

Artist Name	Work Title	Description	Year	Duration	Language	Subtitles	Disc #	Contribution of	
Goren, Amit	Control	A documentary film about the work of the Israeli painter David Reeb and Israeli photographer Miki Kartzman.	2003	49'31"			36	Digital Art Lab	
Atay, Fikret	Rebels of the Dance	This is a video piece that takes place in an ATM booth. Two children get into the booth; they are singing, but the lyrics and the language are not comprehensible. The melodic verse is pleasant to listen to, but it lacks any coherent wording. In spite of this, the synchronization and polyphony (vocal coordination) between them proves their ability to communicate by means of a code.	2003	10'55"	None		39	Digital Art Lab	
Ligna Group	Radioballet - Dispensed Public	In Summer 2003 in Leipzig, a few hundred people met up in a space temporarily arranged for the project Radioballett Leipzig. Participants gathered with small radios, or rented them from the organizers, and tuned them to the local independent radio station. At around 6pm, the radio broadcast switched from playing music to a directive, go to the train station. So the group crossed the street to the station and went inside. Directives for behavior were broadcast, interspersed with music. Following the cues, the crowd simultaneously waved, bent over to tie their shoes and danced.	2003	12'31"	None		42	Digital Art Lab	
Zen Group	Derdimi Anla (Understand Me)		2003	6'04"	Hebrew		43	Digital Art Lab	
Gal, Dani	Putter		2004				47	Digital Art Lab	
Birger, Irina	Keeper		2004		None		49	Digital Art Lab	
Birger, Irina	Headache		2004		None		49	Digital Art Lab	
Birger, Irina	LP		2004		None		49	Digital Art Lab	
Birger, Irina	Paranoia		2004		None		49	Digital Art Lab	
Birger, Irina	Kick		2004		None		49	Digital Art Lab	
Birger, Irina	Analogia		2004		None		49	Digital Art Lab	
Pomiansky, Maria	Future Sound of Holon						111	Digital Art Lab	
Shainberg, Chen	Bus			2'15"			114	Digital Art Lab	
Levy, Dana + Lafier, Mark	Sing me a Song and Tell me your Story	Sing me a Song and Tell me your Story is the fruit of the collaboration between Dana Levy (Israel) and Mark Lafier (USA). Mark and Dana met for the first time on a program featuring guest artists. The product of this encounter was a proposal for a project they submitted to the Israeli Center for Digital Art. The project addresses the topic of wandering, one of the more meaningful ramifications of technological advance. The project will first be presented in Israel before it is featured in other exhibition halls worldwide. The project - just like the phenomenon it addresses - will wander from one exhibition hall to the next, whereby each display will adhere to the same laws as its predecessor, namely an encounter of a foreign artist with a local one and a request of those they call upon to sing a song and tell their story. Songs are sometimes passed on for many years - be it from home or from regions of the past whose origins are long gone. These are songs of exile which exude love of the land and perpetuate a long tradition of songs of yearning. This singing stems from different places and d	2002	9'45"			116	Digital Art Lab	

Levy, Dana	Grounded	Collected images shot during October 2001 in New York at "Ground Zero" and in Florida express the general atmosphere in the air of a nightmare about to happen, put together to the music of Toshio Osokawa.	2001	10'53"			117	Digital Art Lab	
Levy, Dana	What I Saw There		2002	4'42"			117	Digital Art Lab	
Levy, Dana	Place		1998	3'37"	English	Hebrew	117	Digital Art Lab	
Levy, Dana	Zoom		1998	4'00"			117	Digital Art Lab	
Levy, Dana	Clay		2000	9'50"			117	Digital Art Lab	
Levy, Dana + Lafier, Mark	Sing me a Song and Tell me your Story	Over 50 people from 35 countries currently living in Tel Aviv were invited to sing a song from their homeland for the video camera. The result is a computer-controlled multilingual collage of scraps of songs and reflections on the emotions they transport, on the singers' homelands and their experience with migration.	2002	31'50"			122	Digital Art Lab	
Gil & Moti	Eftelinf	Born in Israel, Gil & Moti duo pan media artists live and work together since 1994. In order to construct a new identity they moved out of Israel to live and work in Holland, in 1998. A year later they publicised their life by choosing to make their home in a gallery space (Gil & Moti Homegallery, Rotterdam). The motivation derived from the need to be close to the public and also out of interest in the limits of privacy and its social political contexts. Their work often deals with the effect of the public space on human relationships. Most of their projects involve the rehabilitation of the network of relationships in a given community or neighbourhood, the "recharging" of the unused spaces of public institutions, the transformation of the streets, etc. An analytic critique of the relationship of private life and public space constitutes an important facet of their work. Israeli, Jewish and gay, they contribute with most of their works to the contemporary debates about segregation and the rules of social coexistence. Feeling frustrated with the Middle East conflict, they have decided in 2002, a year	2001	6'15"			125	Digital Art Lab	
Here & Now	Here & Now	"Here and Now" presents the work of seven artists of different ages and from a different artistic background who are engaged in animation. The exhibition will launch the year with the promise of more exhibitions encompassing animation as a medium. The exhibition marks the beginning of the boom of this medium in Israel and worldwide as well as the developing relationship between the analog and the digital, between graphic forms and three-dimensional forms and between commercial and experimental animation. All of the works of art deal with the day-to-day and reflect the way of life and the coping mechanisms in Israel 2002.	2002		Hebrew	English	150	Digital Art Lab	
Sela, Ruti + Amir, Maayan	Beyond Guilt	The rest rooms at pickup bars are an intensive underground world. In contrast to the noisy club, the restrooms are the scene on which real events take place. Talks and acts that people are willing to perform at the restrooms differ from their behavior in the outside world. Clubs and bars are there for seduction, whereas the restrooms are used to realize or pseudo-realize one's fantasies. The film is about upsetting balances of power that exist between the photographer and the photographed object, male and female, multiple and singular, object and subject. Sela and Amir, as the film's directors, actively participate in the scene. They seduce the interviewees on the one hand, and on	2003	9'00"	Hebrew	English	178	Digital Art Lab	
Solomons, Doron + Shenhav, Dina	Excerpts from the Bible in Pictures	Presenting, in the framework of a series of exhibits "Relationship of a Couple", in which the creating artists are a couple, who do not work together on a permanent basis: Dina Shenhav, an artist who works in drawing and sculpting and Doron Solomons, a video artist, in a joint exhibition. Video pieces that reproduce Gustave Dore's Bible illustrations. Solomons and Shenhav, like many others, were raised on his paintings. As a matter of fact, through these paintings they became familiar with many of the epic scenes from the bible verses. At an age in which censorship prevents the showing of shocking and appalling sights, Dore's paintings were always a more than satisfying substitute for erotica and fear, all in the name of bible lessons. The pieces were created according to etchings that describe drama, conflict between a man and a woman.	2003		None		185	Digital Art Lab	
Shainberg, Chen	Tiltul (curling hair)			6'15"	Hebrew	English	198	Digital Art Lab	
Sela, Ruti + Waterman, Lior + Ratman, Gilad	E R Sunset		2003	228"			250	Digital Art Lab	

Oniel, Umit	9 (Dokuz)		2002	91'05"	Turkish	English	265	Digital Art Lab	
Mograbi, Avi	Relief		2003	20'59"	Hebrew	English	273	Digital Art Lab	
Mograbi, Avi	Detail		2003	8'25"	Hebrew-Arabid	English	273	Digital Art Lab	
Mograbi, Avi	Deportation		1998	1'13"			273	Digital Art Lab	
Mograbi, Avi	Wait, it's the Soldiers, I'll Hang up Now		2002	13'13"			273	Digital Art Lab	
Gal, Dani	Flash Animation		2003	7'58"			282	Digital Art Lab	
Shainberg, Chen	Beggar			2'15"			285	Digital Art Lab	
Grinberg, Buky	Gate	Grinberg's Gate tracks a gymnast leaping into thin air while somersaulting twice before he miraculously lands safely on the ground, only to repeat his looped feat over and over again. Visitors stand below the archway of monitors watching his daring act, wondering whether this time he will actually make it. (He always does).	2003				296	Digital Art Lab	
Video Bar Project	Disasters		2004	60'00"			302	Digital Art Lab	
Lulu Lin, Hila	Ein Gabot	Bathroom closet, white Formica, two doors with a mirror, two small drawers. With the opening of the doors a woman becomes visible inside. She is concentrated in performing an intimate task, unveiling the face of its two eyebrows, two mustaches, using a sharp knife, with measured movements, one after the other. The eyes remain wide open in the shaved face. The two small drawers are almost overflowing with coarse, dry, lighted and gleaming salt.	2004	22'41"			314	Digital Art Lab	
Emil Abboud, Jumana	the Diver	The video art piece, "The Diver", conceals its subject's true identity. The one known only as the Diver seems to be engaged in an endless search for 'Heart', for he/she feels that a 'heart' will free him/her of a suppressive state. In other words, the Diver seeks to find a heart in order to realize/expose the Diver's own identity.	2004	8'46"	English		317	Digital Art Lab	
Zuabi, Manar	I am not a Reader	I jump rope. It is a freeing game that has in it some cruelty, attachment and separation, a circularity that gives one the sensation of flight. The woman/girl tries to separate herself and fly but the thickness of the black matter holds her, the wall in front of her stops her, and the ceiling above her head seems to be getting closer and closer, pushing her deeper into the black matter. The action of jumping is an attempt to spread the black matter. Spray is flung all over, writing a language of coincidence and action, a readable language but not an understandable one. What the man tries to do on the computer, that dialogue, connects the flying drop of paint and the typed letter to the clicking sound of the keyboard, and the clicking sound of the rope.	2004	4'19"			325	Digital Art Lab	
Lapid, Yaron	Long Journey			6'20"	Hebrew	None	328	Digital Art Lab	
Lapid, Yaron	Works 2006		2006		Hebrew	None	328	Digital Art Lab	
Lapid, Yaron	Winter		2003	1'53"			328	Digital Art Lab	
Lapid, Yaron	The Weapon			3'20"	None		328	Digital Art Lab	
Lapid, Yaron	Efrat project			0'42"	None		328	Digital Art Lab	
Lapid, Yaron	Self Portrait			1'04"	None		328	Digital Art Lab	
Lapid, Yaron	Night			4'19"	Hebrew	English	328	Digital Art Lab	
Lapid, Yaron	Zafaria			13'30"			328	Digital Art Lab	
Lapid, Yaron	D.X.M.V.J			10'38"	None		328	Digital Art Lab	
Lapid, Yaron	Suk			1'52"	Hebrew		328	Digital Art Lab	
Lapid, Yaron	Riddle		2003	12'49"	None		328	Digital Art Lab	
layst, Ifat	Video / Poetry	from the program Video/Poetry Compilation	2002	2'01"	German		329	Digital Art Lab	
Green, Ilan	Mother Tongue	from the program Video/Poetry Compilation. The image has become a central aspect of new forms of experimental poetry. Observation has joined the process of reading as a tool for comprehending the work. In an opposite process, in the works presented in this collection, joining the practice of observing (which is the central means of preceiving) the works is that of reading, which becomes central to the understanding and interpretation of the works. Words, letters, marks and subtitles (and not only translation) that appear in the movie and whose role in the movie, aesthetically and content-wise is central, open and additional channel for viewing video works. A video film as text is the point of departure of the collection. The collection was created through a process of reading-watching and selecting those works that invite the observer/reader to understand actively, searching for the lost poetics, which appear in a different way in each of the works.	-	5'00"			329	Digital Art Lab	
Sala Manca group	Jean-a	from the program Video/Poetry Compilation	2002	2'57"			329	Digital Art Lab	
Maymon, Guy	2010	from the program Video/Poetry Compilation	2001	1'50"			329	Digital Art Lab	
Plotkin, Ariella	a zumke	from the program Video/Poetry Compilation	2004	7'44"	Hebrew	English	329	Digital Art Lab	

Vintisky, Yonatan	Pandemonium	from the program Video/Poetry Compilation	2003	3'14"				329	Digital Art Lab	
Levy, Dana	Poem	from the program Video/Poetry Compilation	2004	1'09"	None			329	Digital Art Lab	
Shavit, Keren	The Zoo Project	from the program Video/Poetry Compilation		4'24"				329	Digital Art Lab	
Sprinzak, Josef	Oepheus on a bike	from the program Video/Poetry Compilation	2004	2'21"	None			329	Digital Art Lab	
Danesch, Emanuel + Rych, David	Utopia Travel - documentation	The basic outline of the project Utopia Travel was the transport of a selection of videotapes from Cairo to Vienna following the transition from the upper part of the African continent over the Middle East towards Europe. A taxi car equipped with a video-monitor is offered as a mobile unit, distributing the contents of a videotheque between the capital cities of the respective countries.	2002					339	Digital Art Lab	
Salloum, Jacqueline	Planet of the Arabs	A trailer-esque montage. A spectacle of Hollywood's relentless dehumanization and vilification of Arabs and Muslims. Based on the book, Reel Bad Arabs: How Hollywood Vilifies A People, Jack Shaheen reviews over 900 films he has seen and documents a century of offensive Arab stereotyping. Out of the 900 films, only a dozen portray Arabs in a positive light, with approximately 50 offering a measure of balance	2003	9'	Dari/ Farsi	English		345	Digital Art Lab	
Salloum, Jacqueline	Arabs a-go-go	Arabs like you've never seen them before, unless you're an Arab. A short video comprised of movie clips from Arab cinema spanning the 50's to the 70's.	2003	2'	English			346	Digital Art Lab	
Stern, Eddo	Selected Works	Eddo Stern works on the disputed borderlands between fantasy and reality, exploring the uneasy and otherwise unconscious connections between physical existence and electronic simulation. His work explores new modes of narrative and documentary, experimental computer game design, fantasies of technology and history, and cross-cultural representation in computer games, film, and online media. He works in various media including computer software, hardware and game design, kinetic sculpture, performance, and film and video production. His short machinima films include "Sheik Attack", "Vietnam Romance", "Landlord Vigilante" and "Deathstar". He is the founder of the now retired cooperative C-level where he co-produced the physical computer gaming projects "Waco Resurrection", "Tekken Torture Tournament", "Cockfight Arena", and the internet meme conference "C-level Memefest" He is currently developing the new sensory deprivation game "Darkgame". Online at http://www.eddostern.com	2002					354	Digital Art Lab	
Gal, Dani	Holdup		2003	13'32"				355	Digital Art Lab	
Artists Without Walls	April 1st - Documentation of an Action	Artists without Walls "April 1st" Documentation of an action carried out in April 2004, in Jerusalem. The action was carried out in Ras Kobassa, on both sides of the separation wall, in the neighborhood of Abu Dis in East Jerusalem. Two closes circuit video cameras were placed at the same spot on both sides of the wall. Both were connected to video screens, which showed on each side the opposite image. It was a kind of a virtual window, enabling people on each side to see what was going on the other side. The cameras operated at a meters distance, turning technologies of supervising and controlling the population to a spectacle, which aims at drawing the medias attention to the violation of human life	2004	19'56"	ew, Arabic, English			364	Digital Art Lab	
Park, Meena +Sasa	Foot Soldier		2003	4'39"	None	None		365	Digital Art Lab	
Fleischmann, Dirk	Stop Show	The Stop Show is a game show, which is directed at a large audience. The game is easily comprehended. The player attempts to stop 10:00 seconds as precisely as possible with a regular stop-watch, without seeing the display. The Stop Show was performed during the exhibition opening. All visitors were invited to play the game. The best players qualify for the play offs and go for the trophy and the money prize	2003	5'18"				368	Digital Art Lab	
Wodiczko, Krzysztof	Instrumentations	Alien Staff, 1992-1996 Alien Staff, a piece of storytelling equipment and a legal and ethical communication instrument and network for immigrants. It is an instrument that gives the singular operator-immigrant a chance to "address" directly anyone in the city who may be attracted by the symbolic form of the equipment, by the character of the "broadcast" program, and by the live presence and performance of its owner. <small>4- Books: People 1992-1994 // AF 1998-1999</small>	1988-89	11'20"	Spanish	English		369	Digital Art Lab	

Wodiczko, Krzysztof	Tijuana Projection	Originally designed for an IMAX theatre, El Centro Culturals huge globe-like form was the location for this public projection. Tijuana is the center of a belt of maquiladoras, border factories, where 90% of the labor comes from women from all over the country. The women who participated in this live projection were able to animate the external body of the monument, transforming its lifeless, silent mass into a manifestation of their presence. This presence, whose force is so essential to the economy, often remains hidden from view.	2001	9'17"			371	Digital Art Lab	
Achituv, Romy	Text Rain	The exhibition features Romi Achituv's works from recent years. Achituv began his studies at Bezalel Art Academy Sculpture Department, and began engaging in new media after working in other media and having a rich art background, a background conspicuous when one examines the installations in the exhibit and the use that Achituv makes of technology. The Technology Age in which we live places social and cultural challenges before us. Information and its use as it exists on the Internet, the conventional media, and economic and institutional mechanisms is now in a process of consolidation wherein the optimistic option that sees technology-enabled openness and freedom is juxtaposed with the opposite scenario, wherein innovations will be mobilized for tightening monitoring and control mechanisms.	2003	3'43"			383	Digital Art Lab	
Pereg, Nira	G Spotting	The second work, G spotting is a search for the pleasure zone of the look. In keeping with commands, which are read out aloud, the camera moves horizontally and vertically over an architectural landscape towards what seems like pleasure zones. Although the search is visual, the image remains unplanned, following the sound and carrying out each command. While using the urban landscape as a chart of the female body, the work touches on the themes of surveillance, modern weaponry and pornography.	2003	2'43"	English		384	Digital Art Lab	
Slavin, Ran	You Are Beautiful	http://www.ranslavin.com/video.html		0'58"	None		388	Digital Art Lab	
Slavin, Ran	Citu Oscilloscope	http://www.ranslavin.com/video.html		9'13"			388	Digital Art Lab	
Slavin, Ran	Pixel Travels / Travelogue	http://www.ranslavin.com/video.html	2003	6'25"			388	Digital Art Lab	
Slavin, Ran	Golden Twilight Moments	http://www.ranslavin.com/video.html		2'00"			388	Digital Art Lab	
Slavin, Ran	Triggers	http://www.ranslavin.com/video.html		6'24"			388	Digital Art Lab	
Slavin, Ran	Untitled	http://www.ranslavin.com/video.html		2'08"			388	Digital Art Lab	
Slavin, Ran	Untitled 625	http://www.ranslavin.com/video.html		6'25"			388	Digital Art Lab	
Slavin, Ran	Radio	http://www.ranslavin.com/video.html		1'58"			388	Digital Art Lab	
Slavin, Ran	Insomnic	Is it real or a dream?" A man tries to recall how and if he has come to be shot in one of the city's anonymous car parks. Through a fragmented non linear stream of events that encompass day and night, the city [Tel Aviv] is spliced through a vague notion of reality, chaotic observations, drifting between physical and mental spheres, between the known reality and a hallucinatory one.	2004	28'05"			388	Digital Art Lab	
Slavin, Ran	North Station DM528	A seemingly 'random' stream of connections between spaces, cities, time place and perception takes place through a love letter which is read in bad transmission conditions in the process of movement. An antenna reception of fragments in urban fields, looking out for the continuum/connection within them. The footage for this video has been collected over a period of a few years and continents and is still open to change.	2003	7'40"			388	Digital Art Lab	
Slavin, Ran	Organic Urbanic	http://www.ranslavin.com/video.html		8'38"			388	Digital Art Lab	
Slavin, Ran	DreamZone 537	http://www.ranslavin.com/video.html	2003	5'37"			388	Digital Art Lab	
Slavin, Ran	Intifada Offspring	http://www.ranslavin.com/video.html		3'19"			389	Digital Art Lab	
Slavin, Ran	Omni 1.7	http://www.ranslavin.com/video.html		6'32"			389	Digital Art Lab	
Slavin, Ran	Hollow	http://www.ranslavin.com/video.html		4'22"			389	Digital Art Lab	
Slavin, Ran	Informer	http://www.ranslavin.com/video.html		2'37"			389	Digital Art Lab	
Slavin, Ran	Mercedes Camels	http://www.ranslavin.com/video.html		3'31"			389	Digital Art Lab	
Slavin, Ran	Nowa Huta	http://www.ranslavin.com/video.html	2003	19'46"			389	Digital Art Lab	
Slavin, Ran	100 Gates	http://www.ranslavin.com/video.html		5'03"			389	Digital Art Lab	
Plotkin, Ariella	Milkshake	from the DVD: The Zionist Ventriloquist	2004	3'00"			390	Digital Art Lab	

Arad, Boaz	Until When?	from the DVD: The Zionist Ventriloquist - A compilation of video hits (Curator: Roei Rozen) (390) The Zionist Ventriloquist brings together Israeli video works based on pop, rock and other musical tunes. All of the featured works employ practices of doubledvoices, such as drag, karaoke, puppet mastering, mash-up and dubbing. These are performances that relish the pleasures of singing and dancing, even as they bind them with parody and deception, self-contradiction and simulation. This collection, then, is both a compilation of artworks, a lopsided sequence of music clips, and an ongoing reflection on the voice as a hybrid	2004	4'13"			390	Digital Art Lab	
Amir, Einat	Woman Dancing	from the DVD: The Zionist Ventriloquist	2004	9'22"			390	Digital Art Lab	
Ben-Ner, Guy	Kareoke	from the DVD: The Zionist Ventriloquist	1998	3'34"			390	Digital Art Lab	
Cyter, Keren	Eighteen Roses	from the DVD: The Zionist Ventriloquist	2003	3'40"			390	Digital Art Lab	
Solomons, Doron	Warning	from the DVD: The Zionist Ventriloquist	2004	10'00"			390	Digital Art Lab	
The Chamber Quintet	Hatikva	from the DVD: The Zionist Ventriloquist	1996	1'30"	English		390	Digital Art Lab	
Ben-Tur, Tamy	The Hitler Sisters	from the DVD: The Zionist Ventriloquist	2002	6'00"			390	Digital Art Lab	
Bartana, Yael	Tuning	from the DVD: The Zionist Ventriloquist	2002	2'06"			390	Digital Art Lab	
Heymann, Tomer	Jean	from the DVD: The Zionist Ventriloquist	2004	4'00"			390	Digital Art Lab	
Zurim, Shai	Illusions	from the DVD: The Zionist Ventriloquist	2002	8'00"			390	Digital Art Lab	
Simon, Joshua	Kenny	from the DVD: The Zionist Ventriloquist	2004	2'08"			390	Digital Art Lab	
Ravitz, Barak	The Ballad of Baruch Jamilly	from the DVD: The Zionist Ventriloquist	2004	4'27"	Czech	English	390	Digital Art Lab	
Sela, Ruti	Moom		2001	4'30"	sh, Spanish, Hebrew		391	Digital Art Lab	
Sela, Ruti	The Picture		2004	1'00"	Spanish	English	391	Digital Art Lab	
Sela, Ruti	Sharon & Arafat		2004	1'00"			391	Digital Art Lab	
Sela, Ruti	Moonney-Comio		2002	5'20"	None		391	Digital Art Lab	
Sela, Ruti	Beyond Guilt #1		2003-4	9'00"	Hebrew	English	391	Digital Art Lab	
Sela, Ruti	Hibookim		1999	9'00"	Hebrew	English	391	Digital Art Lab	
Sela, Ruti	Porno		2001	6'00"	ew-English-Sp	English	391	Digital Art Lab	
Sela, Ruti	Beyond Guilt #2		2004	18'00"	None		391	Digital Art Lab	
Sela, Ruti	Livnot (to build)		2003	3'00"	Hebrew	English	391	Digital Art Lab	
Sela, Ruti	Rudiguer Coming to Israel		2002	10'00"	Arabic		391	Digital Art Lab	
Sela, Ruti	Uno Proyeccion Solamente		2001				391	Digital Art Lab	
Sela, Ruti	The Flies		2002	4'00"	None	Hebrew	391	Digital Art Lab	
Sela, Ruti + Amir, Maayan	Beyond Guilt #2		2004	18'00"			392	Digital Art Lab	
Sela, Ruti + Amir, Maayan	Beyond Guilt #1		2003-4	9'00"	Hebrew	English	392	Digital Art Lab	
Kordova group	Kordova 2		2003	26'07"	None		393	Digital Art Lab	
Kordova group	Kordova 1		2003	28'20"			393	Digital Art Lab	
Goren, Hagar	Knees slide + folk dance		2002	8'15"			403	Digital Art Lab	
Goren, Hagar	Bagcheck & BodySearch		2000	4'13"			404	Digital Art Lab	
Goren, Hagar	Eye X Ray		2000	2'42"			404	Digital Art Lab	
Goren, Hagar	Arrested Interviews		2003-4	2'31"			405	Digital Art Lab	
Pereg, Nira	Canicule		2004	29'57"	None		411	Digital Art Lab	
Pereg, Nira	DigiWounds		2003	0'30"	None		411	Digital Art Lab	
Pereg, Nira	G Spotting		2003	2'43"	English, others		411	Digital Art Lab	
Pereg, Nira	Made in France		2004	40'05"	English, others		411	Digital Art Lab	
Pereg, Nira	Souvenir		2005	5'08"	ew, English, French		411	Digital Art Lab	
Pereg, Nira	Solid State Simulation		2002	5'00"	ew, English, French		411	Digital Art Lab	
Sharett, Nurit	Videoletter to Jacqueline		2003	15'00"		English	413	Digital Art Lab	
Sharett, Nurit	Tel Aviv, Independence Day, 2003		2003	8'00"		English	413	Digital Art Lab	
Sharett, Nurit	Identity		2003	6'30"	Hebrew	English	413	Digital Art Lab	
Sharett, Nurit	Winter At Last		2005	21'57"	German, English	Hebrew	413	Digital Art Lab	
Darvish, Dana	The God's Sorrow		8'03"	2002			415	Digital Art Lab	
Kruger, Omer	TV CHANNEL		2004	25'35"	English	English	417	Digital Art Lab	
Goren, Hagar + Keidar, Hadas	Bobcat		2005	2'47"	Hebrew		419	Digital Art Lab	
Goren, Hagar + Keidar, Hadas	Cabin		2005	6'17"			419	Digital Art Lab	
Goren, Hagar	drainage, postcard, Orna		2003				420	Digital Art Lab	
Faber, Jack	Substation		2003	6'21"	French, English	English	421	Digital Art Lab	
Faber, Jack	Requiem		2003	7'43"			421	Digital Art Lab	
Faber, Jack	Examine		2003	3'33"			421	Digital Art Lab	
Faber, Jack	Silent Siren		2003	5'10"			421	Digital Art Lab	

