

**20:00—17:00**  
**Anonymous**  
Alit Kreiz

**18:00—20:00**  
**The Third Dance**  
Niv Sheinfeld &  
Oren Laor +  
**Sharing Screen**  
Idit Suslik

**22.02** Wednesday **23.02** Thursday

13:00—18:00

**13:00—16:00**  
**Big Mouth**  
**rehearsals**  
Niv Sheinfeld &  
Oren Laor +  
**Sharing Screen**  
Idit Suslik

**16:00—17:00**  
**The Shaul**  
**Hamelech Muse**  
Sharon Zuckerman  
Weiser

**17:00**  
**And so I have**  
**a relationship**  
**with the sun —**  
**wood & copper**  
Or Ashkenazi

**21:00**  
**A Space to Breathe**  
Shamans of Sound

13:00—21:00

**13:00**  
**Preventive Knitting**  
Noam Holdengreber

**13:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana

**14:00—16:00**  
**I am all Ears**  
Dana Ruttenberg

**16:00**  
**And so I have**  
**a relationship**  
**with the sun —**  
**wood & copper**  
Or Ashkenazi

**17:00—18:00 · The**  
**Shaul Hamelech**  
**Muse · Sharon**  
Zuckerman Weiser

**18:00—19:00**  
**Yoga · Dalia Kraid**

**19:00—21:00**  
**Iron, Sheep,**  
**Property**  
Michal Samama

**24.02** Friday

10:00—14:00

**10:00—11:00**  
**Gaga**

**11:00—12:00**  
**I am all Ears**  
Dana Ruttenberg

**12:00—13:00**  
**Anxious about the**  
**Situation?**  
Ariel Reichman

**13:00—14:00**  
**I am all Ears**  
Dana Ruttenberg

**13:00**  
**The Center**  
**Out There**  
Mor Leedor (outside  
of the Museum)

**23:00—7:00**  
**Sprawl — Music to**  
**Dream With**  
Tai Rona

**25.02** Saturday

10:00—18:00

**10:00 · Feldenkrais**  
Noam Holdengreber

**11:00 · Working Hour**  
Vacuum Service

**11:15 · Mausoleum**  
Noam Holdengreber

**11:30—13:00**  
**Flock · Merav Svirsky**

**13:00**  
**Iron, Sheep,**  
**Property**  
Michal Samama

**15:00**  
**Creatures of Dance**  
Yali Nativ & Iris Lana

**16:00—17:00**  
**The Shaul**  
**Hamelech Muse**  
Sharon Zuckerman  
Weiser

**17:00—18:00**  
**Freak Out**  
Niv Sheinfeld &  
Oren Laor

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Ann and Ari  
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