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MEDIA SPECIFICITY AND INTER- DISCIPLINARITY

MAY 31 – JUNE 4 2009

THE YOLANDA AND DAVID KATZ FACULTY OF THE ARTS
TEL AVIV UNIVERSITY, TEL AVIV, ISRAEL

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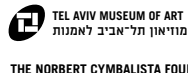
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BOOK OF ABSTRACTS

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THE YOLANDA AND DAVID KATZ FACULTY OF THE ARTS
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Scholars in the fields of life science, exact science, social science, the arts and humanities work together constantly at universities throughout the world; they practice and supervise the validity of knowledge and its distribution. The origins of this research can be traced back to the foundations of the platonic school of thought that endows Western culture with the Socratic insight that the owners of knowledge can never get enough of it. Indeed, they know their knowledge is – and always will be – partial.

Since then civilization has come a long way in its endeavor to expose, time and again, the secrets of the universe, the hidden mysteries of the body and the structures of the soul. Modernity channeled the theoretical inquiry toward the development and improvement of the way we live on the basis of the body of knowledge gathered throughout the generations.

It seems that in our present postmodern society, knowledge arrived at a turning point expressed in the chasm between the devotees of objective knowledge and the promoters of its subjective dimensions. Today, the significant social, environmental and political challenges we are facing require us to cope with questions concerning knowledge and its manufacture.

The importance of the Expertise Conference can be found in its intention to examine the definitions of knowledge, the way it is produced and experienced. How do we acquire knowledge and what is the best way to distribute it? What are the new advantages offered by rapid global dissemination on our understanding of knowledge and of expertise? What is the meaning of specialization and the various disciplines in the digital age, that is, what are the most effective methods to accumulate, implement and spread knowledge?

I would like to welcome the participants to our university and wish you all a fruitful and enjoyable conference.

Prof. Zvi Galil
Tel Aviv University President

In her 1999 volume – *A voyage on the North Sea: Art in the Age of the Post-Medium Condition* – Rosalind Krauss wrote: "At first I thought I could simply draw a line under the word *medium*, bury it like so much toxic waste, and walk away from it into a world of lexical freedom". This admission served as the motto of a May 2009 conference titled "Critical Aesthetics in the Post-Medium Condition" at University of California, Irvine. And now, a few weeks later, we have gathered here at Tel Aviv University to assess, advocate, qualify and critique the post medium condition in the framework of the question of 'expertise'.

The charm and seduction of interdisciplinarity has indeed led us to pursue a path of lexical and conceptual freedom, which was liberating in many senses. Perhaps the best advocacy for this liberation from the oppression and paternalism of 'experts' was in the riches that were – and are being still – reaped by the transference of knowledge from one field to another, from one discipline to another by various forms of merging and converging, which paved the way for intensive (and may I say – shattering) critical innovations and ideas. The cry of 'experts' was often disregarded as so much conservatism and territorialism, and we all felt the exciting rush of deterritorializing established and mythological discourses.

Our conference will tend these issues and reflect upon the gains and losses of the post-medium condition. It is more than appropriate that the Faculty of Arts at Tel Aviv University should sponsor this gathering, being a home to the study of four major arts, which have both maintained their professional and theoretic specifity in discrete departments and at the same time coalesced to produce a Graduate School of an "Interdisciplinary Program in the Arts". Architecture Studies, Theater Studies, Film & TV Studies and Music & Musicology Studies are all based here both as individual departments and as partners in a cross-medium program. It is high time to step back and assess our vision.

I am grateful to Drs. Eran Neuman and Nissim Gal who imagined the project and went on to execute it. I am also grateful to all of you who worked toward the materializing of the project and who came here to deliver papers, to discuss and share ideas, and to join this body of learning.

Prof. Hannah Naveh
Dean, the Yolanda and David Katz Faculty of the Arts

The intellectual discourse over the past few decades pitted specificity and autonomy against interdisciplinarity, ruling out the possibility of their coexistence. One may recall Michel Foucault's dissolution of the autonomous knowledge and subject in P*ower/Knowledge* or Gilles Deleuze's attack on the idea of autonomy when discussing the concept of becoming in *Nietzsche and Philosophy* or in *Difference and Repetition* to observe this either/or approach. For Foucault, autonomy and specificity resulted in unnecessary classifications of life categories; for Deleuze, it led to stagnation and immobility.

Yet while the two philosophers sought, in many ways, to mobilize human agency and knowledge beyond predetermined binary categories and to create a flux of knowledge and identities by their own powerful discourses, they continued to maintain the old structure of opposing binaries. Autonomy and specificity were located on one side, and on the other was interdisciplinarity. They could not converge to negotiate between the need to maintain a clear idea about knowledge, concepts and ideas while at the same time allowing a release from the confinement of categorization.

This tendency had a dual effect in the arts. On the one hand, it led to the dissolution of the work of art and the independence of the media as a means of speculating and executing ideas in form and matter. And on the other, it blurred the boundaries between ways of interpretation. As Sarah Whiting and R.E. Somol so aptly put it: "Disciplinarity has been absorbed and exhausted by the project of criticality," so that artistic disciplines could not stand as a solid frame of knowledge.

In this conference, we would like to return to dichotomies between criticality and disciplinarity, autonomy and heteronomy, and specificity and multiplicity.
We seek to examine these dichotomies and to blur the boundaries between them.
In a post-interdisciplinary and post-critical era, we cannot disregard the autonomy of knowledge and of the artistic object and production. Yet, at the same time, we cannot accept reactionary ways of thinking that laud self-reflection and autonomous conceptualizations. Today, we need to develop new approaches to bridge between the disciplinary and the critical, the autonomous and the heteronomous, the expert and the speculative. I do hope that we will find ways to rethink these relationships.

Dr. Arch. Eran Neuman
Conference Co-Chair

While there is no easy way to work beyond discipline, genealogies of intellectual disciplines will reveal that most of what has come to be known as human sciences is already trans- and cross-disciplinary. Convening a conference on the concept of *Expertise: Media Specificity and Interdisciplinarity* might fall into the conservative stance of seeking a new telos, a new internalist view, not to say subjectivist perception that will lose the multiplicity of the intellectual fields. There is no golden period of pure knowledge; disciplines such as art history have always been a mélange of epistemic knowledge, institutional power and the influences of their particular culture and time. Expertise or specialized knowledge was always a symbolic fortune by the hands of its owners; expertise, we might say, is just one of the names we attach to the mechanism by which we technologize the self and "Otherize" the unpreventable or unpresentable supplement, the other.

Nevertheless considering these understandings we are witnessing a revival of the death-claiming parade: the death of comparative literature, the death of art history and so on. Although the prophets do not necessarily celebrate these events and may even offer to rehabilitate these disciplines, we should be aware of the implications regarding the continued existence of various fields. In the age of perpetual movement, most of us still see the need for an expert cancer researcher, but not all of us believe there is a place for a Matisse scholar. This sort of expertise is often perceived as a luxury, a supplement. In light of this, the question remains: Does interdisciplinarity mean the end of the traditional academic disciplines?

Some scholars mistakenly think that interdisciplinarity gives rise to the destruction of disciplines, but a more productive avenue would be to situate disciplinarity, to investigate the way it functions and how it needs to be enhanced. Indeed, interdisciplinarity underlines the indispensability of disciplines. It compels them to question their perception of time, challenges the historicism of art history and forces it to check its significance in culture today; it necessitates openness in order to expose exclusionary norms. This doesn't mean a closeout sale of art (history) and of aesthetics in favor of glamorous utopist anti-disciplinary age, but rather constitutes an invitation to self-and-other examination.

We should work in a dual mode of disciplinarity and interdisciplinarity. Disciplinarity invariably leads to conditions of theoretical and other violence. The best way to be liberated from this violence is through perpetual questioning of its borders. We should question the objects of our inquiry, and ask which disciplinary vessels, rules and methods act to accumulate and analyze knowledge. Disciplinarity must learn to live in a contingent pluralistic world, in which one of the most poignant models for the expert scholar is the nomad.

Dr. Nissim Gal
Conference Co-Chair

ABSTRACTS IN ALPHABETICAL ORDER BY SURNAME

ART HISTORY MEETS THE MOVING PICTURES: A MULTIDISCIPLINARY APPROACH TO THE STUDY OF FELLINI'S CINEMATIC DISCOURSE

HAVA ALDOUBY

This paper presents a particular case of multidisciplinary study involving art-history, film studies, and critical theory. It examines how, and to what extent, compromising media-specific expertise for the sake of a wider disciplinary panorama may contribute to the study of Fellini's cinematic discourse in particular, and the critical study of film in general.

The study I will be presenting is predicated on an understanding that, although traditionally catalogued as "film", Fellini's complex and multilayered works cannot be exhaustively studied within the boundaries of "film studies", or, for that matter, of art history alone. This study thus serves as test case for assessment of the value of multidisciplinarity vis-à-vis disciplinary specificity.

Mobilizing art-historical expertise, the study to be presented here exposes a hitherto unrecognized network of art-historical references underlying Fellini's cinematic text. Critical theory, in its turn, affords the discursive precision required for theorizing the role of painting within this particular cinematic utterance. Flexibly interweaving the diverse disciplinary practices and terminologies of art history, cinema studies, and critical theory, the present study counters contemporary readings of Fellini by showing that his embedded network of art-historical intertexts reinstates the romantic quest for meaning and that, for Fellini, painting alone is capable of suturing the split between Representation and the Real.

HAVA ALDOUBY
HEBREW UNIVERSITY OF JERUSALEM AND SHENKAR COLLEGE OF ENGINEERING AND DESIGN, RAMAT GAN

Hava Aldouby has received her PhD in Art History from the Hebrew University of Jerusalem. The PhD dissertation, entitled "Fellini's Art Historical Hypertext: The Role of Painting in Federico Fellini's Cinematic Discourse (1960s-70s)", presents a multidisciplinary approach to the cinema-painting interface, which is the object of growing interest among art historians and cinema scholars working in the field of "comparative arts".

Aldouby has published articles on the role of Jungian symbolism in Fellini's drawings and cinematic imagery, and is currently working on a book manuscript under the working title *Federico Fellini: Painting In Film, Painting On Film*. Further research interests include: early and contemporary experimental cinema and its interrelation with painting, as well as the line of juncture between contemporary art and information technology.

Lectures on film-and-painting and experimental cinema at the Hebrew University of Jerusalem, and at Shenkar College of Engineering and Design, Ramat Gan.
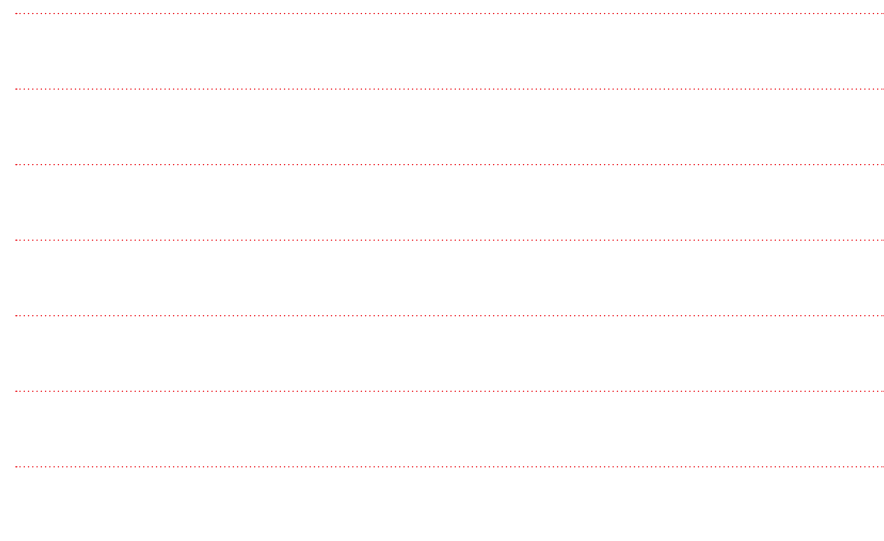
THE EXPERTISE OF METHODOLOGICAL ECLECTICISM: INTER-DISCIPLINARITY AND PARA-ARCHITECTURES

YAEL ALLWEIL

Expertise is described by Paul Rabinow as part of the construction of modern professions such as statistics, demographics and significantly city planning, as equipments used for the control of society (Rabinow, 1989). Rabinow thereby defines modernity as the governance of subjects, brought by the expertise of modern city planning. Conversing with Rabinow, Timothy Mitchell's "The Rule of Experts" (2002) discusses the role of expertise in nation building and modernization of Egypt. Mitchell critiques this modernization process by claiming that the experts of social science give agency only to specific processes, thereby creating a fictional field of study that cannot possibly explain reality. This is caused by "having already pre decided who the agent is" (Mitchell, 2002, p. 29). Experts, claims Mitchell, were agents of simplification of the world, creating the field of their own expertise, in the service of a political project.

In this paper I would like to discuss the inherent interdisciplinarity of architectural practice and research – and hence, its limited bases of common expertise – as an advantage. This advantage corresponds with Mitchell's critique of expertise as limiting the scope of the researchable, hindering the ability of any fixed discipline to understand the world. Where no one discipline can claim authority, writes architecture historian Dutta (2005), many must be engaged together. However, this suggestion brings about a number of challenging questions: Can eclecticism ever be the bases of an expertise? How can the pitfall of ignorance be avoided? How can an interdisciplinary field of study such as architecture maintain disciplinary integrity?

YAEL ALLWEIL
UNIVERSITY OF CALIFORNIA, BERKELEY

Yael is an architect born in Tel Aviv. She is presently a doctoral student at the UC Berkeley Department of Architecture. Yael holds a masters in architecture cum loude from the Technion - Israel Institute of Technology.

Her thesis, advised by Dr Rachel Kallus is titled 'Exclusion and separation in Israeli public space as a means of designing place, body and identity – case study the Tel Aviv shoreline'. Her thesis won the Pevsner award for research excellence. A paper based on her thesis appeared in 'Heterotopia and the City' by Rutledge. She is the winner of several awards, including the Fulbright fellowship and the AAUW International award. For the past three years Yael has been the editorial assistant for Places Journal.
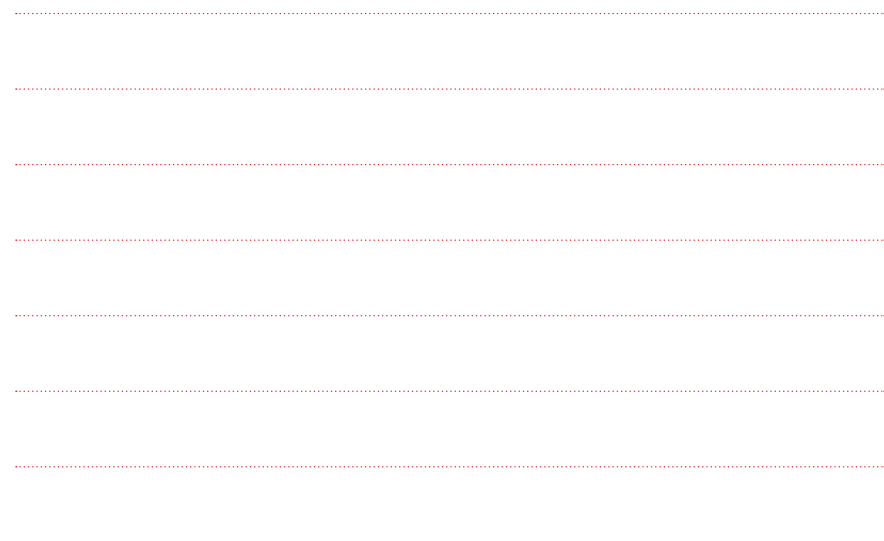
SELF-RELIANCE IN ROBERT ALTMAN'S
MCCABE AND MRS. MILLER AND
QUINTET

IDIT ALPHANDARY

In "Self-Reliance," Emerson writes: "Man is timid and apologetic; he is no longer upright; he dares not say 'I think,' 'I am,' but quotes some saint or sage." In "Being Odd, Getting Even," Stanley Cavell is indicating that Emerson is making an allusion to Descartes' *cogito ergo sum* yet Emerson is stressing saying. In order to be one must communicate with the others, express oneself. At a crucial moment *Warren Beatty, Julie Christie* and *Paul Newman* find a voice which is unique, a voice that is used to ratify their thinking of their own existence. "Skepticism with respect to the other is not skepticism but is tragedy," in the language of Cavell. Hence in order to have a character each one of the protagonists must fulfill her/his duty, but duty equals to a theory of naming: the protagonist must make herself/himself known to the others through signification. This seems to affirm a contradiction in terms—autonomy or heteronomy, signification.

