



The ghosts that refuse to die

Surveillance cameras, forgotten slides and blurry photographs are not all the works in the "Ghost" exhibition at the Ashdod Museum of Art of Uniform Art, but the curators' choices are interesting and break the .stenciled definitions of engaging in the field



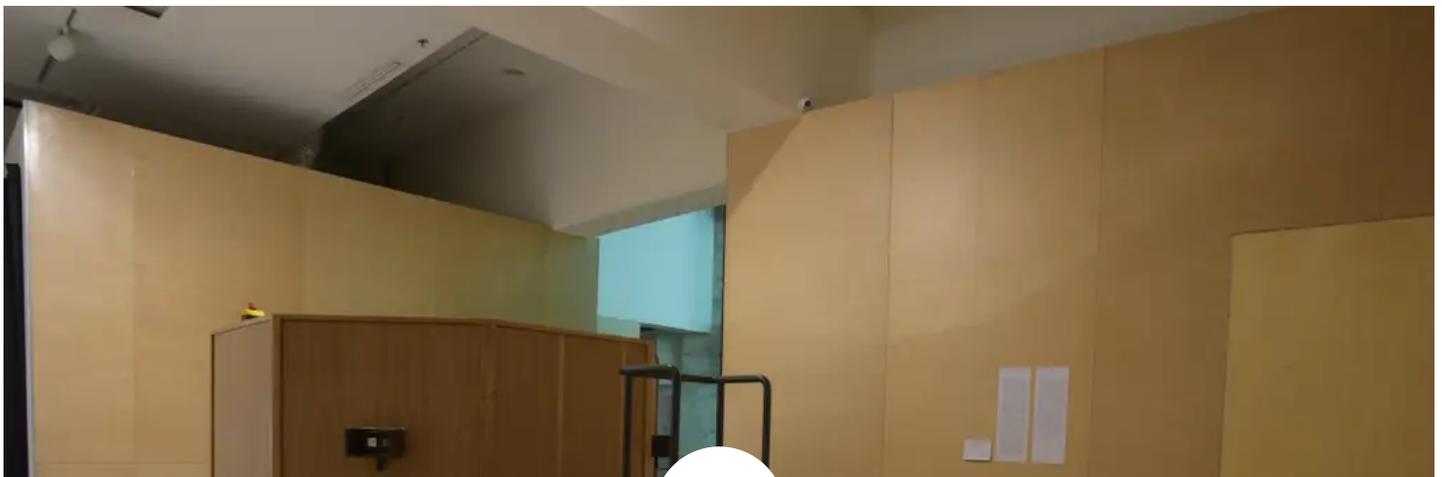
Mark Yashayev, "Things I Found There", 2020. The wind passes for a moment Photo: Mark Yashayev

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Gilad Meltzer 
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On the face of it, it looks like a cave from another era. "Analog", the new place in south Tel Aviv, offers equipment, development, workshops, and later perhaps exhibitions that all stem from the technology that seemed to us to have lost its power: analog photography. Yes, it's with film, development baths and a darkroom. "Later, we will cut and burn records here, record sound films, and expand to more sound and image technologies," says Eyal Danon, who until recently was the chief curator of the Holon Center for Digital Art. The digital may not be out, but even the .analog, the vintage, refuses to die

With the takeover of digital-network technologies over every aspect of our lives, the nostalgic passion for devices, accessories and modes of operation that preceded the world of programming to the limit is also growing. With them also come the problems associated with conjuring up what has been dumped in warehouses and archives. For example, the slide installation "History of Painting II" created by Jan Tichi for the exhibition "Ghosts" at the Ashdod Museum of Art, did not work. It is not easy to find someone who knows how to repair a projector of the type that until about a decade .ago tartar in every class





Ronit Porat, *Imperial Panorama*, 2016. A beautiful device that visitors are invited to climb Photo: Mark Yashaev

The rest acted, radiated, spun, flickered and squeaked properly. Even the "Imperial Panorama", a rotating device for viewing photographs recreated by Ronit Porat and its versions were popular in the late 19th century, in the decades leading up to the invention of cinema. The three layers of reference to ghosts that Porat presents represent the conceptual skeleton of the exhibition. First, the beautiful device to which visitors are invited to climb, sit and watch the images circulating in front of their eyes attached to the stereoscopic eyes. Second, the photographs taken from the abysses of the archive were taken by the Belgian surrealist Paul Nuja and were published only after his death. Third, her handling of photographs — cutting, erasing, emphasizing, changing — brings us closer to the second meaning of the word ghost, one that heals and corrects. Here, in these days of closed halls, the cinema returns to .the beginning of its days, the magic is still here and the eyes are opened



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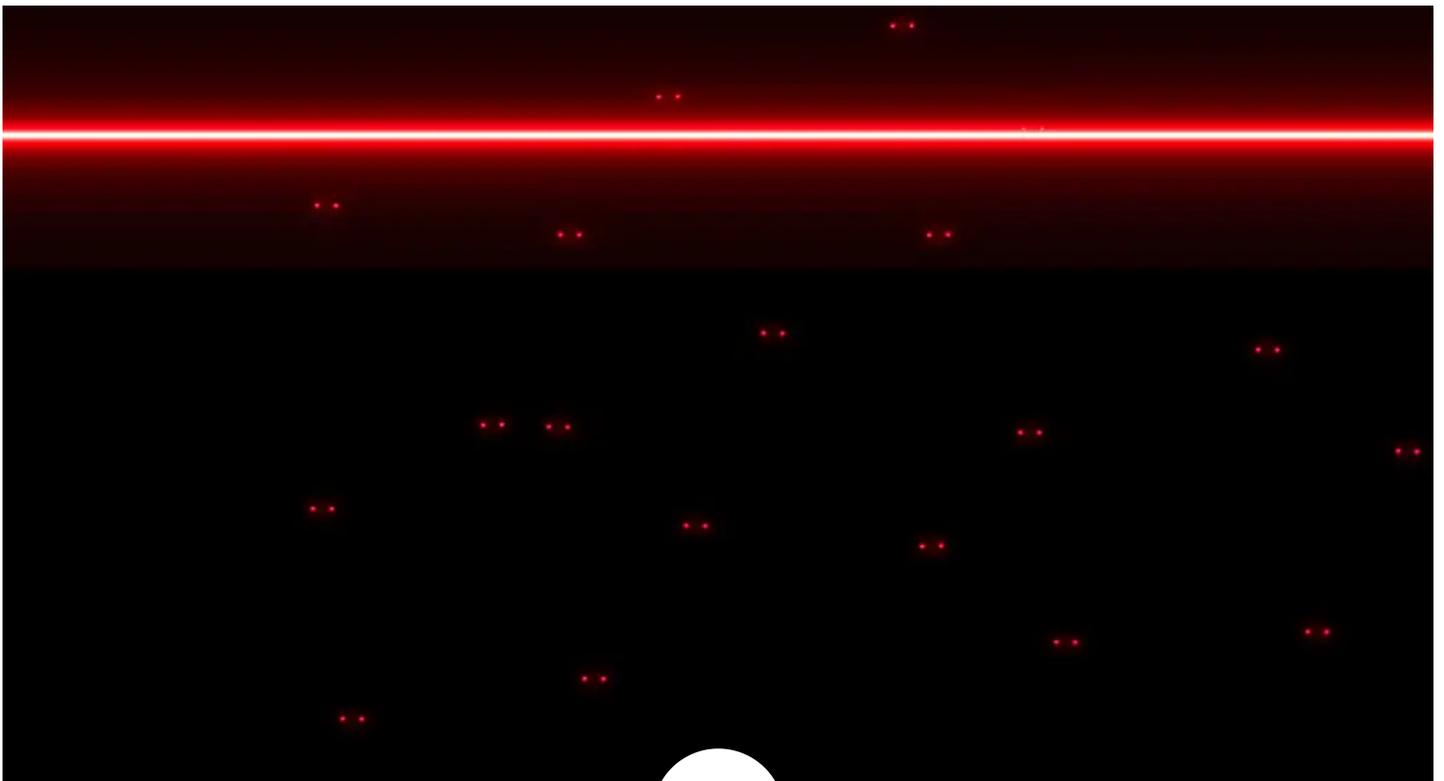
In the video work "The Last Man", Dana Levy crosses between two genres. The images were taken in the past year, the year of the plague, from security cameras to which she connected mostly from places that are usually crowded and have recently been almost abandoned. Airports, malls, tourist sites and streets in different cities. Among them, she planted scenes from a 1960s science fiction / horror / vampire



dialogues highlight the explosive potential in the banal moments. The gap between
.the imaginary to the absurd and reality is not so great



Ran Sloin, *Eyes on You*, 2013. A look that accompanies everywhere Photo: Ran Sloin



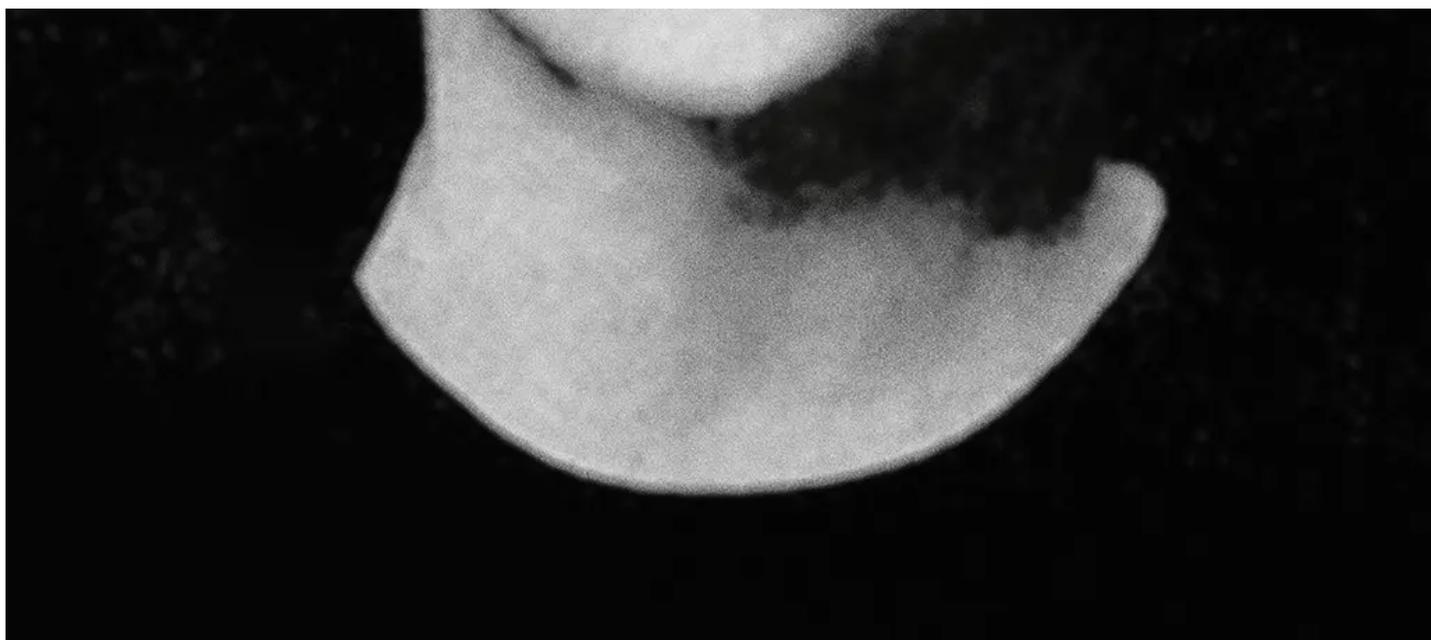
Another surveillance technique is used in Lee Orpaz's video work, "Breakfast," in which a thermal camera, one that focuses on body heat, translates the bodies it is targeting into black-and-white negatives. The partygoers in the club that bears the name of the exhibition frolic, drink and stare around them and on their cell phones. Everyone watches everyone unknowingly, including the penetrating cameras, literally, guts. The title of the work alludes to one of the first surrealist films, *Ghosts Before Breakfast*, created by Hans Richter in 1928 and starring negative-positive opposites. In the short history of cinema this film, like most of the early avant-garde cinema, the fascinating works of the Dadaists and Surrealists are now ghosts that are extracted from the archive only in academia. And yet, their formal influence continues

Orit Raf's placement has a very long name. On the wall hangs a blurry and shabby photograph that turns out to be the death mask of an anonymous woman who was abducted from the River Seine, near the Louvre Museum in Paris, probably in the late 1980s. It is not clear when and why she drowned, and her name also remains a mystery. When her photograph "floated" in the early 20th century from the archive, she, that is, the plaster cast of her face, that is, her photograph, inspired dozens of works: songs, stories, melodies, choreography, books and even the face of the original puppet used to teach resuscitation. The barrier in front of the photograph reminds us that access to objects, documents and images is always defined and defined by terms and conditions. They are always there, beyond something unclear



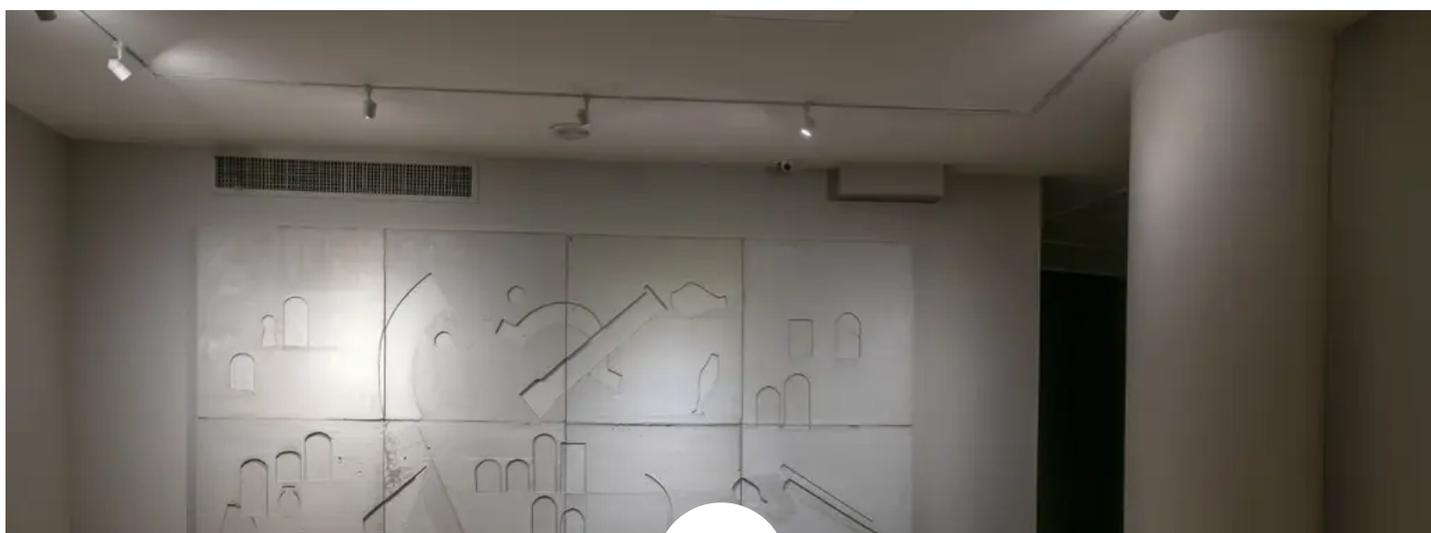
legend? Either way, the name of the piece consists of the names of several of the .pieces that fed it, the same ghost that was or was not drawn from the river





Orit Raf, *L'Inconnue de la Seine [...] Just One More Corpse*, 2020 Photo: Orit Raf

The building of the Ashdod Museum is one of the least convenient for display and orientation. This feeling is heightened in the face of the works of Ren Selwyn. The first is of a huge video close-up on an eye that looks and reflects on every node and sweat that is in front of it, and the second is the flickering orange-yellow lights flickering in the darkness, seeming to be a reversal of the big eye. The concrete eye and the metaphorical ones accompany us everywhere. Add to that the soundtracks that David's work broadcasts on Mount Farhiya, which recorded the footsteps and noises created by visitors to the museum, and you will find yourself looking for the sound sources and flashes, and wondering what's going on here





Sheeran Yitzhari, *What Am I Missing*, 2020 Photo: Mark Yashiev



Alona Roda, *In Dreams*, 2016/2019 Photo: Maya Luzon





Dvir Cohen Kedar, Portrait of the Doge Leonardo Lordan, Following Giovanni Bellini, 2020 Photo: Dafna Gazit

Although not all of the 16 artists' works are uniform in level, the choices of curators Roni Cohen-Binyamini and Yuval Bitton are interesting and break the stenciled definitions of the work of spirits and ghosts. I started with a disappointment from disabled slide projectors, and will end with those who work, in Mark Yoshiyev's great installation, "Things I Found There." Opposite each other are staged and processed photographs inside a light box that becomes an archeological site, and a projection of slides from a collection of anonymous dead. These images, so familiar, for example of



potsherds in the installation, from the display cabinet and the history of art, the spirit .for a moment passes. Here she is with us

Ghosts", curators: Roni Cohen-Binyamini and Yuval Bitton, Ashdod Museum of" Art, Derech Eretz 8. Sunday-Thursday 9: 00-16: 00, Friday-Saturday 10: 30-13: 30. Until June 30th

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