

Videos Set II

In Between
Tamar Shippony (2009, 1'57")

"Water balancing a boat that balances a woman that balances a tree. The fragile balance in between man and creation."

Peacock
Hadas Ophrat (2009, 5')

A peacock wanders around through the alleys of Ein Karem, formerly an Arab pastoral village in the outskirts of Jerusalem. An adult male body is harnessed with a peacock tail and adorned with colored light bulbs; the artist drags pieces of broken mirrors which are bound to his legs. These reflect an inner landscape of memories that do not heal.

A soundtrack of segments of Ischaak Alchativ's testimony, a native of Ein Karem and a member of the National Palestinian Council, accompanies the visitors (performed by the artist's voice): "we will knock at the door, strike at their memory and their consciousness". The video version is photographed and edited by Lior Lerman

performed in the frame of What's hidden behind the Pastoral? at Mamuta, October 2009

The Way Home
Hadassa and Michal Goldvicht (2007, 11')

"The Way Home" is a collaborative video piece, revolving around a personal and poetic investigation of the concept of "home". The piece juxtaposes found family footage and subtitles of an interview with the writer Michal Goldvicht responding to the question "Can you describe the way home?". As the footage of the film breaks down, reaching the end of the rolls of film, the narrative breaks down as well, deconstructing traditional ideas of family, home and identity.

Our thanks to:

Hilli Ovadia, Amir Markovitz, Mushon Zer-Aviv, Lael Kline, Noam Shpigler, Dana Mizrahi, Nirith Nelson, Hilla Gutraiman, Yonatan Vinitzky, Pil & Galia Kollektiv.

The Israeli Ministry of Foreign Affairs for the support.

www.sala-manca.net | www.mamuta.org
salamanca00@gmail.com | 972-774310485
Madregot Habikur 58, Ein Karem, Israel
Mamuta at the Daniela Passal Art and Media Center - a project initiated by The Jerusalem Foundation and Sala-Manca through Hearat Shulaym Association

Sound

Sixty Six Words
Composed by Eran Sachs and performed by Newe Sha'an'an Shouters

This installation is comprised from the voices of labor immigrants in the poorest neighborhood in Tel Aviv, who were asked to pronounce a selected list of words in Hebrew - each in their own accent. The list, chosen by Sala-manca, includes words such as Bituach Le'umi (Social Security), Delek (fuel) and Yetziat Mitzraim (The Exodus). The voices coalesce into a gospel song sung by a randomly generated hetero-phonological choir.

Peacock (fragment)
Hadas Ophrat (2009, 4')
A testimony (See Peacock, in Videos Set II)

Babylon Poems
Sala-Manca (2007-2010)
in the memory of Ilana Zukerman

In 1957, the Hungarian poet Regina Handke published "The New Anthology of Hungarian Poetry". The book comprised 23 canonical poems of the Hungarian poetry translated from Hungarian back to Hungarian. Handke, in an act that marked the beginning of the post-realism in Budapest, made use of 5 dictionaries (Hungarian- German, German -Russian, Russian-Polish, Polish-English and English-Hungarian) to translate in a literally way the poems through all those languages and to come back to the original language. The new translations were, in fact, poems that broke with their original poetics and meaning and owners of a new poetics, modernistic and critical at the same time. In "Babylon Poems", the sala-manca group decided to translate from English to English 4 classical pomes of the classical English Literature. The poems were translated with automatic-anonymous translation passing them through 14 different languages, by using the "Babylon" software. The new poems were read by the argentinean born Sala-Manca.

T-Shirts

T-Mame
Einat Amir

Limited edition of mix media printed t-shirts, created and designed in the framework of Mame Moderne Salon.

About Sala-Manca and Mamuta at the Daniela Passal Art and Media Center

The Sala-Manca Collective is a group of independent Jerusalem-based artists, argentinean born, that creates in different fields: performance, video, installation & new media since 2000. In November 2001 we started to produce and curate a series of multidisciplinary art events "Heara" (Comment), held at various Jerusalem sites. These events were site-specific, incorporating a thematic reference to the space where they took place. They occurred over a set period of time and were organized around the launching of each new issue of Hearat Shulaym - Independent Art Journal we edited.