Faber, Jack	D'om't try this at home		2003	6'16"			421	Digital Art Lab	
Faber, Jack	Cutters Way		2003	7'43"			421	Digital Art Lab	
Sela Ruti + Amir Maayan	Aley Zahav (Gold Leaves) after Aliza Begin	The movie began as part of the movie Beyond Guilt that was filmed in a Tel Aviv hotel and documented a meeting between the directors and men who answered an acquaintance advertisement that was published on an internet website. One of the men, referred to as ER-77, from the Alei Zahav settlement, arrived armed with a revolver. For the present exhibition, the directors traveled to his home. The movie takes place in two places at the same time – Tel Aviv and the Jewish settlement.	2005	5'48"	Hebrew	English	424	Digital Art Lab	
The YES MEN	Dow Hoax	The Yes Men are a group of people who gained worldwide notoriety for impersonating World Trade Organization spokesmen on TV and at business conferences around the world. They describe what they do as Identity Correction. Unlike Identity Theft, which criminals practice with dishonest intent, Identity Correction is the art of impersonating someone in power to publicly humiliate them for conspiring against the public good.		13'17"			425	Digital Art Lab	
Klipper, Thomas	Al Hissan - The Jenin Horse	Al Hissan – The Jenin Horse (Art in Public Space Under Conditions of Occupation) By invitation of the Goethe Institute Ramallah, I led a several week long workshop with Palestinian youths in Jenin in the summer 2003. Together we built a 5 meter tall horse out of scrounged metal taken from destroyed houses and cars. The horse was subsequently towed through the streets of Jenin and, at a later point, almost 200 km away through the occupied territories of the West Bank.	2004	26'33"			428	Digital Art Lab	
Levi, Keren	Territory		2004	55'00"	Hebrew		429	Digital Art Lab	
Paz, Sharon	How Long		2003	6'15"			430	Digital Art Lab	
Paz, Sharon	Wandering Home		2003	4'00"			430	Digital Art Lab	
Paz, Sharon	East Window, West Window		2003	3'20"			430	Digital Art Lab	
Paz, Sharon	IN Between		2002	4'30"			430	Digital Art Lab	
Paz, Sharon	We kept walking, Holding hands		2002	1'00"	None	None	430	Digital Art Lab	
Kfir, Zohar	Architextures		2005				431	Digital Art Lab	
Kfir, Zohar	Void	Zohar Kfir is a video artist from Tel Aviv, currently based in NYC. She is active in many fields ranging from experimental video, interactive art to poetry writing and net.art, constantly exploring practices for transforming reality onto new points of views. Zohar has shown her video works in galleries and video festivals in Israel, Europe and USA.	2005	8'00"			431	Digital Art Lab	
Kfir, Zohar	Urban Shift		2002	4'30"			431	Digital Art Lab	
Kfir, Zohar	That Day		2005	5'46"			431	Digital Art Lab	
Kfir, Zohar	Pushpe		2003	6'14"			431	Digital Art Lab	
Kfir, Zohar	Motion		2003	6'05"			431	Digital Art Lab	
Achituv, Romy	Global Villager	A performance and Video Documentation A professional Narrator Model (Do-umi) imported directly from a high profile Do-umi agency in Seoul, South Korea, will welcome visitors to the opening of the third chapter of Hilchot Schenim. With courtesy and a smile she will administer a potion of good marketing to any willing client. The promotional event will be accompanied by video documentation of the model's training process.	2005	14'07"			434	Digital Art Lab	
Ozmen, Sener	Road to Tate Modern	Road to Tate Modern aims at exploring a critical stance towards the Western-orientated contemporary art system. In the work, Don Quixote and his devoted servant Sancho Panza are traveling through a mountain landscape. They ask a man, who is casually passing by, for the road to Tate Modern. "Over the mountains" is his reply. A dialogue like this address a complex "situation"; Where exactly - when you look over the Kurdish mountains - is "the West"? That is the question.	2003	6'47"	(secret)		455	Digital Art Lab	
Sela, Ruti	Una Protecction Solamente		2001	13'00"	Spanish	English	457	Digital Art Lab	
Leshem, Yaron	7 short videos	5 quick time movies: Al Waziz 2:32, Baghdad 0:36, Fire 0:45, Plane Crash 0:26, Scud 0:46. TV reports from a pseudo battlefield.	2004	9'09"			457	Digital Art Lab	
Sela, Ruti + Amir, Maayan	Beyond Guilt		2003	9'00"	Hebrew	English	457	Digital Art Lab	
Mograbi, Avi	Detail 2 & 3		2004	9'23"	Hebrew	English	457	Digital Art Lab	

Solomons, Doron	Father	Father focuses on patriarchy, in particular the distorted masculine aggression on both the Israeli and Palestinian sides. A central image in Father is of a young Palestinian suicide bomber whose bomb is being defused by a sophisticated bomb disposal robot (previously used by the British in Northern Ireland). The images are taken from Israeli television news footage. In this particular instance when the bomb was defused the young Palestinian was overcome with emotion. His expression of gratitude to the Israeli forces was such that the Israeli media portrayed him as transformed from evil bomber into victim. Father points to the total confusion of human values that such conflicts engender.	2002	13'00"	Hebrew	English	457	Digital Art Lab	
Mograbi, Avi	August						458	Digital Art Lab	
Video Bar Project	Video Slow	The project included four evenings of Israeli video art screenings and took place in 2004 in bar in Jaffa. Four different programs were curated around thematic subjects. Curator: Yuval Orly	2004	74'26"	English		459	Digital Art Lab	
Arad, Boaz + Kowner, Elyasaf	21:40		2002	6'13"	Hebrew	English	460	Digital Art Lab	
Arad, Boaz + Kowner, Elyasaf	Dual Movie		2000	11'45"	Hebrew		460	Digital Art Lab	
Arad, Boaz	Hebrew Lesson			0'26"			460	Digital Art Lab	
Arad, Boaz	Safam 2			0'27"			460	Digital Art Lab	
Arad, Boaz	Canal St.		2001	2'04"	None		460	Digital Art Lab	
Arad, Boaz	Immense Inner Peace		2001	5'42"	Hebrew	English	460	Digital Art Lab	
Arad, Boaz	Until When?			4'53"	Hebrew	English	460	Digital Art Lab	
Arad, Boaz	Marcel Marcel			0'56"			460	Digital Art Lab	
Arad, Boaz	Gordon and I		2002	4'20"	None		460	Digital Art Lab	
Arad, Boaz	100 Beats		1999	1'05"			460	Digital Art Lab	
Arad, Boaz	Loop		2001	0'59"	None		460	Digital Art Lab	
Arad, Boaz	The Man		1999	4'27"	English		460	Digital Art Lab	
Arad, Boaz	Gefilte Fish		2005	11'34"	Hebrew	English	460	Digital Art Lab	
Arad, Boaz	Kelev Andeluzi			14'34"	Hebrew	English	460	Digital Art Lab	
Arad, Boaz	Safam 1			0'28"			460	Digital Art Lab	
Edry, Noam	Mitzvah Tantz		2005	8'13"			461	Digital Art Lab	
Edry, Noam	Elizabeth		2005	6'01"	None		462	Digital Art Lab	
Yasin, Wafaa	Guleed wa Mileh		2005	3'05"	Arabic	English	463	Digital Art Lab	
Landau, Daniel	For Your Eyes Only		2005	9'30"	None	None	464	Digital Art Lab	
Keinan, Talia	Walking Distance	The exhibit consists of video works and drawing sketches, where the video pieces are presented as sculptural objects and they, along with the sound emerging from them, create the space within which they are set. Drawn with pencil on black gouache, the landscape piece was created from the artist's imagination inspired by two sources: the first being silver kitsch-style pictures depicting ideal places, usually fantasized locations nonexistent in reality, and the second source of inspiration were Eretz Israel landscape photographs. The light projected on the drawing accompanied by the sound of a passing-by vehicle exposes the landscape itself and the spectrum of coloring variations within the monochromatic drawing. The round hole projected on the wall was photographed on an afternoon in a public garden in Tel Aviv - it remains unedited. The fountain, an abandoned table on which plastic cups and plates are left unattended yet the water continues to flow as a living and vibrant unit, unresolved. All of these elements in the gallery space, along with the sketches hung dispersedly on the walls, together create fragments of the same place - a physical or mental walking distance.	2005				466	Digital Art Lab	
Keinan, Talia	Let's Talk		2002	2'28"	None		467	Digital Art Lab	
Solomons, Doron	I Think Therefore I Am		1995	2'04"	Hebrew		468	Digital Art Lab	
Solomons, Doron	National Geographic		2004	2'08"	None		468	Digital Art Lab	
Solomons, Doron	Inventory		2001	4'00"	Hebrew		468	Digital Art Lab	
Solomons, Doron	Punctum Contra Punctum		1996	6'00"	None		468	Digital Art Lab	
Solomons, Doron	It is Good to Die for our Country		1997	2'08"	None		468	Digital Art Lab	
Solomons, Doron	My Collected Silences		1996	4'00"	English	Hebrew	468	Digital Art Lab	
Solomons, Doron	Solicitation		2005	1'53"	None		468	Digital Art Lab	
Solomons, Doron	The Right Man		2000	6'00"			468	Digital Art Lab	
Solomons, Doron	Exquisite Corpse		1999	2'23"	Hebrew, English	English	468	Digital Art Lab	
Solomons, Doron	I Love You		1995	2'04"	Hebrew		468	Digital Art Lab	
Solomons, Doron	The Gaze		2000	8'00"	English		468	Digital Art Lab	
Solomons, Doron	It is a Great Hour		2004	0'51"	Hebrew		468	Digital Art Lab	
Solomons, Doron	Father		2002	13'00"	None	Hebrew	468	Digital Art Lab	
Solomons, Doron	Brothers In Arms		2004	16'45"	Hebrew		468	Digital Art Lab	

Solomons, Doron	I Am Tired		2005	3'00"	Hebrew		468	Digital Art Lab	
Solomons, Doron	Richard Cleans my House & I Clean His		2001	6'00"	English	Hebrew	468	Digital Art Lab	
Solomons, Doron	Lullaby		1998	3'00"	None		468	Digital Art Lab	
Ashery, Oreet	Occupation 1, 2	In Occupation I, II 2003- 4, Ashery is wearing a rabbit mask whilst masturbating to a collection of pornographic images and images from military occupations, particularly in Palestine. The masturbation is mechanical and the rabbit never reaches a climax. The rabbit's intimate yet public acts embody the complex relationship between desire and stimulation. Media images of are met with both an obsessive repetitive voyeuristic fascination, (like tapes from 9/11 that have been watched over and over again) whilst at the same time a numbness and indifference symptomatic of an over -saturated information culture. www.oreetasherv.net	2003	10'54"	None		470	Digital Art Lab	
Ashery, Oreet	It's Too Late Baby	www.oreetashery.net	2003	8'00"	None		470	Digital Art Lab	
Ashery, Oreet	Marcus Fisher's Wake	Marcus Fisher's Wake This mock-documentary fictionalises the life of Ashery's alter ego, the orthodox Jewish man Marcus Fisher. The grungy film uses footage from interventions, performances and home videos. The film has been shown worldwide	2000	16'30"	English		471	Digital Art Lab	
Ashery, Oreet	Dancing with Men	This film offers an unusual insight into orthodox Jewry as we view hundreds of orthodox Jewish men ecstatically dancing to techno sounds as well as to more traditional music during the yearly celebration at Meron mountain. The celebration is set to commemorate the death of Rabbi Shimon Bar Yochai who wrote the Zohar part of the Kabbala. Ashery dressed as an orthodox Jewish man in order to join the only men dancing. The film document this gender intervention.					471	Digital Art Lab	
Ashery, Oreet	What is it Like For You?	A Dance video featuring Ashery's alter ego, the orthodox Jew Marcus Fisher as a dancing art student in Central St Martin School of Art. Marcus is seen sprouting a					471	Digital Art Lab	
Isik, Barat	Psycho	Berat İşik uses black humor when he deals with the tragedies of miscommunication within the geo-political, cultural and social suppression. The work 'Psycho' offers a satire for the current global and local socio-political tensions.	2001	3'36"	Hebrew	English	472	Digital Art Lab	
Effi & Amir	Miracle Within a Miracle	Behind an artificial waterfall, three children play as if been shot to death. At the near by lake, a bear climbs out of the water. He climbs to the shore, and removes his bear's head, as if taking off a helmet. The non-dead deads and the non-bear bear will meet in a non-woods woods...	2005	14'17"			475	Digital Art Lab	
Sharett, Nurit	Winter At Last	A video work composed of two video letters. One is to Jacqueline, the artist' Swiss friend in Zurich. And the other is to Abla, her Palestinian friend in Nablus. The two films are composed from identical visual images, but each letter is edited in a different order and is accompanied by different language and content. The letter to Jacqueline is in Swiss-German and the one to Abla is in English, the languages in which the artist speaks with each of them.	2005	21'57"			478	Digital Art Lab	
Ben Ron, Aya	I Told You So		1997	1'31"	Hebrew	None	482	Digital Art Lab	
Ben Ron, Aya	Still Under Treatment	Seven patients shift from a state of wakefulness to a state of sleep while receiving general anesthetics in a hospital, exploring the moment in which a person gives total control of his body to another	2005	5'30"	None		483	Digital Art Lab	
Lulu Lin, Hila	A Drop of Milk	"Drop of Milk", a work by Hila Lulu Lin. On the road between Tel Aviv and Acco, between the conscious and subconscious, a reality is revealed. An imagined reality, shredded to its components, light years from here and at the same time, very Israeli. The film follows the preparations for, creation and presentation of Drop of Milk, a performance by the artist Hila Lulu Lin at the Acco Festival, 2003, tracing the unique language Lulu Lin has developed through her years of artistic activity. The film exposes the mechanism that produces and nourishes local expressive surrealism, but is also swept into it and immersed in it. The film takes place in a realm of flaming inscriptions; between love and flight, between understanding and lies. The verbs I loved, I fled, I understood, I lied and I forgave turn into verbs that move the film, and the connection between them creates an alternate reality that functions according to the artist's own rules, an apparently na??ve reality nourished by blood and fire, milk and stone, feather and flesh. By its very nature, an artistic reality that clashes and corresponds with the surrounding	2004	46'42"			484	Digital Art Lab	
Levy, Dana	Hole in the Fence	Between Abu Dis and Jerusalem lies a separation fence, which divides what was once the main street of one town. The locals removed one of the fence bars, and, in the middle of the day men, women, children, businessmen, workers, students, cross the fence, with slight discomfort, taking with them, briefcases, ladders, and whatever else they need. The film emphasizes the irony of the benefit of such a fence.	2005	5'42"			486	Digital Art Lab	

Levy, Dana	The House by the Wall	The film is built from a sequence of photographs which I took at an abandoned house near the separation wall in Palestinian territory. The graffiti on the walls of the house indicates that the Israeli army had once occupied the site. Its just another ordinary day, the locals can not leave without permits and they are imprisoned like the sheep. But the children haven't lost faith and are flying a black kite made from a piece of a black plastic bag.	2005	4'43"	French	English	486	Digital Art Lab	
Achituv, Romy	Global Villager	A professional Narrator Model (Do-umi) imported directly from a high profile Do-umi agency in Seoul, South Korea, will welcome visitors to the opening of the third chapter of Hilchot Shcenim. With courtesy and a smile she will administer a potion of good marketing to any willing client. The promotional event will be accompanied by video documentation of the model's training process. The documentation will be on show during the exhibition.	2005	14'07"	English, Hebrew		488	Digital Art Lab	
Kowner, Elyasaf	Aftershock	Right after a suicide bomb attack in Tel aviv, April 2003, three men come out without a scratch. But they are still in shock during those strange hours while the memories keep flashing back.	2003	13'00"	Hebrew	English	490	Digital Art Lab	
Kowner, Elyasaf	Diamond on the Beach	A young woman and an older man are having a conversation on the beach which is mostly about her. The connection between them is unclear and is left unresolved while other emotional issues arise there at that same place in the	2001	7'30"	None		490	Digital Art Lab	
Kowner, Elyasaf	Amne	A group of children from the city of Acco are jumping into the Mediterranean with no fear Photographed and edited by Elyasaf Kowner Music by Total Eclipse	2001	8'30"			490	Digital Art Lab	
Kowner, Elyasaf	Snow Way	While striding in a snow storm in the Hermon mountain located in the Israeli-Syrian northern boarder - the figure follows the belly dance tune of Egyptian born Nagua Fouad	2004	4'00"			490	Digital Art Lab	
Kowner, Elyasaf	Violent Emotion		2003	2'30"			490	Digital Art Lab	
Kowner, Elyasaf	Sea Baby	The experience of a baby being washed by his mother down by the water front.	2000	3'40"			490	Digital Art Lab	
Kowner, Elyasaf	In the Center	An invisible darkness mixed with a funny reality in this one scene that follows a conversation between two women.	2001	15'00"			490	Digital Art Lab	
Kowner, Elyasaf	Fufky		2003	2'30"			490	Digital Art Lab	
Kowner, Elyasaf	Le Rendez-vous	While striding in a snow storm in the Hermon mountain located in the Israeli-Syrian northern boarder - the figure follows the belly dance tune of Egyptian born Nagua Fouad	2004	7'00"	Hebrew		490	Digital Art Lab	
Kowner, Elyasaf	Car Portraits		2002	5'00"	Hebrew	English	490	Digital Art Lab	
Kowner, Elyasaf	Dad Explains		2001	5'30"	Hebrew	English	490	Digital Art Lab	
Kowner, Elyasaf	Around the Fire	The Bereshit music festival takes place in the Sea of Galilee on the eve of the Jewish New Year. The work of Elyasaf Kowner, filmed during the last Bereshit festival, shows how young generations of Israelis attempt to find their own path to reconstruct their cultural history. People seek fusion of rituals, myths, practices, by borrowing from various cultures and cults (tribal rites, shamanism, Buddhism, paganism, among others) and re-giving to human being and nature a central place. This path of syncretism, at the crossroads of multiculturalism, quest for spirituality, opening to different worlds and societies, can be seen as one possible collective, civil, alternative to the references imposed by the dominant political discourse – an escape from reality.	2003	11'00"	None		490	Digital Art Lab	
Kowner, Elyasaf	Perfect Form	An encounter with a passerby who conveys his feelings towards his own Star of David tattoo.	2002	1'00"	None		490	Digital Art Lab	
Milshtein, Ohad	Day Diary (September 14)		2003	3'41"	None		493	Digital Art Lab	
Milshtein, Ohad	Friday Afternoon		2004	1'14"	None		493	Digital Art Lab	
Milshtein, Ohad	Smalltalk		1999	1'05"	None		493	Digital Art Lab	
Milshtein, Ohad	A Glass of Water		2003	1'56"	Hebrew	English	493	Digital Art Lab	
Milshtein, Ohad	Stokata #2		2004	2'20"	None		493	Digital Art Lab	
Milshtein, Ohad	Adam			1'35"	None		493	Digital Art Lab	
Milshtein, Ohad	Screen Saver #3		2004	6'06"	Hebrew		493	Digital Art Lab	
Milshtein, Ohad	A Ride with Shirly		2003	2'18"	None		493	Digital Art Lab	
Milshtein, Ohad	Amodu		2004	1'56"	None		493	Digital Art Lab	
Milshtein, Ohad	Stokata #1		2003	1'56"	None		493	Digital Art Lab	
Milshtein, Ohad	Stokata #3		2004	13'45"			493	Digital Art Lab	
Milshtein, Ohad	Nails		2003	8'02"	None		493	Digital Art Lab	
Milshtein, Ohad	A Girl in White		2004	9'19"	None		493	Digital Art Lab	
Ben-Ner, Guy	House Hold			23'01"	None		501	Digital Art Lab	

Ben-Ner, Guy	Elia			22'30"	English	None	501	Digital Art Lab	
Ben-Ner, Guy	Maaroch	Guy Ben-Ner's video works since 1996 are centered on his own performative presence and his relationship with his family. Testing on his own private territory (both emotionally and physically) the different kinds of familial settings and circumstances, he brings his public to reflect upon universal values and behaviors which are produced by the connection between the social environment and the human being's natural attitudes. Although shot at home and usually with his children, Ben-Ner's films are far from home movies. They are sequences of carefully planned scenes, each film is in fact preceded by a copious storyboard drawings. The interest in the works of the mid-1960 and early 1970s' body artists such as Bruce Nauman, Vito Acconci, and Dennis Oppenheim, and the fascination with filmic situations in which the director, the cameraman, the leading actor and the stuntman are all one and the same, led Ben-Ner to deepen his interest in the early films of Harold Lloyd, Charlie Chaplin, and specially Buster Keaton. The work of these pioneer filmmakers, in fact, influenced his films in different ways. "Especially significant for		3'33"	None		501	Digital Art Lab	
Ben-Ner, Guy	Wild Boy			17'12"	Hebrew	English	501	Digital Art Lab	
Ben-Ner, Guy	Berkley's Island			16'39"	Hebrew	None	501	Digital Art Lab	
Ben-Ner, Guy	Tree House Kit			10'01"	None		501	Digital Art Lab	
Ben-Ner, Guy	Moby Dick			12'39"	None	Hebrew	501	Digital Art Lab	
Israeli, Shosh	Memento Mori		2005		Hebrew	English	507	Digital Art Lab	
Rosen, Roe	Two Women and a Man	Two Women and a Man von Roe Rozen Ein Film über ein fiktives Buch, eine Fusion von Erotismus und Judaismus, Surrealismus und Pornographie - in einer Vielzahl von Erzählschichten und alter egos.	2005	16'00"	Hebrew	English	509	Digital Art Lab	
Smith, Gregg	Le Touriste	The Tourist is a project involving two filmed performances which attempt to create narratives without the use of language, sound or text. The narratives are above all physical encounters as an individual, played by the artist, negotiates a personal dilemma regarding a public encounter. The idea of the tourist as a starting point and metaphor for a condition where one strongly desires a new insight, understanding or relationship with the world, but at the same time fears letting go of the past. The artist is interested in the tourist as someone who places himself in a situation where he cannot understand or receive very much but are stimulated by the newness and glimpses of something hidden. This might be described as a situation where the physical reality is very present and unusual but equally present is the desire to project onto it. The main objective with this installation was to find a way to make the viewer feel physically and emotionally complicit in the narrative.	2003	10'09"		English	511	Digital Art Lab	
Yitzhak, Nevet	Salute		2004	5'40"			512	Digital Art Lab	
Cohen, Yoav	Text Work 2			4'40"			513	Digital Art Lab	
Cohen, Yoav	Sovel Mekotzer Tikshoret (text work 1)			8'00"	English	English	513	Digital Art Lab	
Video Bar Project	Kochav Nolad -1	The project included four evenings of Israeli video art screenings and took place in 2004 in bar in Jaffa. Four different program where curated around thematic subject. Curaotr: Yuval Orly	2004	61'04"	English		514	Digital Art Lab	
Video Bar Project	The Preaching Rabbis	The project included four evenings of Israeli video art screenings and took place in 2004 in bar in Jaffa. Four different program where curated around thematic subject. Curaotr: Yuval Orly	2004	76'30"			515	Digital Art Lab	
Levy, Dana	Last Moment Before	2000 people from The Temple Mount Faithful Movement march through the gates of the old city of Jerusalem. During the ceremony the local Arab inhabitants may not leave their homes. A mix between footage shot during this extraordinary event, and on a regular evening, as locals, mostly palestinian, fill the streets	2003	8'03"			517	Digital Art Lab	
Levy, Dana	Rubber Girl	A heart touching performance (shot in Mongolia) - A girl/woman shows her extreme bodily talents to a cheering crowd. The work inspects the place of the girl/woman in the modern world, the non returnable harm to innocence and purity.	2000	9'44"	Hebrew Arabic	English	517	Digital Art Lab	
Levy, Dana	Independence day	Independence Day Celebrations at Rabin square, mirror the violent political situation in the country. The children playing with the snow spray mimc the body language they see daily on the news.	2002	4'06"	Hebrew		518	Digital Art Lab	