Jean-Luc Nancy traces a possible way out of the dilemma, "The Muses do not happen upon a craftlike operation: they install it…" He shows that because poetry is a technique of choosing words it appeals to the sense of thinking. Art is not mimetic first and foremost but technical. How do Altman's films bring about a situation in which on the one hand, the character's voice expresses clear loyalties, and on the other hand, it remains neutral, even rejects, things that are irrelevant to the "I." How do Altman's films unravel the technical aspects of moviemaking and, by the same token, show that these technical integers instigate ethics although the actions of the protagonists are not grounded in maxims that institute a universal law and prompt the categorical imperative?

IDIT ALPHANDARY
TEL AVIV UNIVERSITY

Idit Alphandary has received her Ph.D. at Yale University (2001). She is a Lecturer of Comparative Literature, the Arts and Women and Gender Studies at Tel Aviv University. Theoretically, this paper derives from a book manuscript that she is working on, Autonomy and Fellowship: An Essay About Fantasized Objects and Real Others in Guy de Maupassant and D. W. Winnicott. Her articles on the novel, film, aesthetics and psychoanalysis have appeared or are forthcoming in an edited book from SUNY Press and in the journals Philip Roth Studies, Culture Unbound: Journal of *Current Cultural Research, Textus and Theory and Criticism* (Hebrew).

PHENOMENOLOGICAL RESEARCH, BEAUTY AND ARCHITECTURE

IRIS ARAVOT

The paper is a report on a phenomenological research on beauty as related to architecture. Phenomenological method as research from first person perspective on the one hand, and beauty as a theme of discourse on the other, have been excluded from education and "learned talk" in architecture, landscape architecture, etc. despite or perhaps due to the opening of boundaries and the critical turn in architectural knowledge. The Venice Biennale title *More Ethics - Less Aesthetics* summarizes it all.

Turning to profound individual beauty however, does not imply a wild return to Modernist-like top-down formalism. On the contrary: sensitivity to what is beautiful in another's eye might be a first step to attending to his/her lack. The critical assumption that opposes beauty and justice might not find itself leading to ethics, but falling prey to the very system it sets out to undermine. Beauty, according to a fragment of Sappho's poetry "is what you love". If love is the opposite of the ethical, then love and emotions in general have to be managed. This is the actual situation of late Capitalism, with its prevailing concepts of "emotional intelligence" and "emotional capital", turning the participants in the global culture into consumers of therapeutic commodities of standardized "emotional intelligence".

Justice is about similarities among people. Beauty is about the otherness of the other; the transcendental other. Life is love of life (Levinas), where the conscious ego of representation is reduced to the sentient self of enjoyment.

IRIS ARAVOT
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Iris Aravot, B. Arch., M.Sc., Ph.D., Technion, I.I.T., Israel. Philosophy studies at Haifa University. Postdoctoral studies at the A.A. Graduate School, London. Associate Professor in Urban Design and Urban Design Theory at the Faculty of Architecture and Town Planning.

Research interest: Urban design with special emphasis on new-towns. Phenomenology of Architecture and Urbanism; Imagining and conception; Organizer and chair of the 1st International Conference on Architecture and Phenomenology, Haifa 2007.

Head of The Research Centre for Architectural R&D and Former Vice Dean for Research and Graduate Studies . Published numerous articles in Hebrew and English. Visiting scholar in European and North American schools of architecture.

RE: LOCATION

SHARON ARONSON-LEHAVI

The question where is a theatre performance located seems simple: in the theatre, on the stage, even in a site-specific avant-garde event. Theoretically and methodologically, however, this is a much more complex question that theatre scholars need to address in writing theatre history and performance analysis.

Until theatre studies became a discipline, the performance was located in the *text* and theatre was studied as a subcategory of literature. With the rise of "theatre studies" the performance was "relocated" from "page to stage" but semiotic approaches still regarded the stage as a signifier of a "fictional world." However, both the written text and the stage as the locus of performance were seriously challenged by performance studies. Emphasizing the real and performative characteristics of theatre has not only shifted once again the location of performance from the fictional realm to the real happening and from image to body, but also destabilized an option of determining the locus of a performance at all: does it take place in the social surrounding of the theatre? in the performance space? in the body? And how as theatre scholars are we to analyze the relations between these different locations?

In my paper I will examine this question by looking at two performances by Tamar Raban and Guy Gutman, performed at Performance Art Platform, which is located inside of Tel Aviv's Central Bus Station, a gigantic building in the poorest area of Tel Aviv, surrounded by communities of migrant workers. I will discuss Nicolas Bourriauld's term "relational aesthetics" to demonstrate the ways in which the performances challenge the notion of location as a theoretical tool for theatre analysis, by showing the performative dynamic of *relocation* that occurs between the Bus Station, the theatre, the fictional (but real) space of performance, and the very bodies of the performers and spectators.

SHARON ARONSON-LEHAVI
BAR ILAN UNIVERSITY

Sharon Aronson-Lehavi is an assistant professor of theatre studies at the department of Comparative Literature, Bar Ilan University. She holds a PhD in theatre studies from the Graduate Center, City University of New York. She is a Fulbright grantee and a winner of a Dan David award for postdoctoral studies. She writes on medieval theatre, contemporary theatre and performance, and Israeli theatre and performance. Her current research project, *Modern Mysteries*, focuses on avant-garde biblical performances since modernism.

DISTRIBUTED AESTHETICS: PERFORMANCE, MEDIA, AND THE PUBLIC SPHERE

CHRISTOPHER BALME

Under the influence of new media, today, the aesthetic object appears to be increasingly a distributed and heterogeneous formation. Aesthetic objects and subjects are not just spatially separated from one another but are also being increasingly redefined according to the rules of digital information exchange. Does this situation also pertain to performance, an aesthetic form that would seem to be clearly defined by exigencies of the here and now? In terms of its media specificity theatrical performance has been traditionally defined by theatre and performance studies as face-to-face communication between performers and spectators. This almost fundamentalist obsession with the live performance was motivated by three strategies of demarcation: Firstly to free the discipline from its entirely positivist-historicist orientation; secondly to draw a clear line between itself and literary criticism and thirdly, and this is the point which is of concern here, the essentialization of face-to-face communication meant drawing a clear line of demarcation between theatre and the new, technical, audio-visual media.

Can this definition still hold in the age of postdramatic theatre where directors and artists are continually experimenting with the interfaces between theatrical performance and wider mediaspheres? In this paper I want discuss new developments that point to a redefinition of political performance and its stronger engagement with the public sphere. My case study will be Christoph Schlingensief's 'container performance' *Please Love Austria: Foreigners Out!* (Vienna 2000). It featured real asylum seekers who had been marked for deportation and spectators had the opportunity to vote out individuals and thus hasten their departure. The performance engendered massive debate and media coverage. I will analyze it both in terms of its tropes and its medial strategies.

CHRISTOPHER BALME
UNIVERSITÄT MÜNCHEN

Christopher Balme currently holds the chair in theatre studies at the University of Munich and is dean of the Faculty of History and Arts.
He was born and educated in New Zealand where he graduated from the University of Otago. He has lived and worked in Germany since 1985 with positions at the universities of Würzburg, Munich and Mainz. From 2004 to 2006 he held the chair in theatre studies at the University of Amsterdam.

He has published widely on German theatre, intercultural theatre and theatre and other media. Prof. Balme is past-president of the German Society for Theatre Research, is the vice-president of the IFTR, was Senior Editor of *Theatre Research International* from 2004-2006. He currently edits the journal *Forum Modernes Theater*.

Recent publications include Decolonizing the Stage: Theatrical syncretism and postcolonial drama, (Oxford 1999), Pacific Performances: Theatricality and Cross-Cultural Encounter in the South Seas (Palgrave Macmillan, 2007) and *Cambridge Introduction to Theatre Studies* (Cambridge 2008). His introduction to theatre studies in German *Einführung in die Theaterwissenschaft*, originally published in 1999, is now in its 4th revised edition. His current research interests focus on the legacy of modernism in the globalization of the arts; theatre and the public sphere; the relationship between media and performance.

NON-COMPLETE ARCHITECTURE, INNOVATIVE CRITIC OR MEDIA-SPECIFIC EXPERTISE

AMOS BAR-ELI
MARINA EPSTEIN-PLIOUCHTCH

Architecture adopts a preference for completion, stability, and unified, harmonious objects. Reality, rather paradoxically, suggests partiality and discontinuity of space, experience, and conciseness. Through 'peeking' at somewhat unconnected concepts such as Adorno's *Negative Dialectics* and Gödel's incompleteness *theorem* in mathematics, evaluating against them a body of visionary architecture, we portray the concept of Non-complete architecture.

Non-complete architecture is visionary architecture that is partial, fragmentary, or implies contradictory and unfinished state. Non-complete architecture is defined, positively, by its ability to perpetually remain in a state of incompleteness. Piranesi's or Chernikhov's are exemplary works that stem from great expertise and encompass boundless critical topics. The works of Constant's or Duchamp's point away from the need of proficiency, standing as a rejection to the implications of expert(is)m. The works of Neil Spiller are more contemporary examples, that use critically architectural and historical knowledge within the framework of computer-age rhetoric and tools.

Non-complete architecture is situated in a complex juncture. On the one hand it is a unique, expertise-demanding method of conveying theoretical issues within architecture, at the same time it also serves as means of conjunction into architectural discourse, loaded with multi-disciplinary possibilities. It is contradictory as it stands both as a rejection to architecture's aims and as critical apparatus pointing to wider possibilities of architectural expression and research.

In this paper we examine the concept of Non-complete architecture, through tracing its existence in architectural history and pointing out its main attributes. We propose to read Non-complete architecture as innovative critic and much more then media-specific expertise. Non-complete architecture, as put forward in the paper, is a research expression that rejects its own construction system, one that points out the dangers and conservative tendency of expertise, ceaselessly signifying to a contradictory *dead-end way-out.*

AMOS BAR-ELI
MARINA EPSTEIN-PLIOUCHTCH
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Amos Bar-Eli is an architect and a Lecturer at the Faculty of Interior Design Department, HIT – Holon Institute of Technology, Holon. Currently a graduate student for M.Sc. Arch. & Town Planning, Technion, Haifa. B.Sc. Architecture, Pratt Institute, New-York.

Marina Epstein-Pliouchtch is an architect and a Senior Lecturer at the Faculty of Architecture and Town Planning, Technion, Israel Institute of Technology, Haifa, Ph.D. in Theory of Modern Architecture & Town planning, M.Sc. Arch. & Town Planning, B.Sc. Arch. & Town Planning, Cum Laude, Technion, Haifa. In 2003-2008 Head of Architectural Heritage Research Centre at the Technion. In March 2008 - Chair Organizer and initiator of the international conference "Richard Kauffmann and the Zionist Project" at the Technion, Haifa. Received several Israeli Architectural Prizes and International Academic Awards.

Specializes on the 20th-century architecture and urbanism. Publishes widely her work on the international personal contacts between architects. She currently works on a forthcoming book on "Richard Kauffmann and the Zionist Project". Member of DOCOMOMO France and Israel and mAAN (Modern Asian Architecture Network).

MASCULINITY, OCCUPATION, CENSORSHIP, ETHICS AND AESTHETICS:
THE CASE OF THE PLAY EFRAYIM RETURNS TO THE ARMY

SIGAL BARKAI

The most productive texts about masculinity and the Israeli army were written about Israeli films. For that reason the discussion of scholarly expertise will combine the ideas put forth by film scholars and the study of Israeli theater, which I perform. I apply the forms of analysis and theories put forth in the context of cinema for an analysis of a particular theatrical text: the play Efrayim Returns to the Army, which was written in 1984 by Yitzhak Laor.

This play centers upon the character of the Israeli military governor of a West Bank city during the 1980s. A native Israeli man, who finds himself caught up between his humanistic and democratic values and the violent and cruel reality of the Israeli occupation. Efrayim's character is constructed as a hegemonic man and an admired combat soldier - but his ideal image is disintegrating from within. He represents a large group of Israeli men suffering from "historical trauma" due to war and occupation (Silverman, 1992).

In a place where the demands of masculinity are perceived as impossible to fulfill, a new awareness towards other kinds of masculinities can immerge. The play allowed visibility, in a very early stage, to a "queer" soldier as a relatively positive figure. The option of an alternative or homosexual masculinity, sprouting in the midst of the militant Israeli masculinity, points to processes of social change.

SIGAL BARKAI
TEL AVIV UNIVERSITY

P.H.D student, Faculty of the Arts, Tel Aviv University.
The research: "Masculinity in Social Change: Representations of Soldiers in the Israeli Theatre".   Supervisors: Prof. Dan Urian, Prof. Judd Neeman.
A curator and a researcher at the Petach-Tikva Museum of Art, Israel. Curated and produced many exhibitions in the collection gallery and the contemporary art museum, expertise in Israeli art.

B.F.A.-1988, Bezalel Academy of art and Design, Jerusalem, department of Fine Arts.
An artist, Solo exhibitions: 1995, 1997, 1999, 2000, 2004.
M.A. - 2005 - Faculty of the Arts, Tel Aviv University.
M.A Thesis: "Homosexuality on the Stages of Israel: The Theatre as Representing Social Change". M.A with distinction.

Awards:
1987 – The America-Israel Cultural Foundation scholarship for excellent students in the arts (KEREN SHARET)
1988 - The America-Israel Cultural Foundation scholarship for excellent students in the arts (KEREN SHARET)
2004 – Citation for writing, designing and directing the performance: *Tarantula*, "Small-Bama Students Festival", Faculty of the Arts, Tel Aviv University.
A winner of the Rector Scholarship, TAU, 2008-2009.

ARCHITECTURE IN ISRAEL/PALESTINE AND POSTCOLONIAL THEORIES: A CRITICAL REASSESSMENT

INBAL BEN-ASHER GITLER

The application of postcolonial theory to the study and criticism of architecture has been consistently pursued by architectural historians during the last two decades. Yet, more often than not, case studies of built phenomena leave architectural historians struggling in their attempt to introduce postcolonial discourse into their expertise. As observed in recent criticism, the result is often a theory that is left unexplained or unexploited, or one that forces itself upon the object of research.

While studies of the architecture of Israel/Palestine have often employed postcolonial theories, their methods of implementation have rarely been questioned or discussed. This paper puts forth questions such as: which postcolonial theories have been applied to the study of the built environment of Israel/Palestine? How have they been applied? This paper problematizes the discussion of British Mandate architecture in Palestine and critically examines the appropriation of the "Arab Village" into both Israeli architecture and its discourse, as case studies exemplifying the challenges to postcolonial theory when it is applied to expert research. The complexities that arise from these specific cases elucidate the enduring need for expertise, as the built environment of Israel/Palestine reflects historical processes that do not necessarily fit into the "usual" theoretical compartments of postcolonialism. The interpretational sites identified by these case studies reiterate that the physical presence of the built environment and its role as a conduit of human interaction merit fresh perception, thus situating architectural history as an expert field where theories that have become increasingly interdisciplinary are questioned and reassessed.

INBAL BEN-ASHER GITLER
TEL AVIV UNIVERSITY AND SAPIR ACADEMIC COLLEGE

Inbal Ben-Asher Gitler, Ph.D. Born in 1966 in Givat Brenner, Israel. Studied Art History and specialized in Architectural History at Tel Aviv University. 2001-3, Chief Curator, Rosenzweig Museum and Jewish Heritage Foundation of North Carolina, Durham, North Carolina, USA. 2005, Awarded her Ph.D. Teaches (since 2005) modern art and architecture at Sapir Academic College and Tel Aviv University. Main areas of research are Israeli Architecture and Urbanism, as well as cross-cultural issues in architecture. Interests include American architecture as well as postcolonial theories and their application to architectural history. Recent publications:

"Reconstructing Religions: Jewish place and space in the Jerusalem YMCA Building, 1919-1933," Zeitschrift für Religions- und Geistesgeschichte, (60, no. 1, 2008), pp. 41-62; "'Marrying Modern Progress with Treasured Antiquity': Jerusalem City Plans during the British Mandate, 1917-1948", in: Traditional *Dwellings and Settlements Review* 15 (no. 1, 2003), pp. 39-58; "C.R. Ashbee's Jerusalem Years: Arts & Crafts, Orientalism and British Regionalism", in: *Assaph: Studies in Art History*, 5 (2000), pp. 29-52. Accepted for publication in Motar, (periodical in Hebrew): "Biblical Imagery in the Sculptural Program of the Jerusalem YMCA, 1919-1933".

