

Capture Practice Arkadi Zaides

Exhibition
& Programs

Capture Practice
Arkadi Zaides

The James Gallery
The Graduate Center, CUNY

365 Fifth Avenue at 35th Street
The Graduate Center

centerforthehumanities.org/james-gallery

Feb 5–Mar 19, 2016

Exhibition and Programs

Introduction

The James Gallery presents choreographer Arkadi Zaides' first solo exhibition in New York, which encompasses his recent collaborations. The exhibition includes the two-channel video installation *Capture Practice* (2014) made with Effi Weiss & Amir Borenstein; the world-premiere of *The Protest* (2016) made in collaboration with documentary filmmaker Dana Shalev; and the multidisciplinary artist Daniel Landau's 360-degree video *Time-Motion Study* (2016).

The video installation *Capture Practice* results from Arkadi Zaides' research in the archives of B'Tselem—the Israeli Information Center for Human Rights In The Occupied Territories. In making selections from the Camera Project archives, which contains thousands of hours of footage documented by Palestinian volunteers, Zaides chose to focus solely on the Israelis captured on video, on their bodies and the way they respond to various situations in the West Bank.

The Protest documents a gathering of protesters in front of the offices of the Ministry of Culture and Sports in Tel Aviv on October 30th, 2014. They assembled to voice their objection to the Ministry's support of Zaides' video installation *Capture Practice* and performance *Archive*.

Time-Motion Study by Daniel Landau documents in 360-degree video his experience of moving between Palestine and Israel at Kalandia Crossing, a major border crossing for Ramallah residents working in Israel. Over 10,000 Palestinians cross the border daily.

— Katherine Carl and Arkadi Zaides

Exhibition Checklist

1. *The Protest*, 2016
Dana Shalev and Arkadi Zaides
Video, 10 minutes 20 seconds

Camera: Doron Farhi
Colorist: Yoav Raz
Mix: Yoss Appelbaum

2. *Time-Motion Study*, 2016
Daniel Landau
360 degree video, 4 minutes 36 seconds

3. *Capture Practice*, 2014
Arkadi Zaides
Two-channel video installation
18 minutes 42 seconds loop

Archive materials (left screen): Ahmad Jundiyyeh, Issa Amro, Abd al-Karim J'abri, Abu Ayesha, Raed Abu Ermeileh, Iman Sufan, Mu'ataz Sufan, Mustafa Elkam, Oren Yakobovich, volunteers for the "Camera Project" of B'Tselem—The Israeli Information Center for Human Rights in the Occupied Territories

Videography (right screen): Amir Borenstein
Video consultants: Effi & Amir (Effi Weiss and Amir Borenstein)

Artistic advisor: Katerina Bakatsaki

4. Resource Room

In this room, visitors are invited to
1) read articles drawn from philosophy, political science, dance, art, as well as masculinity, media, and performance studies,
2) tag key words throughout the texts, and
3) re-arrange the texts spatially on the walls of the room into thematic groupings.