Levy, Dana	Submersions	As the political situation in my country seems like it has reached a dead end, I thought about the biblical story of the flood , where the only way out of the chaotic reality was to wash it away so that a new peaceful era could begin. I asked people to submerge into the sea while thinking of their personal spiritual cleansing. An act of transformation, erasing personal histories, detoxing, preparing the grounds for a new, better reality to take place. Each entering the sea, performing their own private cleansing ritual.	2004	13'14"	None		518	Digital Art Lab	
Levy, Dana	Time with Franz	The filmmaker, an Israeli Jew, discover boxes of old Nazi photos from the war at Franz's house, whom I met in Austria, Over several visits I search through the photos with my camera. At first I feel threat, but than with humor and warmth Franz pulls me back to the unthreatening present, a place where a friendship can form despite the shared history of earlier generations	2003	8'46"			518	Digital Art Lab	
Levy, Dana	Hells Angels	Two cheerful Palestinian children living in the Jenin refugee camp give a guided tour of the remains of their home which was destroyed by Israeli soldiers a few weeks earlier during "Operation Defensive Shield". Symbolically, the boy is holding a toy bulldozer in one hand, and a poster of a suicide martyr in the other.	2002	3'46"			518	Digital Art Lab	
Levy, Dana	Sequence 7		2004	19'10"			518	Digital Art Lab	
Ashery, Oreet	Necessary Journey - Travel Diary	Ashery visited Israel and Palestine over a period of two months in order to research and explore her family history as indiginious Jews in Palestine and to meet the Palestinian artist and architect Sameh Abboushi in Rammallah. Ashery and Abboushi exchanged emails over a number of months discussing the issues of home, family, art and the effects of the occupation. The travel diary charts a journey through Ramallah, the Old city in Jerusalem and Pqaiin; a village inhabit by mainly Druze as well as Muslims, Christians and Jews.	2005	18'00"	English	English	519	Digital Art Lab	
Ben Shitrit, Haim	Anonymous Soldier- Don't Tell Your Mother	"Anonymous soldiers", the anthem of the "Shtern gang", an anti-British extreme Jewish underground which operated in the forties, translated to French with spelling mistakes. The text is recited by the father and mother of the artist, who are not familiar with it and are trying to please their son who came for a visit. The recitation is interrupted by their corrections of the spelling, the mother insisting on giving her son something to eat, other sounds and oriental rhythms. A visual and sound dismantling of an old underground anthem.	2004	5'49	French	English	523	Digital Art Lab	
Nachshon, Roi	Gate	A musical piece for a small ensemble - by The-Hague based Israeli composer Roi Nachshon. The musicians are sharing a stage. However, they are separated from one another by physical barriers and doors which can be manipulated, thus turning the size and shape of the ensemble and stage into compassable features, capable of changing in real time. The players will occasionally invade each other's spaces, merge and collide, not by their own actions, but according to changes made to their environment.	2005	32'29"			534	Digital Art Lab	
Katzenstein, Uri	The Garden	Uri Katzenstein is one of Israel's most accomplished and renowned live performance and interdisciplinary artists. Katzenstein studied at the San Francisco Art institute in the late 1970's, and after receiving his MFA he moved to New York City where he was throughout the eighties. In New York he became a regular at such legendary performance venues such as the Kitchen and The Knitting Factory. His often visceral actions where combined with music and manipulated sound to create a physical, visual and sonic attack upon his audiences senses and sensibilities. He is now based in Tel Aviv and teaches at Hiafa University. In 2001 he represented Israel at the Venice Biennale.	2004	5'48"			537	Digital Art Lab	
Katzenstein, Uri	Vehicles		2004	1'15"			538	Digital Art Lab	
Katzenstein, Uri	Azoi Haartzel		~	1'58"	None		538	Digital Art Lab	
Katzenstein, Uri	Hope Machine		2003	2'24"			538	Digital Art Lab	
Tzukerman, Anan	Subtext Film	The movie, filmed in a number of Jewish settlements in Judea and Samaria, belongs to the genre of activist video, where the artist, by virtue of his/her own presence, is responsible for things happening. By means of a camera and a lot of nerve, Zuckerman confronts settlers in Judea and Samaria. He attempts to be their guest, to become a settler, and finally to confront them. The movie reveals the power relations in Israeli society, the personality of the conquering Israeli, and the paranoia that characterizes both sides – the Jewish settlers and the 'foreign' Jew who comes from the city.	2005	21'01"	Hebrew	English	544	Digital Art Lab	

Sela, Ruti + Amir, Maayan	Aley Zahav (gold leaves) after Aliza Begin	The movie began as part of the movie Beyond Guilt that was filmed in a Tel Aviv hotel and documented a meeting between the directors and men who answered an acquaintance advertisement that was published on an internet website. One of the men, referred to as ER-77, from the Alei Zahav settlement, arrived armed with a revolver. For the present exhibition, the directors traveled to his home. The movie takes place in two places at the same time – Tel Aviv and the Jewish settlement.	2005	5'48"	Hebrew	English	545	Digital Art Lab	
Bartana, Yael	Wild Seeds (Havat Gilad evacuation)	The movie was filmed against the background of the village of Prat, and constitutes a kind of simulation of evacuation. It illustrates the way in which the third generation of Zionism, male and female 18 year olds, copes with political reality and especially with the subject of the Jewish settlements. The scene which has been filmed is based upon an existing game invented by youths in whose course the players simulate evacuation.	2005	6'40"	Hebrew	English	545	Digital Art Lab	
Solomons, Doron + Angel, Itay + Koren, Ziv	Gush Katif in Photos	The work is exhibited thanks to the generosity of the News Unit of Channel 2 A report, looking ahead to the withdrawal, broadcast one year ago on the Channel 2 news. The report, prepared by reporter Itai Engel, photographer Ziv Koren, and edited by Doron Solomons, tries to convey the nostalgic feeling of turning the pages of a photo album by the unusual use of still photos, narration, and editing.	2004	14'26"			545	Digital Art Lab	
Mograbi, Avi	Detail 4	The movie (a scene from Mograbi's new film Vengeance for One of My Two Eyes), documents the inauguration of the Rabbi Meir Kahana Yeshiva in the Jewish settlement of Tapuach. In the film there is a procession of celebrants that ends with an enthusiastic rock performance.	2004	5'18"	Hebrew	English	545	Digital Art Lab	
Tzukerman, Anan	Subtext Film	The movie, filmed in a number of Jewish settlements in Judea and Samaria, belongs to the genre of activist video, where the artist, by virtue of his/her own presence, is responsible for things happening. By means of a camera and a lot of nerve, Zuckerman confronts settlers in Judea and Samaria. He attempts to be their guest, to become a settler, and finally to confront them. The movie reveals the power relations in Israeli society, the personality of the conquering Israeli, and the paranoia that characterizes both sides – the Jewish settlers and the 'foreign' Jew who comes from the city.	2005	21'01"	Hebrew	English	545	Digital Art Lab	
Shainberg, Chen + Dor, Kati	Neve Dkalim	The movie, filmed in Neve Dekelim in the Gaza Strip, makes room for a discussion about dogs and includes chance meetings with figures in the commercial center. The movie was filmed in the form of a news feature, but at the same time it undermines that objective. By blurring the boundaries between the important and the insignificant, and by the use of clichés and stereotypes familiar to us from the media, the film reveals the problematic, tendentious manner in which reality is mediated to the observer at home.	2005	6'26"			545	Digital Art Lab	
Breger, Yossi	20 Shekel Cup of Coffee		2005				547	Digital Art Lab	
Cnaani, Ofri	Both Members of the Club		2002	4'30"	None		548	Digital Art Lab	
Cnaani, Ofri	The Dungeon		2003	~			548	Digital Art Lab	
Cnaani, Ofri	Patrol		2003	~	None		548	Digital Art Lab	
Cnaani, Ofri	Death Bad		2005	9'00"			548	Digital Art Lab	
Cnaani, Ofri	Hand Ball		2002	1'30"			548	Digital Art Lab	
Ratman, Gilad	Lublin's Grip		2001	15'00"	Hebrew	English	550	Digital Art Lab	
Ratman, Gilad	Che Che the Gorgeous	A strange story about the sorrow of penetrability. Pupa-men in a primordial landscape ("They are not devoid of desire"), sound recorders ("who effectuates and who is effected?") and a singer ("his own ghost director").	2005	5'55"			550	Digital Art Lab	
Ratman, Gilad	Give Her Back or Take Me Too		2004	6'30"			550	Digital Art Lab	
Serial Casea_1 Acquaintance	Old Storeis - New Videos	Draços Alexandrescu (In-Out, 1:20 min, Situating Myself, 6 min, 2005) Dan Acostioae & Dragos Alexandrescu (Bahlui by Night, 12 min, [3 min excerpt], 2004) Dan Acostioaei & Dragos Alexandrescu (Dave Didn't Make It, 54 sec, 2004) Dan Acostioaei (Essential Current Affairs, 4 min, 2002) Dan Acostioaei (Reconstructionscapes, 15 min, [3 min excerpt], 2005) Bogdan Teodorescu (Geographic Aerobics, 18 min, 2005) Matei Bejenaru (Looking for Caslav, 9 min, 2002) video art from Romania, curated by Matei Bejenaru	2005				551	Digital Art Lab	
Serial Casea_1 Acquaintance	Vertigo Entrapped	Osman Bozkurt (Auto-Park: The Highway Parks of Istanbul, 15 min, 2003) Stefan Bauer and Erdem Helvacioğlu (Ohrmong, 8 min, 2005) Hristina Ivanovska, What's Behind, (The Urban Prototype Project, 2:51 min, 2003) Sener Ozmen (Exit, 2:30 min, 2002) Erhan Muratoglu (I/O Interface Overbloated, 3 min, 2005) Gulsun Karamustafa (Making of the Wall, 16:11 min, 2003) Banu Cennetoglu (Determined Barbara, 2:10 min, 2004) video art from Turkey, curated by Basak Senova	2005				552	Digital Art Lab	

Serial Casea_1 Acquaintance	Cake and Coffee (disc 1)	Slaven Tolj (Nature & Society, 3:58 min., 2002) Isa Rosenberger (Sarajevo Guided Tours, 25 min., 2001) Pavlina Fichta Cierna (About Jozef, 10 min., 2003) Reinigungsgesellschaft (No Limits for Frank, 17 min., 2002) Erzen Shkololli (Hey You..., 4:27 min., 2002) Frantisek Kowolowski (Never Ending Story – Artist, 13:17 min., 2002) Daniela Kostova (I See..., 17 min., 2002) Sejla Kameric (Untitled (Daydreaming), 4:40 min, 2004) video art from The Czech RePUBLIC. CURATED BY Michal Kolecek	2005				553	Digital Art Lab	
Serial Casea_1 Acquaintance	Cake and Coffee (disc 2)		2005				554	Digital Art Lab	
Serial Casea_1 Acquaintance	Out on a Limb	David Maljkovic` (Scene For a New Heritage, 4:33 min, 2004) Goran Devic` (Imported Crows, 22 min, 2004) Lala Rašćić` (17 stories, 3 min, 2005) Kristina Leko (Her 25802nd Day, 4:03 min, 2000) Zlatko Kopljar (Love Shot, 3 min, 1996) Vlatka Horvat (Out on a Limb, 2 min, 2002) Renata Poljak (Great Expectations, 17 min, 2005) Tanja Dabo (Wellcome, 8:54 min, 2004) Mladen Stilić` (Potato, Potato, 3 min, 2001) and emotionally complicit in the narrative.	2005				555	Digital Art Lab	
Serial Casea_1 Acquaintance	Exercises in Imagination (Disc 1)	Rainer Ganahl (Bicycling Tirana, 4 min, 2003) Ivan Moudov (Traffic Controll, 6 min, 2001) Corinna Schnitt (Zwischen vier und sechs, 6:04 min, 1997/8) Gentian Shkurti (Alice in Wonderland, 3:40 min, 1999) Janos Sugar (The Typewriter of the Illiterate, 7:21 min, 2001) Blue Noses (25 short performances about globalization, 10:05 min, 2003) Erzen Shkololli (White, 10 min, 2005) Kunst- Fu (Exercises of the Masters, 9 min, 2002) Enes Zlatar (Thailand, 9:40 min, 2001) Sejla Kameric (Imagine, 2 min, 2004) Zbynek Baldran) Video art by artists from the Balkan, curated by Margerethe Makover and Anton Lederer (< rotor > association for contemporary art	2005				556	Digital Art Lab	
Serial Casea_1 Acquaintance	Exercises in Imagination (Disc 2)		2005				557	Digital Art Lab	
Serial Casea_1 Acquaintance	Mapping Rightwing Extremism	Brosko Prostran (Touching, 4:30 min, 2004) Miroslav Jovic (The Triumph of the e-will, 2:20 min, 2005) Filip Markovinovic (The Army and Me, 24 min, 2005) Mirjana Batinic (Identity: Balkans, 2:30 min) Bob Miloshevic (Algorithm, 6 min, 2004) Dragan Predojevic (Die Falshe Idee, 54 sec) Malden Marinkov (Déjà Vu, 9:40 min) Video art from Serbia & Montenegro, curated by: Orfeas Skutelis and Branka Curcic / kuda.org	2005				558	Digital Art Lab	
Serial Casea_1 Acquaintance	Coffee with Sugar	Daniela Kostova (I See - You See, 30 min, [15-min excerpt], 2002) Adelina Popnedeleva & Michel Beck (The Real Thing, 4:00 min, 2000) Kamen Stoyanov (10 Minutes World Art, 10:00 min [a 4-min excerpt], 2003) Borjana Pandova & Todor Karastoyanov (Whatever –Advert Laboratory, 8 pieces [1-3 min each], total: 16 min, 2005) Video art from Bulgaria, curated by Galia Dimitrova	2005				559	Digital Art Lab	
Serial Casea_1 Acquaintance	Trespassing (disc 2)	Ruti Sela & Ma'ayan Amir (Alei Zahav after Aliza Begin, 5:30 min, 2005, Beyond Guilt#2, 18 min, 2004) Ruti Sela & Cllil Nadav (loopolice, 6:55 min, 2003) Avi Mugarbi (Details 2&3, 9 min, 2004) Annan Tzukerman (Anxious Escapism, 26 min, 2005) Nira Pereg (Souvenir, 5 min, 2005) Artists without Walls (April 1st, 19:30 min, 2004) Video art from Israel, curated by Eyal Danon	2005				560	Digital Art Lab	
Serial Casea_1 Acquaintance	Trespassing (disc 1)		2005				561	Digital Art Lab	
Weinberg, Gil	Music Projects	Gil Weinberg is an assistant professor and the director of the music technology program at Georgia Tech. In his work Weinberg attempts to expand musical expression, creativity, and learning through technology. His research interests include new instruments for musical expression, musical networks, machine and robotic musicianship, sonification, and music education. His music has been featured in festivals and concerts such as Ars Electronica, SIGGRAPH, ICMC, and NIME, and with orchestras such as Deutsches Symphonie-Orchester Berlin, the National Irish Symphony Orchestra, the Scottish BBC Symphony. His interactive systems were presented in museums such as the Smithsonian Museum, Cooper-Hewitt Museum, and Boston Children's Museum. Weinberg received his M.S. and Ph.D. degrees in Media Arts and Sciences from MIT. Before turning to academia, he co-founded and held a number of positions in music and media software companies in his home country Israel.	2006				565	Digital Art Lab	
Kruger, Omer	Negba		2006	6'50"	English		566	Digital Art Lab	

Freilich, Orit	Blindness as Meta-Knowledge	Born in Haifa, Israel, Orit earned her BA in Fashion Design at the Margrethe Skollen International School for Fashion and Design, Denmark in 1985. Following graduation Orit stayed on at the school to teach Fashion Illustration and upon her return to Israel, she taught Fashion Illustration at the Shenkar College of Textile Technology and Fashion, where she is now a senior lecturer. Orit's interest in all aspects of art and design has led to a diverse background including stained glass, engraving, watercolor techniques and more. Since 1994, Orit has developed collections for the Free Time software company specializing in elastic materials. At the same time, she is a part-time student at Hamidrasha Art School, Beit-Berl.	2005	53'00"			568	Digital Art Lab	
Freilich, Orit	Works		2006		Hebrew	None	569	Digital Art Lab	
Ben Shitrit, Haim	No Johnny No		2006	3'31"	None		570	Digital Art Lab	
Ben Shitrit, Haim	From the Streets of Jerusalem to the Palaces of London		2006	18'07"	English	French	571	Digital Art Lab	
Zehavi, Inbal	Beam Me Up Vera			6'11"	Turkish	None	574	Digital Art Lab	
A. Omer, Michal	I Said Angels		2006	15'29"	Hebrew	None	575	Digital Art Lab	
Nitzan, Roiy	Beirut		2006	3'00"	Hebrew	English	577	Digital Art Lab	
Nitzan, Roiy	Pleazz			0'48"	None		578	Digital Art Lab	
Nitzan, Roiy	Quiet Desperation			2'01"	English	None	578	Digital Art Lab	
Nitzan, Roiy	Nothing is Lost			1'23"	English	None	578	Digital Art Lab	
Nitzan, Roiy	Lullaby			2'49"	Hebrew	English	578	Digital Art Lab	
Nitzan, Roiy	Ninety-Nine			3'02"	None		578	Digital Art Lab	
Nitzan, Roiy	The Longing			1'16"	German		578	Digital Art Lab	
Nitzan, Roiy	Round One			3'38"	Hebrew	English	578	Digital Art Lab	
Gesser Yael	untitled	Street of Holon in a long slow doly, from the exhibition Holon Now	2006	15'33"			582	Digital Art Lab	
Mograbi, Avi	Detail 4		2004	5'18"	English	French	584	Digital Art Lab	
Mograbi, Avi	Detail		2004	8'28"	Hebrew	English	584	Digital Art Lab	
Mograbi, Avi	Details 5,6,7,8,9 & 10		2005	13'03"			584	Digital Art Lab	
Mograbi, Avi	Detail 2 & 3		2004	9'23"	Hebrew	English	584	Digital Art Lab	
Hurani, Khaled + Segal, Miri	The Road to Gaza	The sound installation by Khaled Hourani and Miri Segal, describes Hourani's experiences while crossing the Gaza-Ramallah border. The installation sets out to convey the situation of the Palestinian people doomed to silencing, blindness and isolation. By separating Hourani's voice, as he reads the text (which he wrote) in Arabic, and splitting the Hebrew translation, the installation attempt to convey a sense of social and cultural effect.	2006	60'	Czech	English	585	Digital Art Lab	
Sinai, Gez & Dotan, Shachter	Video Works		2006				588	Digital Art Lab	
Ben Shitrit, Haim	Fibi & Other Stories	In August 2005 Fabrica invited Haim Ben Shitrit to Brighton to develop ideas for new art works stemming from the multi-lingual approach of his video Fibi - Discussions with Abdel Wadoud. Haim is an installation artist who uses video. His work has been shown in galleries and at film festivals in France and Israel. This short film is a document of the method and outcome of his residency.	2005	12'27"	English	None	590	Digital Art Lab	
Kiper-Zaretski, Yael	Swawin	A television movie that aired as part of the series, "Every Human," a series with 16 chapters on the identities of those in Israel. This focuses on the hardships of the Bedouins in the Negev desert.	2001	53'00"	Hebrew		594	Digital Art Lab	
Kosova, Erden & Senova, Basak	Walking Istanbul	Participating Artists: Kemal Aratan, 2/5 BZ, ZeN, Nermin Er, Bulent Sangar, Aydan Murtezaoglu, Extramucadele The exhibition focuses on the visual notes, remarks and traces of the city as the reflection of the inner-world which is trapped in the mundane and untamed realities of the streets. The invited artists and the producers of the exhibition belong to a generation still begging to be theorised, one that remains between the generation of the seventies, which defined itself through a firm political perspective based on class analysis and today as a politicised and conformist youth" (Kosova and Senova, "Daydreaming in Quarantine", Graz, 2003).	2004	10'09"			599	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	Call the Sandman			2'29"	Hebrew	English	601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	Moving Image		-	2'31"	Hebrew	English	601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	High Noon		-	5'32"	Hebrew	None	601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	A Different Kind of Mass		-	2'46"			601	Digital Art Lab	

Friedberg, Alona & Orenstein, Limor	Super Music Megamixer	Super Music MegaMixer (2004) is a global medley of high art and popular culture infused with local Israeli flavor. Alona Friedberg and Limor Orenstein—a collaborative duo who regularly perform in their videos as twin personae—spin Jasper John's target painting like a roulette wheel, transforming masterworks of modern art and the Old Masters into tableaux vivants. The artists substitute original elements in these paintings with Israeli icons such as falafel, Sabbath wine, dates, and a kova tembel—a floppy work hat that has become a relic of Israeli fashion and kibbutz history. Top 40 hits in a video arcade game are replaced with nostalgic Israeli marches. Friedberg and Orenstein's quest to make sense of contemporary Israeli identity becomes a post-Zionist game of chance.	2004	5'05"	None		601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	The Metamorphosis		–	2'33"			601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	Conductive Units		–	5'30"			601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	If You Wish for a Golden Apple		–	3'07"	None		601	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	Oh Fortress Mine		–	6'28"	Hebrew	English	601	Digital Art Lab	
Agassi, Nelly	Video Works		2006	-	None		603	Digital Art Lab	
Ergun, Koken	Untitled	Born in Istanbul, Turkey, in 1976 Ergun lives and works in Istanbul and NYC	–	8'50"	English	English	607	Digital Art Lab	
Talisman, Nomi	Everything I Knew About America I Learned From the Movies	Everything I knew about America I learned from the Movies explores the cultural role of cinema and its relationship to everyday life. The main sources are home-movies, from the 30's to 70's, but also incorporated is footage from the fringes of	2003	16'40"	English	None	612	Digital Art Lab	
Kahana, Gil	The Space Between Us	The Space Between Us is a motion tracking installation which creates stimulation and is a potential trigger for interaction between people. Most new media communication systems today are channeled through the medium of written text, for example, email, chat, sms. Our bodies remain passive and the lack of non-verbal cues often leads to misunderstanding. In this installation, participants are encouraged to use their body to explore new ways of expression through new media and body language. This will create a responsive environment which has the potential to generate interaction. The system responds to physical movement, location, proximity, body structure and posture. These parameters will be collected in real time and then translated into an audio-visual language. The_space_between_us examines the instance of the computer as an agent for communication between people. It offers a playful experience which aims to bring people together and celebrate their non-verbal skills in communication.	2005	2'30"			615	Digital Art Lab	
Talisman, Nomi	Psychological Prosthetics	Psychological Prosthetics explores the ways an art object can alter or transform our state of mind. "What if an object could fix your feelings?" is the question posed by Psychological Prosthetics, a sculpture, installation, video and performance project. Drawn from psychology, advertising and contemporary design, the project investigates our desires for normalcy in a "feel good" culture of consumption. Psychological Prosthetics looks at the role of an object in soothing mental states such as sadness, anxiety and shyness.	2005	8'37"			616	Digital Art Lab	
Anri, Sala	Dammi I Colori	In the video Dammi I Colori (Give me color) (2003), Sala's camera pans along the streets of Tirana, contrasting the dusty, torn up roads with apartment buildings that have been painted in bright primary colors, a project of Tirana's mayor, Edi Rama, a former artist. In a voiceover (subtitled in English), Rama explains how he thought painting the building facades would give some hope to Tirana's citizens, who are still suffering the effects of the city's turbulent conversion from Communism to democracy.	2003	15'25"	Albanian	English	617	Digital Art Lab	
Landau, Sigalit	Untitled	She works with taken-for-granted procedures such as entries and exits, trash removal systems, etc. Ideas for her projects emerge through these encounters, and her manipulation of materials reflects a paradoxical attitude of suspicion towards urban topography, architecture, preservation, history, and body. Perpetual conflict between survival and the wish to become neither victim nor victimizer – an updated vision of return to a "conscientious nomadic community."	–	1'36"	None	None	619	Digital Art Lab	