REFLECTIONS ON EXPERTISE AS A DISCIPLINARY REFLEX OF ARTISTIC REFLEXIVITY

DAPHNA BEN-SHAUL

Can we say that artistic reflexivity is a fundamental practice of disciplinary expertise, an endeavor to define and criticize medial knowledge? Be it in metafiction, metatheatre or reflexive cinema, a work of art that exposes its means and practices and examines them is a manifestation of expertise. Such a work, bearing testimony to experience and know-how, may disclose orders of expertise - such as the hierarchic relationships between creators, or the judgment of critics. Thus the reflexive act may draw the boundaries of the discipline, represent expertise as an issue, while offering the work itself as a source of authoritative knowledge and mastery.

This paper claims that artistic reflexivity is a particular expression of a complex disciplinary reflex, in which both the undermining of disciplinary boundaries and doubt of expertise are structurally embedded. The connection between a specific field of art and overt reflexivity is discussed through an interdisciplinary outlook, providing examples from different fields of representational art, from three points of view: First, the medium that "speaks" about itself – the tendency for semantic-disciplinary correlation to exist between the logical levels that underlie reflexivity – is presented as a clear expression of a territorial reflex. Second, reflexivity is presented, following Rancière's notion of the partage du sensible as an aesthetic-political procedure that is one of the "visibility forms" of distinctive modes of action – and in this context, "talk" about one medium through another is discussed. The final relation discussed is between artistic reflexivity and an auto-critical function, which draws the boundaries of artistic expertise while also blurring its uniqueness, turning it into an allegorical model of lingual and social constructions.

DAPHNA BEN-SHAUL
TEL AVIV UNIVERSITY

Daphna Ben-Shaul (Ph.D.) teaches at the Department of Theatre Studies and at the Interdisciplinary Program in the Arts, Tel Aviv University. She is a graduate at the Hebrew University, Jerusalem; completed her Master and PhD at the Theatre Arts Department, Tel-Aviv University. Her teaching expertise includes play analysis, performance analysis, contemporary theories, and issues of aesthetic theory. Her PhD was titled: "Disbelief for the Moment: The Problematics of Aesthetic-Theatrical Illusion and its Breaking". Her publications are related to ideological and aesthetic aspects of artistic meta-language, *theatrum mundi*, the concept of delusion, forms and functions of artistic and performative voiding, and performance analysis of contemporary Israeli theatre and Performance Art. She is the editor of the extensive book *Zik: Twenty Years of Work* (2005) about an Israeli performance group. She is winner of the Gutwirt Foundation Scholarship for graduate studies, the Post-Doctoral Fellowship of the Hebrew University, and is a member of a research team funded by the German-Israeli Foundation (GIF).

IS INTERDISCIPLINARITY POSSIBLE?

LUCIEN BENGUIGUI

It is very often claimed that a specific discipline cannot develop alone but needs the contact with other disciplines near or even far from this particular discipline. The mutual enrichment, the appearance of new perspectives, the escape from the dangerous closure (and other advantages) are mentioned among the fruitful consequences of interdisciplinarity. However, rarely the difficulties of meeting of disciplines are discussed. The goal of this communication is to bring my personal experience as a physicist in the tentative to create contact and collaboration with other disciplines. I envisage the psychological aspects of the meeting of researchers. Since science is a human activity this last aspect cannot be neglected. Finally, as an example, I ask the question why physicists willing to work in economics felt the need to create a new discipline entitled "econophysics". Is this the indication of a failure of interdisciplinarity or the real need to bring a new discipline?

LUCIEN BENGUIGUI
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Lucien Benguigui is professor emeritus at the Faculty of Physics of the Technion at Haifa. He got his degrees at the University of Paris, in particular his Ph.D. (Doctorat es Sciences) in solid state physics and joined the Technion in 1970. He worked in several fields, phase transition, liquid crystals, disordered materials experimentally as well theoretically He published a book with a colleague from Calcutta, B.K.Chakrabarty, on fracture and breakdown in disordered solids. He had also collaboration with scientists from Israel, Canada, France and India. In 1990 he began his first work in Geography in studying the fractal nature of the railway networks of Paris with a French scientist M. Daoud. From this time, he undertook several joint works with geographers and economists in urban geography. The main papers concern the study of the spatial and temporal development of cities with the help of computer simulations. All these recent works represent his interdisciplinary activity.

PHILOSOFILM:
TOWARDS A CINEMATIC PHILOSOPHY

SHAI BIDERMAN

Philosophy and film studies converge today on three levels. First, there is a subfield of aesthetics known as "philosophy of film." On this level, philosophical aesthetics examines the possibility of film theory and subjects such theory to philosophical analysis. Second, there is a more symmetrical account of their convergence, indicated by the more neutral designation: "philosophy and film." The subject matter on this level ranges over the mutual interactions between philosophy (as an intellectual process and a reflective discipline) and cinema (as an art form). Last, there is the somewhat presumptuous endeavor, entitled "film as philosophy." The task of this endeavor is to examine the nature of film (and film theory), under the presumption that film, by its own nature and characteristics, *is* (or, at least, can be) itself a form of actual philosophizing.

The idea of "film as philosophy" suggests both that there is a philosophy contained in the film and that this philosophy and the medium of film itself are interdependent. This idea holds that films are themselves a process of philosophizing and, indeed, a valuable way of doing so. I propose to mount a defense of this idea, and argue that films and the cinematic method have a significant impact on the way we understand and address basic traditional philosophical questions. As a new approach I offer an organic theory of film-philosophy, which I call "philosofilm." This theory endorses the idea of 'film as philosophy.' Moreover, this theory acknowledges two additional sources of influence which shape the relations between film and philosophy. The first source is the recent progress and changes in film technology, which changes the way we define film and cinematic experience. A second source is the well established, yet sometimes overlooked, realm of traditional philosophy, which focuses on feelings and emotions as a uniquely human expression of intelligence. This philosophical realm draws much support from recent advances in the field of neuro-philosophy. In recapping this theory I demonstrate how cinematic philosophizing alters our perception of the attempt to think systematically about fundamental issues of human existence, and render it plausible to regard film as capable of embodying such acts of reflection.

SHAI BIDERMAN
BOSTON UNIVERSITY

Shai Biderman is a doctoral candidate in philosophy at Boston University, and an Instructor in the College of Management, Israel. His research interests include Philosophy of Culture, Philosophy of film and literature, Aesthetics, Ethics, Existentialism and Nietzsche. He received his Masters in philosophy magna cum laude at Tel Aviv University, with a thesis focusing on Knowledge and Subjectivity. He is currently writing his dissertation, which concerns the philosophical merits of cinema. His publications include articles on personal identity, language, determinism, and Aesthetics. He has also written about the TV shows Seinfeld, South Park, Lost, Family Guy and Star Trek and the films Minority Report, Kill Bill, Down by Law, Intolerable Cruelty and Rope.

CAN PHOTOGRAPHS OF IDF WOMEN SOLDIERS SPEAK?

CHAVA BROWNFIELD STEIN

Militarism and Civil-Military relations in Israel have long interested Social and Political Science disciplines. This paper undertakes an interdisciplinary analysis of military penetration throughout Israeli culture, and is the first to draw attention to the visual and erotic aspects of the evasive processes of militarization of Israeli society.

The paper challenges the assumptions of specific background knowledge, 'expertise' and exclusivity of one discipline, by discussing governmental protocols, military procedures and photographs of IDF women soldiers from the period 1948-68 as a case-study. It suggests that cultural processes and phenomena such as 'Militarism' or 'Collective Identity' are beyond the scope of one discipline and cannot be adequately comprehended without adopting an interdisciplinary approach, 'permeability of (disciplinary) boundaries', and de-territorialization of knowledge.

The paper proposes a reconsideration of ever-changing processes through which major organizational principles of Israeli society are constructed, and by which military values "routinize" and "normalize". But rather than focusing exclusively on the military practices, decision-making process, or historical perspectives the paper compares *visual practices* with governmental procedures as well as it juxtaposes politics of representation with politics of sexuality. Fusing terms from a particular field with models or critical tools of another assist in identifying a lacuna, redefining social relations, contemporizing historical knowledge, and revealing concepts and issues which otherwise cannot be addressed within the existing disciplines. The paper describes photos of IDF women soldiers as visual instruments of legitimization and eroticization and as 'visual bridges' which are 'bridging' processes of militarization. It terms *this specific* militarization of Israeli society as "Erotic Militarization".

CHAVA BROWNFIELD STEIN
BEIT BERL ACADEMIC COLLEGE

Chava Brownfield Stein (PhD) is a Lecturer in 'Hamiderasha', the School of Art, at Beit Berl Academic College, and in the Interdisciplinary Studies, Graduate Program in Gender Studies, at Bar-Ilan University. Her doctoral dissertation (2007) explores the eroticization of 'Civil-Militarism' in Israel through photographs of IDF women soldiers. Her research interests are Visual Culture, Gender, Military and Militarization, Critical thought and Israeli Art. Her studies focus on issues of governmentality and politics of representation from a gender perspective. She is the academic organizer of "Women's Documentary Film Colloquium-Feminist Israeli Directors" at Bar -Ilan (2009) and a member of Bar-Ilan University Annual Workshop for Visual Culture Studies Organizer Committee, and one of its founders since 2007. She was the academic organizer of the conferences: "Gender & Education"(2009), "Ethical Challenges- Art, Education and Social Activism"(2008), and "Different Perspective and New Approaches in Art Education"(2006). Her latest essay; "Dina & Discipline,' was published in Protocols, History &Theory, Bezalel, No.11 (January 2009). Recently she has contributed a chapter entitled 'Visual Representations of IDF Women Soldiers and 'Civil-Militarism' in Israel' for the forthcoming book Militarism and Israeli Society, edited by Gabriel Sheffer and Oren Barak and to be published by Indiana University Press.

"REPERTOIRE"

TRACY C. DAVIS

As the editor of a new anthology of 19C British performance, I have foregrounded gender, racial formations, Orientalism, nationalism, imperialism, interculturalism, intertextualism, genre formation, and interdisciplinarity as crucial factors in the selection of texts. But *performance*, not *drama* is the mandate: traditional editorial concerns of textual authenticity, authoritativeness, and alteration through performance pertain in some cases, but a broader range of concerns – and possibilities – arises from also including minstrelsy and one-person shows, for example, which are not documented in the same ways as plays. Can *performance* be notated and how can its historicized interpretability be made legible for twenty-first century students? How is the intelligibility of repertoire subject to proof when it comes to *both* representation by participating artists and reception on behalf of the audience? My working hypothesis is that repertoires are circulating discourses of intelligibility that create a means by which audiences are habituated to understand one kind of performative trope and then interpret another that is unfamiliar, respectively incorporating the new into repertoire. Thus, repertoire involves processes of reiteration, revision, and citation. It accounts for durable meanings, not as memory per se but in the improvisation of naming which sustains intelligibility.

New digital technologies enable editing strategies that were hitherto impossible, and also render the act of historical research and interpretation. This paper incorporates demonstrations of readerly practices that address the historical problem of an audience's interpretive competence by exploring the presentation of performance from multiple disciplinary perspectives; relating lexigraphic and musical evidence as visual and aural annotation; and experimenting with presentation to alter readerly experience. Thus, theoretical and historiographic priorities in nineteenth-century theatre studies are deployed as "teachable" process-oriented tools – not just outcomes of research – for student and colleague co-investigators.

TRACY C. DAVIS
NORTHWESTERN UNIVERSITY

Tracy C. Davis is a specialist in performance theory, theatre historiography, and research methodology. Her most recent books are: *Stages of Emergency: Cold War Nuclear Civil Defense* (2007), *The Performing Century: Nineteenth-Century Theatre's History*, co-edited with Peter Holland (2007), and *Considering Calamity: Methods for Performance Research*, co-edited with Linda Ben-Zvi (2007), and The Cambridge Guide to Performance Studies (2008). She is currently Director of the Interdisciplinary PhD in Theatre and Drama at Northwestern University and President of the American Society for Theatre Research. This year she has short-term fellowships at the Houghton and Huntington Libraries.

INFIDELITIES AND EXPERTISE: A TRAJECTORY OF INTELLECT

MARIA DEL C. VERA
SHAI YESHAYAHU

By capturing nexus of spectrums, we are composing synthesis that trace intellectual trajectories and processes of re-production made possible in time with evolving tools and technologies. Conversely, linking disparate statistics produced by separate individuals asserts that ideas are not isolated or distinct occurrences fixed in time but rather evolutionary thoughts fundamental to the development of successful coalesces and new knowledge. These visualizations depict how trained eyes ignore or extend beyond resemblance, beyond similitude and towards discoveries revealed not by the singularity of thought but by reproduction of multiplicities, fragmentations, and rearrangements of thoughts, which lead us to formulate architectural studies that rely upon the availability of data, linking disparate statistics to create meaning. Such procedures demonstrate the need for expertise in mastering both: a specific discipline and the ability to synthesize information in and out of that discipline.

MARIA DEL C. VERA
SHAI YESHAYAHU
SOUTHERN ILLINOIS UNIVERSITY

Maria del C. Vera is a researcher and educator that seeks to visualize the interconnectivities uncover by scientist, geographers, sociologist, philosophers and others who believe life is perpetually evolving and human hegemony holds the potential to intellectually produce sustainable existences. Currently she teaches undergrad and graduate level studios at Southern Illinois University. Prior to her teaching endeavors she worked for I. M. Pei and Partners and co-founded VerS, an office ignited to reflect upon nonlinear realities that maximize the specificities of the local fauna and flora within given sites. VerS most notable built endeavors: House @ -1 ¾° latitude 81 ¾° longitude [published in The Phaidon Atlas of Contemporary World Architecture] and Zero Budget are award wining projects realized in Ecuador. Maria received her BArch from NYIT and a Master of Architecture in Urban Culture from Universitat Politècnica de Catalunya Metropolis Program. She is the recipient of a Prix Le Corbusier at Le Ecole de Beaux-Arts Fotainebleau and Premio El Ornato in Ecuador. Presently, she is preparing an architectural piece that magnifies the numerous similarities of urbanity across different geodetic addresses, a joint venue with artist, writers and architects that are charged to challenge conventional understandings of landscapes for the upcoming exhibit: small architecture BIG Landscape scheduled to open globally in 2010.

Shai Yeshayahu is the founder of VerS, an international research and design practice responsive to how ancient, emerging, and local data informs making. He has built, exhibited and published in Latin America, Canada, Israel and the UK. He obtained a MArch from KSA at Ohio State University and concluded with special studies in linguistics and arthistory at the Fundación Ortega y Gasset. In 2004, Shai joined the faculty at SIUC School of Architecture and founded the df_lab, to promote a digital culture across the curriculum. This summer the df_lab will exhibit at the Spot on Schools venue in Italy where Shai is invited as a guest speaker and panelist. Through his practice, teaching and research he seeks to extend the scope of the senses as instruments that broaden operative modes in building processes. In 2007 he ignited the Aesthesia event, for which he co-chaired a symposium and curate an accompanying exhibit at the SI University Museum. Shai's forthcoming work on The Architecture of feel- Aesthesia, will feature writings and work that reposition [the meaning of] Sentient in parallel with technologic interlaces which inform sense experience in the making of cities, places, buildings and daily objects.

ARTIFACT & AFFECT
OPEN ENDED STRATA OF COMMUNICATION

MATIAS DEL CAMPO
SANDRA MANNINGER

The main aim of this paper is to explore the manifold planes of possible communication between various fields of expertise triggered by two specific conditions: Artifact and Affect. The relation between the conditions is described by the application of computer numerical control and the artifacts of the process grinded into the surface condition. Resulting in opulent novel conditions which can be read in multiplicious ways.

MATIAS DEL CAMPO
SANDRA MANNINGER
SPAN, UNIVERSITY OF APPLIED ARTS, DIENGEWANDTE, VIENNA

Vienna based Architecture Firm SPAN, headed by Matias del Campo and Sandra Manninger, is driven by a compulsive desire to speculate about architectural opportunities in the presence of animated matter, organic entities and their underlying geometrical and mathematical logics. Their award winning architecture designs fuse these obsessions into projects applying the most advanced digital design tools and cast them into form by computer-controlled machinery. Their activities include Architecture Design, exhibitions and lectures as well as teaching in various countries and institutions such as the ESARQ in Barcelona, The Dessau Institute of Architecture at the Bauhaus and the Postgraduate Course of the Angewandte in Vienna.