From the very beginning we, as curators and producers of this independent project, sought to develop an active platform for art exhibition which, would "temporarily shift the gaze of the reader from the dominant culture, which, for the group members, is mostly marginal." (Hearat Shulaym Issue 1). We wanted to comment on various aspects of the local reality, art politics, and the relationship between art and Jerusalem urban space. As such, we found ourselves constructing a model of artistic action, as an alternative to the established artistic centers; rejecting the idea of Jerusalem as an artistic periphery; and also the idea of Jerusalem (the "holy city") as an untouchable, unalterable urban space. This project was intentionally produced without any external official, political or economic support, which kept us free of institutional interference and free of political considerations.

After seven years of working in a political, social and economically extremely charged city, experiencing a negative migration tendency of artists, we felt the need to establish a stable platform that would facilitate daily exchange and dialogue between artists, while encouraging deep processes, artistic experimentation, and encouraging social and political engagement. Mamuta at the Daniela Passal Art and Media Center is an artists run space created in partnership with the Jerusalem Foundation that intend to bring an answer to those issues, developing both individual and collective projects, providing studios, artists' residency program, video, sound and electronics lab, giving guidance and support for the development of its artists' individual projects, and initiates and produces projects at the Center as well as at other sites in and outside of Jerusalem

Artists in Residence from Israel and abroad
2009-2010 : Koken Ergun, Ubermorgen.com, Einat Amir, Guy Yizhaki, Josef Sprinzak, Helly Mizrai, Tamar Shippony, Yael Kanarek, Hadassa Goldvicht, Wanja Schaub, Thalia Hoffman, Elad Schechter, Rites Insitute, Joel Kantor, Aleksandra Jach.



MAME Moderne at TATE Modern

in the frame of No Soul for Sale May 14-16th 2010

MAME Moderne
Highlights from our non-collection
Curators: Sala-Manca Collective

Mame Moderne ("Modern Mother" in Yiddish) is the name of the TATE Modern translated literally and genderly to the Yiddish language (Tate means "Father" in Yiddish). In this salon we show a series of works which don't belong to us—non-collectors of this non-collection. Maybe a reflection on art habits and rituals, maybe a negative of Museum, maybe a gallery in the local barber shop (or maybe not).

In our 25m2 of Tate Modern we present the Mame Moderne Salon, with its waiting room composed of works presented in different projects curated by Sala-Manca since 2000, dealing (or not) with the topic of Identity Change.

While awaiting the hairdresser to hairdress you watching the process you are passing through in someone else (performance by Shira Borer), you can watch a TV film of a "patriotic" recreation of the myths of the Golem (video by Adi Kaplan, Shahar Carmel, Yonatan Vinitzky, Noam Kaplan, and Etai Onik), hear the story of a Palestinian refugee from Ein Kerem told in the voice of a Jewish-Israeli artist (sound work and performance by Hadas Ofrat), watch a live streaming of barber shops and transformed urban areas in the conflicted Hebron (Heb2-live steaming), see a futuristic film about a post-IKEA society (Pil&Galia Kollektiv) and a still-video work about a sound researcher (Asaf Setty), observe a reflection on cultural treasures and ownership in a video of a film as a metaphor for cultural re-appropriation (Iris Pshedezki) and a woman and a tree that became one and stand alone (Tamar Shipony), hear classical English poetry translated from English into English through Babylon software (Sala-Manca) and foreign workers in Tel Aviv speaking the "holy language" (Eran Sachs), or buy MAME Moderne t-shirts designed by Einat Amir (einat amir)
On Sunday May 16 at 11:30, a live performance of a love story between an orthodox Jew and a secret agent of the Mossad (Sala-Manca's live performance at the main stage 2010).

Performances

Mame Moderne Salon
Shira Borer
Frid.&Sat.: 1pm to 4pm, 7:30pm to 22:30pm
Sun: 12:30pm to 5:30pm

Mame Moderne Salon invites you for a free, professional haircut. In our catalogue you will find eleven profiles of people whose haircuts were recorded. Your haircut will take place in front of the person you choose.

Indifferent to good and evil, right and wrong, the mirror is a reflection of what is, without measure nor value. Hair encapsulates genotype and phenotype information. Mirror and hair is one pair in a series of oppositions consisting of the intimate and mundane, the familiar and unknown, reflected and examined at Mam'e Moderna Salon.

first version shown at Heara 7

West and East a film translation
Sala-Manca
Sunday 11:30am at the Main Stage

In 1923 in Vienna Sidney Goldin filmed the Yiddish classic East and West starring Molly Picon, the American-Yiddish star of Yiddish cinema and Jacob Karlich, her husband in real life. The film tells the story of Morris Brown, an American manufacturer born in Poland, who returns to his hometown for a family wedding with his very American daughter Mollie (Molly Picon.) The bride, a daughter of his traditional brother, and Mollie, whose exuberant antics fill the film, could not be more different. But Mollie unexpectedly meets her match, an engaging young yeshiva scholar, who forsakes tradition and joins the secular world to win her heart.