Landau, Sigalit	Barbed Hula	The performance „Barbed Hula“ was developed in 2001 as a non-public act, performed on the beach of the Mediterranean coast nearby Tel Aviv by the Israeli artist Sigalit Landau. It's a short, but painful film. Because the sequence of one and a half minutes is in slow motion and looped the film becomes endlessly (DVD, 1:53 min, loop). So the circling of the barbed loop, the confrontation of the vulnerable body on the one and the adamant barbed wire on the other hand comes to the fore. It seems that the hula is moving of its own accord because of the restrained releasing motion of the hips.	2001-2004	1'52"	None	None	619	Digital Art Lab	
Landau, Sigalit	Untitled		—	16'13"	None	None	619	Digital Art Lab	
Landau, Sigalit	Untitled		—	8'54"			619	Digital Art Lab	
Landau, Sigalit	Eye Drum		2001	16'32"			619	Digital Art Lab	
Landau, Sigalit	Untitled		—	10'56"	None	None	619	Digital Art Lab	
Landau, Sigalit	Untitled		—	4'08"	None	None	619	Digital Art Lab	
Landau, Sigalit	Untitled		—	11'39"	None	None	619	Digital Art Lab	
Paz, Sharon	Black Side	"HOW LONG" performance space is divided into two, by a three-meter high construction covered with four video screens. The viewer is placed on one side, "missing" something, hearing ... but not seeing, the other space. The structure of the piece is based on separation; two parallel realities exist in the same time. Through the duration of the work, the performers are traveling between the spaces in relation to the sound and video, performing different actions on each side, the Black side and the White side.	2005	14'06"			620	Digital Art Lab	
Paz, Sharon	White Side		2005	—			620	Digital Art Lab	
Buganim, Eitan	Pushkin		2006	2'24"	None	Hebrew	622	Digital Art Lab	
Buganim, Eitan	Trans-atlantic		—	7'59"	English	None	622	Digital Art Lab	
Buganim, Eitan	Miss Candle		2003	17'15"	English	None	622	Digital Art Lab	
Buganim, Eitan	120 Fahrenheit		2005	4'05"	None	None	622	Digital Art Lab	
Buganim, Eitan	Struck		2003	1'02"	English	None	622	Digital Art Lab	
Buganim, Eitan	Passion		2003	4'26"	None	None	622	Digital Art Lab	
Buganim, Eitan	Antartica		2006	8'20"	None	None	622	Digital Art Lab	
Buganim, Eitan	Fight		2003	4'19"	None	None	622	Digital Art Lab	
Buganim, Eitan	The Odyssey		2006	20'20"	Hebrew	English	622	Digital Art Lab	
Buganim, Eitan	HK 36		—	4'38"	None	None	622	Digital Art Lab	
Kadichevski, Liliana	The Time I Breathe		2000-2004	1'33"	None	None	623	Digital Art Lab	
Kadichevski, Liliana	Untitled		2001	1'15"	None	English	623	Digital Art Lab	
Kadichevski, Liliana	Silence is Golden		2000	0'34"	None	None	623	Digital Art Lab	
Kadichevski, Liliana	Gloom and Doom		2002	0'51"	None	None	623	Digital Art Lab	
Kadichevski, Liliana	Definition in Simple Language	(Women's Memories of Socialism)	2000-2004	4'12"			623	Digital Art Lab	
Kadichevski, Liliana	Por Quien Doblan las Companas?		2000-2004	2'54"	None	English	623	Digital Art Lab	
Kadichevski, Liliana	Magic Spell		—	0'52"	None	None	623	Digital Art Lab	
Kadichevski, Liliana	Fountain		2001	2'28"	None	None	623	Digital Art Lab	
Kadichevski, Liliana	Three Wishes		2001	0'46"	None	English	623	Digital Art Lab	
Kadichevski, Liliana	Disc 2	This film was conceived after the research project 'Women's Remembering of Life in Socialism', started in 1999 by a group of women scientists, students, and lecturers at the Centre for Women's Studies in Zagreb. In the film we meet five women who openly and bravely speak of their efforts, successes, defeats, and joys that they experienced whilst living in socialist Yugoslavia. The overlapping of the places of female identity with the key determinants of the socialist period makes up the basis of the film, showing the emancipatory values as well as the oppressive elements and the everyday problems of a time.			None	None	623	Digital Art Lab	
Yefman, Rona	Two Flags	The "Stripes" and the "Hoods", two gangs with a long history of conflict, fight one another in the urban space of an imaginary, conceptual territory.	2005/6	30'	Hebrew, English	None	624	Digital Art Lab	
Pishof, Ohad	A Slow Walk for Longplayer	Taking place on the longest day of the year in 2005, Pishof crosses the London Bridge in the span of nine hours, forty three minutes, and twenty five seconds.	2005	7'			625	Digital Art Lab	
Tzaig, Uri	Infinity		—	20'	French	None	626	Digital Art Lab	

Tzaig, Uri	Two Balls	Tzaig creates conceptual work that focuses on sports, spectatorship, dance, language, and games, using several media including video, performance, and ephemeral sculpture. Tzaig often makes his work in politically charged climates, as in the soccer game played in Lod, Israel, a mixed Jewish and Arab city near Tel Aviv. Yet he manages to defy the obvious, playfully creating powerful and meditative works which address provocative issues in non-didactic ways.	–	8'26"			626	Digital Art Lab	
Silberstein, Guli	This	The story of a man taken to extreme horror, finding joy in the process.	2006	6'38"			627	Digital Art Lab	
Silberstein, Guli	Schizophrenic State	Two images feature on the television screen - an Israeli soldier being lynched in Ramalla, a Palestinian father and son fired at in Gaza - all trapped in the cycle of	2003	6'	None	None	627	Digital Art Lab	
Silberstein, Guli	Self Determination #3	Made during the installation of the Separation Wall in the West Bank, a time when suicide bombers were numerous, the Israeli army was especially destructive, and Silberstein was born a son. An audio-visual narrative attempting to reach self-determination and utopia.	2006	12'	English	None	627	Digital Art Lab	
Silberstein, Guli	Layer of Cognition	Video depicts dark and obscure world, dealing with perspective and abstraction.	2005	5'07"	English	None	627	Digital Art Lab	
Mareschal, Laurent	Lazare		–	43'35"	None	None	629	Digital Art Lab	
Mareschal, Laurent	Light Verte	A panning shot follows a wall-painting. This 'trompe l'oeil' painting actually represents the landscape behind the wall. Slowly it turns to life, the beton begin to tremble as if the plants were growing inside it. Actually, this is what happen after a while we realize it. This wall has been recently built in Jerusalem... We never know on which side where are until the end. Then, we see the wall continuing far away, standing in the landscape as a sculpture of a bad land-artist, suffering from paranoia and suicidal tendencies, and having been brought to power by a momentary lack of attention.	2005	4'04"			629	Digital Art Lab	
Hesse, Carola	We Don't Exist	.Carola Hesse's <i>We Don't Exist</i> , depicts life for a Bedouin family on the margins of society in Israel		60'12"			630	Digital Art Lab	
Bar-Shai, Nurit	You Turn Me		2004	2'46"	None	None	632	Digital Art Lab	
Bar-Shai, Nurit	Objects on a Table		2005	3'	None	None	632	Digital Art Lab	
Bar-Shai, Nurit	What is Happy Baby?	Nurit holds a BFA in fine arts from the Bezalel Academy of Fine Arts and Design, Jerusalem, Israel.	2002	7'12"	None	None	632	Digital Art Lab	
Bar-Shai, Nurit	The Subway Show		2006	9'16"	English	None	632	Digital Art Lab	
Bar-Shai, Nurit	Not Yet		2004	4'57"	None	None	632	Digital Art Lab	
Bar-Shai, Nurit	NoWhere NowHere		2003	24"	None	None	632	Digital Art Lab	
Shalom, Dafna	Song of the Sea	"Song of the Sea" is a victory psalm describing the parting of the Red Sea and the drowning of Pharaoh's army. The video shows close-up footage of hands reading the "Song of the Sea" in Braille on a white page. The fingers absorb the Braille letters that determine the pace of the reading. For the viewer, this reading appears as a horizontal voyage on a white page, fingers tracking abstract symbols, white on white. The Adani (Yemenite) singing mode of the prayer accompanies the text.	2004	3'18"			633	Digital Art Lab	
Nevo, Hillah	Ever After		2006	4'13"			634	Digital Art Lab	
Sharet, Nurit	Identity	The video works selected for People Land State (most of them belonging to the pseudo-documentary genre) recount, from the artist's subjective perspective, the stories of communities that have undergone ideological, national or religious revolutions in the 20th century, thus allowing us to regard the artist's endeavor as one that offers a sphere of subjectivization, a realm of alternative narrative through the canonical narrative. The participating artists refer to symbols, rituals, linguistic changes, architecture and art, and the way in which the state strives to generate structures of national culture – a yearning for cultural hegemonization (identity, territory, language) and the blurring of boundaries between the state and society.	2001	6'30"	Hebrew	English	635	Digital Art Lab	

Shkololli, Erzen	Hey You	Hey Europe I'm addressing You a letter As Albanian of Old Albania How are my sons? You know well that they're in emigration Hey You gray-haired Europe Do You remember my territories? Do You remember Albanians in one homeland? Why don't You consult the papers that you've in London? How did You cut off our borders! My brothers and sisters were left outside My nephews and nieces they're left behind You have divided the Eagle's sons in two parts This is not the first letter that I'm writing Hey for Your injustice today I'm still suffering If You ever want peace in the Balkans You'd love the Albanians as Your soul As for me the sun doesn't shine Ev'ry day I'm asking You for my sons In America, France and England Denmark and Germany Even in Switzerland and Italy Bulgaria and Rumania Argentina and Norway Including Brazil and Australia. I'm pledging You for God's sake Make then united, the George Castriota's sons That you've divided them long ago We've never stopped crying At the end of this letter that I'm writing Don't play with the Albanians If they break the Eagle's wing Oh, the whole Balkan will burn.	-	4'27"	None	None	637	Digital Art Lab	
Phei, Cho	Father	The video works selected for People Land State belong to the pseudo-documentary genre) recount, from the artist's subjective perspective, the stories of communities that have undergone ideological, national or religious revolutions in the 20th century, thus allowing us to regard the artist's endeavor as one that offers a sphere of subjectivization, a realm of alternative narrative through the canonical narrative. The participating artists refer to symbols, rituals, linguistic changes, architecture and art, and the way in which the state strives to generate structures of national culture – a yearning for cultural hegemonization (identity, territory, language) and the blurring of boundaries between the state and society.	2008	88'	German	English	638	Digital Art Lab	
Fitussi, Fabian	A Lifetime's Work		2004	46'	None	None	639	Digital Art Lab	
Fitussi, Fabian	Remembering Oblivion		2004	20'	German		639	Digital Art Lab	
Tal, Dana	My Grandmother Loves Me		2005	6'39"		English	641	Digital Art Lab	
Fluk Ido	Polar Bears		2005	5'30"			643	Digital Art Lab	
Shniderman Adi and Ezer Merav	Air Condition		2005	5'37"	Hebrew	English	643	Digital Art Lab	
Bar-Shai, Nurit	The Subway Show	Video>>Motion is a compilation of short video works by video artists around the globe that questions various phases of movement, via the performative, physical, audible and timely transformations that occur with each passing moment on screen. The correlation of motion and video is natural. Video art does not always rely on common cinematic conventions, and allows the artist to experiment with the duration and the distortion of images and time spans by displacing 'real time' [verité] onto 'video time' – thus continually reminding us of the interconnectedness of the	2006	9'16"	English	None	643	Digital Art Lab	
Manoussakis Kleoni	The Rescue Boat		2005	1'00"	Arabic	English	643	Digital Art Lab	
Warshafsky Beth	Anthrodance Variation #1		2005	3'20"			643	Digital Art Lab	
De Bemels Antonin	Light Body Corpuscles		2005	6'20"	Hebrew	English	643	Digital Art Lab	
Périot Jean-Gabriel	Dies Irae		2005	9'45"	Chinese	English	643	Digital Art Lab	
Tashach Rotem	3-O		2005	7'03"			643	Digital Art Lab	
Klein, Michal & Shafir, Asaf	Life's Verdict		2005				644	Digital Art Lab	
Zigler, Yoni	Rain on the Battlefield	A Sonnet for Yuda attempts to translate into a visual and cinematic language a few of the poems of Yehuda Amichai, one of Israel's most prominent poets, who died in 2000. Several filmmakers joined together for this project, creating their own interpretation of Amichai's poems, using various genres: fiction, documentary, video art, video dance and so on.	2005				644	Digital Art Lab	
Contes, Regev	Like our Body's Imprint		2005		English		644	Digital Art Lab	
Dabach, Avi	Young David		2005				644	Digital Art Lab	
Behrendt, Zohar	Hour Glass		2005		Hebrew		644	Digital Art Lab	
Solomons, Doron	I'm Tired		2005		Hebrew	English	644	Digital Art Lab	
Amichai, Yehuda	Mayor		2005		Hebrew		644	Digital Art Lab	
Berger, Sharon	Songs to Myself		2005		Hebrew		644	Digital Art Lab	
Levin Aradi, Hadara & Bar-Giora, Jonathan	Now, When the Waters are Pressing Mightily		2005				644	Digital Art Lab	
Amichai, Emanuela & Winer, Amnon	Love Song		2005		Hebrew		644	Digital Art Lab	
Rosenthal, Keren	Psycho Keren	The evening series, "A Video Night Without Video Art I," examines the relation between contemporary Israeli video art and the film medium. The series sets as its first condition an attempt to employ the basic assumptions of the cinema and its unique linguistic elements, consciously adhering to the clichés and insights created by the cinematic medium. The emphasis in the first program is on the play of time, place, illusion.	2005		Hebrew		645	Digital Art Lab	

Levy, Dana	Hell's Angels		2005		None		645	Digital Art Lab
Gazit, Ayelet	Sixty Seconds Against Clock Direction		2005				645	Digital Art Lab
Shalem, Efrat	Shot No. 1		2005		Hebrew	None	645	Digital Art Lab
Lev, Orah	Untitled		2005				645	Digital Art Lab
Ratman, Gilad	Either You Bring Her Back or You Take Me Too		2005		Turkish	None	645	Digital Art Lab
Kidar, Hadas	Boo!		2005		Hebrew, Arabic	Hebrew	645	Digital Art Lab
Kordova Group	Dance to the Light of the Moon		2005				645	Digital Art Lab
Darwish, Dana	Lili		2005				645	Digital Art Lab
Maromi, Ohad	Weaving		2005				645	Digital Art Lab
Danielle, Melanie	High Noon		2005		None		645	Digital Art Lab
Uziel, Shai-Li	Trim Master		2005				645	Digital Art Lab
Kowner, Elyasaf	Snow Walk		2005				645	Digital Art Lab
Lupu, Liran	My Swiss Friend		2005				645	Digital Art Lab
Salam, Keren Mary	Demography		2005				645	Digital Art Lab
Schults, John	Passion		2005				645	Digital Art Lab
Shatz, Noga	Mass						646	Digital Art Lab
Bezalel, Yefat	Richard and I		2005				646	Digital Art Lab
Ratman, Gilad	Che Che the Gorgeous						646	Digital Art Lab
Mendelovich, Karin & Nabuk, Hila	Elvis		2005		English	None	646	Digital Art Lab
Uziel, Shai-Li	Diamonds		2005				646	Digital Art Lab
Rosental, Keren	Untitled		2005				646	Digital Art Lab
Waterman, Lior	A New Model for the Revolution	The evening series, "A Video Night Without Video Art II," examines the relation between contemporary Israeli video art and the film medium. The series sets as its first condition an attempt to employ the basic assumptions of the cinema and its unique linguistic elements, consciously adhering to the clichés and insights created by the cinematic medium. The emphasis in the second program is the dialectical relationship between sound track and image.	2005		English	None	646	Digital Art Lab
Milstein, Ohad	Stoccato #3		2005				646	Digital Art Lab
Landau, Sigalit	Untitled		2005		None		646	Digital Art Lab
Roda, Alona & Geffen, Rona	Doggy		2005		None	None	646	Digital Art Lab
Kleiner, Ariel	Ho Tali		2005		Hebrew, Arabic, En	English	646	Digital Art Lab
Stern, Tal	Suicide		2005		None		646	Digital Art Lab
Lev-Or, Stanislav	Mohawk Beach		2005				646	Digital Art Lab
Sela, Ruti & Amir, Ma'ayan	Anticipate the One who Would Kill You, and Kill Him First		2005		Hebrew	English	646	Digital Art Lab
Faychevitch, Emanuel & Kedar, Hadas	Arlozorov		2005				646	Digital Art Lab
David, Yaron	Mama's Hands		2005				646	Digital Art Lab
Gilerman, Dana	Scream		2005	1'			647	Digital Art Lab
Pnini, Tom	Bad Boy		2006	3'27"			647	Digital Art Lab
Goldberg, Dana	Untitled		2004	1'44"			647	Digital Art Lab
Kahn, Imri	Loverboy		2006	12'25"	Hebrew	None	647	Digital Art Lab
Amir, Einat	Boi		2004	4'25"			647	Digital Art Lab
Inbar, Yoav	Eli and Adi		2006	4'41"	English		647	Digital Art Lab
Blumenthal, Shiri	Queer Video		2006	4'38"			647	Digital Art Lab
Darwish, Dana	Lili		2005	1'52"			647	Digital Art Lab
Shamriz, Lior	New Order Low Life	In the series (Presence of Unknowing) of video and film works that were screened in honor of International Pride week. Some new, created by artists, most of them recent graduates from art schools and film schools. For the curators, an interesting presence of unknowing links these films. The creators, consciously or sub-consciously, refrain from the use of unnecessary force. This presence of unknowing opens the expansive field of observation.	2004	5'	Hebrew	English	647	Digital Art Lab
Silberstein, Guli	This		2006	2'41"			647	Digital Art Lab
Super, Dimona	Antartica		2006	8'	English		647	Digital Art Lab
Hasson, Ronit	Jelly		2006	2'12"			647	Digital Art Lab

Goren, Dana	Youkali	Found in the project, "Hunger": The obligation of every human being to recognize and acknowledge the existence of hunger, the right of victims of hunger to demand and seek a solution as his or her basic human right. The films of this project are about hunger in its physical and concrete sense, but also about its political aspects as well as its conceptual and metaphysical manifestations.	2004	6'52"			648	Digital Art Lab	
Aviv, Nurith	Grains		2004	3'47"			648	Digital Art Lab	
Katzenstein, Uri	The Garden		2004		Yiddish	None	648	Digital Art Lab	
Bar-Lev, Liran & Glikson, Ariel	Cape Maclear		2004				648	Digital Art Lab	
Hemo, Sharon	Reality Show		2004	7'13"			648	Digital Art Lab	
Azoulay, Ariella	Food Chain		2004				648	Digital Art Lab	
Miklosh, Yvonne	Hungers		2004	15'10"			648	Digital Art Lab	
Cnaani, Ofri	El Carmino Real		2004	6'42"	None		648	Digital Art Lab	
Milo, Daniel S.	Hunger as Art		2004		None		649	Digital Art Lab	
Rozenheimer, Timna	ABC Bangalore		2004				649	Digital Art Lab	
Dabach, Avi	Fast		2004		Hebrew		649	Digital Art Lab	
Barli, Tal	Mom		2004				649	Digital Art Lab	
Ziv, Ilan	Consuming Hunger: Getting		2004		Polish	English	649	Digital Art Lab	
Yozepolsky, Masha	The Code		2004		Hebrew	Hebrew	649	Digital Art Lab	
Gormezano Goren, Yitzhak	Prince of the Transit		2002				650	Digital Art Lab	
Getter, Tamar	The Blind Girl	From the project, "Makom." A specific "place," ("makom" in Hebrew) chosen from a personal and creative point of view, can become a revealing and enlightening fragment of reality; a filmic-artistic focus, in turn, can imbue a place with new meaning while recreating it as an experience of discovery. Twenty Israeli artists, filmmakers and authors, each created a five minute digital video about a place.	2002		None		650	Digital Art Lab	
Saimon, Joshua	My Room		2002				650	Digital Art Lab	
Azoulay, Ariella	Don't Open the Door		2002				650	Digital Art Lab	
Tzaig, Uri	Fin Fin		2002		Hebrew	English	650	Digital Art Lab	
Tavor, Inbar	Murder on Pinkas Street		2002				650	Digital Art Lab	
Pomiansky, Maria	Spurt		2002				650	Digital Art Lab	
Kratsman, Miki	Schindler 13 Passengers		2002		Hebrew	None	650	Digital Art Lab	
Wigoder, Meir	Carousel		2002				650	Digital Art Lab	
Preminger, Aner	Moscovia		2002		English	None	650	Digital Art Lab	
Ben-Rafael, Keren	The Plucker		2002				650	Digital Art Lab	
Behrendt, Zohar	Bloomfield		2002				650	Digital Art Lab	
Luski, Aim Deuelle	The State of Neve Sha'anana		2002			English	651	Digital Art Lab	
Goren, Amit	Yellow		2002				651	Digital Art Lab	
Aviv, Nurith	Allenby Passage		2002				651	Digital Art Lab	
Solomons, Doron	Inventory		2002		Hebrew	English	651	Digital Art Lab	
Arraf, Suha	Ramalla Shortcuts Summer 2001		2002				651	Digital Art Lab	
Feingulernt, Avner & Avramson, Macabit	Naan		2002				651	Digital Art Lab	
Sheinberg, Chen	Record Disorder		2002		Albanian	English	651	Digital Art Lab	
Wohlberg, Pavel	Desert Oasis		2002		French, German	English	651	Digital Art Lab	
Yefman, Rona	Two Flags		2005	16'30"	Hebrew	English	652	Digital Art Lab	
Ratman, Gilad	Che Che the Gorgeous		2005	8'			652	Digital Art Lab	
Ben-Ron, Aya	Still Under Treatment	"Two years have passed since the project was launched ("Why Don't You Say It"), and now that the eleven films have been completed, together they seem to constitute an intricate exploration of notions such as silence and silencing, articulation, thinking, testimonies, diversion, false speech/dubbing, penetration, humiliation, substitution, humor, effacement, implantation, etc. The recurring attempts in all the films to enter what I would term "spaces without witnesses" seem to enable the introduction of voices and non-voices into the realms of film material." (Michal Heiman)	2005	5'30"			652	Digital Art Lab	
Kowner, Elyasaf	In My Home		2005	11'30"	Hebrew	English	652	Digital Art Lab	
Gilerman, Dana	Scream		2005	1'			652	Digital Art Lab	
Bartana, Yael	Odds and Ends		2005	4'			652	Digital Art Lab	
Russo, Karen	Candy House		2004	8'			652	Digital Art Lab	
Plotkin, Ariela	Aishet Chayil		2005	3'	Yiddish	Hebrew, English	652	Digital Art Lab	
Rothschild, Michal	Zoom Zoom		2005	5'30"			652	Digital Art Lab	
Arad, Boaz	Gefilte Fish		2005	11'			652	Digital Art Lab	
Azoulay, Ariella	When Night Falls		2005	17'			652	Digital Art Lab	

Friedberg, Alona & Orenstein, Limor	Call the sand man		2002	2'30'	English	None	653	Digital Art Lab	
Gellar, Karen	Wish		2001	2'	None		653	Digital Art Lab	
Getter, Tamar	The Blind girl		2002	6'			653	Digital Art Lab	
Gilerman, Dana	The Origin of the World (After Gustav Curbed)	In an attempt to understand the developmental continuum of women's art in Israel, without shattering stereotypes of femininity by means of further stereotypes, the personal, autobiographical level would seem to be the most relevant and significant. This collection of works raises for discussion the assumption that the very fact that the artist is a woman has a decisive influence on her autobiography and by the same token also on her art. Thoughts about femininity and/or about female autobiography, in this connection, need not lead to one comprehensive answer or definition but rather enable an openness, as much as possible, to differentiation and variety.	2004	4'30"			653	Digital Art Lab	
Bar-On, Uri	72 Virgins		2004	4'08"			654	Digital Art Lab	
Nevet, Izhak	Salute		2004	5'44"	Hebrew	English	654	Digital Art Lab	
Kordova Group	Cordova		2004	3'50"			654	Digital Art Lab	
Gadon, Tal	And it is Written		2004	2'40"			654	Digital Art Lab	
Arad, Boaz & Kratzman, Miki	Until When?		2004	6'03"			654	Digital Art Lab	
Kuzar, Noam	Untitled		2004	2'08"			654	Digital Art Lab	
Katzir, Ron	Der Golem		2004	1'55"			654	Digital Art Lab	
Arad, Boaz	Hebrew lesson		2004	23'			654	Digital Art Lab	
Amnon, Izhak	Propaganda	The Zionist Ventriloquist brings together Israeli video-works based on pop, rock and other musical tunes. All of the featured works employ practices of doubled-voices, such as drag, karaoke, puppet-mastering, mash-up and dubbing. These are performances bound with parody and deception, self-contradiction and simulation.	2004				654	Digital Art Lab	
Ben-Gal, Avner	Electronic Playroom		2004	9'50"			654	Digital Art Lab	
Marzel, Tomer	Untitled	This program ("Cycle") consists of four experimental films that enter, by means of an intimate abstract picture of the depth of existential feelings, anxieties, and hopes, into the tangle that exists between past present future and fate.	2003	8'			655	Digital Art Lab	
Weksler, Yael	Hidden		2004	4'10"			655	Digital Art Lab	
Weksler, Yael	Cycle		2003	8'30"			655	Digital Art Lab	
Cohen-Alloro, Ido	Overview		2005	15'			655	Digital Art Lab	
Wegman, Dana	Train		2002	4'30"	English	None	656	Digital Art Lab	
Wegman, Dana	Run a Way		2006	4'10"	English	None	656	Digital Art Lab	
Wegman, Dana	Saudade		2006	4'16"	None	None	656	Digital Art Lab	
Tushia, Gal	1948	Using archival material shot in 1948, Tushia's 1948 took part in the program, RGB, and was first screened in the Jerusalem Film Festival, 2006.	2006	7'	None	None	657	Digital Art Lab	
Nahari, Noa	In Between		2005	1'20"			659	Digital Art Lab	
Barich, Steven	A Weight on Wouter's Brow		2005	3'			660	Digital Art Lab	
Wineke, Garts	Gold Hurts	The collection ("To Collect I") includes video works of various artists from Israel and other countries - video works created by friends, acquaintances of Noa and Arkadiusz.	1998	10'30"	English		660	Digital Art Lab	
Munoz, Begona	Gold		2002	2'30"			660	Digital Art Lab	
Sadka, Noa	Conversation in the Night		2005	4'			660	Digital Art Lab	
Fischer Michael	Woodcarving Genius		2006	1'	None	None	660	Digital Art Lab	
Sadka, Hagit	Room		2006	7'30"			660	Digital Art Lab	
Weiss, Osnat	Floating		2003	4'			660	Digital Art Lab	
Munoz, Begona & Itziar, Okariz	Thanks (You Never Know)		2004	5'	None		660	Digital Art Lab	
Schrey Anja	Half an Hour a Day		2000	3'30"			660	Digital Art Lab	
Avidar, Yair	He was a Big Man, I was a Small Kid		2006	7'30"			660	Digital Art Lab	
Tomalka, Arkadiusz	Harry Hurry Bond Blond All Blue Eyes		2006	12'30"			660	Digital Art Lab	
Adriaans, Jan	El Secreto Amor		2003	3'30"			660	Digital Art Lab	
Sadka, Noa	Arkadiusz and Romka - Kitchen		2004	2'			660	Digital Art Lab	
Adriaans, Jan	Janske: Guitar		2003	8'			660	Digital Art Lab	
Maurizi, Shanna	Landscape: 40th Wattling		2005	4'	Hebrew	English	660	Digital Art Lab	
Seggev Yael	Peekaboo		2003	2'30"	Hebrew	English	660	Digital Art Lab	

Trigilio, Michael	Book 34	Trigilio says, "My video serial, the Untitled Book Series (2001-2004) is a non-linear suite of short videos anchored in relationships to specific books. Each video is a conceptually insular packet of cultural, literary, personal, or historical information. These pieces, when taken together, are essentially a self-portrait — a pop abstractionist personality composite."	2004	3'18"	None	None	661	Digital Art Lab	
Hicks, Amy	Suspended #2	"Bay Area shorts" is a selection of recent and current works by artists from San Francisco Bay Area. Although not centered on a specific theme, some parallel lines between the works come to mind: the blending of reality and fiction; narrative and abstraction; the role of sound in the work, as well as the role(s) of local events, characters and landmarks.	2005	4'12"			661	Digital Art Lab	
Hicks, Amy	Suspended #4	Hicks uses the automobile as a way of moving the viewer through contemporary structures and space. The familiar terrain is altered and manipulated into an ethereal experience of fantasy and discovery. Hicks focuses on the horizon: "the intermediary between atmosphere and soil."	2006	3'08"	None	None	661	Digital Art Lab	
Olson, Sean	Tent	Solitary tent floating across a marine environment. Instead of reaching a climax simply leaving with minot contemplative absurdity.	2005	1'56"	Turkish	English	661	Digital Art Lab	
Klein, Sarah	Diry Work	Klein says, "I am interested in the contrast between the domestic world and the public world, and in my videos, drawings, and performances I explore the conducts and codes that define these two realms. In this hand-drawn animation, a modern day woman practices devious measures while attending to household tasks. It is uncertain if such devices are necessary when beloved pets rest nearby tranquil and unconcerned."	2005	3'13"			661	Digital Art Lab	
Talisman, Nomi	The Last Thing Before the Last	Talisman explores the relationship between acts of violence and everyday behavioral events, history, power and place. The sound combines random scanning of the radio, speeches and files from audio archives with original soundtrack. The footage that was shot on ordinary locations depicting everyday events, while the juxtaposition of these elements is both soothing and unsettling, and reveals the complicated reality in which we live.	2006	13'15"			661	Digital Art Lab	
Liss, Heike & Frith, Fred	Surface & Time #8	'Surface and Time' is a work in progress (since 2004), comprised of a collection of short videos. Investigated is the "inter-medial space" between the moving image and the still image. The point of departure for surface and time was an examination of sameness and difference in the techniques, perception, expectations, and forms of presentation in video and photography.	2006	7'	English		661	Digital Art Lab	
Stone, Trish	SnowGlobes	Stone says, "The first snowglobe I ever bought was a cheap plastic miniature of San Francisco, a replica in which neither pollution nor fog marred my vision of the Golden Gate Bridge. I began to collect other snowglobes from airports and tourist shops because I was interested in this idealized representation of place. Soon my family and friends started bringing me snowglobes from their travels, and I had a collection."	2004	2'			661	Digital Art Lab	
Fletcher, Sean & Reichert, Isabel	Proceedings	On November 3, 2004 a jury in Modesto, CA began deliberating the double murder trial of Scott and Lacy Peterson in what was the most widely publicized courtroom event in the United States since celebrity O. J. Simpson. Millions of young couples watched and identified with the mundane middle-class details surrounding the Peterson's soap-opera marriage that ended in horrible tragedy. For months a small court in a modest town fulfilled America's insatiable appetite for Reality TV.	2004	9'	English	English	661	Digital Art Lab	
Cheng, Ian	MoMa Audio Adventure Club	MoMA Audio Adventure Club playfully recontextualizes the New York MoMA's audio tour in service of more familiar, uninstitutionalized spaces. Sidewalks, parking garages, and hallways transform into real-time paintings, at once cued to and overstated by the high verbiage of curatorial voices.	2005	5'38"	English		661	Digital Art Lab	
Arnold, Johnna	Matter in the Fact	"As a child I loved to stare out the passanger window as my parents drove to our destination. Seeing what is out there, patterns emerged, thoughts commingled, and time blurred. Now it is my turn to drive my daughter around."	2005	4'32"			661	Digital Art Lab	
Hibbert-Jones, Dee & Talisman, Nomi	Excess Baggage	Psychological Prosthetics explores the ways an art object can alter, or transform our state of mind. "What if an object could fix your feelings?" is the question posed by Psychological Prosthetics, a sculpture, installation, video and performance project. In the summer of 2005, after a launching in California, Psychological Prosthetics project travelled in a suitcase to Europe and Israel. The portable answer to everyday emotional problem.	2006	12'10"			661	Digital Art Lab	
Lake, Ellen	Rubberband Ball	San Francisco legends Samir and Nabil Kishek worked for over two years from their storefront, the Pride Superette, on their quest to build the worlds' largest rubber band ball.	2002	3'	None		661	Digital Art Lab	
Nadashi, Shelli	My Seasons	My Seasons revolves around a performance by Nadashi that is personal and conflicted, expressed temporally through the seasons of the year.	2006	11'	None	None	662	Digital Art Lab	

Cytter, Keren	Video Works	Courtesy Noga Gallery for Contemporary Art. Keren Cytter is born in Israel but lives and works in Berlin, Germany and Amsterdam, Netherlands.						663	Digital Art Lab	
Shechter, Liat & Mayrose, Ariel	Video Works	The work of Liat and Ariel Shechter-Mayrose, is based on two separate video works (archive images, video filmed by the artists, animation), that work in parallel and in synchronization. They communicate and intertwine in a way that one world reflects on the other. one serves as a "dubbing" for the other in a	99-'04					664	Digital Art Lab	
Kazir, Ron		Part of the project "Video Bar"	2004			English		665	Digital Art Lab	
Russo, Karen	Salamandre	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Ofrat, Eden	Suction	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Amir, Einat	Boi	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Gur, Noa	Untitled	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Slavin, Ran	Organic Urbanic	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Plotkin, Ariella	Relax Max	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Arad, Boaz	Gordon & I	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Ratman, Gilad	Let My People Go	Part of the project "Video Bar"	2004			Hebrew	English	665	Digital Art Lab	
Arad, Boaz	Till When	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Kowner, Elyasaf	Sea Baby	Part of the project "Video Bar"	2004					665	Digital Art Lab	
Rothschild, Michal	Bewhere			4'45"				666	Digital Art Lab	
Rothschild, Michal	Zoom Zoom		2005	5'30"				666	Digital Art Lab	
Rothschild, Michal	Central Station			3'06"				666	Digital Art Lab	
Rothschild, Michal	Vision 2007		2005	2'42"+6'17"				666	Digital Art Lab	
Rothschild, Michal	Catalogue			4'30"				666	Digital Art Lab	
Rothschild, Michal	To the Dead Sea and Back		2005	2'				666	Digital Art Lab	
Rothschild, Michal	The Playing			3'				666	Digital Art Lab	
Friedberg, Alona & Orenstein, Limor	Conductively Happy			5'30"	Hebrew	English		667	Digital Art Lab	
Kowner, Elyasaf	The Floutist	Part of the collection, "Video Trip." In the year 2001 the window of the Rosenfeld Gallery became a screen facing the street for evening video showings for passers-by on Dizengoff Street. Video works of a single artist were projected on the screen as if it were a one-artist exhibition, changing every two weeks. The artists who participated in the project created new work whose messages were located in the public context. Along with the transfixing experience of the images of the cultist meeting, through direct communication.						667	Digital Art Lab	
Cytter, Keren	What Would You Do When You Hear Him Park Outside		2001	13'55"	German	English voice-ov		667	Digital Art Lab	
Cnaani, Ofri	Parade		2001	3'30"	None			667	Digital Art Lab	
Ruti & Zoya	Untitled			2'15"				667	Digital Art Lab	
Shatz, Zamir	I'm the Chickenman			12'40"	None			667	Digital Art Lab	
Arad, Boaz	Loop		2001	59"				667	Digital Art Lab	
Levy, Dana	Clay		2000	9'50"				667	Digital Art Lab	
Simon, Joshua	City Hole		1999	9'23"				667	Digital Art Lab	
Feldman, Yael	Untitled			3'10"				667	Digital Art Lab	
Layish, Isaac & Garty, Irit	Come Home - 6 Comments on the Situation			6'	Yiddish			667	Digital Art Lab	
Goldberg, Eyal	Untitled			2'15"	Hebrew	English		667	Digital Art Lab	
Balaban, Sharon	Untitled			3'10"				667	Digital Art Lab	
Israeli, Shosh	The Soldier and the Widow		2006	7'30"	None	None		668	Digital Art Lab	
Israeli, Shosh	Memento Mori		2005	12'30"	Hebrew	English		668	Digital Art Lab	
Israeli, Shosh	Invalid		2006	5'30"				668	Digital Art Lab	

Tzukerman, Anan	Subtext Film	The screening program, "Judaism, Israelism, and Messianism" revisits the image of the "diasporal" orthodox Jew in the wake of various images disseminated in the media during the Disengagement (pull out from the Gaza Strip) days. Prior to the Disengagement it was commonly held that the New Jew is the mutation currently dubbed "Israeli". During the plan's implementation, however, it became clear that this was not so; the image of the revisionist pioneer or rugged intellectual has not replaced the images of the diaspora Jew. The ideology that stands behind the religious national movement, the secular national movement, reveals that Zionism, like Shabbateanism, is but another messianic movement which, in its present incarnation, offers redemption through the land and through nationalism. Works offer different views on a world of faith, messianism and xenophobia.	2005	21'01"			669	Digital Art Lab	
Bartana, Yael	When Adar Enters	Judaism, Israelism, and Messianism (see above)		7'00"			669	Digital Art Lab	
Roth, Menachem	Filmed on a Weekday	Judaism, Israelism, and Messianism (see above)	2005		Hebrew		669	Digital Art Lab	
Rosen, Roe	Two Women and a Man	Judaism, Israelism, and Messianism (see above)	2005	16'00"			669	Digital Art Lab	
Ashery, Oreet	Marcus Fisher's Wake	Judaism, Israelism, and Messianism (see above)	2000	16'30"	English		669	Digital Art Lab	
Effi & Amir	Boat People	The main theme of the work is paranoid state of mind, inherited in Israeli society. This disturbed situation is reflected in the constant state of alert, which expresses itself in aggression, on one hand, or in hiding and denial, on the other. This preoccupation is derived also from our present free will exile in Europe , which brings up the need to deal with the two Histories that haunt us, represented by the snake and the dragon.					670	Digital Art Lab	
Effi & Amir	Dancing with Wolves	In Dancing With Wolves we casually locate ourselves at the heart of the dissension- the geo-political and the internal. The physical location is a high bridge between east and west Jerusalem (the core of the Israeli-Palestinian conflict), the soundtrack is a mix of sounds recorded from our apartment window in Jerusalem. These are the conditions we have to deal with – we choose to bend them to our own needs; let the sirens be our music, let the bridge-bar be our stage.					670	Digital Art Lab	
Effi & Amir	All My Sons	"All my Sons" is a reconstruction of the future history of our eight, out of dozens of, possible children. The kids, animated characters, whose faces composed from our facial features in the same way police identikits are made, are planted in our (their parents) real world. Through the different episodes, we deal with our existence and identity as a couple and artists and with moral conventions.					670	Digital Art Lab	
Effi & Amir	Topsoil	The video installation "TOPSOIL" starts with the fascination. An empty, virgin landscape of a warm yellowish white lies at the feet of the viewer. It is seen from a bird eye view, distant, out of reach, therefore, exotic. There is no activity on the surface, which might interrupt contemplation, no details which might ruin the ultimate temptation.					670	Digital Art Lab	
Effi & Amir	Near East	This record aims to revive an extinct vinyl format: the souvenir album - special record releases, printed in commemoration of a noteworthy (usually national, historical) event. And it also aims to revive a forgotten incident.					670	Digital Art Lab	
Effi & Amir	Vil Nor	Vil Nor in Yiddish means "if only you will it", a popular saying referred to the great scholar the Gaon (genius) of Vilnius (1720-1797) , a saying that suggest that if you want it enough- nothing is out of reach. Some hundred years later, Theodor Herzl, the visionary of the modern Jewish state, coined the phrase: if you will- it is no legend. VIL NOR is a legend, a fairy tale in black & white. A personal interpretation of what history failed to tell. It wonders whether dreams should be actually followed at all.					670	Digital Art Lab	
Effi & Amir	When We Where Kings	WWWK was made specifically for the kunstvlaai event, which manifests itself as an alternative art-fair with aspirations of becoming the Amsterdam biennale. On the westerpark's grounds, in the admission -free area, we placed our on fair stand. We stood inside our tent, dressed identically in a blue lycra suit, and with a half falafel ball placed on a bald spot above our foreheads. In front of our tent there was a structure- a cycling mechanism, inviting the visitors to pick a song out of a given menu, and to pedal in order to hear the song he chose. The pedaling would turn on the little lamps above our heads and as long the lights are on we sing the selected song.			None		670	Digital Art Lab	
Effi & Amir	Kama Shamant				Hebrew	None	671	Digital Art Lab	
Effi & Amir	More Lost than Gained	As we see it, More Lost Than Gained is a document about a country, which became the enemy of its own citizens. (Effi, Amir)					671	Digital Art Lab	
Effi & Amir	The Torch Lighting Ceremony						671	Digital Art Lab	
Effi & Amir	Hatikva						671	Digital Art Lab	

Effi & Amir	The Marathon	The Marathon , which is a cross country run, which copes with changing topography and climate, crosses varied terrains and sites and bears a historic and heroic overtones of challenge and mission, is trans-located into an inner space, in attempt to fulfill a fantasy.						671	Digital Art Lab
Effi & Amir	Check It	Musical, humorous short about airport security.						671	Digital Art Lab
Mioduser, Ariel	No Escape							672	Digital Art Lab
Mioduser, Ariel	Twisted Vision #12							672	Digital Art Lab
Mioduser, Ariel	Love [Hate]							672	Digital Art Lab
Mioduser, Ariel	Reality TV							672	Digital Art Lab
Mioduser, Ariel	TwistedVision #12							672	Digital Art Lab
Mioduser, Ariel	Stillife							672	Digital Art Lab
Mioduser, Ariel	No Escape							672	Digital Art Lab
Mioduser, Ariel	Love (Hate)							672	Digital Art Lab
Mioduser, Ariel	Twisted Vision #3							672	Digital Art Lab
Mioduser, Ariel	TwistedVision #3							672	Digital Art Lab
Mioduser, Ariel	Ghost Head Nebula							672	Digital Art Lab
Mioduser, Ariel	Ghost Head Nebula							672	Digital Art Lab
Mioduser, Ariel	Reality TV							672	Digital Art Lab
Mioduser, Ariel	Still Life							672	Digital Art Lab
Ronnen, Gilad	Bein' Fish	Documentary video of a fish in a large aquarium, The Ashima Sea Palace.	2005	4'3"	Hebrew	English		674	Digital Art Lab
Amir, Einat	Disgraceful Retreat		2005	6'	Hebrew	English		675	Digital Art Lab
Amir, Einat	Women Dancing		2004	9'22"	Hebrew	English		675	Digital Art Lab
Amir, Einat	Boi		2004	4'30"	Hebrew	English		675	Digital Art Lab
Rubin Kunda, Lezli	Walk with a Donkey		2006	2'23"				676	Digital Art Lab
Rubin Kunda, Lezli	Night Watch		2001	8'25"				676	Digital Art Lab
Rubin Kunda, Lezli	See no Evil, Hear no Evil, Speak no Evil		2002	1'20"				676	Digital Art Lab
Rubin Kunda, Lezli	Everyday Work		2002	10'10"				676	Digital Art Lab
Rubin Kunda, Lezli	Olive Orchard		2001-2002	4'				676	Digital Art Lab
Rubin Kunda, Lezli	Hostel		2002	4'20"				676	Digital Art Lab
Rubin Kunda, Lezli	Walk to the Sea		2002	3'				676	Digital Art Lab
Rubin Kunda, Lezli	Planting a Forest		2004	3'				676	Digital Art Lab
Rubin Kunda, Lezli	Field of Antenae		2004	2'20"				676	Digital Art Lab
Rubin Kunda, Lezli	Night Seesaw		2002	1'37"				676	Digital Art Lab
Rubin Kunda, Lezli	Local Actions							677	Digital Art Lab
Rubin Kunda, Lezli	Intimate Inquiry							677	Digital Art Lab
Rubin Kunda, Lezli	Short Texts in a Building with Empty Rooms							677	Digital Art Lab
Rubin Kunda, Lezli	Mandelins							677	Digital Art Lab
Rubin Kunda, Lezli	A Walk on Abandoned Walls							677	Digital Art Lab
Husman, Ana	Merspaj		2003	10'19"	None			678	Digital Art Lab
Husman, Ana	The Apple		2002	0'35"				678	Digital Art Lab
Husman, Ana	For Two		2003	7'01"	English	None		678	Digital Art Lab
Husman, Ana	Daily Progress		2001	6'39"	None			678	Digital Art Lab
Husman, Ana	C8H11N		2004	2'42"	None			678	Digital Art Lab
Husman, Ana	Home		2002	22'40"	Czech	English		678	Digital Art Lab
Yassin, Inas	Dreaming of The Sea		2006	6'40"				682	Digital Art Lab
Yassin, Inas	Dreaming of The Sea	On the context of the Liminal Spaces Project: During the course of this project, we have had to repeatedly reiterate and clarify its aim; we underscored the fact that it is not an attempt at normalisation, and that it is not meant to offer a model for peaceful coexistence between two equal partners. Rather, we reasserted that the main aim of the project was to serve as a platform of resistance and vocal opposition to the ongoing Israeli occupation, and to its direct effectson the lives of Palestinians in the West Bank. This project operates in a context in which the distinctions between art and politics are blurred. We wish to examine the possible role of art as a catalyst for political and social change and to trigger a more active form of political engagement within the art world. We feel that the clear political stance of the participants and the curators is the basis for the network that Liminal Spaces / Grenzraume presents	2006	6'40"	Arabic	English		682	Digital Art Lab

Roth, Menachem	Filmed on a Weekday	Menachem Roth offers a glance into his divided world: a world of secularism versus a world of Hassidic culture. Moving between these two salvation-granting worlds, he oscillates from redemption via faith (religion) to redemption via art. Roth thus presents a route of apostatizing from a world of faith in the sublime to a world in which the objects of the sublime change.	2005	78'49"	Hebrew		683	Digital Art Lab	
Mansour, Suleiman	The Mondial in Me'eliya		2006	6'56"	brew,French,Pa	English	684	Digital Art Lab	
Stern, Tal + Mendelovich, Karin	Trip Tichon		2006	16'08"			686	Digital Art Lab	
Goren, Amit	Infiltration	"I live on Rothschild Boulevard. It is the first residential street of Tel Aviv and considered the historical beginning of the city in 1909. Now it is going through a revival, marked by blossoming cafés and restaurants and newly renovated residential and office buildings. Its popularity was boosted in when in 2003 UNESCO added Tel Aviv to its list of World Heritage sites, due to its synthesis of the various trends of the Modern Movement in architecture and town planning in the early part of the 20th century. The buildings, many of them lining the boulevard, were designed by architects who were trained in Europe, where they practiced their profession before immigrating. Today I stroll with my children along the boulevard. I sit with friends on one of the benches, or in a café, collecting and piecing together stories. I sift through archival footage, stills and interviews with senior citizens whose memories strain to extract a worthy anecdote about their childhood on Rothschild Boulevard. I attempt to separate mvth from reality in a possibly futile attempt to form a personal narrative of the bo	2006	13'44"	English Hebrew	English	687	Digital Art Lab	
Kamer, Nimrod	Girls at The Cairo National Stadium		2006	9'07"	None		688	Digital Art Lab	
Kamer, Nimrod	Israelis in Jordan		2006	4'35"	Hebrew	English	688	Digital Art Lab	
Kamer, Nimrod	The Day a Great Leader Dies		2006	3'56"	Hebrew, German		688	Digital Art Lab	
Kamer, Nimrod	Did he Always Call Them Avi and Nomi?		2005	4'11"	None		688	Digital Art Lab	
Nitzan, Roiy	The Coming Back Thing		2004	2'32"	None		690	Digital Art Lab	
Nitzan, Roiy	Land of Lost Opportunities		2004		None		690	Digital Art Lab	
Bartana, Yael	A Declaration		2006	7'43"	None		705	Digital Art Lab	
Bartana, Yael	Kings of The Hill		2003	7'30"	None		706	Digital Art Lab	
Bartana, Yael	Disembodying the National Army Tune		2001		None		706	Digital Art Lab	
Bartana, Yael	Ad De'lo Yada		2004	2'	None		706	Digital Art Lab	
Bartana, Yael	Trembling Time		2001	6'20"	None		706	Digital Art Lab	
Bartana, Yael	You Could Be Lucky		2004	7'40"	English		706	Digital Art Lab	
Bartana, Yael	Tuning		2001	2'	None		706	Digital Art Lab	
Bartana, Yael	Profile		2001	3'	None		706	Digital Art Lab	
Bartana, Yael	Short Memory		2004	1'	Hebrew	English	706	Digital Art Lab	
Bartana, Yael	Wild Seeds (Havat Gilad Evacuation)		2005	6'40"	Hebrew	English	706	Digital Art Lab	
Bartana, Yael	Odds and Ends	A poetical short film with a man in a boat and the old Jaffa port (Tel Aviv) in the background that ends with a personal declaration and the exchange of symbols.	2005	3'42"	None		706	Digital Art Lab	
Bartana, Yael	Sirens Song		2006	4'	None		706	Digital Art Lab	
Bartana, Yael	Low Relief		2004	4'	None		706	Digital Art Lab	
Bartana, Yael	When Adar Enters		2003	7'	None		706	Digital Art Lab	
Katz ben Shalom, Yael	To See and To Die - Polish Ambassador	he work consists of two video works. In the first, the artist reads a German text of a speech held by Himmler. In the second, the Polish Ambassador in Israel, Mr. Koslowski, reads the Hebrew translation of the text. In addition to the two video works will be shown the correspondence between the artist and ambassadors of other countries, who refused to appear in the project.	2004	3'00" / 11'14"			709	Digital Art Lab	
Lengerer, Joachim	After the Nov 14th News	After having researched the main themes, which are shown on the news in Germany concerning Israel, he went out to photograph anew the same news items, at the location were they took place, when they were already over. The project reflects the situation of the 'outsider' (German) who views and reports from the point of view of another place.	2004	3'58"	English		710	Digital Art Lab	
Emil Abboud, Jumana	Arabic Pins & Swiss Cups		2002	4'28"			711	Digital Art Lab	
Emil Abboud, Jumana	Pomegranate		2005	17'39"	None		711	Digital Art Lab	
Emil Abboud, Jumana	Smuggling Lemons		2006	55'	English		711	Digital Art Lab	
Emil Abboud, Jumana	The Return (Al Awda)		2002	4'00"	None		711	Digital Art Lab	
Emil Abboud, Jumana	Edelweiss Music Box		2002	12'	None		711	Digital Art Lab	
Emil Abboud, Jumana	The Diver		2004	8'46"	None		711	Digital Art Lab	
Emil Abboud, Jumana	Holding my Breath		2006	16'20"	None		711	Digital Art Lab	