ART HISTORY AS [FIGURAL] PHILOLOGY: PANOFSKY WITH AUERBACH

ADI EFAL

In my paper I present Erwin Panofsky's later method (known as the "Iconological method") as a genuinely *philological* method. In doing so, I endeavor to reconstruct the affinity between the discipline of art history and philological rationality. I trace the genealogy and characteristics of 19th century German philological science, leading roughly from the days and influences of German Idealism, to the turn of the (20th) century hermeneutical and vitalist philology. I locate Erwin Panofsky, along with his colleague, the philologist Erich Auerbach, at a subsequent stage of the development of philology, at the point where philological research, around and after the Second World War, was trying to re-evaluate the tokens of the hermeneutical element itself, as well as its status in the process of historical inquiry. I briefly point to the comparative approach I endorse while dealing with Auerbach's and Panofsky's oeuvres, and emphasize the two distinguishing components of Auerbachian and Panofskyan philology: The realist impulse regarding the past, and the agency of the Figure. In conclusion, while referring to several essays from Panofsky's *Meaning in the Visual Arts*, I present several leading characteristics of Panofsky's philological iconology, a method which could also be termed, adopting the auerbachian terminology- figural philology.

ADI EFAL
TEL AVIV UNIVERSITY

Adi Efal submitted her doctorate thesis in 2005, under the title of "Spatial and Communal Cohesiveness in the Domestic Painting of Edouard Vuillard." Her current areas of research are the historiography of the history of art, and the history of modern French philosophy, from Descartes to Bergson. During the year 2005-2006 she was a post-doctoral student at the department of Philosophy of the Ecole normale superieure in Paris, and during the year of 2007-2008 she was a post-doctoral fellow at the Rosenzweig Center for German Jewish Culture at the Hebrew University of Jerusalem. Currently she teaches at the Department of Art History in the University of Tel-Aviv, at the Bezalel Academy of Art and Design, and at Beit-Berl College.

PARALLEL ENGAGEMENT IN SYMBOLIC SYSTEMS OF THE PHILOSOPHY OF SCIENCE AND ARCHITECTURAL PRAXIS

DORIT FERSHTMAN
ALONA NITZAN-SHIFTAN

Architecture and philosophy as intertwined domains feature in this paper's discussion of the way specified models of symbolic language and procedures of inquiry of post W.W.II philosophy of science have informed American canonic architecture of that time. Following reflected views of this philosophical tradition through the lens of its late ongoing reappraisal, this paper develops two main interpretive perspectives to analyze the interdisciplinary features of postwar American canonic architecture. The first refers to the efforts of this tradition to bring the forward-looking technical and problem–solving approach of science into philosophy. The second concern deals with conventionalism. The rational construction of concepts by convention is observed following the arguments deployed by the 'mature' philosophy of Rudolf Carnap, whose concepts played a central role in the philosophy of science at that time. A reinterpretation of Mies van der Rohe's conceptual work the "50'x50' House" provides an example of the conjured features between writings of this tradition and architecture.

While most often the bridge over these cultural domains has been built on early twentieth century Europe– the heyday of the European Modern Movement and the Vienna circle positivism– these paper's perspectives are late modernism and the advent of the analytic philosophy in the USA in the 1950s. The aim is to emphasize a case in which the creative theoretical process consisting of the creation of symbolic systems and abstract models taking place in the realm of philosophy influences the practice of architecture. It would point to the way in which philosophical practice is mediated or even institutionalized in the architectural praxis.

DORIT FERSHTMAN
ALONA NITZAN-SHIFTAN
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Dorit Fershtman is an architect, a practitioner and a PhD candidate in the Faculty of Architecture and Town Planning, Technion- Haifa, where during the current academic year she also teaches studio courses in architecture. Her academic work focuses on theory and criticism of post-W.W.II architectural culture, philosophical issues in modern architecture and architectural methodology.

Her doctoral research deals with the formation of an American modernist canon in mid-20th century America with focus on the recasting of Mies van der Rohe's role in America. Her work examines the congruence between Mies's oeuvre and specific features of its landscape, dominated by late modernism architecture, analytic philosophy, and a national quest for an ideal culture which would manifest the symbols and signs of America's official culture. This dissertation ultimately demonstrates the interdependence of "universal architecture," based on the criteria of a "pure," autonomous discipline, and the intellectual and cultural trends that characterized the USA in the mid-20th century.

Dorit Fershtman is committed to the dialogue between professional practice and theory. She delivered invited talks, addressing post-W.W.II architectural issues, first in 'Docomomo' conference (Ankara, Turkey, 2006) and recently in the 'Buell Center Dissertation Colloquium' (Columbia University, N.Y., 2009).
During her studies she received a number of awards among others are the 'Gutwirth Fellowship for Academic Achievement' (2005, 2006) and the 'Israeli Kneset Outstanding Student Award' (2007).

Alona Nitzan-Shiftan is a Senior Lecturer in the Faculty of Architecture and Town Planning at the Technion, Israel Institute of Technology. She teaches the history and politics of architecture in cross cultural contexts with a focus on post-W.W.II architectural culture. Her research focuses on the city of Jerusalem and on Israeli modernism, as well as on questions pertaining to historiography, cultural heritage, national identity and globalization. Her work was sponsored by MIT, CASVA, the Getty/UCLA program, the Israel Science Foundation, and the Frankel Institute at the University of Michigan. Her work on *Erich Mendelsohn, post-'67 Jerusalem, historiography and heritage* was published in journals such as *Architectural History, Persepecta* and numerous edited volumes. Her forthcoming book is tentatively titled *Seizing Jerusalem: The Politics of Architecture and Urban Beauty 1967-1977.*

AN ANATOMY OF SPACE & BODY THE '*ESHKOL-WACHMAN MOVEMENT NOTATION*' (EWMN) IN THE CONTEXT OF POSTWAR ARCHITECTURAL CULTURE

IFAT FINKELMAN
ALONA NITZAN-SHIFTAN

The *Eshkol-Wachman* Movement Notation is a contemporary inter-disciplinary model of spatial mapping through movement that proficiently treats the human body as a methodological apparatus. EWMN was developed between 1951 and 1956, when a younger generation challenged the rationality of the Modern Movement, promoting instead as found ideology based on the qualities, conditions and relationships they discovered in nature. The search was inspired by *Cybernetics*, which sought equilibrium through a flow and exchange of information between human beings and their surroundings. At the Israeli Technion this approach strongly resonated through the new paradigm of *'Morphologic Architecture'*, and soon became a worldwide role model for the teaching of fundamental design. Within this milieu choreographer (Noa Eshkol) and an architecture student (Abraham Wachman) formulated a universal notation system that turned spatial mapping into scientific procedure. In the 1970s, the system's scientific reputation was validated even by the team of NASA's Apollo project who explored with it motion of astronauts in space.

The paper contextualizes the EWMN within postwar architectural culture, an intellectual climate that aimed to bring spatial perfection to its extreme logic. It consequently asks: How does the use of the body as a functional object turn into a 'set of rules'- an outline for a design methodology? Does this method offer a new modernist paradigm vis-à-vis the 'old' modernist products? In light of these questions, this paper argues for the possibility that the human body, a mechanism in motion, serves as the middle ground, mitigating between concepts, theories, education and practice.

IFAT FINKELMAN
ALONA NITZAN-SHIFTAN
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Ifat Finkelman completed her B. Arch *cum laude* at the Technion, Haifa and continued her studies at the AA, London.

Over the last 12 years she has worked with a number of leading architects including Ada Karmi Melamed, Bracha and Michael Chayutin and Moshe Zur. Ifat was a member of the design and construction team on projects such as The Faculty of the Life Sciences at Ben Gurion University, and the Student Union Building at Haifa University, as well as the project architect for the Hospice for the Terminally Ill at Tel HaShomer Hospital, private houses and residential buildings. Finkelman currently works independently and also collaborates with other architects such as *theheder partnership, Mayslits-Kassif architects* and *Erez Ella* (HQ) on competitions, research and conceptual projects. Academic experience includes teaching in various courses at both the Technion, Haifa (fifth year design studio) and at the Bezalel Academy, Jerusalem (first year design studio). She is currently completing her March thesis under the guidance of Dr Alona Nitzan-Shiftan. The thesis examines the *Eshkol-Wachman Dance Notation* and its place within the cultural and architectural discourse locally and internationally.

Alona Nitzan-Shiftan is a Senior Lecturer in the Faculty of Architecture and Town Planning at the Technion, Israel Institute of Technology. She teaches the history and politics of architecture in cross cultural contexts with a focus on post-W.W.II architectural culture. Her research focuses on the city of Jerusalem and on Israeli modernism, as well as on questions pertaining to historiography, cultural heritage, national identity and globalization. Her work was sponsored by MIT, CASVA, the Getty/UCLA program, the Israel Science Foundation, and the Frankel Institute at the University of Michigan. Her work on *Erich Mendelsohn, post-'67 Jerusalem, historiography and heritage* was published in journals such as *Architectural History, Persepecta* and numerous edited volumes. Her forthcoming book is tentatively titled *Seizing Jerusalem: The Politics of Architecture and Urban Beauty 1967-1977*.

I SEE ARCHINETURE EVERYWARE

EYAL FRIED

Everyware* is here. Everywhere.
The informatics of object, space and everything in between is upon us, ready or not.

We are no longer Users of a System. We are the sensors, actuators, transponders, data carriers - to be "uploaded", "teleported" or "consumed" as much as any other component. Always present. Always on. Sleeping or not.

Consider us parts of just two familiar, almost seamless ubiquitous networks - the cellular network and the Global Positioning System (GPS).
The first connecting us from everywhere to everyone through a system of mobile devices and stationary antennas. The other is leading us from anywhere to anywhere with earthy hand size mobile devices on one end, spacey mobile devices on the other. All connected, virtually always and everywhere, via an invisible web of points, lines and arrays. And sure, every once in a while it all breaks down. Or gets hacked. Or simply acts weird.

This creates a meaningful architectural space, an Architenural space, if you will.
The familiar, tangible architectural space is now joined, challenged - by a new kind of space. This space is defined not by material made of atoms but by material made of bits, electromagnetic fields and air vibrations.

This evolving structure, an infant still, is yet to possess the benchmark thinking that can facilitate independent discussion. Consequentially, it is currently dominated by network engineers, algorithmaticians, government agents, and most horrifically, marketers.
The user/participant, is perpetuated into a passive form of consumption, a ludicrous contradiction to the nature and potential of this exciting system. We need to step in. Quick.

*Greenfield, A. *Everyware: The Dawning Age of Ubiquitous Computing.* (2006).
New Riders, San Francisco, CA.

EYAL FRIED
ID-LAB

Eyal fried is an Interaction Designer and a Social Researcher.
In his relevant past, he has done web design work in New York, research with the PLAY research studio of the Interactive Institute in Gothenburg, Sweden, Human-Computer Interaction research and design for MAX Interactive in Tel-Aviv, Israel, research within the field of Social Psychology for the University of Haifa.

His academic journey took him through the Interaction Design Institute Ivrea (2002-2004), Rutgers University, NJ, US (1998-2000), and Haifa University, Haifa, Israel (1994-1998).He has, or currently teaches in Shenkar College of Engineering and Design, the Nuova Accademia di Belle Arti (NABA) in Milano, and was a guest lecturer at Duke University.

His research focuses on bridging science, neuroscience in particular, and design. He is developing methodologies, technologies and theoretical models that apply knowledge from brain research to "real world", everyday situations.
He is currently working with the Id-Lab, an ID company in Milan and involved in several research initiatives.
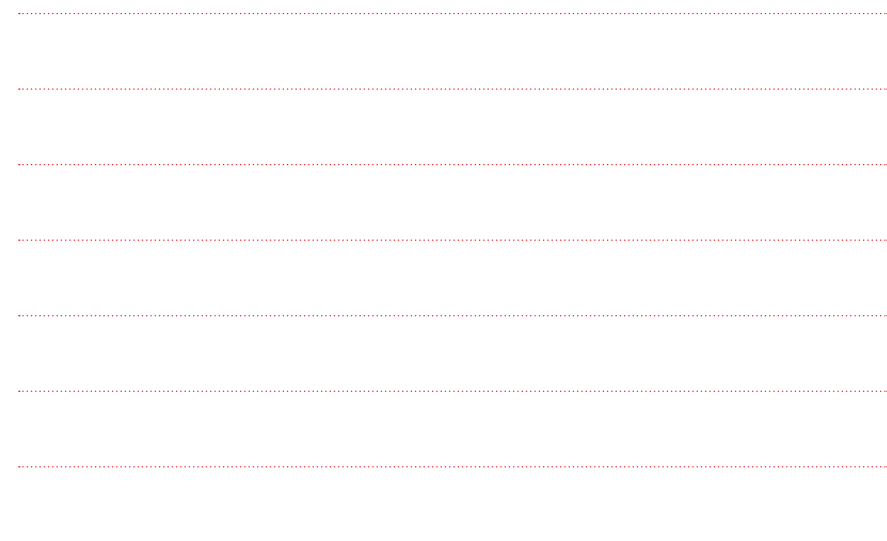
WOUNDED SOLDIERS ON ISRAELI TELEVISION:
A MULTIDISCIPLINARY PERSPECTIVE

DALIA GAVRIELY NURI
TIKI BALAS

The presentation's subject refers to findings from research focusing on a qualitative analysis of 47 video clips of wounded soldiers and civilians televised on the news programs broadcast by Israel's television's three main channels during the Second Lebanon War (2006). *The phenomenon is analyzed by means of five critical perspectives derived from five different disciplines and sub-disciplines: media studies (especially journalism), political studies, cultural studies, visual culture and discourse analysis. Several paradigms and methodologies are also integrated in the analysis, including narratology, framing, categorization and coding/decoding.*

The study identified two frames typical to news coverage of military and civilian wounded: News coverage of wounded soldiers was labeled the *Hero Code* whereas coverage of wounded civilians was labeled the *Victim Code*. These frames contain components such plot, main characters, atmosphere, sound, photographic technique and so forth. The study attempts to explain these two codes, their sources, motivations/causes as well as cultural, political and social applications in the short and long term.

The study's contribution to the conference rests on its clear demonstration of the theoretical and practical advantages of applying a multidisciplinary approach to media studies. In addition, the study contributes another level to the research probing the reciprocities established between journalism and politicians during wartime. It examines the various ways by which political challenges are translated into media challenges while revealing the input provided by political and cultural mechanisms to the shaping of news frames.

DALIA GAVRIELY-NURI
HADASSA COLLEGE

TIKI BALAS
BAR ILAN UNIVERSITY

Dr. Dalia Gavriely-Nuri is a senior lecturer in Hadassah College Jerusalem, and in the Political Studies Department, Bar-Ilan University, Israel. Her research focuses on the cultural and discursive aspects of national security and the Israeli-Arab conflict; political communication and political culture. Recent publications: "Saying 'War', Thinking 'Victory' - The Mythmaking Surrounding Israel's 1967 Victory" (forthcoming) Israel Studies; "The 'Metaphorical Annihilation' of the Second Lebanon War from the Israeli Political Discourse". Discourse and Society (2008) 19 (1): 5-20.

Dr. Tiki Balas is a lecturer in the Political Studies Department - Communications program, Bar-Ilan University, Israel. Her research focuses on news production and news editors, agenda setting and media consumers (including of new media).

THE REPRESENTATION OF HETEROTOPIC SPACES – RAIL[WAY] STATIONS

LIVIU GABRIEL GHITULEASA
ANCA-ANDREEA CARJAN

Having the idea of heterotopia as a starting point, in the following we shall point out why the train station is meant to be a special place, a *different* kind of space, and also for what reason it is mainly recognized as a public space in the collective image perception.

If we were to look towards the origins of public space definition, we would easily realize we could not speak in any way of the modern train station as a public space, at least not in the classical perception.

Via the broadened concept of experience, which encompasses the eidetic variation, and via the broadened concept of object, which encompasses the essence, we are given the task of investigating and classify each range of object through the perspective of its essential rules. As we all know, knowledge must not be a non-committing image of existence. Living means interpreting in a human way, giving purpose to things related to us. That is why any subject-object report, including the cognitive one, involves the element of value.

We intend to tackle in the following pages less known aspects related to train stations and try to amplify the idea that they are heterotopic spaces.
The idea of world durability is tightly connected to the world transformation into an ensemble of objects which report to the public area, objects which manage to gather and unite people. Under these circumstances, the train station and its area do not stand for a public space – because they do not represent spaces o excellence, and also they are not private spaces – because they do not play a private-oriented role.
The best thing for now would be to file the train station under public spaces and social spaces as well – a relatively new trend, whose origins coincide with the occurrence of the modern era.

The space towards which our study is headed can be perceived as a different space and dissociated into another space, a space of physical transition, as an non-dimensional space, similar to an area inside another *area* – image-motion, motion-time.

LIVIU GABRIEL GHITULEASA
ANCA ANDREEA CARJAN
"ION MINCU" UNIVERSITY OF ARCHITECTURE AND URBANISM BUCHAREST

Liviu Gabriel Ghituleasa graduated The Faculty of Architecture from "Ion Mincu" University of Architecture and Urbanism Bucharest.