Programs

Thu, Feb 4, 6–8pm
Exhibition Reception

Capture Practice

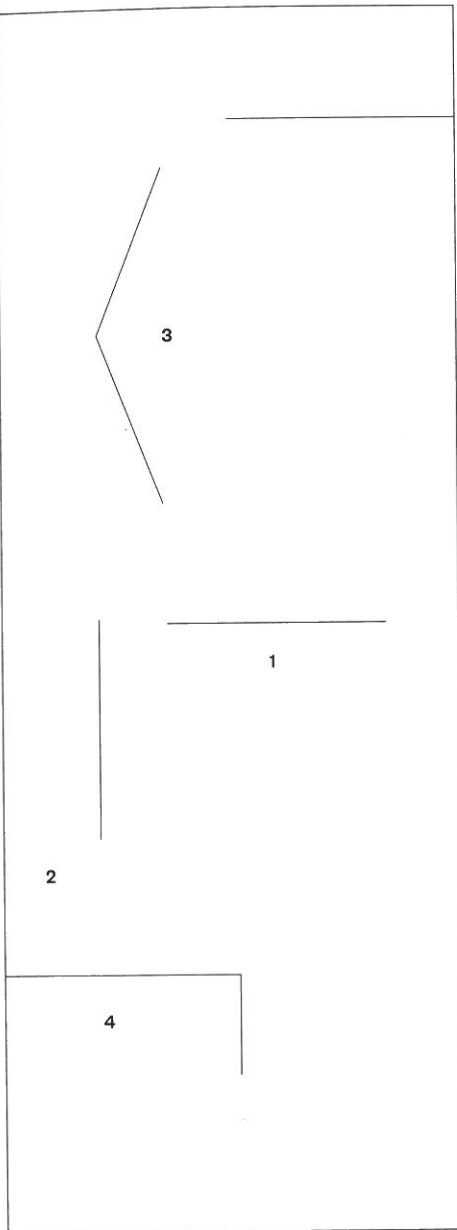
Arkadi Zaides, artist.

The James Gallery presents choreographer Arkadi Zaides' first solo exhibition in New York, which encompasses his recent collaborations. The exhibition includes the two-channel video installation *Capture Practice* (2014) made with Effi Weiss & Amir Borenstein; the world-premiere of *The Protest* (2016) made in collaboration with documentary filmmaker Dana Shalev; and the multidisciplinary artist Daniel Landau's 360 video *Time-Motion Study* (2016).

The James Gallery

Co-sponsored by Social Choreography Mellon Seminar in Public Engagement and Collaborative Research in the Humanities; Earth and Environmental Science and Environmental Psychology Programs; The Middle East and Middle East American Center at The Graduate Center, CUNY, and supported in part by Artis Foundation for Contemporary Art.

Arkadi Zaides will perform Archive on February 9 and 10 at 7:30pm as part of New York Live Arts' Live Ideas Festival: MENA/Future.



Fri, Feb 5, 6:30pm
Conversation

Control: A Conversation

Patricia Clough, Sociology, The Graduate Center, CUNY; Seb Franklin, Comparative Literature, Kings College, London; Jasbir Puar, Women's and Gender Studies, Rutgers University.

Join us for a lively, interdisciplinary discussion of the new book, *Control: Digitality as Cultural Logic*, written by Graduate Center alum Seb Franklin. Drawing on media theory and history, economic practices, management techniques, and aesthetic works, the book examines the ways in which control functions as a logic of capitalism and an episteme of power with socioeconomic implications that manifest before and beyond technical processes of digitization. Each of the participants will discuss this topic in relation to their ongoing scholarship in different disciplines in the humanities.

The James Gallery

Co-sponsored by the Ph.D. Program in Sociology.

Wed, Feb 10, 6:30pm
Film Screening

Shift Screening: Steffani Jemison

Andrianna Campbell, Ph.D. Program in Art History; Steffani Jemison, artist; and Wilson Sherwin, Ph.D. Program in Sociology.

Recent oppositional movements such as Occupy and Black Lives Matter have demonstrated how acts of cultural-political resistance and commemoration are closely linked to questions of space and public access. Steffani Jemison will present her videos *Maniac Chase* (2008–2009), *Escaped Lunatic* (2010–2011), and *Personal* (2014), which engage with the urban environment and the performative body moving through space. The screenings will be followed by a discussion.

This screening is held in anticipation of the upcoming Shift Conference (March 17, 2016), which will explore how an image, an art object, and/or performance can not only refer to some past occurrence, but can also perform and project its agency into a world beyond its initial presentation. More information on can be found in the event description on page 13.

The James Gallery

Co-sponsored by the Mediating the Archive Mellon Seminar in Public Engagement and Collaborative Research in the Humanities, and the Ph.D. Program in Theatre, The Graduate Center, CUNY.

Wed, Feb 17, 6:30pm
Film Screening

Shift Screening: Lance Wakeling

Andrianna Campbell, Ph.D. Program in Art History; Wilson Sherwin, Ph.D. Program in Sociology; and Lance Wakeling, artist.

Recent oppositional movements such as Occupy and Black Lives Matter have demonstrated how acts of cultural-political resistance and commemoration are closely linked to questions of space and public access. Lance Wakeling's *Field Visits for Chelsea Manning*, 2014 is a first-person travelogue maps the surrounding areas where former army intelligence analyst Chelsea Manning was held in Kuwait, Virginia, Kansas, and Maryland. The screening will be followed by a discussion.

This screening is held in anticipation of the upcoming Shift Conference (March 17, 2016), which will explore how an image, an art object, and/or performance can not only refer to some past occurrence, but can also perform and project its agency into a world beyond its initial presentation. More information on can be found in the event description on page 13.

The Skylight Room (9100)

Co-sponsored by the Ph.D. Program in Art History, Shift, and the Ph.D. Program in Sociology.

Thu, Feb 18, 6:30pm
Performance

Palestine: Nothing Makes Sense Why Should I?

Suad Amiry, writer and Ulku Tekten, Ph.D. Program in English.

Palestinian writer, conservation architect, and political/social activist Suad Amiry performs from her internationally acclaimed memoir, *Sharon and My Mother in Law: Ramallah Diaries* (Random House, 2005). Based on the diaries and correspondence Amiry kept from 1981 to 2004, the text uses humor and irony eloquently to describe the reality, absurdity, and cruelty of living in the Occupied Territories under a prolonged Israeli Occupation. The event will be followed by a discussion.

The James Gallery

Co-sponsored by KAF Collective and Critical Palestine Studies Association (Graduate Center).

Fri, Feb 19, 6:30pm
Panel

Sovereign Selves?: Choreography and Human Rights in the Archive

Eda Cufer, dramaturg; Deen Sharp, Ph.D. Program in Earth and Environmental Science, The Graduate Center, CUNY; Aleksandra Wagner, Sociology, The New School; Arkadi Zaides, choreographer. Moderated by Katherine Carl, James Gallery and Center for the Humanities, The Graduate Center, CUNY.

If violence is latent in every body, how are meanings of violence translated through everyday gestures and how is this shaped by the contexts of territory, history, and culture? In the exhibition on view in the James Gallery, how does Arkadi Zaides' re-performance of gestures from footage from human right archives focus attention on gestural language of violence and particularly its impact on the perpetrator? How does over-identification with a dominant structure through performance open productive critical perspectives? What is the common ground of visual representations and embodied practices like dance in the practice of archiving?

This discussion between a choreographer, dramaturg and performance scholar, psychoanalyst, and Middle East scholar will explore bodily gesture and the questions of self-sovereignty in the spatial and temporal territory of the archive.

Martin E. Segal Theatre

Co-sponsored by Social Choreography Mellon Seminar in Public Engagement and Collaborative Research in the Humanities and The Middle East and Middle East American Center at The Graduate Center, CUNY, and supported in part by Artis Foundation for Contemporary Art.

Wed, Feb 24, 6:30pm
Conversation

Hope in a Time of Extinction

Ashley Dawson, English, The Graduate Center, CUNY; Eben Kirksey, Environment and the Humanities and Department of Anthropology, Princeton University; Julie Livingston, History and Social and Cultural Analysis, New York University; Anne McClintock, Gender and Sexuality Studies, Princeton University; Rob Nixon, English, Princeton University; Jovana Stokic, Curatorial Studies, School of Visual Arts.