Multiplicity	Solid Sea 03: The Road Map	Multiplicity is an agency for territorial research in Milan, Italy. Members are architects, geographers, artists, town planners, photographers, sociologists, economists, moviemakers and others. The agency examines the physical environment aiming at tracing evidence of clues and marks produced by social behavior. The work displays a documentation of an investigation carried out in January 2003, in which the congestion of border mechanisms around Jerusalem was measured - documentation of movement in the company of an Israeli passport holder and a Palestinian passport holder.					712	Digital Art Lab	
Kuda.org	Safe Distance	Safe Distance is video that was recorded during NATO air strikes against Fr. Yugoslavia. The videotape shows electronic cockpit of the US air force plane. There were four airplanes flying from Nato-base from Italy to destinations in Yugoslavia. Mission objective was to bomb several targets in the area around city of Novi Sad. On the way back, after the mission was completed, the plane was shot. Tape (sonny video 8) was found near a crashed plane in Frusta Gore Mountain in Srem region. It shows an electronic cockpit with basic graphical interface and voice communication between pilots. The videotape is a regular document of flight used by command structures to analyze its efficiency and success after every mission. This tape presents these last moments before the plain crashed.	2002	21'00"		English	713	Digital Art Lab	
Coats, Marcus	Journey to the Lower World	In the digital video work 'Journey to the Lower World', Coates documents his recent attempt to engage the mystical and transformative power of Shamanic ritual to assist the tenants of Liverpool's Linosa Close, a 24-storey council tower block scheduled for demolition. With their homes condemned, Coates asked a group of residents to participate with him in a recreation of a Siberian Tuvak Shaman ritual, so that animal spirits, via the medium of the artist, might offer them guidance for the uncertain times to come. A two screen video installation	2004	30'00"			714	Digital Art Lab	
Pereg, Nira	Roundabouts		2006/7		None		715	Digital Art Lab	
Pereg, Nira	67 Bows		2006				715	Digital Art Lab	
Pereg, Nira	Canicule		2004	29'57"	None		715	Digital Art Lab	
Pereg, Nira	Bangkoking		2004		None		715	Digital Art Lab	
Pereg, Nira	G Spotting		2003	2'43"	nglish and more		715	Digital Art Lab	
Pereg, Nira	Sunwalk		2005-6				715	Digital Art Lab	
Pereg, Nira	Made in France		2004	40'05"			715	Digital Art Lab	
Pereg, Nira	Souvenir		2005	5'08"			715	Digital Art Lab	
Pereg, Nira	DigiWounds		2003	0'30"	English		715	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Gaza / Sorry that We Kill You	After an IDF attack on a Palestinian community, Yossi and Itamar ask residents of Tel Aviv if they'd like to draw pictures for the grieving family.	2006/7	3'30"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Closet	Yossi and Itamar go to Yarkon Park in Tel Aviv, role-playing with people they meet a parent and child scenario in which they come out to their parents.	2006/7	3'20"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Volleyball	Using the Separation Wall as a Volleyball net, players on one side are dissappointed when there is no return from the other side.	2006/7	1'25"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Memorial Day	Yossi and Itamar offer citizens the opportunity to memorialize themselves on film in the case that they are killed in a terrorist attack.	2006/7	6'30"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Wall	Yossi and Itamar promote wall construction, a specialty in Israel.	2006/7	1'40"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Independence Day	During Independence day celebrations at the park, Yossi and Itamar go around dressed as Arabs to ask for a moment of silence for their misfortunes symbolized by the same day.	2006/7	6'00"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Jewish Terrorist	"Two days after Natan Zada. A Jewish terrorist shot 4 Arabs on a bus. We went to the beach in Rishon L'Zion, an israeli city and asked people if they would send him to heaven or hell. One of us plays the soul of the murderer, Natan Zada.	2006/7	5'00"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Shirutrom	In honour of the "Shirutrom" telethon for the Israeli Army, Yossi and Itamar dress up as soldiers and go door to door to test the limits of people's generosity. How much are people willing to give to the richest institution in Israel?	2006/7	8'00"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Rape in the Airforce	"A multiple rape case, which was exposed in the Israeli media in May, 2006, revealed that more than 50 soldiers and civilians who served or worked on an IDF (Israeli army) base are suspected of having sex with a 13-year old from the area." Yossi and Itamar dress as two soldiers involved in the case and check whether the public is with them or against them.	2006/7	5'10"	Hebrew	English	717	Digital Art Lab	

Atia, Yossi + Rose, Itamar	Tilim / Missiles on Israel	During the Second Lebanon War, when rockets were falling in Israel, Yossi and Itamar shoot a news piece in advance of a possible attack on central Israel and ask people on the street to play along.	2006/7	4'00"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Iran	Following Israeli demands on Iran to cease nuclear development, Iran sends two agents (Yossi and Itamar) to Israel to see if Israel really is as innocent as she claims to be.	2006/7	5'40"	Hebrew	English	717	Digital Art Lab	
Atia, Yossi + Rose, Itamar	Homo New York	Yossi and Itamar go to Central Park in New York, role-playing with strangers a parent and child scenario in which they come out to their parents.	2007	4'20"	Hebrew	English	717	Digital Art Lab	
Fluk, Ido	Trauma Room	Trauma Room is an exploration of the famous heartbreaking scene from Disney's popular animation film, Bambi. Using repetition and image manipulation, the work explores the underlying currents of panic and potential trauma that lie beneath the childish animated presentation.					718	Digital Art Lab	
Fluk, Ido	Self Portrait	"Self-Portrait" is a single channel video installation project I completed January 2005. "Self-Portrait" uses an esthetic borrowed from the famous series of beheading videos streaming to the world from Iraq.	2005				718	Digital Art Lab	
Fluk, Ido	a Week in Hannover	A Week in Hannover with a Friend is an experimental video collaboration with Milan Kappen. The project was shot and edited over a week in Hannover, Germany, in a program called CityZooms in which 12 filmmakers and video artists from all over the world were invited to come to Hannover and create a short work about the city in collaboration with young German filmmakers.					718	Digital Art Lab	
Fluk, Ido	What I Want	What I Want is a personal, political, activist video work shot in New York in 2004. My attempt was to make a list of the things I expect and desire from the world I live in, a list of the things I want. Somehow, the list took its own life and transformed into a long list of negations, of the things I don't want. What I Want was shot in just one 2:30min close up of the palm of my hand. This piece first premiered at the Collective Unconscious in New York City and was since presented in many venues around the world (Paris, Milan, Bologna, LA, Kunming China). It was recently acquired by RoARTorio in France for distribution to specialty venues around the world.	2004		Hebrew, English	English	718	Digital Art Lab	
Fluk, Ido	Polar Bears	Polar Bears was completed in May 2005. Part figurative and part abstract, part environmental-tale and part personal-essay, this work examines two seemingly different stories: the first about an oil company engineer who tells me about designing a big drill site in Siberia, the second about a young man's desire for fame in the age of celebrity kings and queens. What common grounds do the white bears of Siberia have with the young New York, wannabe-famous artist? None, it seems. And yet both still co-exist within the same palette of experiences that define a modern western existence: Everyone wants to be famous these days, everyone wants to be rich: there aren't enough Polar Bears in this world. There are too many 'artists'.	2005				718	Digital Art Lab	
Fluk, Ido	City Bleach	City Bleach is an activist video work from 2002. In 2003 it won the first prize in Adbusters magazine's video competition and was later exhibited at Black-Lab gallery in Seattle (in a show curated by Joone Miette), at Darklights film festival in Dublin Ireland (in a program curated by Vardit Grossi) and at Cinema Classics in New York (in an experimental program curated by Vardit Grossi).	2002				718	Digital Art Lab	
Fluk, Ido	Dream of Failure	Dreams of Failure is a video work completed in 2006. It is a 9 minute long interpretation of a reoccurring modern dream: the dream of failing, of not making it. Using the video camera as a microscope, I conduct a digital examination of my immediate spaces, transforming worn walls and rusty tables into the vast landscapes of my dreams, inventing a geography that is unseen to the naked eye.	2006	9'			718	Digital Art Lab	
Goren, Amit	Another Land	"Home is located in space, but it is not necessarily a fixed space. It does not need bricks and mortar, it can be a wagon, a caravan, a boat or a tent. It need not be a large space, but space there must be, for home starts by bringing some space under control." Mary Douglas - "The Idea of Home: A Kind of Space"	1998	98'			719	Digital Art Lab	
Goren, Amit	Three				Hebrew	English	721	Digital Art Lab	

Yanor, Lee	Coffee With Pina	An intimate dialogue with famed German choreographer Pina Bausch (b. 1940). In 1993, at the Mistral café next to the Théâtre de la Ville in Paris, filmmaker Lee Yanor met Pina Bausch for the first time. They have stayed in touch for twelve years. This film revolves around two of those meetings, one in 2002 in Paris and the other in 2005 in Wuppertal, the home of Pina Bausch and her company. "It looks very chaotic but somehow it makes sense," the choreographer remarks to the director in the rehearsal studio, where she is dancing segments from her solo Danzon. The dance is continually interrupted, which allows the director to seize the emotions that arise from the silences, the conversations, the laughter. A medley of images-a café, water fountains, rehearsal studios, industrial chimneys, railroad tracks, endless forests, and polar bears dancing underwater-blend into danced excerpts from Agua and Rough Cut, forming a stream-of-consciousness panorama of the world of Pina Bausch.	2006	52'	None		722	Digital Art Lab	
Evron, Nir	Bouillon						723	Digital Art Lab	
Evron, Nir	Bouillon						723	Digital Art Lab	
Evron, Nir	Best Western						723	Digital Art Lab	
Evron, Nir	One Forest						723	Digital Art Lab	
Evron, Nir	Revisiting Lawrence						723	Digital Art Lab	
Dauids, Yael	End on Mouth		2004-5				725	Digital Art Lab	
Dauids, Yael	Music Box		2003-4		None	None	725	Digital Art Lab	
Dauids, Yael	I Asked Them to Walk		2005				725	Digital Art Lab	
Nissim, Tamar	Orifice		2006		Hebrew	None	729	Digital Art Lab	
Nissim, Tamar	Organic Dyes		2006	5'44"			729	Digital Art Lab	
Contes, Regev	Interschriber	A mockumentary video about an old man who's unique job is to invent people's hand signatures. The video follows the trail of this special man and occupation and includes a demonstration of how a signature is made.	2004	7'	Hebrew		730	Digital Art Lab	
Dreyfus, Smadar	Lifeguards	Dreyfus' two screen audio-visual installation addresses a gap between perception and cultural understanding. The work presents a crowd of women and children playing in the water off the Tel Aviv beach, a typical image of leisure. Shot from a distance and screened silently, the peaceful scene alternates with an immersive soundscape and the rapid fire of the lifeguards' commands. Their speech is translated by subtitles, which flash onto the screen, often so fast that they can barely be read. They are actually warning bathers away from currents, rocks and jelly fish. The artist focuses on the way culture is expressed within public speech, emphasising the rupture between the lifeguard's militant tone and the caring and protective content of their speech. Their performance of security is made all the more troubling by its total integration with everyday life. The experience of the installation is intensified by switching between the contrasting elements, positioning the viewer between the spoken and written word, light and darkness, powerful sound and complete silence.	2005	12'22"	English		731	Digital Art Lab	
Tamir, Chen	Anticipation	Curator Chen Tamir offers us "Anticipation." A sprinter's heart-rate can reach maximum even before he or she begins a race. Birds flock south before the onset of winter. The lottery makes profits every week. It is anticipation, rather than reaction, that dictates most of our behaviour. We carry out our lives waiting – for a promotion, for Mr. or Mrs. Right, for peaceful times, for redemption. The hope that circumstances will change has always been our modus operandi and it is on this faith that religion takes hold. We are held in purgatory, perpetual waiting, and are promised that the end will be good to those who persevere. Even in our modern times of instant gratification and immediate results we are left unfulfilled as these gratifications are surrogates for true satisfaction. The artists in this program highlight this paradox and illustrate the unquenchable waiting of our times. Adad Hannah, Tribute (1') // Jakup Ferri, Help Me, Save Me (10') // Adad Hannah, Abuji (Father) (1') // Johanna Billing, Where She Is At (7'35", 2001) // Adad Hannah, Ohio on the Beach (1', 2002) // Dror Daum, Silver Fish (3', sample	2006		None	None	732	Digital Art Lab	

Koken Ergun	The Flag	"Bayrak (The Flag) by Köken Ergun could be considered an extraordinarily elegant film: It documents Turkish school children involved in a patriotic ceremony taking place on Children's Day in a giant football stadium, simply using two handheld mini DV cameras. Without further commentary, these two perspectives of the ceremony are conjoined using the basic strategy of a split screen. The result could hardly be more effective, moving and claustrophobic. We become witnesses to the indoctrination of the young in a manner that could not be more frontal. But before we cast aspersions, this film should also remind us to consider the effective though hidden strategies of indoctrination here at home."	2006		German	English	733	Digital Art Lab	
Surveillance Camera Players	1984	The group Surveillance Camera Players (SCP) was founded by Bill Brown, Susan Hull, and various other situationist-inspired activists in New York (USA) in November 1996 answering a call to «Guerilla Programming of Video Surveillance Equipment» by Michael Carter in 1995. The members of this media activist group manifest their opposition to the violation of protected rights to privacy by performing specially adapted plays directly in front of these cameras. The first work to be performed was Alfred Jarry's «Ubu Roi». Later performances include Orwell's «1984» or Beckett's «Waiting for Godot». Since then, the media activist group has given over 40 performances directly in front of surveillance cameras, mostly in New York City.	1998	9'35"	Hebrew	English	761	Digital Art Lab	
Critical Art Ensemble	The Marching Plague	The Marching Plague project is a critique of UK-US bioweapons research, addressing the paranoia of bioterrorism. The film centers on the recreation of secret sea trials conducted by the UK government in the 1950s. In May 2004, FBI agents and the Joint Terrorism Task Force raided Critical Art Ensemble founder Steve Kurtz's home, seizing art works and research materials for the Marching Plague project. The raid enabled the FBI to accuse Kurtz of bioterrorism, an accusation made possible in the context of the "war on terror" and the internal security policies implemented by the US government following 9/11. Nearly three years since the raid, the case has not reached court, and the allegations against Kurtz are still pending.	2006	17'			765	Digital Art Lab	
Institute for Applied Autonomy	TXT-MOB	TXTmob is a free service that lets you quickly and easily broadcast txt messages to friends, comrades, and total strangers. The format is similar to an email b-board system. You can sign up to send and receive up-to-the-minute messages from groups of people organized around a range of different topics	2004	2'40"	None		778	Digital Art Lab	
Steyrel, Hito	Lovely Andrea	A photo from 1987 shows the filmmaker naked bound with ropes. The photo was taken in Tokyo and presents the Japanese bondage technique Nawa Shibari. The video, "Lovely Andrea" depicts the director's search for this obscure porno picture in the Tokyo bondage scene, in sex archives and amongst those specialists who understand bare life as art.	2007	30'15"			812	Digital Art Lab	
Steyrel, Hito	Journal No. 1	Journal No. 1 is the title of a Bosnian film – a monthly cinema journal, from 1947, which was destroyed in the Bosnian war around 1994. In the video installation "Journal No. 1 - an artist's impression" a scene from this journal is being reconstructed. The video combines few stories which relate to the historical lost footage: a reconstruction of the scene in the journal showing a classroom for Analphabetic Muslim women; two coworkers who tell their memories of the place where the films were stored, and a young draughtsman from Bosnian origin wandering about his future.	2007	21'15"	panese, Germ	English	813	Digital Art Lab	
Zmijewski, Artur	Them	Four groups of people are brought together to a large studio in order to paint a large banner, representing their social group, beliefs or ideology. The symbol of the All-Polish Youth movement, a drawing of the local church, the word Poland in Hebrew and a sign of equality for all people are created. In the following meetings the participants are asked to interfere and modulate the various banners as they wish, no restrictions are made. Disagreements immediately rise.	2007	26'20"			817	Digital Art Lab	
Nishri, Miri	Troubled Water			11'			842	Digital Art Lab	
Shvily, Efrat	Open, Closed, Open	"Open, Closed, Open" is a DVD about the change and transition of memory from first-generation Holocaust survivors to the second and third generations. As Holocaust survivors are aging and dying, the memory of the Holocaust takes on a different form, which this work attempts to shed light on.	2005	22'	None	None	844	Digital Art Lab	

Hopkins, Samuel	The Naked Snail	The film begins; the screen is filled with a fixed shot of the face of a young man. On his upper lip he appears to have a fake moustache. After a few seconds the moustache begins to move, a pair of antennae cautiously emerge, the moustache stretches, it appears to be a black slug. Over the next few minutes, the slug moves over the surface of the face, exploring the texture and contours of the lips, eye and nose before disappearing into the air. The film ends.	2006	7'58"	Arabic	Hebrew, English	869	Kunstverein, Hamburg	
Erhardt, Miklos	Havanna	Video summarizing a public art project by Miklos Erhardt that consisted of a two-month rental and running of a shop in one of the run-down housing projects of Budapest (called <i>Havanna</i>).	2006	14'40"			870	Kunstverein, Hamburg	

Kurger, Lutz	The Hole Story	A group of five men in yellow oil-clothes are fighting / dancing in the silver belly of a boat (which is an art space).	2007	5'			871	Kunstverein, Hamburg	
Big Hope (Dominic Hislop & Miklos Erhardt)	Inside Out	Slide-show transferred to video featuring a selection of photographs and accompanying comments by homeless persons in Budapest with whom the artist group <i>Big Hope</i> (Dominic Hislop & Miklos Erhardt) worked together in 1997 - 1998. In the project <i>Inside Out</i> , disposable photo cameras were distributed to homeless people in Budapest who were willing to take photos on whatever they felt interesting or important to show publicly, about their lives. Their photos and comments were shown in numerous exhibitions held both in art contexts and homeless shelters. More info: www.bighope.hu/insideout/index.html	1998	21'		English	872	Kunstverein, Hamburg	
Big Hope (Dominic Hislop & Miklos Erhardt)	Talking About Economy (II); German Past	In the process, Big Hope asked 10 economic players from Dunaujvaros, an economically troubled industrial 'new town' in Hungary each of whom represented different spheres of economic life, to share their thoughts on economy. Dunaujvaros, originally called 'Stalin town', was built around a newly developed steel factory as a model of socialist utopian town planning in the 1950s. The following questions were asked: What is economy's role in society? How would they describe a good economy? How would they describe a bad economy? What is your personal relationship to work? The same questions were then put to workers in the same jobs in Berlin, most of whom have already experienced a fast track economic adaptation during the process of reunification.	2003	30'	ngarian/ Germ	English	872	Kunstverein, Hamburg	
Big Hope (Dominic Hislop & Miklos Erhardt)	Talking About Economy (I); Hungarian Past	In the process, Big Hope asked 10 economic players from Dunaujvaros, an economically troubled industrial 'new town' in Hungary each of whom represented different spheres of economic life, to share their thoughts on economy. Dunaujvaros, originally called 'Stalin town', was built around a newly developed steel factory as a model of socialist utopian town planning in the 1950s. The following questions were asked: What is economy's role in society? How would they describe a good economy? How would they describe a bad economy? What is your personal relationship to work? The same questions were then put to workers in the same jobs in Berlin, most of whom have already experienced a fast track economic adaptation during the process of reunification.	2003	30'	ngarian/ Germ	English	872	Kunstverein, Hamburg	

Clayton, Lenka	Qaeda Quality Question Quickly Quickly Quiet	An alphabetical rearrangement of President Bush's 2002 "Axis of Evil" Speech.	2003	20'	German	English	873	Kunstverein, Hamburg	
Clayton, Lenka and Price, James	Conversation	A two- screen video that explores the hidden split- second judgements we form of other people.	2007	18'	English		873	Kunstverein, Hamburg	
Clayton, Lenka	Zweifel (Doubt)	A surreal look at the remnants of Socialist East Germany. Told through a double of the ex-president Erich Honecker, two ex-border guards (one east, one west) who photographed eachother over the fence for 18 years and a man with a dream to rebuild his own version of the GDR (complete with a new Berlin Wall) in a bleak East German town with 70% unemployment. This film offers a complex insights into the confused aftermath of a vanished country.	2006	32'	English		873	Kunstverein, Hamburg	
Clayton, Lenka and Price, James	People in Order	Four films that arrange the people of Britain in order. Age. A person of every age between 1 and 100. Birth. 34 women from 4 to 41 weeks pregnant. Love. 48 couples arranged by length of relationship (in descending order). Home. 73 households arranged by yearly income (400,00 - 3,240 pounds).	2006	4 X 3'	None		874	Kunstverein, Hamburg	
Schluters, Eske	Limite Meanwhile		2005	18'			875	Kunstverein, Hamburg	
Schluters, Eske	True to You		2005	6'			875	Kunstverein, Hamburg	
Schluters, Eske	Knowing as Much as the Man on the Moon Projections I & II		2004	6'35" / 8'			875	Kunstverein, Hamburg	
Schluters, Eske	Vanished into Thin Air		2006	6'	None	None	875	Kunstverein, Hamburg	
Konnemann, Eva	Light Boy	A fictional video in the form of a documentary. The story of the mysterious disappearance of Tom Gun, singer of the band "The Light Boy." In the course of the video, the questions as to why and where he might have disappeared to increasingly gives way to contemplating the phenomenon of disappearing itself..	2003	17'			876	Kunstverein, Hamburg	
Konnemann, Eva	Wo Meine Linie Deine Trifft / Where My Line Touches Yours	A portrait of two twin brothers whose path of life disbanded 6 years ago. By talking about each other a connection is created between them. Although they are located at different geographical locations the film brings them together to a dialogue	2005	15'			876	Kunstverein, Hamburg	
Konnemann, Eva	With You			19'25"	Swiss German	English	876		
Meyer, Eva and Schaefer, Eran	Documentary Credit	In the jargon of economics, 'Documentary Credit' refers to a mode of payment that involves a bank between buyer and seller in order to guarantee the buyer's reliability. When transferred into the context of politics, 'Documentary Credit' refers to a demand for security that not only presumes a loss of trust between people but also continues to generate this very loss. In the film 'Documentary Credit', shot in Israel and Palestinian Territories, documentation and fiction are a shared risk, no longer mediated with any security. It begins in a camp, the very paradigm of the 20th century, characterised by extermination, exile, asylum seeking, and state- organised migration while territorial claims shift to radio frequencies and follow the movement of the station search: home is where you are in between radio waves. It explores borderlands and intermediate zones in order to document phenomena of which the consequences are unknown. 'Documentary Credit' is an essayist film, using cutting and sound track to clarify and contradict, that is constantly looking for its truth's credit and wants to renew the shared risk of trust	1998	71'			877	Kunstverein, Hamburg	
Faust, Jeanne	IV		2005	9'			878	Kunstverein, Hamburg	
Faust, Jeanne	Interview	Jeanne Faust interviews the famous Lou Castel, a star from films by Philippe Garrel, Rainer Werner Fassbinder etc. Is this a conversation or are they both playing a role- she the insisting female interviewer and he the grumpy old star? The extremely uneasy conversation is reminiscent of our need for authenticity and "real" answers.	1998	9'	German	English	879	Kunstverein, Hamburg	
Schmith, Jochen	Placeholder	At the highway near Hamburg lies a showhouse exhibition which is brightly illuminated in the evening and appears like a settlement. The houses are completely furnished and deserted and their circular arrangement produces the character of a gated community. The arrangements in the residential units produce pictures of a modular life idea which is marked by repetition and resemblance. For the production of the video, a cross-country vehicle was lent for a test run from an autohouse. In the sphere of the showhouse settlement the jeep was used as a camera-dolly. The cross-country vehicle is to be seen as a reflection in the window panes of the houses and acts at this moment also as an equipment object set in scene. In the USA a large part of the prefabricated house settlements are built in piled up marshlands. The soundtrack of the videoloop works with original sounds from Hollywood preserves which are used for the setting of films. An idyllic summer night atmosphere is simulated which is drowned at times by the noise of the highway.	2005	4'33"	none	none	880	Kunstverein, Hamburg	