Now he is attending Doctoral courses at the same University and also he is involved in the activities on the Master of Architecture Degree Programmes in Conservation of Historical Monuments held by the Department of History, Theory of Architecture & Heritage Conservation.

His field of interest is Railway Architecture. He sustained numerous conferences in the domain of architecture, building restoration, economics, security and defense.
In the last seven years he worked for Governamental Institutions in Romania, where he was specialized in railway transportation also being involved in both design and management departments. Now he is working independently, researching fundamental theories of architecture.

Anca Andreea Carjan is an economist and PhD Candidate in Business Administration from the Doctoral School of Academy of Economic Studies, Bucharest, Romania.
Her Doctoral work is focused on the development of Rail Transport in Romania in terms of current and potential policies and strategies in the field. During her studies she collaborated with important Institution in Romania for studies and design in railway field. She cooperates with the Ministry of Transport and other international companies, to develop the railway infrastructure in the country as and those from abroad.

She has been employed in Guvernamental Institutions in the department of Programming and Contracts, directly involved in the claims relating to the rehabilitation of Romanian Railway and foreign contracts, all in the railway field. She participated in numerous scientific sessions and conferences of national and international economic, architecture and security to understand and cover many areas of knowledge related and directly involved in the study area of railways.

PICTURES THAT SPEAK: VISUAL DOCUMENTATION OF THE ISRAELI HUMAN RIGHTS ORGANIZATION B'TZELEM

RUTHIE GINSBURG

This presentation takes account of last developments in human rights politics by offering an interdisciplinary examination of their representations. It draws on visual documentation of the Israeli human rights organization B'Tzelem, an Israeli Information Center for Human Rights in the Occupied Territories. I show the influence of technological advances on politics based on audio-visual products.

Since the first "Intefada", NGOs as experts have used universal human rights discourse as an instrument for protesting against the Israeli occupation. For two decades, they have denounced the Israeli Palestinian rights policy by publishing testimonies as proofs for violations of Palestinian's rights. To overcome the obstacle of the local conflict, which fixes the Palestinians as foes in the Israeli observers' perception and obstructs them from seeing the Palestinians as victims, B'Tzelem initiated a new project "Shooting Back". In this project they provide Palestinians in high-conflict areas with video cameras. The different perspective grants the viewers the ability to see the attacker rather the attacked. I show how the videos shot by the unskilled Palestinian victims provide the viewers with expert-like exposures of the traumatic events.

RUTHIE GINSBURG
BAR ILAN UNIVERSITY

Ruthie Ginsburg is a PhD candidate at the Hermeneutics program, in the Interdisciplinary Department at Bar-Ilan University. Her study focuses on the Human Rights organizations discourse through critical reading of their visual documentation.

She published an article on incident of "The Fiddler at Biet-Iba Checkpoint" in the edited book: *"Civil Organizations and Protest Movements in Israel: Mobilization around the Israeli-Palestinian Conflict."*, and in Protocols, *History & Theory, Bezalel* Journal: *"Armed with a mask: comparative gaze on pictures from B'Tselem project "Camera Distribution"* to the artwork of Erez Israeli."

Her main research interests are Photography, Visual Culture and Hermeneutics, Political science, Human Rights, Non Governmental Organizations, zones of conflicts.

Ginsburg initiated the "Visual Culture Research Workshop" at Bar Ilan University, and she is a member of the organizing committee. She was awarded the President's Scholarship by Bar Ilan University (2005), and the Rector's Outstanding Doctoral Student Citation (2007).

POLITICALLY DIGITAL

CESARE GRIFFA

In architecture, the digital realm is largely seen as a formalist approach to generate strange shapes, or as a parametric system of control for very complex projects. Zaha Hadid's works and Gehry Technologies software are emblematic of this two approaches. In product design, due to the smallest scale of the objects and the processes of industrialization, it has always been easier to challenge complex objects and forms thru more empiric processes, and the management and control of the production process has always be crucial for the success of a product. To be innovative in product design, the digital approach has to challenge new scenarios. More and more the new scenarios move away from straight product design towards the direction of *complex multi-systematic process design*. The matter designed thru this approach is immaterial. It's about finding interesting strategies for dynamic equilibriums between different systems. The systems deal usually with issues like: market, sustainability, production, construction, social equity, etc. The designer doesn't work on form anymore, he works on contents. The role of the designer is becoming more and more the one of the mediator. As a trained negotiator, he or she negotiate the design process. As a smart diplomat, he or she works on the conflicting relationship between the shape of the space and its use. As an experienced politic, he or she takes decisions on the form and the image of the final product.

CESARE GRIFFA
POLITECNICO DI TORINO

Cesare Griffa studied and worked in Turin, Rome (Italy) and London (U.K.). He graduated in architecture at the Turin Polytechnic in 1997, he got a master degree in design (M.Arch.) at the Architectural Association in 2002 and a Phd in the Turin Polytechnic in 2006. After working for Zaha Hadid Architects and other big firms including Arata Isozaki and Partners, in 2005 he based in his own practice in Turin, where he also teaches Design Theories in the Faculty of Architecture of the Polytechnic. He has been consultant of the Torino 2008 World Design Capital Organizing Committee, and author of the book "*La Città Cibernetica*" (Meltemi Editore, Rome 2008).

VISIBLE NEGATION – USE OF NEGATIVE TEXTS IN VISUAL ART

VERED HERUTI

This research focuses on the use of negative sentences in visual art. This topic invites an interdisciplinary approach, engaging art and cognitive studies of discourse processing, in particular the processing of negative utterances. I argue that an interdisciplinary approach, which suggests integrating psycholinguistics into the study visual stimuli, allows new insights into 'reading' the works of art.

Recent psycholinguistic research (Giora, 2006, Giora et al., 2007)[1] shows that negation need not suppress the concept within its scope and replace it with an alternative opposite. For instance, "he is not tall" activates "tall" and hedges it, resulting in "less than tall" rather than in "short". Suppressing the negated concept, then, is not obligatory but depends on the context in which it is used. This study will show that the use of a negative sentence in a visual context (visual art in particular) will not also induce suppression of the negated concept/image. Rather, the negated concept/image remains visible and accessible. This approach can focus the notion of "imagetext" (Mitchell, 1994)[2], which merges text and image and emphasizes the visibility of words.

Three ways will be considered: (a) the lack of conflict between the negative text and the image; (b) a direct conflict between the negative text and the image; (c) an indirect conflict between the negative text and the image;

Each of these possibilities emphasizes the visual and verbal negative as a lever for understanding the work of art – as a locus in which the positive and negative meet and interact and give rise to an array of meanings.

[1] Giora, Giora, 2006. Anything negatives can do affirmatives can do just as well, except for some metaphors. Journal of Pragmatics 38, 981-1014.
Giora, Rachel, Fein, Ofer, Aschkenazi, Keren, Alkabets-Zlozover, Inbar, 2007. Negation in context: A functional approach to suppression. Discourse Processes 43, 153 - 172.
[2] Mitchell, W.J.T., 1994. Picture Theory. Chicago &London: The University of Chicago Press

VERED HERUTI
"HAMIDRASHA" COLLEGE OF ART

MA in Interdisciplinary Program of Arts, Tel Aviv University (2009), Subject of thesis: Negation Markers in Art - Their Influence on the Processing and interpretation of the Work. Advisor: Prof. Rachel Giora (with the highest distinction)
MA in Contemporary Art, University of Liverpool (2000)
Subject of thesis: Use of Biblical texts in Israeli art; advisors: Dr Malka Ben Pshat and Dr Hadara Shaflan
BA in Department of Poetics & Comparative Literature and in the Multidisciplinary Program of Arts, Tel Aviv University. (1994)
1988-1991 - "Hamidrasha", College of Art, Beit Berl (with distinction, second year)
Article - Rachel Giora, Vered Heruti, Nili Metuki, & Ofer Fein. 2009. "When we say **no** we mean **no**": Interpreting negation in vision and language.
"Portrait in Negation", "Motar" Conference, Tel Aviv University, February 2009

Exhibitions (selected list)
2008- Individual exhibition, "Don't Look Behind", Halon Noga Hayekara, Jaffa
2008- Individual exhibition, "Don't Look Behind", Halon Noga Hayekara, Jaffa
2008- Group exhibition, "Etching, Scratches and Scars, Changing Representation of Israeli Soldier", Petach Tikva Museum
2006 - Group exhibition, "Experiment with Instruments", Bikurei Ha'itim.
1998 - Individual exhibition, "One, Two", The Artists' Residence, Herzlia
1995 - Group exhibition, "Sketching – Object", Gimmel Gallery, Jerusalem
1995 - Collection exhibition, Gimmel Gallery, Jerusalem
1993 - Individual exhibition, "Momentarily Mute", "Yefet 28" Gallery, Tel Aviv

Lecturer at "Hamidrasha" College of Art, Beit Berl
Teacher of visual art at Alon High School of Arts and Sciences, Ramat Hasharon

RETRO-AVANTGARDE.NET-UTOPIA AVANT-GARDE UTOPIAS IN EARLY *NET.ART*

NADAV HOCHMAN

"The Ultimate Modernism"
(Introduction to *net.art*, Natalie Bookchin & Alexei Shulgin, March-April 1999)

The term *net.art* refers to a limited group of artists emerged in the early to mid-1990s, who were engaged in developing and creating various artistic practices over the internet, and considered among the most inventive and productive streams of critical cultural practices to have loomed over the last decade and a half.

In this paper I will argue that unlike the limited postmodern artistic discourse that focused on restricted-local actions, while passing up the possibility of an all encompassing revolution in all spheres of life, *net.art* was a bold and troubling attempt to re-address the issue of artistic avant-garde after postmodernism, through the introduction of various old answers. To put things differently, I suggest that *net.art* held and encouraged a new kind of political tendency that made it a junction point for the birth of a new sort of political meaning.

The struggle lead by *net.artists,* locked between globalism and localism, the modern and the postmodern, can serve as an acupuncture point through which these elements can be drained and dealt with. Hence, *net.art*, was a gesture of hope in an historical moment that was devoid of hope. It was at that moment that the question of capitalism became relevant once more, and with it, the question of revolution.

NADAV HOCHMAN
TEL AVIV UNIVERSITY

Nadav Hochman earned his MA from the Interdisciplinary Program in the Arts at Tel Aviv University (2008). During his studies he focused primarily on New Media Art practices and wrote his Thesis about avant-garde utopias in early net.art.

From 09/2009 Nadav will begin his PhD studies in the Department of History of Art and Architecture at the University of Pittsburgh.

ARCHITECTURE AS AN EXPERTISE - A SHIFT FROM MODES OF REPRESENTATION TO MODES OF SIMULATION

YASHA J. GROBMAN

The digital revolution is changing the representation language of architectural design. The intricacy of the digitally generated form and the shift towards nonstandard form and computer-controlled direct manufacturing have rendered the traditional 2-D representation language, which relies mainly on plans and sections, insufficient and inefficient in terms of both information and time.

The paper argues for a shift in focus of architectural design process from modes of representation to modes of simulation. Modes of simulation are based on a move to an object-oriented design that employs building information management (BIM) ideas, application of parametric design and code based form generation processes, and the assimilation of performance simulation processes directly by architects during the architectural design process itself. Employing modes of simulation in architectural design, challenges, to a certain extent, the ill-defined nature of the architectural problem by relying on defined parameters. The use of simulation by architects could enhance architects' responsibility for the performance of the architectural form, which in practice is associated with engineers. This, in turn, may have implications on the position of the architect within the building practice, on the architectural education and more importantly, on the architectural form per-se. The paper critically examines the possible ramifications of the shift towards modes of simulation in architectural design and attempts to incorporate them into a singular but multifaceted idea.

YASHA J. GROBMAN
HARVARD UNIVERSITY

Yasha holds a B.Arch degree from Bezalel Academy of Art and Design in Jerusalem, Israel, an M.Arch degree from the Design Research Laboratory (DRL) program in the Architectural Association, London, and a PhD from the Technion, Israel Institute of Technology. He is currently a post doctoral fellow in Harvard Graduate School of Design. His PhD and current research concentrate on sustainable computer oriented architecture design and performance based form generation and optimization in architecture.

He is the founder of Grobman Architects and *Axelrod Grobman Architects* who are currently involved in the design of public, private and urban projects with an emphasis on the implementation of sustainable design methods and ideas. He is a board member in OCEAN, Trans-disciplinary international research network. He was awarded in numerous architectural prizes and competitions, among them are Yuli Ofer Prize for Advancement of Architecture (2009), AI Best Architectural Project of the Year 2008/9 Design Award and Porter School of Environmental Studies green building design competition (2008). He taught architecture design studio, digital and sustainable architecture theory in Israel, USA and China.

He was guest critic and lecturer in universities in Israel, USA, UK, Switzerland, China and Italy and set as an invited jury member at several international design competitions, among them are Tel Aviv Museum new building competition and Miami architectural biennale competition.

He was the co-curator of *Soft(ware) Boundaries*, an international exhibition on digital architecture in 2003, and *Performalism - Form and Function in Digital Architecture*', an international exhibition on performance in architectural design at the Tel Aviv Museum of Art in 2008.

THEATRICAL SPECIFICITY IN THE CROSS-MEDIUM ENCOUNTER

SHANNON JACKSON

In this brief talk, however, I use the associations that surround theatricality to launch a discussion of the historical, perceptual, and terminological issues that affect and afflict the cross-medium encounter. I suggest that we need to be clear with others and with ourselves about the medium-specific allegiances with which we encounter the world actually helps to clarify and complicate the cross-media conversation.

After introducing questions from a larger project that explores socially-engaged collaborations across theatre and the visual arts, I briefly present four very general occupational hazards in cross-arts analysis. First, the relationality, imprecision, and medium-specificity of analytic vocabularies. Next, the medium-specific differences in understanding the boundaries of the art event, that is, the lines between text and context. Third, the chiasmatic re-invention of artistic forms, that is, the sometimes unwitting use of others art forms as a means of breaking from your own.

Finally, I conclude with final thoughts about what these acts of medium re-specification mean, not only for scholarly expertise, but also for producers and curators who find themselves needing to re-skill in the presentational apparati of each others' media.

SHANNON JACKSON
UNIVERSITY OF CALIFORNIA, BERKELEY

Shannon Jackson is Professor of Rhetoric and Professor and Chair of the department of Theater, Dance, and Performance Studies at UC-Berkeley. Currently, she is on sabbatical in Paris as an Erasmus Mundus visiting professor on *Le Spectacle Vivant*.

Her publications include *Lines of Activity* (2000), *Professing Performance* (2004), and numerous articles in journals and collections in performance, cultural, visual, and theatre studies. She is currently completing two new manuscripts, Supporting Acts: *The Infrastructural Politics of Performance* (Routledge) and *The Builders Association: Technology and Contemporary Performance* (M.I.T. Press).

BLIND SPOT: A CRITICAL MECHANISM VIA PERFORMATIVE ACTS

CARMELLA JACOBY VOLK
EINAT MANOFF

This paper is premised on the curatorial process of *Blind Spot Exhibition* at the Petach Tikva Museum of Art (June-October, 2008). Aside from its optical and physiological definitions, the blind spot serves here as a critical mechanism, which acts in a twofold manner: in one aspect it points to the limitations of the gaze and the importance of art in exposing those areas which escape the eye; on the other hand the blind spot is interpreted as a suspension of visual perception as a " State of Distraction" – a state of physical experimentation in space. This state releases the subject from the traditional visual experience of space and introduces him to direct haptic knowledge which enables a means of access from observation to action. Thus, action becomes possible by broadening the senses through habit and use. The "expertise" in this paper is a notion dependent on the interchangeable aspects of the theoretical, curatorial and physical spaces, joined with the expertise in New Media Technology put forth by the artists of the exhibition. We draw upon the writing of Walter Benjamin and Jacques Rancière in order to examine the ways in which the Blind Spot mechanism can instigate a shift toward participatory, performative actions in space. This is not a shift from viewer- to participant but rather a shift which instigates a political effect. The implications of the Blind Spot mechanism will further unfold through three examples of New Media installations from the exhibition.

CARMELLA JACOBY VOLK
COLMAN ACADEMIC COLLEGE, RISHON LEZION

EINAT MANOFF
TEL AVIV UNIVERSITY

Carmella Jacoby Volk is an architect, designer and a cultural scholar that borrows from environmental design, architecture and new media. In addition to a prolific practice in architectural design, Jacoby Volk is a senior lecturer at Colman Academic Studies Division, next year nomination for the Head of the Department of Interior Design, Currently Founding Editor in Chief of Block Magazine - City/Media/Theory/ Architecture. Jacoby Volk has been lecturing and participating in architecture and art panels and curator of exhibitions in Israel and abroad.