As other species are snuffed out, possible futures for humans look bleak. Can ongoing ecological catastrophes be stemmed—or reversed—within the present capitalist culture? Can radical political transformation bring an end to the sixth mass extinction event? As some charismatic creatures are being saved in zoos, captive breeding facilities, and cryogenic banks, a multitude of others are disappearing as they are disregarded or actively targeted for destruction. How should we love in a time of extinction? What practices of care can keep those who we love in the world? Organic intellectuals are sifting through the wreckage of catastrophic disasters, finding creatures that have been orphaned by their ecosystems in landscapes that have been blasted by capitalism and militarism. Rather than remain anxiously focused on possible losses, this discussion will probe imaginative horizons to illuminate concrete sites of biocultural hope. Our conversation will orbit around two freshly published books: *Capitalism and Extinction* by Ashley Dawson and *Emergent Ecologies* by Eben Kirksey.

The James Gallery

Co-sponsored by Interdisciplinary Committee on Science Studies, Ph.D. Program in English, Ph.D. Program in Anthropology.

Thu, Feb 25, 6:30pm
Film Screening

Shift Screening: Iman Issa

Andrianna Campbell, Ph.D. Program in Art History; Iman Issa, artist; and Wilson Sherwin, Ph.D. Program in Sociology.

Recent oppositional movements such as Occupy and Black Lives Matter have demonstrated how acts of cultural-political resistance and commemoration are closely linked to questions of space and public access. *Proposal for an Iraq War Memorial, 2007* was made as a response to an exhibition call from the ICA London. Issa's video presents an anti-monumental and destructive view of the war. Issa also plans on showing a previously un-exhibited work. The screenings will be followed by a discussion with the artist.

This screening is held in anticipation of the upcoming Shift Conference (March 17, 2016), which will explore how an image, an art object, and/or performance can not only refer to some past occurrence, but can also perform and project its agency into a world beyond its initial presentation. More information on can be found in the event description on page 13.

The James Gallery

Co-sponsored by the Ph.D. Program in Art History, Shift, and the Ph.D. Program in Sociology.

Wed, Mar 9, 6:30pm
Film Screening

Shift Screening: Andrea Geyer

Andrianna Campbell, Ph.D. Program in Art History; Andrea Geyer, artist; and Wilson Sherwin, Ph.D. Program in Sociology.

Recent oppositional movements such as Occupy and Black Lives Matter have demonstrated how acts of cultural-political resistance and commemoration are closely linked to questions of space and public access. Andrea Geyer's *Insistence* (2013) shows the hand of the artist stacking black and white photographs of women, who were radically involved in socio-political movements, cultural producers and founders of major institutions of art. The video inserts a narrative about women and modernism that has been lost in the art history of period. The screening will be followed by a discussion with the artists and panelists.

This screening is held in anticipation of the upcoming Shift Conference (March 17, 2016), which will explore how an image, an art object, and/or performance can not only refer to some past occurrence, but can also perform and project its agency into a world beyond its initial presentation. More information on can be found in the event description on page 13.

The James Gallery

Co-sponsored by the Ph.D. Program in Art History, Shift, and the Ph.D. Program in Sociology.

Mon, Mar 7, 12–4pm
Roundtable

In Solidarity

Einat Manoff, Ph.D. Program in Earth and Environmental Science/Environmental Psychology; and others.

In Solidarity is a round-table dedicated to the intersecting issues, struggles, resistance strategies and political imaginations between the Black Lives Matter and Palestinian Liberation movements. The round-table is conceived as a preliminary effort to reflect on a history of solidarity work between the Black Power movement and Palestinian struggles and to build on present-day mobilizing that has surged since the of summer 2014, following the protest in Ferguson, Missouri in the after-math of Mike Brown's killing and in Palestine, following the war on Gaza. Organized through an open call for participants, In Solidarity aims to create activist-oriented artistic interventions and to facilitate a platform to reflect, analyze and expand our collective political imagination around resistance, organizing and visions vis-à-vis increased state violence, ongoing occupation and militarization of everyday lives.

This event is by invitation for participation only
The James Gallery

Co-sponsored by The Public Science Project and the Ph.D. Program in Earth and Environmental Science.