Schmith, Jochen	Five Steps Forward, Four Steps Back	An idyllic lake (132 bpm), an abandoned airport with a motorcycle performing a burn-out (<i>a walk on the wild side</i>) and an empty street in a small village with an advertising pillar (<i>Arcadia</i>) are the three places where the video takes place. These three images deal with an idyllic scenery and a present weirdness. The cinematic production generates an ephemeral identity.	2007	6' 28"	none	none	880	Kunstverein, Hamburg	
Schmith, Jochen	Proben A-K	At hot spots in supermarkets, collapses are performed which interrupts the well-regulated activities and redirect the customers. The customers tend to establish so called chaos- communities, which try to restore the system as fast as possible. The video was made by means of first camera-modules (folders), which invisible for the environment- allow filming in privatized properties.	2006	1'57"	None	None	880	Kunstverein, Hamburg	
Schmith, Jochen	Specific Setting	In the videowork "Specific Setting" an ancient looking room can be seen, which is entered by an employee. She is passing slowly by the tables and checking the perfect fit of the covers. From time to time she makes minimal corrections. The maintenance of the accurate set-in-scene produces a spatial identity, which corresponds to the controlled movements and actions of the employee.	2006	2' 17"			880	Kunstverein, Hamburg	
Panhans, Stefan	Pool	"Listen, it's like this: we're doing this production, and we need people who believe in themselves, who know who they are and aren't afraid to show it. Real characters, one-of-a-kind, self-confident young people. You just have to be yourself, but at your best, you know? Be yourself but at its top!...." The completely static camera is directed at a young woman sitting in her parked compact car. This focus has the effect of making the viewer feel he is sitting with her in the car and listening to her voice against the background of birds chirping, which somehow makes the voice seem unreal. It soon becomes apparent that she is not talking to the viewer, but that he is instead a kind of voyeur, intruding upon the protagonist during a private moment. Her view is directed within, turned away from the camera lens. The title Pool becomes a play on the concept of a "casting pool"- a selection of talents from which casting directors can simply help themselves.	2004	7'	German	English	881	Kunstverein, Hamburg	
Panhans, Stefan	Sieben bis Zehn Millionen	The face of a man wearing an orange and red chequered hip hop cap and thick fur-lined hood stares at us with piercing blue eyes and stubble - from the front, constantly, almost aggressively. Sweating in a kind of hysterical Staccato and a cool mixture of slang one is more familiar with from music videos, he tells us about how he goes about buying a certain high-tech hardware which is not further identified. With almost sectarian, preacher-like vividness, he speaks about "exhausting work of consumption", the daily confusion and the paranoid moments in today's shrines of consumption, via the meticulous, obsessive, nightmarish search for a product, he becomes completely caught up in the attempt to attribute something mystical, almost pseudo-religious, to making a purchase decision.	2005	5'30"			881	Kunstverein, Hamburg	
Panhans, Stefan	Glow	The woman we see in an endlessly, special kind of one-level-work-out on a cross-trainer in the centre of Stefan Panhans newest video "Glow", 2006 performs strange, adventurous action manoeuvres which remind of video games as if the woman has to keep evading for us invisible approaching flying objects. Of her whispered mysterious inner monologue we can only conceive some word fragments. The cinematic out of focus background reminds of nursery and warehouse at the same time and is framed by flags of different nations. "Glow" works as video loop and interlocks in a subtle ironic way stylistic patterns of performance and theatre with elements from trashy Fantasy-films and computer games. The soundtrack reinforces the internalized repertoire of pathetic forms. It mixes Ennio Morricone and other quotations of Western with almost esoteric, spherical synthesizer, boosts the suspense like in the "Big Cinema" but without reaching a climax, as we know it from usual cinematic narrative structures.	2006	12'35"	German	English	881	Kunstverein, Hamburg	
Czenki, Margit & Ott, Peter	Park Fiction presents: Unlikely Encounters in Urban Space	An educational and entertaining video of the groundbreaking conference and exhibition on Reeperbahn 2003. "One year after documenta 11, the installation by Park Fiction returned to Hamburg. At the place of its origin, the work was shown for the first time in St.Pauli, on the Reeperbahn. After seven years of production of desires, Park Fiction was in the midst of realization. The first palm trees, designed by residents, were standing in the park! Just the right time to make this successful process, where "Art and politics made each other more clever" accessible in its model-like state. The congress Unlikely Encounters in Urban Space, with the experiences of Park Fiction in the back, open the view to the globalised horizon, and created relations between similar projects in different countries. Groups from different professional backgrounds presented their constituent practices, connect discussions, and	2003 / 2006	134'			882	Kunstverein, Hamburg	

Czenki, Margit	Park Fiction; Desires will leave the House and Take to the Streets	"Park Fiction", a public art project and a stage for the wishes of a community; a Turkish girl designs a youth café with letterboxes for teenagers whose letters are controlled by their parents. A Russian couple want an Avenue of Friendship, lined by rosebushes. And a woman reads park-poetry in her freshly painted flat.	1999 / 2002	60'	sh, Spanish, G	English	883	Kunstverein, Hamburg	
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Konnemann, Nina	Der Zaun	The subject of the film is a fence in Madagascar alongst which the camera travels at night. The single frame long-term exposures isolate the fence from the dark background, making it difficult to say if the perspective is from within the fence or from the outside.	2007	1'46"	German	English	884	Kunstverein, Hamburg	
Konnemann, Nina	Unrise		2002	10'			885	Kunstverein, Hamburg	
Budde, Nine	Nashmiri Sain Do Yo	Nashmiri Sain Do Yo' is a visual interpretation of a poem which Budde has written about Japan without ever having visited Japan before. Its rough translation means 'I am so big and you are so small'. In the film appears Hanayo, a well-known Japanese singer and performance artist, dressed like a bug, the Berliner Gedachtniskirche and the Mercedes Benz Star in the revolt of the individual against the urban anonymity. The poem is dedicated to a scene of Wim Wender's movie, 'Tokyo Ga', in which he and Werner Herzog are on the Tokyo Tower looking at Tokyo's skyline. Herzog complains that there are no beautiful pictures in the world anymore.	2005	1'38"	Japanese	English	886	Kunstverein, Hamburg	
Budde, Nine	Gone With the Wind	'Gone With the Wind' is a film which addresses the central positions of feminist art since the 1970s. In the video, a woman wanders through the cityscape and the nature in it. She encounters feminist art produced between the 1960s and 1990s, re-enacted by other women in different forms. But while all of these positions imply forms of collectivism, a joint female identity, the wanderer remains passive. Her own positioning is self-determined but at the same time distanced and individualized. The connecting factors with the past collective seem to have vanished.	2007	4'20"	German	English	886	Kunstverein, Hamburg	
Budde, Nine	Black Wedding	'Black Wedding' deals with cross cultural aspects of the artists' neighbourhood Berlin-Wedding. The video tries to accompany different perspectives of it: kids with difficult social backgrounds, different ethnical roots, as well as German alcoholics at typical German beer bars. For the video, Budde turned her neighbourhood into the setting of a modern Babylon. All actors were cast off the street and together they played the Babylonian creation myth of Marduk and Tiamat. Soundtrack includes an interview with 18-year old Angolan refugee.	2006	3'34"	German	English	886	Kunstverein, Hamburg	
Lewis, Mark	Off leash, High Park	The movie is a single screen projection, part of the installation.	2004	4'10"			887	Kunstverein, Hamburg	
Lewis, Mark	Wind farm	(Sound)	2001	4'11"	German	English	888	Kunstverein, Hamburg	
Lewis, Mark	Smithfield		2002	4'			888	Kunstverein, Hamburg	
Lewis, Mark	The Pitch	(Sound)	1998	4'			888	Kunstverein, Hamburg	
Lewis, Mark	Churchyard Row		2003	3'			888	Kunstverein, Hamburg	
Lewis, Mark	North Circular		2002	4'	none	none	888	Kunstverein, Hamburg	
Lewis, Mark	Jay's Garden Malibu		2001				888	Kunstverein, Hamburg	
Lewis, Mark	Tenement Yard, Heygate Estate		2002	4'			888	Kunstverein, Hamburg	
Lewis, Mark	Algonguin Park; September		2001	2'37"			888	Kunstverein, Hamburg	
Lewis, Mark	Childrens Games Heygate Estate		2002	7'31"			888	Kunstverein, Hamburg	
Lewis, Mark	Airport		2003	10'58"			888	Kunstverein, Hamburg	
Lewis, Mark	Algonguin Park; Early March		2002	4'			888	Kunstverein, Hamburg	
Pick, Erich & Bunk, Arne	Poster Sessions #1 & #2	Austria's right populist's party Freiheitliche Partei Osterreich (FPO) called attention in Vienna during its local elections in September, 2005. With several posters they campaigned in short polemics against EU enlargement and migrants in Austria. In one of these posters a direct comparison was drawn between the cities Vienna and Istanbul: Alongside a portrait of the top candidate of FPO a caption says, that Vienna must not become Istanbul. Pick and Bunk asked FPO to send inspection copies of the poster, in order to bring it to its site of projection. Within the Istanbul Biennale we invited several people living in Turkey to speak about the meaning of the poster and to formulate a message back to FPO at its flipside. Finally, the invited people posed for photographs with their posters; the creation of slogans and taking of photos was captured on video.	2005	10' / 8'	None	None	889	Kunstverein, Hamburg	

Pick, Erich	Frameworks (Given - Wanted)	The Gustave-von-Eiffel-Schule, a secondary school in Berlin-Mitte with a volatile mix of students from poor social backgrounds had to be shutdown in 2007. Erich Pick used a long corridor and a classroom as exhibition space for the installation, which read the structures of the school with and against Foucault. The 'Klassenfoto' (class picture) exhibition took place before the schoolhouse was actually vacated by the original occupants in 2003. Wolfgang Krause organized this and other shows in the building in order to at least temporarily stall its economic exploration by the new investors. The show 'Klassenfoto' was intended to reflect the conditions of everyday life in that school while it was still a fact of the present. The sound installation by Erich Pick focused on selected structures between school, students and teachers to reflect their process of negotiation and the options of displacement of structures.	2003	2'40"	English		889	Kunstverein, Hamburg	
Bunk, Arne	An Actress Tries to Cry	An actress is trying to cry. She is working. This simple setup grants us a perspective on a complex network of issues. A tracking shot connects this production of fears with reflections on cinema's conditions of production and reception. The central issue is the production of emotions in front of, on, and behind the screen in the context of a changing conception of 'work'.	2007	2'40"	German		889	Kunstverein, Hamburg	
Nuijen, Anneke & Huettner, Florian & Krause, Till	Hi		2005	6'			890	Kunstverein, Hamburg	
Maljkovic, David	Scene for a New Heritage I, II, III	Croatian-artist David Maljkovic's film series Scene for New Heritage Trilogy presents a futuristic world set in the year 2045. Shot over three years spanning 2004 – 2006, the first film focuses on a group of travellers visiting a memorial park, erected in Petrova Gora, Croatia, for victims of the Second World War under the Communist government of Yugoslavia. As they visit the monument, debate is sparked as to its long-forgotten meaning – it means nothing to them, just as their strange dialect is alien to us. The second film, set 20 years later, features a young boy approaching and looking out from the monument's tower to an empty snow-filled landscape, as if on some spiritual pilgrimage. The third and final film depicts young teenagers milling aimlessly around the central tower; talking, playing and walking around the derelict monument.	2004-2006	21'30"			891	Kunstverein, Hamburg	
Linke, Armin	Gaza			14'30"			892	Kunstverein, Hamburg	
Linke, Armin	Baghdad			2'47"			892	Kunstverein, Hamburg	
Schafer, Sandra	The Making of a Demonstration	The film focusses on the reenactment of a demonstration of women against the prohibition of work introduced by the Taliban. The shots were taken during the shooting of the Afghan feature film Osama in November 2002 in the streets of Kabul. 1000 women had come to play in this scene, their personal experiences were identical with the ones of the protagonists. Most of the women played in the demonstration scene to earn money. With their claim for work they hoped to improve their real situation.	2004	11'			893	Kunstverein, Hamburg	
Little Warsaw (Andras Galik & Balint Havas)	Cyril & Method	Re-enactment of a performance (Tamas Szentjoby: Isolation Exercise, 1972) by Little Warsaw in 2005. The repetition of his legendary exercise would pose the question: how do we perceive the same performance after a long time and whether the performance really would be the same within a different framework of time, way of perception, and changed notion of performance art itself? The reconstruction would have an art historical significance as well, since an event of the past would be available for direct contemporary perception. The video is a short moment about this.	2005-2007	1'24"	ew, Arabic, Ge	English, Arabic	894	Kunstverein, Hamburg	
Burska, Bogna	Arachne	A still life becomes animated when a spider tramples through it.	2003			None	895	Wyspa Institute of Art	
Burska, Bogna	One More	from the cycle: 'A game with the shifting mirrors'. Cooperation with: Michał Januszaniec.	2006/2007	12'16"		English	896	Wyspa Institute of Art	
Karska&Went	Greenhouses	In their project "Greenhouses" ("Inspekty", 2005), they are bending over these things	2005	2'05"			898	Wyspa Institute of Art	
Karska&Went	Peter and Jana	perform:: Peter Snahnican, Jana Eliaaova.	2005	1'00"			898	Wyspa Institute of Art	
Klaman, Grzegorz	196 K.K.	The video arised before the process of Dorota Nieznalska because of the present	2002	19'47"	Polish	English	899	Wyspa Institute of Art	
Knaflewski, Leszek	Spirit	A basketball game between two players becomes arguably surreal when the viewer sees that the basketball hoop is connected to the hood of a priest-like figure who is judging the game.	2005				900	Wyspa Institute of Art	
Nieznalska, Dorota	...on Behalf of the Republic of Poland...	The video is a documentation from the process of Dorota Nieznalska.	2003		Polish	English	901	Wyspa Institute of Art.	
Pek, Mateusz	Matrix-330 Pieces		2003	3'27"			902	Wyspa Institute of Art.	

Susplugas, Jeanne	For Your Eyes	Jeanne Susplugas: "I made the video and then the composer realize the song. He used my own words, things I am saying pretty often! It is not talking only about young lady, the little girl is a kind of metaphor of the society. There is something pure and innocent in the vision of a little girl, so she becomes an incarnation of something else. It does talk about cruelty of life and loneliness. The color of the eyes is changing to express different moods. They become a sort of theater curtain, opening a new scene. Life is made of different feelings and the eyes show some of them, sadness, surprise..."From the interview made by Ola Grzonkowska and Roma Piotrowska.	2004	3'49"			903	Wyspa Institute of Art.	
Susplugas, Jeanne	Dissolution	Jeanne Susplugas: "In DISSOLUTION the metaphor with sexuality is quite obvious. It talks about loneliness, seduction, opposite feelings woman have in everyday life between the "traditional" perception of femininity and her desire to change her position and perception in our world."From the interview made by Ola Grzonkowska and Roma Piotrowska.	2003	6'16"			904	Wyspa Institute of Art.	
Witkowska, Ania	Underwater		2007	6'10"			905	Wyspa Institute of Art.	
Witkowski, Adam	100 kg Potatoes for Drums		2006	5'33			906	Wyspa Institute of Art.	
Zglobicka, Dorota	Wanted		2006	1'47"		Polish/English/Greek	907	Wyspa Institute of Art.	
Żmijewski, Artur	Itzik	"The monologue of the protagonist of the film ITZIK, full of religious references, is	2003	5'05"		English	908	Wyspa Institute of Art.	
Żmijewski, Artur	Zeppelintribune		2002	10'	Polish	English	909	Wyspa Institute of Art.	
Zamiara, Wojtek	Animacja		2001	0'40"		English	910	Wyspa Institute of Art.	
Czerwonka, Witosław	The colours of the cities:Łódź/Barwy miast:Łódź		2002	9'22"			911	Wyspa Institute of Art	
Billing, Johanna	Magical World	The artist asked the children's choir and orchestra from Dubrava Cultural Center in Zagreb to rehearse a 1968 song Magical World by a not so well known band Rotary Connection. The worn out surroundings of the culture center combined with the a melancholic tune sung by young Croatian kids in patchy English can be seen as a metaphor of ghost geography of the so called Eastern Europe threatened by a rush to adapt its own culture to the rest of "normal" European standards of the West.	2005	6'20"	English		950	Nova Gallery	
Davic, Goren	I Have Nothing Nice to Say to You	The movie, taking place entirely during the night, is dedicated to Sisak, directors' home town, and it tells the story about murder of young girl Ljubica Solar that happened at the very beginning of the war in 1991. By juxtaposing Ljubica's mother, who knows the names of killers that were never brought to justice, with young women from Sisak that are of Ljubica's age, Dević is giving a dark documentary portrait of the small industrial city and bleakness of post-war years, which are not bringing any resolution.	2006	30'	Croatian	English	951	Nova Gallery	
Etchells, Tim & Horvat, Vlatka	Insults & Praises	A man and a woman take turns insulting and praising each other over the course of an hour, drawing on an exhaustive list of abuses, derogatory terms, compliments and declarations of affection suitable for a wide variety of occasions and purposes.	2003	63'00"	English		952	Nova Gallery	
Ivekovic, Sanja	Fir Trees (Women's Memories of Socialism)	Pines & Fir Trees (Women's Memories of Socialism) was conceived after the research project 'Women's Remembering of Life in Socialism', started in 1999 by a group of women scientists, students, and lecturers at the Centre for Women's Studies in Zagreb. In the film we meet five women who openly and bravely speak of their efforts, successes, defeats, and joys that they experienced whilst living in socialist Yugoslavia. The overlapping of the places of female identity with the key determinants of the socialist period makes up the basis of the film, showing the emancipatory values as well as the oppressive elements and the everyday problems of a time.	2002	58'	Croatian	English	953	Nova Gallery	
Ivekovic, Sanja	Personal Cuts Pines	"Personal Cuts" consists of one continuous sequence in which a woman is cutting holes into a black stocking which covers her face. Each "cut" is followed by a short sequence of documentary footage that represents twenty years in the history of Yugoslavia. The video ends when the face is completely uncovered.	1982	3'40"	None		953	Nova Gallery	
Karamustafa, Gulsun	Man Crying	Men Crying is shown simultaneously on two adjacent monitors. Three men in their sixties, in fact among the most famous Turkish actors of the Yeşilçam film industry which enjoyed popular acclaim during the 1960s and the 70s, are filmed by the most prominent director of this school.	2001	7'10"	Turkish	English	954	Nova Gallery	

Lagomarsino, Runo	Untitled (Extended Arguments)	The "Untitled (Extended Arguments)" video by Runo Lagomarsino is based on documentary footage of a qualifications game for the world football cup, held between Chile and Soviet Union in 1973 in Santiago. The Soviet team refused to come to Chile due to the fact that the venue for the game was the notorious Estadio Nacional, which served as a concentration camp holding 40,000 prisoners during the very same year. The Chilean team, however, comes out on the field, and in front of the TV cameras and numerous journalists, qualifies for the world cup by scoring a goal into the unguarded USSR net. The question of the relationship between coercion and compliance is forcefully reopened by the exposure of this obviously absurd and yet generously accepted gesture of normalizing political violence through absence and silence.	2005	0'30"	None		955	Nova Gallery	
Leko, Kristina	Addressing the Americans (Part One)	A one week action of correcting American Constitutional Law in conversation with casual passers by in the City Park in Weimar, Germany.	2004-2005	56'	German		956	Nova Gallery	
Martinis, Dalibor	To America I Say	The work belongs to the author's binary series that transform different contents into the symbols of the Morse code. The message that Osama Bin Laden addressed to the US Administration in 2001, is translated into Morse code and intersected in the entering sequence of the first King Kong movie from 1933.	2001	5'19"	English		957	Nova Gallery	
Poljak, Renata	Souvenirs (Memories)	In the video there is a big subject of the father figure in the private and public, political sense. Artist is writing and rewriting the words Tito, Tata, ("Daddy" in English) obsessively. Similarities of these worlds, both in acoustic and visual ways are pushing the artist to repeat the action over and over again. Acoustic quality turns into a mantra-like, repetitive sequence whose sound covers the words' content. Rhythmic repetition of sound and gesture of writing down the words Tito and Tata, turns the words into sound material for a pop song on which the artist is dancing.	1999	7"30'	Croatian		958	Nova Gallery	
Poljak, Renata	Jump	The artist climbs a diving platform at the coast. She wears a bathing suit, cap and make-up. She walks along the springboard, back and forth, repeating in French, "Shall I jump or not, shall I jump or not...", then in Croatian, "If I jump all my make-up will be removed" and starts over to walk back and forth obsessively. Her sweat makes the color in her face drip.	2000	4'	Croatian	English	958	Nova Gallery	
Grzinic, Marina & Smid, Aina	Labyrinth	This video dance project is a sort of condensed poetical and cynical look on the situation in the ex-Yugoslav territory. Hysterical and hectic dance movements are put in juxtaposition with surrealistic artificially constructed imageries, based on Magritte's paintings and documentary shoots of the refuge camps, where Bosnians refugees lived in Ljubljana. The crucial moment of the video work is the "installation" of the body in the traumatic places of the outer and inner world. The architecture of misery and deprivation: refuges camps, zoological gardens, rooms with odds and found images etc., forms a specific territory that forces the body, the psyche and memory (of dancers) to final solutions.	1993	11'45"	None	None	976	SKUC	
Grzinic, Marina & Smid, Aina	Three Sisters	A classical text by the great Russian writer, Anton P. Cehov, from the beginning of the last century about soldiers and ethics are transposed in our time. A documentary about the war in Croatia, one of the Republics of ex-Yugoslavia, is used and integrated in an imaginary video story talking about wars, history, love and height. The video received the first award at the Videonale's International video festival Bonn 1992.	1992	28'00"	Slovenian	English	977	SKUC	
Grzinic, Marina & Smid, Aina	Bilocation	the same time – simultaneously. It is the perfect term for delineating the processes going on in the video medium and for describing the hell and bloody history of Kosovo, a territory in the South of Yugoslavia (Serbia); Kosovo is a place which has been menaced by national disorders and conflicts between the Albanians and Serbians who live there. Original documentary material from the "civil war" in Kosovo in 1989 (Albanians are fighting for basic civil rights against the Serbian nationalistic and hegemonic power) made by TV Slovenia, but never shown publicly, has been used and juxtaposed with the imaginary world of synthetic video images. Images are disintegrated and reconstructed through digital and optical technology. Fragments of text(s) used in the video are taken from Roland Barthes' book "Fragments from the Discourse of Love."	1990	12'06"	Slovenian	English	978	SKUC	
Art Fun Club	Art Now	Video installation, double projection (Art Now and Art in Theory)	2006	22'00"			979	SKUC	
Art Fun Club	Art in Theory	Video installation, double projection (Art Now and Art in Theory)	2006	47'00"			980	SKUC	
Moudov, Ivan	One Hour Priority	The video shows the artist driving one hour on a roundabout in the center of Sofia. The place is famous for having heavy traffic in rush hours. The cars on the roundabout have priority so all other cars coming from other directions have to stop and wait. Playing with the road regulations, the artist finds a way to be the right one at the right place for one hour.	2000	60'00"	None	None	981	SKUC	