Einat Manoff is an urban designer (Masters in Urban Planning from CCNY), Senior Editor of Block Magazine (City/Media/Theory/Architecture) and curator of various projects amongst which is *Blind Spot Exhibition* at the Petach Tikva Museum of Art (Co-Curated with Carmella Jacoby Volk). She is scheduled to begin her doctoral studies in Environmental Psychology at City University, New York, this coming fall 2009.

OPPOSING THE EXPERT

MARK JARZOMBEK

If reason and objectivity are attributes of modernity, then expertise follows naturally as the medium by which these attributes become instrumentalized in academic and professional practices. But expertise is never neutral and is in the final analysis a proverbial shifting signifier. My talk will discuss the contested role that expertise has had especially as it impacts the disciplinary formation of modern and contemporary art and architectural speculation. This contestation is as old as the Enlightenment and that means that any interrogation of an expert culture, instead of being about 'the technical,' leads instead to the philosophical issue of the self and its representation.

In my talk I will map out some of these issues at the interface between art and philosophy.

MARK JARZOMBEK
MASSACUSETTS INSTITUTE OF TECHNOLOGY

Mark Jarzombek, Professor of the History and Theory of Architecture at MIT, is the Associate Dean of MIT's School of Architecture and Planning. He has worked on a range of historical topics from the Renaissance to the modern, and worked extensively on nineteenth and twentieth century aesthetics. His book, *The Psychologizing of Modernity, Art, Architecture and History* (Cambridge University Press, 2000), historicized a complex set of issues around the question of subjectivity and modernity. He has published in a wide range of journals and has received numerous awards for his research. He has published a textbook entitled *A Global History of Architecture* (Wiley Press, 2006) with co-author Vikram Prakash with the noted illustrator Francis D.K. Ching. Jarzombek is currently working on a set of essays on architecture and modernity.

THE PECKHAM EXPERIMENT; ARCHITECTURE AS A TECHNOLOGY OF SUBJECTIVITY

ROY KOZLOVSKY

This paper questions what is the expertise that is implied in modern architectural practice, and what is the medium specificity of the architectural object for architectural criticism.

Using the case of the Pioneer Health Center at Peckham, (1935), one of the first modernist public buildings in England, it examines the role of architectural space in constituting a new kind of expertise designed to alter the ways in which welfare state citizens perceive their bodies, their selves, and the intervention of welfare agents. It argues that 'modernist' architectural attributes such as transparency, the open plan, and inbuilt flexibility were designed to produce diversity and heterogeneity which was seen as a perquisite for maximizing the realization of an inborn human potential, and at the same time, to make the social use of space transparent and observable to the scientists. Such a practice of power was employed in the postwar English schools and playground systems, with classrooms and playgrounds conceived as experiments in human agency, and teachers and play leaders assuming the role of participant observers. Thus the paper contends that the expertise of the welfare state architect is that of technician of *subjectivity*, and that the interpretation of architecture as a technology is predicated on responding to demands that lie outside of architecture, in the priorities of social policy.

In linking 'medium specificity' to social policy, the paper also suggests that architectural criticism can risk being more empiricist and relevant in engaging contemporary social policy debates concerning the role of the state and the exercise of power.

ROY KOZLOVSKY
NORTHEASTERN UNIVERSITY, BOSTON

Roy Kozlovsky is an assistant professor at the Northeastern University School of Architecture, Boston where he teaches architectural history and theory. He received his B.Arc from the Bezalel Academy, Jerusalem, an M.E.D. from Yale School of Architecture, and a PhD from the Princeton School of Architecture in 2008. He previously taught at Parsons School of Design and at Pratt Institute of Technology. His research activity explores the social infrastructure pertaining to children such as schools, playgrounds, clinics and housing. It focuses on technological aspects of architecture, mainly in how subjectivity is constituted through spatial and performative practices, and how notions of subjectivity and citizenship have historically informed the development of environmental technologies and the assessment of building performance.

NEW GAMES

PAMELA M. LEE

Interdisciplinary approaches to art history have been championed as a release from the stranglehold of aesthetic judgment and naturalized as the discipline's default "method." This paper troubles this conceit through revisiting a text overlooked in recent art criticism, Jean-François Lyotard's The Postmodern Condition: A Report on Knowledge. Typically art historians read Lyotard's thesis as the eclipse of metanarratives. But when Lyotard wrote "the idea of an interdisciplinary approach is specific to the age of delegitimation" his remarks were as much interrogative as celebratory, impugning the political dimensions of "those who benefit from the performance capabilities" of this new ordering of knowledge.

My paper re-reads Lyotard's text as a battle between his famous language game, upheld as agonistic, and the rubrics of postwar game theory coextensive with the status of knowledge in computerized societies. Game theory has received virtually no interest by art history, but I argue its discussion is crucial in recovering the political stakes of postmodernism. A branch of Cold War military strategy more recently associated with rational choice theory and neo-liberalism, game theory is, bluntly put, a theory of interactivity: it models strategies of interaction premised on the exchange of perfect information between rational agents. Lyotard interrogates the notion of perfect information, arguing that the "ideology of communicational transparency goes hand in hand with the commercialization of knowledge." Insisting upon the continued relevance of Lyotard's book, I consider how contemporary notions of expertise are inseparable from a contest of knowledge within postmodernism, a new game in which information is the ultimate spoils.

PAMELA M. LEE
STANFORD UNIVERSITY

Pamela M. Lee is Professor of Art History at Stanford University, Stanford, California. She is the author of *Object to be Destroyed: The Work of Gordon Matta-Clark* (2000) and *Chronophobia: On Time in The Art of the 1960s* (2004), both published by the MIT Press. She is currently completing studies on globalization and contemporary art and postmodernism and game theory.

TRANSDISCIPLINARY MODERNISM

MARK LINDER

Expertise today, even when based firmly in disciplinary knowledge, realizes its greatest potential through exchange and collaboration with other ranges and types of knowledge. Pervasive models of inter-, cross- or multi-disciplinarity rarely address the interdependence, contradictions and inevitable negotiations between the particular demands of discipline and the desire to undertake projects that combine the resources and techniques of multiple fields. They are thus less capable to understand or encourage the critical disciplinary alterations that might emerge through engagements with other fields. The concept of transdisciplinarity proposes that we become most aware of, and in need of, the tools, techniques and technologies of individual disciplines by working at the borders of our disciplinary knowledge.

Transdisciplinarity acknowledges this predicament by insisting that an intense commitment to our specific expertise and its specific practices is the best preparation for collaboration and harvesting the unexpected new forms of knowledge and practice that might emerge by attempting to operate in new territories with new partners. The aim of transdisciplinarity is to intensify, alter and expand our discipline. This talk will offer examples of how this dynamic was productive in the history of mid-twentieth century modern architecture, including the work of Walter Segal, Peter and Alison Smithson, and John Hejduk. Segal's obsession with resolving the logics of formal simplicity and economical construction produced surprising alliances between the politics of social housing and modernist idioms. The Smithsons' capacity to lead the post-war generation of British artists and architects was fueled by their curiosity about popular culture and their simultaneous commitment to modernist ideals of urban design. John Hejduk's rigorous effort to devise strictly architectural correlates of the devices of modernist painting was the preparation for his later excursions into allegorical architecture.

MARK LINDER
SYRACUSE UNIVERSITY

Mark Linder is Chair of Graduate Programs and an Associate Professor at the Syracuse University School of Architecture. He has also taught at the University of Michigan, the University of California-Los Angeles, the Harvard Graduate School of Design, the Rhode Island School of Design, Rice University, the University of Illinois-Chicago, and the Georgia Institute of Technology.

His book, *Nothing Less than Literal: Architecture After Minimalism* (MIT 2004), examines transdisciplinary exchanges between art and architecture in the debates surrounding minimal art. Current projects include a new book of essays, *Literal Architecture: Polemics and Cases*, on the work of contemporary artists and architects who build on the legacy of minimalism. Earlier research examined relationships between American pragmatist philosophy and architectural theory. He also maintains a design practice as a principle in CLear.

Professor Linder has lectured throughout the United States Europe and has participated in numerous symposia and conferences, including "Architecture as a Craft" at UT-Delft (2009), "History in Contemporary Practice" at MIT (2009), "The Work of Theory" at Penn State (2008), "Seduction" at Yale (2007), "Theoretical Practice" at Pratt Institute (2005), "The Work of Glen Seator" at The Getty Institute (2002), "wanted" at Princeton (2001), "Things in the Making" at the Museum of Modern Art (2000), and "DATA" at RPI (2000). He is the editor of *Scogin, Elam and Bray: Critical Architecture/Architectural Criticism* (1992) and has contributed chapters to *Beyond Surface Appeal: Literalism, Sensibilities, and Constituencies in the Work of James Carpenter* (Harvard GSD, 2009), *Robert Smithson* (MOCA, 2004), *Autonomy and Ideology: Positioning an Architectural Avant-Garde in America* (Columbia/Monacelli, 1997) and *Strategies of Architectural Thinking* (MIT, 1992). His articles have appeared in *Assemblage*, *AA Files*, *ANY*, *Architecture + Urbanism*, *Design Book Review*, *Documents*, *Harvard Design Review*, *Hunch*, *Journal of Architectural Education*, and *Log*.

TOWARDS A NEW AUTONOMY: ENFOLDING CONTEMPORARY CANONS

PABLO LORENZO-EIROA

This essay questions architecture's remaining disciplinary expertise in relation to the current state of expansion of its boundaries. Contemporary canons and the intermediation of computer software have been substituting, and more recently negating, any historical canonical spatial formal structure and the deep structures (representational interfaces) that striate the discipline. Post-structuralism as a pendulum reactionary force against structuralism, broke apart from deconstruction's conceptual premise: to produce a full decomposition of any assumed disciplinary fundamentals. Post-structuralism hides deep structures, relying on the semiotic effect of the visual that can no longer be critical.

The thickening of the ground as an inhabitable surface became a new canon inducing a post-structuralist logic of differentiation through indexing and mapping latencies within a topological surface, critiquing the structuralist Cartesian universal space. Other contemporary canons such as the external incorporation of the mathematical möbius strip surface became the main strategy to produce spatial warping, constituting a new articulation that transformed the conception and tectonics of the architectural surface, from horizontal (ground) to vertical (wall).

This essay proposes two alternative strategies for the exploration of a new autonomy: first, to rethink and redefine post-structuralism as a continuity of structuralism. Second, to propose a new autonomy reconfiguring architecture's disciplinary boundaries enfolding this contemporary expansion, to reconstitute a disciplinary expertise outside the mere actualization of the technological. This enfolding may force a different form of instability measured against historic stable structures, to critically suspend the continuous state of pendulum revolution in architecture between renaissance and baroque, the Cartesian and the topological, thus proposing a non-dialectical a-historical synthesis.

PABLO LORENZO-EIROA
COOPER UNION, NY

Assistant Professor, Cooper Union, NY;
Architect, Universidad de Buenos Aires;
M.Arch II, Princeton University;
Fulbright-National Endowment For the Arts scholar;
Principal, eiroa architects, New York / Buenos Aires

Pablo Lorenzo-Eiroa has been integrating theoretical speculation and professional practice since 1998, with work ranging from academic research through scholarships and publications, to professional architectural design in private and state commissions on the Internet, in Argentina, the United States and Europe. He is currently a Professor of architecture design and computer studies at Cooper Union, in addition he has been invited to participate in workshops, as a lecturer, a visiting critic and a competition juror at various institutions worldwide.

Previously, he collaborated with Peter Eisenman (2002-2005) as a senior designer and a project architect in more than ten competitions, projects, installations and developed buildings. As a conclusion of this collaboration, he recently published the book, titled: *INSTALACIONES: Sobre el trabajo de Peter Eisenman*, ed. DLO/Robles Ediciones, Buenos Aires, 2008. This book includes several theoretical discussions based on Eisenman's built installations and presents a thesis critiquing the contemporary expansion of architecture and the negation of the striation of computer interfaces. He also published theoretical essays, visionary projects, competitions (several prizes) and built work in different media, namely: The New York Times, Summa+, Clarin ARQ, La Nacion, the book *Performalism*, as well as his research collaboration for the architecture book *Solsona Entrevistas. Apuntes para una Autobiografia, Justo Solsona*, 1998 related to the University of Buenos Aires where he previously taught.

HOW TO SURPRISE YOURSELF. NOTES ON THE CONTRADICTORY CONCEPT OF IMPROVISATION

AGNES MANIER

Improvisation has been considered a main topos in artistic practice ever since. In theatre, methods and aesthetics of improvisation are enduringly *en vogue*, whether in the efficacious traditions of Commedia dell' arte or as highly rated tools in the actor's work on creating and building a role in rehearsal processes. Moreover, the concept of improvisation is nowadays often used as a term shedding light on creativity and interaction in collective activities, and is being discussed as an interdisciplinary key term for cultural studies. It is the simultaneity of action and reaction, the interference of production and perception, as an essential feature of the improvisatory process, which makes the analysis of its practices both attractive and challenging. No matter whether accomplished all alone or collectively performed, whether in an artistic context or in every-day-life: Whoever is improvising, opens up for contingencies, for the unforeseen and unexpected. Hence, improvisation not only questions the relation between subject and action, but forces us to consider the methodological problems due to its specifity: What could be categories for describing improvisational processes? What about judging criteria? Recently, a few attempts have been undertaken to answers these questions via interdisciplinary comparisons of improvisation practices and a theoretical transfer of methods, like for example in musicology and sociology. In my paper, I will discuss this development, its impact and limitations, and focus on the theoretical, historical and practice-oriented questions from the perspective of theatre studies.

AGNES MANIER
FREIE UNIVERSITÄT BERLIN

Agnes Manier graduated in theatre studies and German literature and obtained her degree of Magistra Artium (M.A.) at the Free University Berlin in 2004. She is a research associate at the Institute of Theatre Studies, FU Berlin, and is currently working on her Doctoral thesis "Aesthetics of the Unforeseen. Improvisation in Theatre".

Member of the research project „*The Imaginary in Artistic Performances*", funded by the German Research Foundation, since April 2006. Associate member of the international research training group "*Interart Studies*" since October 2006.

Member of the German-Israeli-Foundation project "*Poetics and Politics of the Future*", in cooperation with Tel Aviv University. Numerous assistances, cultural project and public relation management for theatres, artists and institutions in Berlin, like for example the Schaubühne am Lehniner Platz; Radialsystem V - new space for the arts; Sasha Waltz & Guests; Penelope Wehrli; Haus der Kulturen der Welt; Junges Staatstheater Berlin.

COMPUTATION AND ALIENATION - TOWARDS A NEW LOGOCENTRISM IN ARCHITECTURE?

ALEXIS MEIER

The purpose of this paper is to make apparent critical and theoretical aspects of the instrumentation of new technologies inside architectural processes. After twenty years of "Choral Work" between architecture and post-structuralist philosophy superimposed together inside architectural processes, we now face a new technological era which seems to provide a new figure of authority by replacing logocentrism to logicocentrism. Everywhere, the "insemination" of computer by biogenetic algorithms and codification processes transform matter into a zoocentric paradigmatic system supposed, by its internal modulation, expended the mediation in social space. The goal of our demonstration will be to examine new technical and theoretical strategies, in a way that the positivistic structure of computation can avoid a totalizing effect (that leading architecture under technological domination), but open up to an un-programmable (Emergent) future.

ALEXIS MEIER
ECOLE NATIONAL SUPERIEURE DE PARIS MALAQUAIS ET DE STRASBOURG

Alexis Meier graduated in architecture in 1998 (D.p.l.g), whilst also holding a Ph.D. in Architectural Theory and Philosophical Aesthetics (University of Paris VIII). He is Associate Professor in Strasbourg and Paris-Malaquais Superior National School of Architecture and part-time lecturer in town and regional planning the University of Paris X Nanterre. He is a member of GERPHAU (UMR LAVUE CNRS) laboratory conducting research in the field of theory and practice of architectural design. He has collaborated with several architectural practices in France and abroad, among them, Peter Eisenman in New York and Renzo Piano in Paris. His work has been published in edited titles of architecture theory, and has also been presented in numerous international conferences. The focus of Alexis Meier's research is primarily addressed toward a reflection on the design process as departing from architectural "deconstruction" as influenced by the work of Peter Eisenman, whilst folding and extending that thinking into relations between architecture and "morphodynamic" systems.

WHAT IS THE DIFFERENCE BETWEEN *"LET US MAKE OURSELVES A NAME"* AND *"TO CALL UPON THE NAME"* *(OF THE LORD).*

THE RELATIONSHIP BETWEEN LANGUAGE AND SPACE IN MAURICE BLANCHOT'S ESSAY "TO BE A JEW"

YEHUDA (UDI) MENDELSON

In his article "To be a Jew", Maurice Blanchot analyses the figure of Abraham the Hebrew (Ivri) and the new way of being that is introduced by him, a being expressed through a unique relationship between space, language and the ethical meanings it implicates. According to Blanchot " The most significant debt human culture owes to the Jewish people is not in fact the revelation and recognition of One God but the revelation of speech as the place where men hold themselves in relation to what excludes all relation: the infinity distant, the absolute strangeness".

Using notions like: exile, strangeness, speech and 'Passage' (Hebraism), Blanchot develops the discussion about the relationship between space and language and reveals the ethical aspect of Abraham's nomadism . This movement creates a new space-language dimension which establishes the positive relation to the 'outside' : "Doesn't this nomadic movement (in which the idea of division and separation is incorporated) affirm itself not as the eternal privation of a sojourn, but rather as an authentic manner of residing?"

In my paper I will implement Blanchot's interpretational tool, in order to discuss the primordial attempts of Abraham's ancestors, Cain and the Builders of the Tower of Babel to create a language, a relation to otherness and consequently their space of dwelling. I will present the ethical "passage" Abraham the Hebrew (Ivri) incorporates with respect to his precedents. This idea will be clarified through the question; what is the difference between the initiative of the builders of the Tower of Babel to 'create themselves a Name', and the new inner movement Abraham introduces into the space-language dimension: "And he removed from thence unto the mountain… and pitched his tent… and called upon the Name of the *Lord*."

YEHUDA (UDI) MENDELSON
ARIEL UNIVERSITY CENTER AND BAR ILAN UNIVERSITY

Born in 1971 in Jerusalem is a practicing Architect. He teaches at the faculty of Architecture in the Ariel University Center and is a Ph.D. student in the Faculty of Hermeneutics and Culture Studies in Bar Ilan University, Israel.

In 2000 he graduated from the Bezalel Academy of Art in Jerusalem. In 1997 he participated in the studio of the French Philosopher Paul Virilio at the Ecole Special D'Architecture in Paris. His final project has won the Excellence prize. Since then he is devoted to question space and architecture in a cultural and interdisciplinary way. His main project deals with the phenomenological relation between space, language, and the ethical dimension of Architecture. Over the course of his theoretical research he has published several papers and lectured in international conferences.

IDOLATRY AND EXPERTISE:
NIETZSCHE, BLAKE, AND POUSSIN

W.J.T. MITCHELL

This talk examines the way various forms of expertise (theological, anthropological, and most important, art historical) collide with the question of idolatry and iconoclasm. Building on Avishai Margalit and Moshe Halbertal's classic book on idolatry, I argue for an iconological approach that defies the automatic expertise of historicism and intentionalism in the interpretation of images, and insists on the anachronistic character of images and their openness to historical contingency. Put more simply, my aim is to look at Poussin's representation of idolatry in two paintings, "The Adoration of the Golden Calf" and "The Plague at Ashdod," through the eyes of Nietzsche and Blake. I suppose the paper could also be called "The Idol of Expertise," or "Against Expertise."

W.J.T. MITCHELL
UNIVERSITY OF CHICAGO

W. J. T. Mitchell is Professor of English and Art History at the University of Chicago. He is editor of the interdisciplinary journal, Critical Inquiry, a quarterly devoted to critical theory in the arts and human sciences. A scholar and theorist of media, visual art, and literature, Mitchell is associated with the emergent fields of visual culture and iconology (the study of images across the media). He is known especially for his work on the relations of visual and verbal representations in the context of social and political issues. Under his editorship, Critical Inquiry has published special issues on public art, psychoanalysis, pluralism, feminism, the sociology of literature, canons, race and identity, narrative, the politics of interpretation, postcolonial theory, and many other topics. He has been the recipient of numerous awards including the Guggenheim Fellowship and the Morey Prize in art history given by the College Art Association of America. In 2003, he received the University of Chicago's prestigious Faculty Award for Excellence in Graduate Teaching. His publications include: "The Pictorial Turn, "Artforum", March 1992; "What Do Pictures Want?" October, Summer 1996; What Do Pictures Want? (2005); The Last Dinnosaur Book: *The Life and Times of a Cultural Icon* (1998); *Picture Theory* (1994); *Art and the Public Sphere* (1993) ; *Landscape and Power* (1992); *Iconology* (1987); *The Language of Images* (1980); *On Narrative* (1981); and *The Politics of Interpretation* (1984).

THE JEW AND THE TANK: HABIT AND HABITUS IN THE HISTORIOGRAPHY OF ISRAEL'S ERA OF EUPHORIA

DANIEL B. MONK

Outnumbered, outgunned, and out-positioned by 4 armored divisions of the Egyptian Army in the Sinai and Gaza, in June 1967 the IDF faced no alternative but to break through their adversaries' emplacements. Israel's plan, "was to hit the enemy at selected key points and with a 'mailed fist' of concentrated armor." Relying on the qualitative advantage of a "highly disciplined and mobile force," Israel's tank corps was instructed to "crack Egypt's strongest defenses, sowing confusion and demoralization, precipitating a domino-like retreat."

Michael Oren, Six Days of War

This paraphrase of a recent description of Israel's Sinai offensive in 1967 recapitulates in broad strokes the features of a historiographic tradition that is as commonplace as it is odd. Adherents to this peculiar understanding of history look to the character and actions of Israel's "mailed fist" in order to identify the precise turning points in a war that is itself believed to have been a turning point in the making of the present Middle East. Emerging in tandem with the victory culture that erupted in Israel immediately following the war, this historiographic tradition has generally looked at and explained the triumph of Israel's tanks by invoking an alchemy of doctrine and discipline – a species of expertise-- that gave the IDF a *qualitative* advantage over an enemy who enjoyed a *quantitative* one in material and men. 'Alchemy,' because retrospective assessments of the war have attempted to explain the qualitative advantage of the 'mailed fist' in the relation of the *hand* to the *mail*. Both the soldiers who lived through the experience of Israel's armor battles in Sinai, and the scholars who subsequently analyzed the war, explained Israel's success in fashioning its armor into the weapon capable of turning the tide of battle, by invoking unwittingly what the cultural critic, Adolf Loos, once called a 'principle of cladding,' or *Bekleidungsprinzip*, that fashions human material into modern subjects capable of acting as a coordinated mass. These normative assumptions about the relation between technocratic expertise and fashion/aesthetic comportment in the making of history have in themselves furthered a curious history of misprision that this paper seeks to document.

DANIEL B. MONK
COLGATE UNIVERSITY

Daniel Bertrand Monk holds the George R. and Myra T. Cooley Chair in Peace and Conflict Studies at Colgate University, where he is a professor of Geography and director of the Peace and Conflict Studies Program [P-CON]. Monk previously held appointments at Harvard and at SUNY. He is the author of *An Aesthetic Occupation* (Duke Press, 2002) as well as a number of other studies on the Israel-Palestine conflict. Together with Mike Davis he has edited *Evil Paradises: The Dreamworlds of Neoliberalism* (New Press, 2007). Monk has been awarded Mac-Arthur IPS and Woodrow Wilson Fellowships for his research on the history of strategic interaction in the Arab-Israeli conflict and its attendant spacial practices. He is currently coordinating a Colgate-WWICS working group on the 'Post-Conflict Environment,' which is expected to publish its analyses in the coming year.

TRACING ETHNOGRAPHY: A PERFORMANCE APPROACH TO THE ETHNOGRAPHER'S DIS/APPEARANCE.

CHAIM NOY

This lecture is informed by the epistemology of "traces," which, according to Derrida and Stewart, function as material links that connect contexts and allow situated meanings to be performed and grasped. The lecture employs reflexive methods with the aim of critically examining the production of academic knowledge. The present focus is on ethnographic practices and ways of being (Dasein), specifically building on a short ethnography conducted in a national memorial museum located in Jerusalem. The ethnography explored commemorative discourse and performances, as these are embodied in the museum's visitor book and in the inscriptional practices that it enables.

In the ethnography, the visitor book was conceptualized performatively, suggesting it is not a linguistic or thematic corpus that should be analyzed, but a situated stage on which multimodal performances are accomplished (Noy, 2008a, 2008b). Yet within the economy of museums' exhibits and performances, *research itself is implicated by the semiotics of performance and commemoration*. While the ethnography sought visitors' and tourists' traces on the pages of the visitor book, its material—observable and public—presence at the site had created it own effects; its own traces. Ethnographic practice is thus deconstructed with the aim of shedding light on how in-situ research is itself an ideological and aesthetic move. Ethnography in the put on the same footing as museum visitorship, i.e. as situated, performative accomplishment. In line with the conference's Deleuzian theme, the lecture concludes by suggesting that performance (experimentation) and not interpretation is the leading semiotic resource is late-modernity.

Noy, C. (2008a). 'Mediation Materialized: The Semiotics of a Visitor Book at an Israeli Commemoration Site', *Critical Studies in Media Communication*, 25(2), 175-195.
----. (2008b). 'Pages as Stages: A Performance Approach to Visitor Books', *Annals of Tourism Research*, 35(2), 509-528.

CHAIM NOY
SAPIR ACADEMIC COLLEGE

Chaim Noy received his PhD in Clinical Psychology from the Hebrew University of Jerusalem, Israel (2002), and has been an Independent Scholar during the last few years (please see chaimnoy.com). Noy is presently teaching at the Sapir College, Israel. His fields of scholarly interest are varied and are transdisciplinary and reflexive in nature. These include performance studies, discourse and semiotics, mobility, masculinity, tourism, and qualitative and experimental research methods. His recent books include *Narrative Community: Voices of Israeli Backpackers* (Wayne State University Press, 2006), and Israeli Backpackers: From Tourism to a Rite of Passage (co-edited with Erik Cohen, N.Y.: SUNY Press, 2005). Some of his recent articles appeared in Critical Studies in Media Communication, Text & Performance Quarterly, Narrative Inquiry, Journal of Linguistic Anthropology, and International Journal of Social Research Methodology. Noy's present research projects include multimodal approaches to discourse and interaction within vehicles (a project tentatively titled Driven Families), and further examinations of the power relations that underlie academic epistemologies and related practices.

ON KNOWLEDGE, EXPERTISE AND MARTIAL ARTS

YANIV (JUNNO) OPHIR

In his book, 'The Thinking Eye', Paul Klee develops a theory about the nature of artistic creation. Energy is the source of creativity, in Klee's (thinking) eyes, a meta-force connecting points into a line, lines into a plane and planes into a body. This paper offers a critical view of key developments in human communication and their relationship to the distribution of knowledge through Klee's (thinking) eyes. I show that knowledge can be metaphorically mapped to Klee's sense of artistic energy and used to provide a new perspective on the evolution of media – from the individual (point) to the telegraph (line), to telephone networks (surface) and finally the World Wide Web (body).

Through this critical perspective, I reconsider the definition of expertise and trace its transformation from internal and centralized to external and distributed. I argue that the notion of expertise first emerged due to the difficulty of acquiring knowledge which in turn created experts to act as nodes in a network of knowledge distribution. Today, that network is distributed throughout every personal computer and the increasing accessibility to information becomes a substitute for expert knowledge. I provide an alternative definition of expertise as the ability of dynamically constructing different representations of knowledge by understanding how knowledge behaves.

YANIV (JUNNO) OPHIR
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Yaniv Ophir, aka Junno, is a dual-degree graduate student of Architecture and Computer Science at the Massachusetts Institute of Technology. After receiving his Bachelor of Architecture from the Technion, Israel Institute of Technology, Junno founded Meshroom, a design studio for computer modeling, rendering and interactive media. He is the recipient of the W. Danforth Compton Memorial Fellowship award and the Marvin E. Goody award. His research on designing high-rise buildings using a particle flow system has been published in the International Journal of Architectural Computing. Junno has taught computer modeling and rendering at the Technion and MIT as well as a collaborative design studio with TKK, Helsinki University of Technology. He is the co-founder and co-curator of Des-Comp, an annual exhibition of projects by the Design and Computation Group at MIT. Junno is currently writing his thesis, titled "Programmable Space: An AI Approach to Programmatic Organization in Architecture", which offers a new model for understanding how we organize our buildings.

DIGITAL MEDIA IN DESIGN IN THEORY AND PRAXIS

RIVKA OXMAN

New media and methodologies are being employed in changing our conceptual understanding of what Digital Design is and may become. New experience is beginning to emerge in relation to novel key issues in the use of, and interaction with, digital media in design. A new understanding of digital design demands a theoretical and methodological formulation of the symbiosis currently developing between theory and praxis. The objective of the research presented in this paper has been to determine and define the emerging knowledge which is currently developing in parallel in both academic research and emerging practices in this new field. The paper describes an experimental program the objective of which was to identify and map novel design concepts and relevant methodologies of digital design in architecture. In making the survey, analysis and the categorization of relevant concepts in emerging precedents in this field we formulize a theoretical basis for the mapping of this field.

RIVKA OXMAN
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Professor Rivka Oxman holds a D. Sc. degree from the Technion Israel Institute of Technology. Since 2008 she has been the Vice Dean of the Faculty of Architecture and Town Planning. She has held visiting professor appointments at Stanford University USA and Delft University of Technology Holland; and has held research appointments at MIT and Berkeley U.S.A.

Her doctoral research in the area of Design and Computation related to the representation of design knowledge and its exploitation in computational models. In recent years, her research focuses on the impact of digital media and technologies on design theory, models and methodologies. Her current work explores the contribution of media and technologies to the emergence of new paradigms in digital architecture. In 2002 she received the Design Research Society and Elsevier Science Award for the best paper of the year. In 2006 she was appointed as a Fellow of the DRS (Design Research Society). In 2007-08 she established and directed a program in digital design in the UK. Currently she has been appointed Associate Editor of Design Studies.

As a result of these activities in the definition of digital design and on the establishment of its theoretical foundations Prof. Oxman has been appointed a member of the editorial boards of leading international scientific journals and conferences on design and computation and has published extensively in these and other journals.

CRITICALLY QUEER: SEXUAL TRANSGRESSION AND MULTIDISCIPLINARY DISCOURSE IN MICHAEL MOORE'S *THE SODOMOBILE*

GILAD PADVA

Michael Moore is one of the most influential and controversial documentarists in contemporary American television and cinema. He heavily criticizes the capitalist system, conservatism, religious fanaticism and bigotry, the powerful American administration and the U.S. involvement in international conflicts.

This article focuses on *The Sodomobile*, an episode of his TV show *The Awful Truth*. In this episode, scheduled to debut April 18, 1999, Moore challenges the prevalent homophobia in the U.S., including heterocentric legislation, institutionalized sexual discrimination, hate crimes and bigoted churches. Moore constructs his investigation as a road movie that centers on the Sodom-mobile, a pink Winnebago wagon driven by Moore himself with a dozen of gay and lesbian "freedom riders." They celebrate and eroticize freedom, free expression, communal solidarity, and sexual pluralism.

The queerness of Moore's *The Sodomobile* is both thematic and formative. In queer eyes, sexual identities are not fixed, and should not be rigidly or naturally categorized. *The Sodomobile* reflects a sort of queer aesthetics that deconstructs formal categorizations of genres and genders, and creates a campy, subversive postmodern pastiche of documentary and comedy, road movie and performance, erotics and politics.

The theatricalized reality is fully exposed in this episode by the epistemological means of the spectacle: intensification, melodramatization, and a carnivalesque, Dionysian eroticization of reality. *The Sodomobile* signifies the beginning of a new non-fictional subgenre and necessitates an innovative scholarship which gradually develops its own multimedia specific knowledge and expertise.

GILAD PADVA
TEL AVIV UNIVERSITY AND BEIT BERL ACADEMIC COLLEGE

Dr. Gilad Padva is a scholar of cinema and television studies, gender and queer theory. He works for the Film & TV Department and the Communication Department at Tel Aviv University; the School of Education at Beit Berl College; and the Open University of Israel.

Dr. Padva's articles have been published in Cinema Journal, Feminist Media Studies, Sexualities, Journal of Communication Inquiry, Social Semiotics, Communication and Critical/Cultural Studies etc. He also wrote many entries for international encyclopedias, e.g. Routledge International Encyclopedia of Men and Masculinities, Routledge International Encyclopedia of Queer Culture, The Greenwood Encyclopedia of Love, Courtship and Sexuality through History, etc. Dr. Gilad Padva is a member of the Editorial Board of the journal GLBT Youth, and he presented dozens of papers in international and national conferences around the world.

