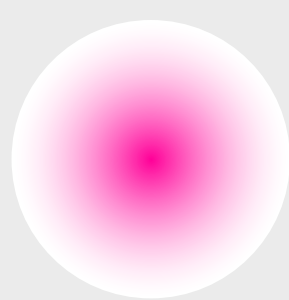


The Center for Contemporary Art



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Opening hours:
Mon-Thu: 14:00-19:00
Fri-Sat: 10:00-14:00

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Newsletter - February 2010



Screening

OFF Series Part II

Program 1 – Vito Acconci

Following the first part of OFF Series, which consisted of five programs of Avant-Garde films from the Israeli Film Archive, we start this month with the second part devoted to the Masters of the Video Art. Each program, screened once a month at the Center for Contemporary Art and at the Jerusalem Cinematheque, will present one artist. The first program is devoted to Vito Acconci.

Vito Acconci started out as a poet at the New York School and later moved towards performance, sound and video as his main forms of media. His early works were marked as very controversial as he defined boundaries between spaces and people, between performer and spectators. Acconci started out using his body as the medium for his films to convey power, intimacy, and trust to the viewer; subsequently he dealt with interpersonal transactions and the cultural and political implications of the performative space he setup for the camera.

Monday, 1.2 at 20:00
The Center for Contemporary Art

-
OFF Series Part II:
Masters of Video Art
Funded by the
Ostrovsky Family Fund
Curators: Sergio Edelsztejn
and Sala-Manca
Production: The Center for
Contemporary Art
-
Centers, 1971, 22:43 min.
Face-off, 1972, 32:54 min.
Open Book, 1974, 9:10 min.
Pryings, 1971, 16:16 min.
Total: 81:03 min.

-
Admission: 10 NIS



opening - Thursday, 11.2 at 20:00

New Exhibitions

Yochai Avrahami - Uzi

In the summer of 2007, during a stay in Weimar, Yochai Avrahami learned about the beginnings of the Bauhaus movement and the establishment of the Bauhaus school of modern design and architecture in the city. At the same time he also learned that Uzi Gal, inventor of the Uzi sub-machine gun, had been born in Weimar as Gotthard Glas. Embarking on a detective-like mission, he began to trace Uzi's past and his branching family ties. The point of departure for the process was the idea that the Uzi weapon, known for its clean, modern design, inherited the Bauhaus "genes."

Avrahami constructs a historical narrative which is possibly real, possibly fictive, by means of a selective editing of facts, feelings, and views voiced by people involved in Uzi Gal's life in various periods. The life of the Jews in Germany before the Nazi rise to power, kibbutz life in those years, the relationship between the native-born Israelis and the refugees who had fled Nazi Europe - all momentarily emerge from the stories. In the midst of all these, the period's architecture, design, and art play a major role, functioning as a tool with which to establish associations between the spheres of art and warfare.

Five departments, the likes of which may be found in factories or art schools, define different wings in the space of the exhibition "Uzi": Weaving, Architecture, Print, Metalwork, and Photography. The material, formal, and narrative elements comprising the show were borrowed from the different stops in Avrahami's historical-biographical inquiry. Consequently, the installation appears as if it were constructed with an internal architectural regularity, which dictated its design. The display mode recalls the aesthetics of official institutions, such as military and historical museums, or public schools. The exhibits, which in some instances serve as artistic illustration for the speakers' stories, link the personal narrative of Uzi and his family with the collective Zionist narrative.



opening - Thursday, 11.2 at 20:00

-
Both exhibitions will close on
April 7, 2010

Ulrike Ottinger - film.kunst

Ulrike Ottinger is a director who conceives her works from images. Her work books and film scripts demonstrate her delight in the exploration of pictorial imagery, of collecting evidence of cultural historical relationships and the analysis of aesthetic or historical similarities. What one clearly sees in these photographs, is what the films made from them are not and can never be; namely, mere illustrations of the plot.

This exhibition will focus on her photographic work alongside her scripts and films.

Six films will be screened during the exhibition: three at the Tel Aviv Cinematheque and other three at the CCA in Tel Aviv.

Supported by:



Tuesday, 23.2 at 21:00
Tel Aviv Cinematheque

-
Wednesday, 24.2 at 21:00
Jerusalem Cinematheque

-
Freak Orlando, Germany,
1981, 126 min.
(German with English subtitles)
Director, production, screenplay
and camera: Ulrike Ottinger
Actors: Magdalena Montezuma,
Delphine Seyrig, Albert Heins,
Claudio Pontoja, Hiro Uschiyama

Screening

Ulrike Ottinger

Freak Orlando

Special screening in the presence of the artist

A traveler roaming between worlds, time and genders: the heroine, inspired by Virginia Wolf's *Orlando*, embarks on a five-stage journey through various historical eras, complemented by a plethora of literary, artistic and theatrical references.

Supported by:



Wednesday, 24.2 at 18:00
Tel Aviv Cinematheque

-
Johanna D'arc of Mongolia,
Germany/France, 1989, 165 min.
(German, French, Russian
with English subtitles)
Director, production, screenplay
and camera: Ulrike Ottinger
Actors: Delphine Seyrig,
Irm Hermann, Peter Kern,
Gillian Scallci, Inès Sastre

Screening

Ulrike Ottinger

Johanna D'arc of Mongolia

A wondrous journey on the Trans-Siberian Express triggers a critical, humorous dialogue between Western perceptions and Far Eastern reality, between seven Western women and a Mongolian princess complete with entourage, between exaggerated portrayal and patient observation.

Supported by:

