
Research Pavilion of the University of Arts Helsinki 8.5.2015

Sala del Camino, Campo S. Cosmo (Vaporetto stop Palanca)
Giudecca, 621 Venice
www.uniarts.fi/en/research-pavilion

The symposium will deal with questions arising from the concept of "belonging" to place, nationality, language or identity. The key speakers will deal with the issue of 'sense of belonging' from different and interesting points of views; personal perspective, social-political, artistic, historical, and will deliver knowledge and discussions, referring to their subject. Speakers: Edna Barromi Perlman, Itay Ziv, Agnieszka Pindera, Ibtisam Mara'ana – Menuhin. Organized by doctoral student Itay Ziv, Academy of Fine Art, University of Arts Helsinki.

10:30-11:00 Welcome gathering and opening remarks.
11:00-11:45: Pindera Agnieszka (Poland): Dreamers’ Congress
12:00 - 12:45: Edna Barromi Perlman: Is this my home? What should it look like? Landscape photography in Palestine and Israel
13:00-14:00 Lunch
14:00-15:00 Ibtisam Mara’ana – Menuhin: Through my eyes; Belonging and identification through the point of view of Ibtisam Maraana's films
15:00-16:00 A workshop, discussions: Itay Ziv: Self-Erasing Mechanism
16:00 Summary and closing remarks

Full programme & bios

Schedule: 10:30-11:00 Welcome gathering and opening remarks.

11:00-11:45: Pindera Agnieszka: Dreamers’ Congress

I would like to focus on the fictional narratives in the contemporary Polish art. Speak about strategies involving fabrication of autobiography, acts of escapism, and hyper-triviality appearing also in Itay Ziv's practice. I will illustrate it by the examples of works from the 1970s, 1980s and 2000s., periods before and after transformation of the country (1989). Will mention among others Anastazy Wiśniewski and Leszek Przyjemski, creators of the Nonexistent Nodding Gallery 'YES'. And individual activity of Przyjemski, who left Poland in 1981 (year when Martial law was introduced in the country) today in his mid seventies living the life of emigrant is still running the one-man Museum of Hystericis. I would like to tell the story of Jacek Kryszkowski who went to the USRR to dig out bones of the Polish modernist artist – Stanisław Ignacy Witkiewicz - Witkacy. Trip to Russia in search of Witkacy was then described in the magazine Halo Halo self-published by Kryszkowski, and distributed with a small foil bag attached to each copy, containing a pinch of ground bones.
Kryszkowski was an author of provocative actions that questioned the symbols of the communist regime, and also the significance of established artists. He wanted the authorities to sue him for profanation, but it never happened. Among Itay Ziv peers would like to introduce practice of Daniel Rumiancew who is analyzing his own works in the mute video lecture-confession, or pretends to visit foreign countries, and having exciting adventures while in the fact struggles with the fear of leaving his flat.

12:00 - 12:45: Dr. Edna Barromi Perlman: Is this my home? What should it look like? Landscape photography in Palestine and Israel

The land in Israel, in Palestine, the Holy Land has been used and abused by photographers, from the invention of photography. From the turn of the 20th century, photographers have created images of the land, in order to serve agendas of power struggles, each representing a claim of stronghold over the land. Christian missionaries and churches claiming religious entitlement over the holy land, tourist photographers depicting the local inhabitants focusing on primitive surroundings, for purposes of colonial ambitions of Great Britain. Alongside this, there existed local Palestinian photographers, creating images of the population and landscape.

Jewish Zionist pioneers who came to Palestine from Eastern Europe at the beginning of the 20th century aspired to build a homeland for the Jews, to have a place they can call home, where they belong, having escaped persecution. Their photographs were influenced by styles of documentation that were promoted in pre-state Israel, by the Zionist institutions. They developed local photography as a form of propaganda, for the purpose of fundraising and promoting the cause of building a home for the dispersed Jewish people. New visions were created, which dominated the discourse and artistic platforms, during that period, before the foundation of the State of Israel.

Current Israeli photographers and artists such as Simha Shirman, Yossef Cohen, Efrat Natan act in a state of dialogue, either by creating work that endorses, denies or responds past legacies. I will present their work and see the forms of discourse they create and its origins.

13:00-14:00 Lunch

14:00-15:00 Ibtisam Mara'ana – Menuhin: Through my eyes; Belonging and identification through the point of view of Ibtisam Maraana's films

15:00-16:00 Itay Ziv: Self-Erasing Mechanism

Through examples, traces, facts and studies, I will demonstrate several techniques for "self-effacement". I will talk about the subject, in relation to access an escapist approach as an artistic tactic that allows dealing with reality by artistic tools.

16:00 Summary and closing remarks
BIOS


Edna Barromi Perlman, PhD is a visual researcher. She received her Ph.D. at the University of Sussex, in the UK. Edna is a researcher in the Institute for Research of the Kibbutz and the Cooperative Idea at the University of Haifa and a Research Associate at HBI, at Brandeis University in MA, USA. She researches family albums, kibbutz archives and uses of images in the media. Edna focuses on uses of photography in ideological societies and in Education. Her current field of research is historical photographs in the Middle East. Edna is a lecturer at the Kibbutz College of Education, Technology and Arts in Tel Aviv. Edna.barromi@smkb.ac.il

Ibtisam Mara'ana, Director & Producer
Ibtisam was born in 1975 in Faradis, a Muslim, Palestinian, working class village in the north of Israel. At the age of 18 Ibtisam was accepted to film school where she began to create without previously ever having seen a film in a cinema. She immediately began working with the themes her films continue to explore today. Her first commercial release, Paradise Lost, is considered to be the first film to be made from the perspective of a Palestinian woman. Ten years ago she founded Ibtisam Films to produce films which have a strong personal voice exploring the borders and boundaries of Palestinian and Israeli society with a focus on women and minorities. The films explore gender, class, racism, collective and individual identity, history, the present and dreams for the future. Beyond her film work, Ibtisam lectures at Bezalel - Academy of Arts and Design in Jerusalem

Itay Ziv is an Israeli-Polish artist, doctoral artistic researcher and a teacher, dealing mostly with photography and new media. His works and research investigate the notion of "Disabled Art" in relation to memory, identity and escapism. Working and living in between Tel Aviv and Europe. Graduated from Bezalel Academy of Fine Arts, Jerusalem , the Rijksakademie Art Residency, Amsterdam , and currently a doctoral artistic researcher in Academy of Fine Arts, University of Arts Helsinki.