

**יום חמישי, 11.10.07, 17:00 - 24:00**

# הערה 11

## ההערה האחרונה - או לפני שנהפוך לביאנלה



**סדנת ההדפס ירושלים, בית החולים ע"ש מרינשטיפט ("שבת אחים"), אונגדה, דילה, חצר סרגיי, טרנזיטים, מגרש הרוסים.**

**Heara 11 - The Last Comment | 11.10.2007**

[www.no-org.net/heara11](http://www.no-org.net/heara11) | [salamanca00@gmail.com](mailto:salamanca00@gmail.com)

### About Heara 11 · The Last Comment

Heara 11 is taking place in a number of different locations, all in the area of the Nevi'im Street, Jaffa Street and Migrash HaRusim. This event as those before, is a site and time specific. But this time the event is operating in a few locations, each has its own character and atmosphere. The locations are being connected through the urban walking, the transfer and the shift between them. Also by the geographical and political contexts of the area and especially by the utopian aspects that is a thread along the sites.

In Shevet Achim, a place that brings children from Iraq and Gaza stripe for heart surgeries in Israel, in a wish to fulfill the biblical sentence "Shevet Achim Gam Yachad", an old Jewish say about brotherhood (the tribe of the brothers together). In Uganda an alternative shop, bar and a space with a Berlin atmosphere, the origin of the name arrives from a different utopia, an accurate opposite to the dominant Israeli utopia. In Sergey Court yard - a dreamy middle-aged garden, in front of the prison in Migrash HaRusim. Utopia on all its different aspects, as "nowhere", "a perfect place" or a "perfect society" is the major theme that led the artist in their proposals for the event while they had the tour in July 2007

Heara 11 also comments on the burst of the biennales, festivals and other mega-events spreading around Israel. In Jerusalem, the old biennale queen, we give another comment and another footnote. Let it be 11 more Hearot (Comments) between biennale and biennale.

#### About "Heara" and "Hearat Shulaym"

*As in Pascal's universe, the centre is everywhere and the circumference nowhere*  
—Juan Mestre, anarchist and compass maker

November 2001 marked the start of a series of multidisciplinary art events under the name of *Heara (Comment)* and held at various Jerusalem sites. These events are site-specific, incorporating a thematic reference to the space where they take place. They occur over a set period of time—generally eight hours—and are organized around the launching of each new issue of *Hearat Shulaym - Independent Art Journal*.

From the very beginning we, as curators and producers of this independent project, sought to develop an active platform for art exhibition which, as we explained in the inaugural editorial of *Hearat Shulaym*, would "temporarily shift the gaze of the reader from the dominant culture, which, for the group members, is mostly marginal. The aim is to expose projects and texts that were conceptualized far from main existing trends" (November 2001, p.3).

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, free of political considerations, and free of the need to ally ourselves with local and international organs and institutions whose policies and interests we don't always agree with.

The first event took place in November 2001, under the name "Potemkin Village: Reconstruction of a Never-Performed Performance" at The Interdisciplinary Arena (Ha-zira Ha-beinchumit), a multidisciplinary art space in the industrial area of Jerusalem, which up to the year 2002 played a central role in experimental art circles. "Potemkin Village" was intended as a political and poetic critique of this exhibition and performance space, and invited reconsideration of the space, its uses and its history. The cover of the journal's first issue, incorporated with the performance, represented the state of things at that time: it was a blank space with a note in the margin quoting the Portuguese-Argentinian poet Joao Delgado: "One day the flowers will reveal and cut off the gardeners' heads. One day the Indians will rise and will discover America." These joined mediums initiated our platform of action and model of acting. The next step was to expand the proportions to other spaces in Jerusalem.

In April 2002, we invited 15 artists whose works would be published in the second issue of *Hearat Shulaym* to step forward. Our feeling was that the journal alone, although well-received, was not enough to make a meaningful statement in the city. Many artists were working in Jerusalem, but with little exchange and exhibition. As such, we and the artists planned an art-intervention event simultaneously with the magazine's launching.

From that event on, we began to develop an organizational infrastructure. This infrastructure allows a quick and direct artistic response to the surrounding reality in times of social, political and economical crisis. This infrastructure is intermittent and nomadic and comprised of an open community of artists. The network is open, flexible, and in continuous flux. It derives no part of its budget from business or political concerns that could try to influence the character of the network and its productions. More than 400 artists have taken part since its inception; Through *Heara* events, more than 400 artists have worked in urban spaces as an alternative to traditional art spaces. New artists' groups have returned to the original sites to propose new projects, or have discovered other spaces to develop this type of practice. The regular discourse of the city and its structures was undermined thanks to the collaboration between artists and institutions which opened their doors to this practice. Paradoxically, this very conservative city was host to an extraordinary artistic critique.