Mon, Mar 14, 11am–1pm
Discussion

Archive of Gestures

Nicola Perugini, Italian and Middle East Studies, Brown University; Farah Saleh, choreographer.

Since 2014 dancer and choreographer Farah Saleh has undertaken long-term research on Palestinian gestures in order to investigate how artists can contribute to change through exploring and problematizing social and political memories. She archives an array of bodily gestures, movements and alternative narratives through reenacting, transforming, analyzing and commenting on the movements and stories. Indeed, this project is an attempt to collect fragments of a gestural collective identity, and reconstruct an archive that the dominant Palestinian nationalist and non-Palestinian narratives have ignored. Nicola Perugini will present his work on human rights and spatial politics from his research on human shields, investigating the ways that the current significance of human shielding both as a military instrument and as a legal category cannot be overstated given that urban settings have become decisive arenas of many contemporary conflicts.

Please join Farah Saleh, Nicola Perugini, and James Gallery Curator Katherine Carl for a lively discussion of this research and its artistic and cultural impact.

The James Gallery

Co-sponsored by the Social Choreography Mellon Seminar in Public Engagement and Collaborative Research and Middle East and Middle East American Center.

Wed, Mar 16, 6:30pm
Performance

A Flag of No Nation

Tom Haviv, M.F.A Program, Brooklyn College, CUNY; Ulku Tekten, Ph.D. Program in English, The Graduate Center, CUNY.

The second of KAF's gatherings in the James Gallery is Tom Haviv's A Flag of No Nation, a series of performances and installations revolving around a nationless flag and a series of poems based on the writing of Sol LeWitt. This evening's performance will be a collaborative engagement with the text and flag that will include readings and dance. KAF is a reading & performance series that bridges poetry with other genres and mediums. KAF means "palm" in Arabic, Cuneiform, Farsi, Hebrew, Phoenician, Urdu, and many other languages. Kaf is the letter K in each. It signifies touch, vulnerability, intimacy. It shares its name with mount Qaf, the fabled goal of the Hoopoe and its followers in the sufi poem "The Conference of the Birds." It is half of Kafka, the Czech author of empirical impasse, cruel absurdity. Like the Hoopoe and Kafka's K, we travel by wandering, without preconceived destination.

The James Gallery

Co-sponsored by the Critical Palestine Studies Association at The Graduate Center, CUNY.

Thu, Mar 17, 9:30am–8pm
Symposium

Shift: Space, Alterity, Art

Claire Bishop, Art History, The Graduate Center, CUNY; Tania Bruguera, artist; Andrianna Campbell, Ph.D. Program in Art History; Darby English, Art History, University of Chicago; Iman Issa, artist; David Joselit, Art History, The Graduate Center, CUNY; Jonathan Patkowski, Ph.D. Program in Art History.

Recent oppositional movements such as Occupy and Black Lives Matter have demonstrated how acts of cultural-political resistance and commemoration are closely linked to questions of space and public access. This conference explores how an image, an art object, and/or performance can not only refer to some past occurrence, but can also perform and project its agency into a world beyond its initial presentation. How does one's position vis-à-vis such struggles enable or obstruct our ability to see, read, or understand art? How does alterity intersect and illuminate challenges to frameworks of power, or reconfigure our approaches to pictorial, choreographic, and/or physical space? These questions have been at the fore of national and international politics and are relevant to artists across media ranging from painting to performance.

This event has been organized by Art History students Andrianna Campbell and Jonathan Patkowski, in conjunction with Issue 8 of the peer-reviewed journal *Shift*.

Martin E. Segal Theatre and Elebash Recital Hall
see website for details

Co-sponsored by the Ph.D. Program in Art History and Public Programs.