Purg, Franc	Kids	This piece was filmed mostly in Belfast and a little in New York. 'Kids' tells the story of childhood in the suburbs of Belfast, using sharp, abrupt editing techniques, similar to those used for video clips. It shows scenes of unusual children's games.	2002	4'00"			982	SKUC	
Muja, Alban	Palestina	"She works as a journalist, not in Palestine but in Kosova. Her name is Palestina but she is Kosovar Albanian," reads the introduction to the video. Palestina explains how she received her special name.	2005	6'30"	Albanian	English	983	SKUC	
Moudov, Ivan	Teleporting Machine	Video performance of a man balancing on two legs of a four-legged chair.	2005	9'10"	None	None	984	SKUC	
Pivka, Irena and Zorman, Brane	Ulica Rutli / Rutli Street	immigrants, was in the spring of this year in the media spotlight. The board of teachers sent to the senate a letter requesting that the school should be shut down, as they were unable to control the situation any more. They lost charge of the students. Control was seized by the students, mainly descendants of Turkish and Arabic imigrants. According to media reports, the discontented youngsters were aggressive. They were labelled as the rowdiest students in Germany. The authorities reacted very late, only when the situation was beyond a pivotal point. They had to send the police to the school and promise greater assistance to the teachers. The Senate refused the request for closing the school. The Rutli School is not the only school in Germany with such problems. Among the issues which need to be addressed are the functioning of the educational system and problems with the integration of second generation immigrants. The debate moved from the school to the German parliament. The German situation was in the spotlight of all media sectors also due to the events	2006	14'00"	English, Germa	Slovenian	985	SKUC	
Ortiz, Pilar	Waste	Hundreds of dead cars lie broken by the side of the road between Skopje and Prishtina, where new buildings sprawl without clear order or planning. Using endless repetition, this work focuses on what has been disposed while leaving out the fast process of construction that is taking place. An initial balance is disrupted by the impact of waste on the land, which is portrayed by loaded images that are both disturbing and satisfying. "Waste" raises questions about the way society defines development today. It suggests that waste can be both a source of pollution and also, when recycled, a resource for growth.	2007	5'20"	None		986	SKUC	
Sommer, Helene	A Landscape with no Horizon	The video "A Landscape with no Horizon" follows the journey of tropical plants from nature to a shopping mall in Sweden, via a factory where they are preserved.	2004	8'30"	Swedish	English	987	SKUC	
Sommer, Helene	Reel Nature	A video consisting of samples from Hollywood films depicting tropical nature accompanied by fragments of David Attenborough's voice over (from his nature documentary series The Living Planet) edited into a documentary style narrative about tropical environments.	2004-2005	6'34"	English		988	SKUC	
IRWIN (Dusan Mandic, Miran Mohar, Andrej Savski, Roman Uranjek, Borut Vogelnik)	Black Square on the Red Square	Based on the action by Irwin and Michael Benson, with footage of Moscow TV and Kinteticon Pictures) edited by Igor Zupe.	1992/2004	3'00"	None	None	989	SKUC	
Lazetic, Tanja	Hotel Kumrovec	In a remote vilage in Croatian Zagorje, known only as the birthplace of Marshal Tito, the Political School of the Communist Party of Yugoslavia was built, and for the needs of its students, a luxury hotel. Today, the hotel complex is empty and has no guests, but it stills employs a receptionist and maintenance staff, who try to slow down the process of dilapidation.	2007	7'40"	Croat	English	990	SKUC	
Cvijanovic, Nemanja	Mantra	The performative video, "Mantra," (2005) was recorded in front of the famous water falls of Jajce, the Bosnian city in which political fundaments of socialist Yugoslavia were conceived during World War II in 1943. On this date, socialist Yugoslavia celebrated the Day of Republic and waterfalls became one of the visual symbols for Yugoslavia's unity. 65 years later, after tragic dissolution of Yugoslavia and the socialist system, the artist is portrayed in front of the famous waterfall vista while singing bare-cheasted the repetition of the socialist song verses: "Hey, role up your sleeves, let the sweat flow, we'll build a new man."	2005	6'00" loop	Serbian-Croat	None	991	SKUC	
Pivka, Irena and Zorman, Brane	Cona Tourizem (Tourism Zone)	This video is a short version of the project (Zone Tourism). The project Zone Tourism is primarily an hour-long journey, a drive with an appropriately equipped tourist bus, which assumes the functions of a multimedia art gallery. Passengers pay a symbolic fee upon entering the bus. A friendly hostess distributes a copy of the catalogue, kindly offers refreshments, and explains the route of the journey. During the one hour, a DVD video with interviews of tourist workers is shown on the bus's audio-visual units. Zone Tourism portrays the guides of illegal immigrants. Through their stories, the guides shed light on the illegal border crossings and the relationships, which develop in given situations.	2005	23'00"	Slove	English	992	SKUC	

Grzinic, Marina & Smid, Aina	Luna 10	Inserts from neo-avant garde films by Emir Kusturica, Zivojin Pavlovic, and Zelimir Zilnik made in the so-called Yugoslav film period of the 1970s and 80s are re-read, re-worked, re-coded in a video story contemplating the role of different media in the war in Bosnia and Herzegovina in the time of world internet communications, cyborg stories,, and world-spread computer nets. If it is true that we are all part of a giant hypertext, coded by adapted and shortened CD-ROM histories, then why not try to display the video picture as hypertext, as the one which will show the hidden spots of our history and present?	1994	10'35"	Slovenian	English	993	SKUC	
Vahram, Aghasyan	Ghost City	"Ghost City" is part of a sustained investigation on Soviet architecture. The Soviet government responded to a disastrous earthquake which destroyed much of Giumri, building a residential area. The construction began in 1989 and was never finished. The video is shot 17 years after, of empty and deserted apartment buildings.	2005-2007	8'00"	Intersound		994	SKUC	
Zdjelar, Katarina	Don't Do it Wrong	"Don't Do it Wrong" suggests how social rituals build and promote the sense of belonging and creation of "we-ness." It is filmed in a primary school in Istanbul and traces this daily morning ritual in which the director of the school and teachers choreograph an entire event. To hold a flag is a special task, but it is too heavy for a boy and a girl has a panic attack. But once in their positions, pupils sing the Turkish National Anthem, recite an oath by which they pledge to Ataturk, promising to keep his legacy alive, to love their country more even than themselves. This work investigates how the process of bonding and binding to one collective body occurs. It focuses on the way that power is imposed and exercised. It makes visible the mechanism and invested effort of implementing the sense of national cohesion. This ritual occurs every day for five years in all Turkish primary schools and in the army since the 1920s.	2007	10'13"	Turkish	English	995	SKUC	
Zdjelar, Katarina	Everything is Gonna Be	Frans-Willem Korsten says, "...Zdjelar's subjects are being caught differently in history, however, almost in an opposite way. They do not seem to be traumatized, nor do they appear as perpetrators of some kind. At best, they are little criminals. They sing about a destruction they do not want, they express their hopes that everything is gonna be all right, whereas they are enormously irrelevant to the unfolding of history..."	2008	3'35"	English		996	SKUC	
Breitz, Candice	Babel Series	The Babel Series consists of seven constantly stuttering DVD loops. Each steals a fragment of footage from the history of music videos. The content of each video is relentlessly simple and literally monosyllabic: the seven different	1999	Loop			1003	Universita luav di Venezia	
Breitz, Candice	(Sharon)	From the work, 'Soliloquy Trilogy.' In the 'Soliloquy Trilogy,' Breitz focuses on the lead characters in three Hollywood movies – Sharon Stone in Basic Instinct, Clint Eastwood in Dirty Harry and Jack Nicholson in the Witches of Eastwick. In each film, she highlights only the frames in which those characters speak and edits them together, creating a sequence in which only the star is seen and heard. Surprisingly, Jack Nicholson's re-edit lasts only fourteen minutes while Sharon Stone's and Clint Eastwood's only seven.	2000	7'11"			1004	Universita luav di Venezia	
Breitz, Candice	(Clint)	From the work, 'Soliloquy Trilogy.' In the 'Soliloquy Trilogy,' Breitz focuses on the lead characters in three Hollywood movies – Sharon Stone in Basic Instinct, Clint Eastwood in Dirty Harry and Jack Nicholson in the Witches of Eastwick. In each film, she highlights only the frames in which those characters speak and edits them together, creating a sequence in which only the star is seen and heard. Surprisingly, Jack Nicholson's re-edit lasts only fourteen minutes while Sharon Stone's and Clint Eastwood's only seven.	2000	6'57"			1004	Universita luav di Venezia	
Breitz, Candice	(Jack)	From the work, 'Soliloquy Trilogy.' In the 'Soliloquy Trilogy,' Breitz focuses on the lead characters in three Hollywood movies – Sharon Stone in Basic Instinct, Clint Eastwood in Dirty Harry and Jack Nicholson in the Witches of Eastwick. In each film, she highlights only the frames in which those characters speak and edits them together, creating a sequence in which only the star is seen and heard. Surprisingly, Jack Nicholson's re-edit lasts only fourteen minutes while Sharon Stone's and Clint Eastwood's only seven.	2000	14'6"			1004	Universita luav di Venezia	

Breizt, Candice	Queen	From the work, 'King & Queen.' Queen includes two tracks, "Vogue," (5'30") and "Like a Prayer," (5'53"). Breizt examines the status of pop stars in works 'Queen' (A Portrait of Madonna), 'King' (A Portrait of Michael Jackson) and 'Legend' (A Portrait of Bob Marley). In these works, Breizt gathered fans by posting advertisements in newspapers and fan websites and then they were asked to sing their way through a key album. Shot in screen-test mode and presented as a choral grid over a wall of tv screens, these installations are both compelling and toe-curlingly difficult to watch, affectionate glimpses into the power structures inherent in mass media and its passionate consumers.	2005	5'30"/5'53"			1005	Universita luav di Venezia	
Breizt, Candice	Father	From the work, 'Mother & Father.' For her acclaimed two-part installation Mother and Father, Breizt extracted segments of mothers and fathers from Hollywood films such as Kramer vs. Kramer, Mommie Dearest, and Postcards from the Edge. By isolating tiny episodes of dialogue and presenting them as if there was a single narrative thread running through their performances, she transforms their behaviour into a chorus of parental breakdown.	2005	11'00"			1005	Universita luav di Venezia	
Breizt, Candice	Mother	From the work, 'Mother & Father.' For her acclaimed two-part installation Mother and Father, Breizt extracted segments of mothers and fathers from Hollywood films such as Kramer vs. Kramer, Mommie Dearest, and Postcards from the Edge. By isolating tiny episodes of dialogue and presenting them as if there was a single narrative thread running through their performances, she transforms their behaviour into a chorus of parental breakdown.	2005	13'15"			1005	Universita luav di Venezia	
Breizt, Candice	King	From the work, 'King & Queen.' King includes two tracks, "Thriller," (5'56") and "Wanna be Startin' Somethin'," (6'05"). Breizt examines the status of pop stars in works 'Queen' (A Portrait of Madonna), 'King' (A Portrait of Michael Jackson) and 'Legend' (A Portrait of Bob Marley). In these works, Breizt gathered fans by posting advertisements in newspapers and fan websites and then they were asked to sing their way through a key album. Shot in screen-test mode and presented as a choral grid over a wall of tv screens, these installations are both compelling and toe-curlingly difficult to watch, affectionate glimpses into the power structures inherent in mass media and its passionate consumers.	2005	5'56"/6'05"			1005	Universita luav di Venezia	
Nipper, Kelly	Bending Water into a Heart Shape	The photography, video and performance works of artist Kelly Nipper proclaim the material proof that is inherent to photography and lense-based media at a time when most artists are determined to prove the falsities of the medium. Nipper engages her viewers with quiet, unassuming, though philosophically rich, images that inverstigate the empirical nuances of life. Nipper has worked with dancers, skaters, and performers in her work that deals with time, weight, balance, and motion. Her work, Bending Water into a Heart Shape (2003), is a four-channel video that creates interplay between the excruciatingly slowed-down motion of a skater doing a triple lutz with the melting of a mobile made of ice. The video tests viewers' patience to witness the subtle transformations that develop over time, much like the patience required to allow stages in our lives to reveal themselves.	2003	Variable			1006	Universita luav di Venezia	
Nipper, Kelly	An Arrangement for the Architect and a Darkroom Timer	In 'An Arrangement for the Architect and a Darkroom Timer,' Nipper chronicles interpersonal, physical and metaphysical changes over the passing of time. The multifaceted piece includes videos and sculptural elements comprised of three projections and a maquette for a fantastical tiered stage. In the first video, a man and a woman, who face each other at close range, engage in a seemingly endless stare. Their encounter actually lasts 60 minutes, a time span that is punctuated by the buzz of a darkroom timer found on the floor of the room. The video is projected twice at different places in the film, in side-by-side format of the couple and of a lone apple splitting in half and reforming into a whole.	2005	60'00" loop			1007	Universita luav di Venezia	
Hoeber, Julian	Kiss (Lurid)	Kiss (Lurid) is a video inspired by Andy Warhol's 'Kiss.' As in Warhol's film from 1963, Julian Hoeber depicts a series of Kisses. However, in this case, the neutrality of the context is rejected in favour of a series of backdrops that elicit varying connotations. Warhol's push towards an anthropological analysis is therefore translated into a series of obviously pre-constructed actions, an artifice confirmed by the offscreen voice of the artist heard directing the performers.	2007	21'31"			1008	Universita luav di Venezia	
Paci, Adrian	Albanian Stories	In his first video entitled, "Albanian Stories," Paci's three-year-old daughter tackles her fragmentary recollections of emigration from Albania with carefree abandon in front of a live camera. In its emblematic simplicity, the moving as well as disturbing narrative in the form of an animal fable already points well beyond the biographical occasion.	1997	7'00"			1009	Universita luav di Venezia	

Paci, Adrian	Per Speculum	Paci films the supposedly carefree play of children in the hills of Southern England through a mirror. The idyllic (mirror) image only gradually begins to totter. The fiction of an ideal children's world is questioned in the moment of which the mirror shatters into pieces after being shot at with a slingshot at the very end. The melancholic fragility of the final scene, in which the children sit in the branches of a plane tree and reflect the sunlight with the fragments of the mirror, can only rudimentary alleviate the fundamental brokenness.	2006	6'53"			1010	Universita luav di Venezia	
Paci, Adrian	Centro di Permanenza Temp	Centro di Permanenza temporanea' was made in California. A mute line of people patiently moves towards the steps of an airplane and comes to a standstill while climbing it. The Latin American workers fix their gaze expectantly on the camera. It is only when the close-up shifts into a long-shot that one realizes that the overfilled gangway leads to nothing. The contrast between the largely motionless people and the planes taking off in the background creates an image of existential abandonment and endless waiting which Paci – as a sculptural placement and political statement – regularly restages from various vantage points.	2007	5'30"			1011	Universita luav di Venezia	
Okon, Yoshua	Rinoplastia	"Rinoplastia" is a narrative video, depicting a group of wealthy Mexico City male youths who are bored, sniff coke and release their frustration by harassing working-class people. The video features non-actors who play themselves and use a high degree of improvisation since there is no iron script."	2000	40'00"			1012	Universita luav di Venezia	
Okon, Yoshua	Coyoteria	Coyoteria' is a remake of and contemporary commentary on Joseph Beuy's legendary 1974 performance 'I Like America and America Likes Me,' during which Beuys spent a week living in a New York gallery with a coyote, with only a felt blanket and a cane to protect himself, as a meditation on the relationship between nature and culture. In his update of the performance, Okon evokes a post-colonial version of the coyote by employing a human "coyote" from Mexico	2003	30'00"			1013	Universita luav di Venezia	
Okon, Yoshua	Cockfight 1	"Cockfight" is a project where two teenage girls face each other screaming, insulting, gesturing and cat calling. They ironically imitate the way men yell out insults and dirty jokes amongst themselves or directed towards women. The video installation of "Cockfight" consists of two life-sized projections facing each other.	1998	3'00"			1014	Universita luav di Venezia	
Okon, Yoshua	Cockfight 2	"Cockfight" is a project where two teenage girls face each other screaming, insulting, gesturing and cat calling. They ironically imitate the way men yell out insults and dirty jokes amongst themselves or directed towards women. The video installation of "Cockfight" consists of two life-sized projections facing each other.	1998	3'17"			1015	Universita luav di Venezia	
Ruilova, Aida	Lulu	"Lulu" is a dark one channel video piece. The presences of each of the two men in a mansion threaten one another. The tone is tense and violent.	2007	3'10"			1016	Universita luav di Venezia	
Ruilova, Aida	Countdowns	Aida Ruilova's psychologically charged and visually striking video, "Countdowns" gives a dynamic twist to the tradition of countdowns. Projected on the giant Astrovision screen at one Times Square, where the infamous New Year's Eve Ball has dropped since 1907, the work infuses the site of the celebration with the artist's interpretation. Influenced by a range of counting references including Sesame Street, rockets blasting off to outer space, the countdown at the beginning of films, and of course the international tradition of boisterously counting down the last 10 seconds of the year, Ruilova's rapid-fire images create a never-climaxing, never-ending countdown.	2004	1'23"			1017	Universita luav di Venezia	
Ruilova, Aida	Endings	"Endings" is a seven channel video installation. In each, a metal chain is pulled through different conditions and heard and seen together, the sound effect composes a sort of musical score.	2005	21" Loop			1018	Universita luav di Venezia	
Allamoda, Bettina	Fashion History News	<i>Fashion History News</i> combines catwalk „Radical Chic“ and fashion photography with images of demonstrations and political violence almost unnoticed. Bettina Allamoda reveals the interaction between every day culture, politics, architecture and fashion in her work sampled from found and own footage in current news media.- Dealing with surfaces and covers (Verkleidungen), questioning strategies of dress(codes), decoration, nationalism and the body and investigating how global tensions are represented architecturally and visually.	2003	5'07"	English		1040	Halle Fuer Kunst	

Görig, Matze		<p>In contemporary society individuals are confronted with floods of information that are hard to cope with. These floods of information resemble to some kind of swoosh that makes it difficult to tell: "Who am I and which position do I take?"</p> <p>The film's idea is based on conversations with people from different social backgrounds. By asking them about their wishes and dreams, it quickly became clear to me that these did not differ much from each other. They all wished for love and fortune. I was therefore able to recognize a part of myself in each person asked. Parts that in sum appeared stereotypical. What would hence happen if I played the rolls of diverse stereotypes, if I united these rolls to a world and eventually present an ultimate stereotype? - Mature as a mask but silent as a face-. Dreams and wishes are the same. The ways to carry them out are however disparate. Thus the ultimate stereotype must collapse and with it the created world.</p> <p>NEONICHTS tells the story of a boy who has been invited to an almost perfected world. All beauty shall be presented him there. Equipped with a camera he got as</p>	2008	36'00"	German	English	1041		
	Neonichts								Halle Fuer Kunst
Melián,	Michaela	<p>The modern housing estate Fohlenward built in the Upper Bavarian flood plains of the river Isar looks back on an eventful history. Between 1940 and 1945 it served as a camp for workers from the gunpowder and munitions factory in Geretsried;</p>	2007	65'00"	English		1042		Halle Fuer Kunst
Burger, Stefan	Abstraction and Leafmimesis 1	<p>Single-Channel video projection (colour/sound), 8:50 min</p> <p>In his photographs, sculptural works, videos and paper works Stefan Burger (born 1977) investigates points of reference and interactions within the reference system of art history and its mythologies. The setting of the video work <i>Abstraction and Leafmimesis 1</i> (2007) resembles a laboratory experiment. At the centre is a model-like, provisional stage, which forms an exhibition room out of two walls. Within it is a miniature exhibition of abstract sculptures and paintings. On a wooden stick in the dollhouse-like model configuration sits a chameleon, observing the exhibition almost motionlessly and detached. The configuration reflects the meaning of the white cube in its deployment of an auratic effect, as well as the role of the observer brought to contemplation by the sacredness of the space, represented here by the indifferent chameleon.</p>	2007	8'50"			1043		Halle Fuer Kunst
Pong, Elodie	Je Suis une Bombe	<p>A figure in a panda bear costume performs an erotic pole dance. On removing the panda's head, a woman appears and steps up to the camera to deliver her own praises of a complex image of woman, simultaneously strong and vulnerable, a potential powder keg.</p>	2006	6'38"	French	English	1044		Halle Fuer Kunst
Engelmann , Antje	Renate	<p>The director interviews her aunt Renate and travels with her to places from her past. The tour round Germany which Renate made throughout her life, and which her niece retraces using old photos and location camerawork, leads her back to the railway station where she first went on the game, dolled up and nervous, to a Christmas at her mother's, and the streets of St.Pauli, which she hardly recognized. It is only the asides which Renate lets slip whilst relating cheerily pragmatic stories of everyday life as a prostitute that tell of the capriciousness and the power wielded by the pimps and the ageing prostitute's existential fear of poverty. Almost as though in passing, a second level emerges, shedding light on petty bourgeois narrowness, her escape from the unstable harmony in a family constantly threatened by paternal violence, escape into the brutal world of sex work which was all about providing customers with a small-minded, kitschy illusion by the hour and in a somewhat shabby setting.</p>	2003	54'00"	German	English	1045		Halle Fuer Kunst

Ponger, Lisl	Passages	A woman stands alone at the railing of a passenger liner and gazes into the blue. She will remember for us an arrival in New York, the walk of a young couple through Chinatown, the house boats in Shanghai and the excited children who gather round the visitor with the obscure picture machine. Beneath the pictures the sounds of distant lands can be heard and, in parallel, a montage of various memories and people unfolds. People who at some time either left or arrived in Vienna involuntarily. Lisl Ponger creates an imaginary map of the twentieth century on which the stories of emigration are engraved like well-worn tracks of occidental memory. The pictures, made by observant tourists, are revealed, in their tensile relationship to the soundtrack, as a post-colonial journey.	1996	23'00"			1046	Halle Fuer Kunst
Ponger, Lisl	Deja-vu	Somewhere in a subtropical country white visitors crowd around dark-skinned plantation workers emptying their harvest baskets. They look curious, as if wanting to test the quality of the tea leaves. Everywhere tourists take out their cameras – whether in the face of decorated human bodies or daily work routines. Now and again they look into cameras themselves. For later, for when they will proudly show their 'exotic' finds at home. This posing contains a model of western travels and picture making which is over a century old. The fascinating gaze on the foreigners fixes them in pre-formed frames. Lisl Ponger follows the trail of that gaze by taking amateur found footage material and linking it together in new ways.	1999	23'00"			1046	Halle Fuer Kunst
Ponger, Lisl	Phantom Foreign Vienna	While on a multi-cultural journey round the world in the years 1991 and 1992 during which she never left the city of Vienna, Lisl Ponger meticulously collected Super-8-Sequences of celebrations, weddings and dances. The initial concern was with making visible the cultural multiplicity which, from the point of view of their public presence in the city, simply didn't exist. The return – a good ten years later – calls exactly the act of visualization into question. "What am I really seeing?" asks the commentary, spoken by Ponger herself. But it is not only that which makes it clear how conscious the film is regard to the problems of how ethnicity is treated. It appears that in every act of 'making visible' there is a simultaneous and inevitable tendency to capture the flee(t)ing and diasporic in fixes, stereotypical imagery as well.	2004	27'00"			1046	Halle Fuer Kunst
Korpys, Andree & Löffler, Marcus	The Nuclear Football	In 2002 US President George Walker Bush visits Berlin to urge backing for a war on Iraq. The film follows the events during this 19 hour visit at Tegel Airport and the Bellevue Castle. Focussing on the theatrical staging of the state visit, the main character of the film becomes a little black leather case, the „nuclear football“ – the proverbial nuclear button to launch the last battle. On the soundtrack a conjuring whispering song comments on the event, accompanied by Brian Eno's "Music for Airport".	2004	30'30"	English, German		1047	Halle Fuer Kunst
Oldenbourg, Sophie	Musée des Doubles (2)	The video 'Musée des Doubles' circles around far-reaching social and cultural implications related to Belgium's colonial past and the Brussels world fairs of 1897 and 1958. Two visitors interpreting – in a rather peculiar and humorous way – the dioramas at the Royal Museum for Central Africa located near Brussels, a party in a tower block with a view of the Atomium and some rumours about the dictator Mobutu: A series of interwoven scenarios investigates the shifting perception of historical events. Quotes taken from explanatory texts of the Royal Museum for Central Africa provide a general framework. An elephant, one of the museum's exhibits – it was shot in what was then called the Belgian Congo, stuffed in London, and exhibited in the Fauna Pavillion at the Expo 58 in Brussels – links the different episodes. In all scenarios, as well as in the quotations, history is present as a fragment only.	2008	14'30"			1048	Halle Fuer Kunst