Yael Bartana

December 4, 2013–April 20, 2014

Yael Bartana
b. 1970, Kfar Yehezkel, Israel; lives in Tel Aviv, Amsterdam, and Berlin

Inferno, 2013
Digital color video, with sound, 18 min.

Production Credits
Director and Editor: Yael Bartana
Producer: Naama Pyritz
Associate Producer: Friedrich Petzel
Director of Photography: Itai Neeman
Camera Operator: Mick Van Rossum
Coeditors: Thalia Hoffman, Daniel Meir
Sound Designer: Daniel Meir
Art Director: Fabio Goldfarb
Costume Designer: Yael Shenberger
Script Editor: Ben Hart
Music: “Kadish” by Towering Inferno

This film was conceived as part of a research project initiated by Eyal Danon and Benjamin Seroussi. This film is made possible by Contemporary Art Partners, New York, and Petzel Gallery, New York. Support is provided by: Mondriaan Fund, Amsterdam; Additional support is provided by: Annet Gelink Gallery, Amsterdam; Sommer Contemporary Art, Tel Aviv; the Israel Center for Digital Art, Holon; Centro da Cultura Judaica, São Paulo; Casa do Povo, São Paulo; and Netta. The presentation of this work at PAMM is supported in part by the Consulate General of Israel. Additional support for PAMM’s Project Galleries provided by: Jeanne A. Yavitz Charitable Foundation.
Oiticica's notion of “tropicamp” as part of a larger strategy of oppositional politics. Max Jorge Hinderer Cruz, “Tropicamp: Some Notes on Hélio Oiticica’s 1971 Text,” Afterall: A

ushering in a return of the Jewish people to Israel, along with many Hebrew Bible, and its construction is prophesied as part of the beginning of the first diaspora of the Jewish people. The son of David, and king of the Jews. Its violent destruction at the end of Rabbah, a city in the ancient land of Israel, is the biblical version of a future (of another people and place).

The temple of the UCKG being built in Brazil, while not simply living out the adage that those who don't know history are condemned to repeat it, the project is about the inescapably interconnected nature of past and present. In her film Inferno And Europe Will Be Stunned (2007–11), Bartana takes on the 20th-century histories of Israelis and Palestinians. The trilogy links these histories together, deconstructing their related present moments, and suggesting the potential for a shared future. This work employs what Bartana has termed “historical pre-engagement” — a methodology that goes beyond andJoyful crowd, and their connection to Israel and Judaism. For her commission at the Asia Society Hong Kong, Bartana used preexisting rituals of contemporary society, or fictionalized them, to represent Jewish symbols and religious objects. The menorah, a symbol that is woven into the fabric of Jewish heritage, is a sort of transposed religious site—one which will be revered in its own right while appropriating the history (and possible future) of another people and place.

For Bartana, the destruction played out in Inferno And Europe Will Be Stunned is an apocalyptic event. In Bartana’s film, we see not only apocalyptic ruin, but also extraordinary moments of cultural appropriation and displacement, wherein traditional Jewish symbols and religious objects—such as the ram’s horn trumpet used in Jewish religious ceremonies, the menorah, and the kippah—are used to represent Jewish history and identity. This allows Bartana to explore the inescapably interconnected nature of past and present, and to comment on the intersection of Jewish and Brazilian history and identity.

Bartana’s film, Inferno And Europe Will Be Stunned, is a critique of colonialism and displacement, and a commentary on the intersection of Jewish and Brazilian history and identity. It is a sort of transposed religious site—one which will be revered in its own right while appropriating the history (and possible future) of another people and place.

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