85 years after Goldin's film the Sala-Manca Group, came to Vienna to shoot West und Ost – a film-translation. The work which makes references to the idea of cultural and language translation, tells the story of Yaakov K., an Orthodox Jewish guy who is also a street graffiti writer. He is the grandson of the acclaimed writer Yaakov Ben-Ali (the main character of East and West), who was formerly orthodox before becoming secular. Yaakov K. comes to Vienna, in order to get a share of the Shilumim (restitution money.) Because of the subversive tone of his graffiti, the Israeli intelligence service Mosad sends a female agent called Moly F. to Vienna to spy on him and bring him back to Israel for investigation. They fall in love. Their feelings lead them to re-think their duties to their religion and to the state.

Live streaming

Frid.&Sat.: 5pm to 7pm

Over the three days of the "No Soul for Sale" festival, HEB2.tv will broadcast live and prerecorded videos from in and around the 'ghost town' of Hebron's city centre. Focusing on the theme of transformation, HEB2 will trace changes of all kinds: Abandoned neighborhoods, new settlement outposts, anti-occupation demonstrations in the Kasbah - even a haircut at a local barbershop. Stay tuned.

HEB2.TV - An experimental community television project located in the militarized, Israeli-controlled sector of Hebron, West Bank (known as 'H2'). Directed by Mich'ael Zupraner, Produced by Issa Amro, and with the participation of local videomakers from the community as well as other guest artists.

www.heb2.tv

Videos

Set I

Golem
Adi Kaplan, Shachar Carmel, Itay Onik, Yonatan Vinitzky and Noam Kaplan (17', 2008)

"Golem" pretends to be a TV documentary from 1971 that was produced by the Czechoslovakian government. Made of five testimonies, the documentary attempts to shed light on a case that began days before the Nazis conquered Czechoslovakia, and ends in Israel after "Six Days War" (1967). With help from its emissaries in Europe, the State of Israel steals the Golem that was created by the Maharal of Prague in 1580 to protect the community from the blood libels and pogroms. The Golem is taken to Israel in 1948, hidden in arms shipments from Czechoslovakia. What happened to the Golem? Is it in use? Who uses it? The testimonies obtained by Czechoslovakian television try to illuminate the case and its consequences.

This work was produced by TheLab as part of The Golem Project, Curators: Sala-Manca and Ofira Henig, 2006, published as part of Hearat Shulaym Issue 11.

The film, The Future for Less, is a futuristic B-movie about a post IKEA riots society where art and high Modernist design have triumphed and Sunday DIY rituals are an underground cult. The Future for Less explores a distopian worldview where Xerox drones patrol brutalist landscapes searching out high modern dissidents. The rogue is stripped of his boxes of flat pack IKEA furniture and led into a constructivist space. The drones then use the furniture to imprison the man. The film's soundtrack is by the Montreal based band Les Georges Leningrad, with whom the Kollektivs have had an ongoing collaboration.

published as part of Hearat Shulaym Issue 11

Godfri
Asaf Setty (2005, 17')

The story of Godfri- the sound man who travels through the city of Tel-Aviv, collecting pieces of sounds and meeting the aspects of beauty and cruelty of the streets. Godfri enters into his work space, where he edits and catalogs the recordings, before filling them away into drawers in a big cabinet. This ritual contains several images that builds up enigmatic relationship between Godfri and his environment.

published as part of Hearat Shulaym Issue 11

To Live her Life
Sala-Manca (2002, 2')

underground photography. quote. an excerpt from a film by Dreyer within a film by JLG. to live her life. from cinema to video. one shot.

published as part of Hearat Shulaym Issue 8-9

Untitled
Iris Pshedezki (the 20's of the 20th century-2008, 2')

Video steal of a documentary film that is screened in the Visitors Center of the Valley of The Kings. The film describes the research expeditions exposing the tomb of Tutankhamen. The work deals with issues of ownership and cultural identity and appropriation.

Shown as part of What's hidden behind the Pastoral? at Mamuta, October 2009