Arkadi Zaides is a choreographer, born in 1979 in Belarus, immigrated to Israel in 1990, and currently working in Israel and in Europe. Zaides holds a Master's degree from the Amsterdam Master Of Choreography program at the Theater School (NL). He has danced in Israeli companies including Batsheva Dance Company and Yasmeen Godder Dance Group. In his independent work since 2004, Zaides addresses social and political issues, focusing on the Israeli/Palestinian context and on social/political reality in Europe. Zaides' artistic practice aims to initiate critical debate, concentrating on the body as a medium through which social and political issues are experienced most acutely. His works have been presented in numerous festivals and venues around the world, among them: Kunstenfestivaldesarts, Brussels, Next Festival, Tournai (BE); Festival Transameriques, Montreal (CA); NYLA, New York, Yale University, New Haven (USA); Julidans, Amsterdam, Rotterdamse Schouwburg, Rotterdam (NL); Spielart, Munich (DE); Aoyama Round Theater, Tokyo (JP); MIT, Sao Paulo (BR); Santarcangelo Theater Festival (IT); Les Subsistances, Lyon, Theatre National de Chaillot, Paris and Festival d'Avignon (FR).

This exhibition is supported by Artis Foundation for Contemporary Art.

Special thanks to the Center for the Humanities staff and fellows, Chris Lowery, Jeff Ewald, Ray Ring, Brian Emerson, Michael Byers, John Flaherty, LFC Painting, Amal Issa, and Monika Uchiyama.

James Gallery Curator: Katherine Carl
James Gallery Exhibitions Coordinator:
Jennifer Wilkinson
James Gallery Graduate Assistants:
Elizabeth Donato and Alexei Grinenko

Production: LanningSmith Studio

Design: MTWTF

The Amie and Tony James Gallery brings artists and scholars into public dialogue on topics of mutual concern. Located in midtown Manhattan at the nexus of the academy, contemporary art, and the city, the gallery is dedicated to exhibitions as a form of advanced research embedded in the scholarly work of The Graduate Center across multiple disciplines. The gallery creates and presents artwork to the public in a variety of formats. While some exhibitions remain on view for extended contemplation, other activities such as performances, workshops, reading groups, roundtable discussion, salons and screenings have a short duration. The gallery works with scholars, students, artists and the public to explore working methods that may lie outside usual disciplinary boundaries.

The Center for Humanities encourages collaborative and creative work in the Humanities at CUNY and in the intellectual communities it serves through seminars, conferences, publications and exhibitions that inspire sustained and engaged conversation and change inside and outside the academy.

The James Gallery

- | | |
|--------|--|
| Feb 4 | Arkadi Zaides |
| Feb 5 | Patricia Clough
Seb Franklin
Jasbir Puar |
| Feb 10 | Andrianna Campbell
Steffani Jemison |
| Feb 11 | Whitney Graham
Hannah Verrill
Janet Werther |
| Feb 17 | Andrianna Campbell
Wilson Sherwin
Lance Wakeling |
| Feb 18 | Suad Amiry
Ulku Tekten |
| Feb 19 | Katherine Carl
Eda Cufur
Deen Sharp
Aleksandra Wagner |
| Feb 24 | Arkadi Zaides
Ashley Dawson
Eben Kirksey
Julie Livingston
Anne McClintock
Rob Nixon
Jovana Stokic |
| Feb 25 | Andrianna Campbell
Iman Issa
Wilson Sherwin |
| Mar 2 | Whitney Graham
Hannah Verrill
Janet Werther |
| Mar 7 | Einat Manoff |
| Mar 9 | Andrianna Campbell
Andrea Geyer
Wilson Sherwin |
| Mar 10 | Whitney Graham
Hannah Verrill
Janet Werther |
| Mar 14 | Nicola Perugini
Farah Saleh |
| Mar 16 | Tom Haviv
Ulku Tekten |
| Mar 17 | Claire Bishop
Tania Bruguera
Andrianna Campbell
Darby English
Iman Issa
David Joselit
Jonathan Patkowski |