Architect Liat Savin characterized the *Heara* events by comparing them to the Temporary Autonomous Zone (TAZ), a place constructed for a specific span of time which initially expands only to vanish later on, and which serves as a critique of the establishment. The strength of a TAZ, according to Hakim Bey who minted the term, is its transience and its tendency to disappear, only to reappear somewhere else. In this way, the TAZ prevents the system from possessing it, allowing for completely autonomous and independent actions. It is this temporality, this autonomy, which could be said to characterize the Heara events. These are sporadic incursions into the city, nomadic comments, and an alternative exegesis on the urban space. ---

During the last six years we organized 11 Heara events, and we published 10 issues of Hearat Shulaym Art Journal – one of them a double issue. As part of the journal were published a CD – devoted to sound art, a VHS video including video art works and documentation of performances by Israeli artists, two DVD with video works (one of them in this very last issue). Hearat Shulaym published also the "first" issues of three new journals and initiated the organization of "Sugia – Encounters on Art, Culture and Society". After six years of activities, Hearat Shulaym and Heara Events suspend their activities for a sabbatical year.

We would like to thank all of those who helped us with the events and the journal: artists, graphic designers, editors, institutions who hosted us and helped us with equipment, journalists and the public which was the only economical support of this practice. Thanks a lot,

Lea and Diego

[www.no-org.net](http://www.no-org.net)

**אנו מודים מאוד ל: אריק קילמניק, אירנה גורדון - סדנת ההדפס ירושלים, מרטה ברג - שבת אחים, פזית שביד - חצר סרגיי, אונגדה, דילה, עדן עפרת, שלומית ורשוסקי, מולטיסקט בע"מ, ינותן ויניצקי, דבורה ביטר, זהבית שטר, אשוס, לה קוקה.**

**תודה רבה לאמנים המשתתפים.**

**תודה מיוחדת מאוד לדינה גולדשטין ונועה גז שעזרו לנו בהפקת האירוע.**

### A - Jerusalem Print Workshop | Shivtey Israel 38

Nomi Tannhauser | Jerusalem Print Workshop | Neon Sign

Liora Belford and Ido Govrin (Dupress) | Island | Audio-Visual Installation

Zemer Sat | Edison | Presentation

Ariane Littman Cohen, Reuven Zahavi | Smoking Utopia | Video-Installation

Ira Sheinkman | Sunflower People | Installation

Guy Yitzhaki | Jerusalem | Video Installation

Jack Faber | Watchmen Recapture | Video Installation

Hanna Abu Hussein | Sheshbark | Installation

Sheri Arnon | Endless corner | Installation

Alma Ben Yossef, Tomer Rosenthal | Rarities No. 31-36 | Print

Kiki Keren-Huss | All Together Now! | Performance

Tal Mor, Liran Elbaz | 5 CM | A conversation with a Taxi Driver

### B - Kinderhospital Marienstift - Shevet Achim | Haneviim st. 29

Miri Cahani Brand | Untitled | Installation

Nadav Assor, Daniel Davidovsky | An Attempting to have a conversation with a tape of my long deceased grandmother | Audio Visual Performance

Jonathan Toutiou | Untitled | Installation

Eran Sachs, Yair Reshef | A Broken "Alef Machine" | Audio-Visual Installation

Leora Wise, Shira Wise | Alice's Tea Party | Installation

Yaara Dayan | Untitled | Installation

Sheri Arnon | Endless corner | Installation

#### Performances:

Leora wise, Maayan Resnick, Shira Wise, Yaniv Mintzer | Alice in Wonderland | Performance | 7pm, 8pm, 9pm, 10pm | dur. 20 min.

Rafi Balbirsky | Hare Lip Sync | video on oil on canvas | 7:30 pm, 20:30 pm, 21:30 pm, 22:30 pm | dur. 8 min.

### F - Public Realm

Atar Geva – Mangalovitch or Booked for Independence Day 2008 | Ready Made Intervention

Michal Schreiber | Island | Performance

Idan Bruell | Jerusalem Scenery | Photo Intervention in Mounbaz St.

Amnon Wolman | Junction with a minor side road | Sound Performance

### C - Sergey Courtyard | Heleni HaMalka 13

Haifa Block Group | Air Squadrons - Frightening Rehabilitation Project | Performance / Installation

Eldad Sidor | Reproduction Dome | Installation

#### Performance:

Eifo Dana | Natua | Performance | 10pm

### D - Uganda | Aristobulus 4

Einat Arif and Yossi Galanti | Edge | Photographic installation

Guy Briller, Moriel Briller, Assaf Man, Anna Man, Ido Dror, Gilad Meishar | Happy Occupation Days | Happening

Sheri Arnon | Endless corner | Installation

Hadas Ophrat | Urban Landscape | Media Installation

### E - Daila | Shlomzion HaMalka 4

Yoav Raban | Barriers | Installation

Hanna Ben– Haim Yulzari | The End of the Picnic | Video Installation

Nella Magen Cassouto, Idit Nathan | The Promised Land- Common Archive- Action no. 1, October 2007 | Installation

Sheri Arnon | Endless corner | Installation

#### Tours

Adi Kaplan, Shahar Carmel, Noam kaplan, Itay Onik, Liora Shechtman | Radio Ballash | A ride in a Sherut taxi

Departure Point: Daila, Shlomzion HaMalka 4 | 5:30pm, 6:15pm, 7pm, 7:45pm, 8:30pm, 9:15pm, 10:00pm, 10:45pm | 20min. | 10 nis

4 Visits to East Jerusalem | Guided Tours | Organized by Happy Occupation Days Project | For further info visit Uganda

Departure Point: Uganda, Aristobulus 4. | 5pm, 6:20pm, 7:40pm, 9pm | 60 min | 15 nis