WITNESSING, RISK AND THE MEDIA ASSEMBLAGE

**AMIT PINCHEVSKI
PAUL FROSH**

This paper proposes 'media witnessing' as a fluctuating assemblage of practices, relationships, technologies and agents that contends with conditions of indeterminacy and global risk. Such an assemblage reconfigures the relationship between the medium-specific capacities of particular media (for instance, the indexical recording characteristics of cameras and sound technologies) and their agency within multi-modal and transmedia networks (e.g. the internet, the nexus between cell-phone images, news organizations and television broadcasts).

Media witnessing comprises a number of overlapping aspects: 1) *Same-world referentiality*: Media present ongoing accounts of everyday lives and worlds which are represented as ontologically shared by producers, addressees and those depicted. Moreover, the referential inclusiveness of audiovisual recording technologies makes the potential significance of incidentally recorded events (surveillance cameras, amateur videos) available for retrospective scrutiny and repeated distribution to mass audiences. 2) *Technology*: The proliferation of portable and automated inscription technologies and their increasing interconnectivity enables rapid circulation via the internet and television, turning almost anyone into a media witness. 3) *Risk*: In an age of globalized risks (nuclear disasters, climate change, epidemics, terrorism), media witnessing mutates into perpetual vigilance, generalized across multiple, unpredictable threat scenarios that take the whole world as their arena. Furthermore, since the same-world referentiality of media witnessing represents a shared world, it helps to create cosmopolitan risk publics who perceive their own human commonality through collective vulnerability. In the process, it makes organizations and ordinary individuals agents of watchfulness in an attempt to forewarn against catastrophe.

**AMIT PINCHEVSKI
PAUL FROSH**
HEBREW UNIVERSITY OF JERUSALEM

Amit Pinchevski is a Lecturer in the Department of Communications and Journalism, The Hebrew University of Jerusalem. His research interests include philosophy of communication, media theory, cultural studies, witnessing, media and collective memory. His has recently completed a project on the cultural history of the Eichmann trial in Israel. His current work concerns late-modern societies' fascination with the problem of communication. He is the author of *By Way of Interruption: Levinas and the Ethics of Communication*, Duquesne University Press (2005) and co-editor (with Paul Frosh) of *Media Witnessing: Testimony in the Age of Mass Communication*, Palgrave Macmillan (2008)

Paul Frosh is a Senior Lecturer in the Department of Communications and Journalism, The Hebrew University of Jerusalem. His research interests include visual culture, cultural production, consumer culture, communications theory, media and nationalism. Current work focuses on media witnessing, moral imagination and the representation of strangers. He is the author of The Image Factory: Consumer Culture, Photography and the Visual Content Industry. Berg: Oxford (2003) and co-editor, with Tamar Liebes, of Meeting the Enemy in the Living Room: Terrorism and Communication in the Contemporary Era. Kibbutz Hameuchad (2006), and with Amit Pinchevski, of Media Witnessing: Testimony in the Age of Mass Communication, Palgrave Macmillan (2008).

NEW CULTURAL UNDERSTANDINGS OF THE SIGNIFIER "CORPOREALITY"

MICHAL POPOWSKY

In his seminal text "Postmodernism or the Cultural Logic of Late Capitalism", Jameson defines the passage from Modernity to Post Modernity as a "coupure" or/and a "radical break".

Confirming Jameson's thesis, the shift in the understanding of the structure of the human body, shows that the actual corporeality is no longer what it used to be. For present-day societies, most obviously those which function within the regulations of "late capitalism", corporeality appears as a set of individualized autonomous limbs linked together thus generating a variety of bodies.

This new cultural understanding of the corporeality, of the human body and its anatomy, is reflected in various fields, among which Genetics, Chirurgical Cosmetics, Art, Architecture and Fashion all of which give birth to new items, data or artifacts.
In order to cope with the new approach to the bodies of humans, an analysis of a semiotic type is required. For, not only will this analysis help describe the artifacts of the new cultural approach to the bodies but it will also help interpret them and give them a/ their meaning.

In that context, on the basis of fashion designers' new sartorial propositions and the work of few artists and architects; I shall rely on Jameson's theoretical hypo-thesis and present the actual cultural corporeality as a reflection of a new cultural logic defined by Jameson as a new "superstructural expression".

MICHAL POPOWSKY
SEMINAR HA'KIBUTZIM

Dr. Mrs. Michal Popowsky, lecturer at Seminar Ha'Kibutzim College Kibbutzim College of Education, Technology and Arts, School of Arts and Technology, Tel-Aviv and at Bezalel Academy of Art and Design, Jerusalem, took her Ph.D in Semiotics Studies at Nanterre University, Paris X, France (1981) and undertook additional studies in Lacanian Psychoanalysis and inTextile Design.

Dr. M.Popowsky was charged of the developement of new educational material for Israeli high schools, mostly digital Readers in Hebrew and in English. She developed Design material for higher education institutions, published articles in the fields of Design, Education, Psychoanalysis, Art, and Poetry, translated from French to Hebrew texts from Lacanian psychoanalysis and Children literature, created and produced documentary films on Israeli designers and still participates to the "PhD Design" forum (PHD-DESIGN@JISCMAIL.AC.UK)

WORKING TO LEARN TOGETHER: THE CASE OF MANIFESTA 6

JUDITH RODENBECK

The turn of the millennium has seen a new kind of collectivist practice, project-based, community-oriented, and fundamentally discursive, emerge within and around the sites and discourses of art. These recent formations represent a new phenomenon, for they only residually enter the exhibitionary economy, and when they do their "productions" are more often than not textual and discursive. Further, their extraordinary degree of interlinkage is constantly enhanced through the practical deployment of current and emergent communications technologies. This complex dialogical network produces, at its most finely articulated moments, a sociability that is both theorized and enacted. The circulation of information and the dynamic pedagogical flow of such acutely self- reflexive aesthetic practices engender a strategic set of disciplinary tensions in the artworld and beyond.

JUDITH RODENBECK
SARAH LAWRENCE COLLEGE

Judith Rodenbeck holds the Noble Foundation Chair in Art and Cultural History at Sarah Lawrence College. Co-author (with Benjamin Buchloh) of *Experiments in the Everyday: Allan Kaprow and Robert Watts-events, objects, documents* (2000), and contributor to *Work Ethic* (2003) and *Inside the Visible* (1996), her critical writing has appeared in Artforum and Modern Painters as well as the journal Grey Room; an interview with filmmaker Manthia Diawara is forthcoming in October.

Her book, *Radical Prototypes: Allan Kaprow and the Invention of Happenings*, will be published by MIT Press in 2010. She is also the Editor-in-Chief of the Art Journal.

THE ART OF ACTING: A SEA-CHANGE SOME PRELIMINARY REFLECTIONS

FREDDIE ROKEM

The art of acting is unique among the arts in that the artist transforms him- or herself into a work of art at the time of the performance while being watched by the spectators at the same time as he or she typically also transforms the written dramatic text into speech. Even if these conditions are not fulfilled in all forms of performance, the live and interactive performance transformations are only the final stage of a process of training culminating in the detailed preparations and rehearsals for the performance encounter. The unique skills of acting, applied with the utmost possible virtuosity the actor or the actress are capable of mobilizing during the performance encounter are based on several complex epistemological, metaphysical and ideological assumptions with regard to what actors or actresses actually 'know' or 'do' when practicing their art.

The aim of my preliminary reflections on the art of acting is to examine some of the assumptions on the basis of which the art of acting has developed and been conceived within the Western performance traditions. I will begin with a discussion of Plato's dialogue Ion where Socrates confronts the 'ignorance' of the eponymous rhapsode. Following that, certain ideas connected to the art of acting developed by Denis Diderot, Friedrich Nietzsche, Constantin Stanislavski and Bertolt Brecht as well as in Wim Wenders' film *Wings of Desire* will be examined.

FREDDIE ROKEM
TEL AVIV UNIVERSITY

Freddie Rokem is the Emanuel Herzikowitz Professor for 19th and 20th Century Art and teaches in the Department of Theatre Studies at Tel Aviv University, where he served as the Dean of the Yolanda and David Katz Faculty of the Arts (2002-2006). He is a permanent visiting Professor at Helsinki University, Finland and during 2007-2008 he was a visiting Professor at Stanford University, the Free University in Berlin and UC Berkeley. He is editor of Theatre Research International (2006-2009).

Rokem's book *Performing History: Theatrical Representations of the Past in Contemporary Theatre* published by University of Iowa Press (2000) received the ATHE (Association for Theatre in Higher Education) Prize for best theatre studies book in 2001. *Strindberg's Secret Codes* was published by Norvik Press (2004) and *Philosophers and Thespians: Thinking Performance* is forthcoming (2009) from Stanford University Press. He is also a translator and a dramaturg and has published numerous articles on Israeli and European theatre as well as on theoretical issues in theatre and performance studies.

AESTHETIC EXPERTISE

DAVID SALOMON

The problems produced by functional differentiation cannot be solved by further differentiation.

Ulrich Beck

If one accepts Beck's diagnosis regarding the ineffectiveness of specialization to meet today's complex environmental, economic and political challenges, then it follows that what is required to address these problems are techniques of synthesis and recombination. Far from abandoning expertise, what needs to be developed is expertise at integrating currently isolated discourses and disciplines. One model of integration that is surprisingly relevant today is aesthetics. Aesthetics defined neither as knowledge acquired via the senses, nor in terms of Kant's free play of the imagination or his ideal of purposeful purposelessness. Rather, following the insights of anthropologist/cyberneticist/philosopher Gregory Bateson, aesthetics can also be understood as a systematic and holistic process that creates "empathy and recognition" between disparate biological and cultural categories, subjects and fields.

Building on Bateson's theory of the aesthetic, this paper argues that if architecture wishes to reestablish itself as an expert discourse on integration - of the physical with the social world, of the visual with the political etc. - it would be well served to avoid the logics of instrumentality and embrace the techniques of aesthetics, and more specifically, aesthetic patterns; techniques which architecture, is quite familiar with, if not already expert in. The work of Reiser + Umemoto, particularly their repeated use of diagonal or diagrids, will illustrate how this kind of synthetic intelligence can be deployed to produce complex yet consistent wholes out of functionally differentiated parts.

DAVID SALOMON
CORNELL UNIVERSITY

David Salomon received his PhD in architectural history and theory from UCLA in 2004. He has been a visiting instructor and design critic at Cornell for the past five years. Along with Paul Andersen, he authored a soon to be released book, "The Architecture of Patterns," which re-theorizes and speculates upon the relevance and application of patterns in contemporary architectural design and theory. His current research looks at suburban developments proposed and built by modern architects in the United States in the years following WWII.

"DOUBT"
NOTES ON A CULTURAL HISTORY
OF RISKY KNOWLEDGE

HELMAR SCHRAMM

The background of this paper are the cultural-historically varying figures of doubt that have inscribed practices of knowledge and art since the early modern period. Here, the need for security is given expression as well as a strong feeling for threatening risks. Linked to factors of doubt are situations of contingency, impulses for the formation of the new, as well as the beginning of the end of established certainties. In a counter move, radical forms of doubt call a rhetoric of dazzlement, techniques of fortification and exclusion into action. On the other hand, the mere articulation of doubt occasionally requires an art of masquerade, of deception, diversion, dissimulation. In addition, the principle of doubt probes dramatic conflicts and tragic errors within existing communities as well as the conflict between knowledge and power. Doubt is connected with theatrical dimensions of risky knowledge, and precisely this opens up perspectives onto its localisation in the intensive interface of action and decision in everyday life, science, art, politics, law and religion. The paper focuses on the 17th century as an age of the systematic cultivation of doubt in the course of the establishment of totally new forms of knowledge and technologies.

HELMAR SCHRAMM
FREIE UNIVERSITÄT BERLIN

Helmar Schramm has been a Professor of Theatre Studies at the Freie Universität Berlin since 1998. He started his scientific career in 1981 at the Humboldt University, Berlin, then worked at the Academy of Sciences and at a special research centre of the Max-Planck-Institute in Berlin. From 1995 to 1998 he was Professor at the Dept. of Theatre Studies of the University of Leipzig. Over the past few years he organised six international conferences within his research project *Theatrum Scientiarum*. His main research interests are especially focused on theoretical and historical problems of experimentation in the arts and sciences, performative turns under the influence of media systems and interrelations between theatre and philosophical problems. Some publications are: *Spuren der Avantgarde: Theatrum Machinarum. Theatrum Scientiarum Vol. IV*. Ed. Helmar Schramm et al. Walter de Gruyter Verlag Berlin/New York 2008. / *Instruments in Art and Science. On the Architectonics of Cultural Boundaries in the 17th Century. Theatrum Scientiarum Vol. II*. Ed. Helmar Schramm et al. Walter de Gruyter Publishers Berlin/New York 2008. / *Spektakuläre Experimente. Praktiken der Evidenzproduktion im 17. Jahrhundert*. Ed. Helmar Schramm et at. Walter de Gruyter Verlag, Berlin/New York 2006. / *Collection, Laboratory, Theater. Scenes of Knowledge in the 17th Century. Theatrum Scientiarum Vol. I*. Ed. Helmar Schramm et al. Walter de Gruyter Publishers Berlin/New York 2005. / *Karneval des Denkens. Theatralität im Spiegel philosophischer Texte des 16. und 17*. Jahrhunderts, Akademie Verlag, Berlin 1996.

THE SUBJECT OF POLITICAL ART: THE ART HISTORY AND CULTURAL STUDIES DEBATE AT THE 1993 WHITNEY BIENNIAL

NIZAN SHAKED

During the 1990s inter-disciplinarity debates the methods of cultural studies were frequently presented as the new vanguard. They were countered in the arts by the "new art history," which observed that inter-disciplinary approaches often lacked the proficiency necessary for addressing the visual. This paper examines the 1993 Whitney Biennial as a case study in these debates, focusing on what the editors of *October* articulated as the Biennial's tendency to locate the political as subject matter and to overemphasize subjectivity. It observes that indeed, by misdirecting their expertise, both the exhibition curators and the catalog's contributing scholars (all distinguished academics from fields other than art) were unable to fully articulate the Biennial's contribution. Rather than favor one approach over the other, this paper argues that the participating artists were already performing a synthesis of these opposing positions at the time. It claims that the exhibition's significance was in consolidating artists who brought the perspective of civil rights, feminist, and queer activism, all under the broad rubric of cultural studies, to bear on the strong influences of conceptual art, institutional critique, and the work of the new art history. In a critical approach to identity politics, the projects of artists such as Janine Antoni, Andrea Fraser, Renée Green, Simon Leung, Daniel Martinez and Lorna Simpson, attempted to isolate agency from subjectivity, questioning identity by making visible its operation between art object and viewer.

NIZAN SHAKED
CALIFORNIA STATE UNIVERSITY, LONG BEACH

Dr. Nizan Shaked is an Assistant Professor of Art History, Museum and Curatorial Studies at California State University, Long Beach. She received her Ph.D. in Cultural Studies (emphasis in Museum Studies) from Claremont Graduate University. Shaked holds an M.A. in Critical and Curatorial Studies from UCLA and an M.F.A from Otis College of Art and Design, her undergraduate degree is from the Midrasha School of Art in Ramat haSharon. She was a Visiting Assistant Professor of Art History at the University of La Verne, 2005-2006 and has taught art history and critical theory in the graduate and undergraduate programs at Otis College of Art and Design. Shaked has curated *Fetish: Art/Word* at the UCLA Fowler Museum of Cultural History (2002), co-curated *Symmetry* (with Kimberli Meyer) as the MAK Center for Art and Architecture (2005) and was the curator of the Weingart Galleries at Occidental College 2002-2004.

In 2008 Shaked has received an Emily Hall Tremaine Exhibition Award (with three others) for *How Many Billboards on the Boulevard?*, a large outdoor exhibition of commissioned billboards that will highlight the legacies of California conceptually-oriented art. She has contributed monographic texts for artists including Judie Bamber, Todd Gray, Kendell Carter, Kianga Ford and Liat Yossifor, and has written reviews for academic and art publications, most recently an article-*review of Phantom Sightings for American Quarterly: the Journal of American Studies*. She is a contributor and a member of the editorial board for the Los Angeles based magazine *X-Tra Contemporary Art Quarterly*.

EXPERTISE ENCOUNTERS TRAUMA: TESTIMONY AS ARCHITECTURAL KNOWLEDGE

YEHOTAL SHAPIRA
RACHEL KALLUS

The paper presents an inquiry into the use of testimony in architecture, in order to confront professional limitations in dealing with the other in traumatic situations. Testimony provides a framework for examining and interacting between people/places in traumatic conditions and categories inherent in mainstream architecture. It provides encounter between architecture and groups beyond the socio-professional hegemony, and could provide perspectives for broadening architectural expertise. Rendell (2005) proposed such encounters when reaching for new approaches to architectural knowledge, stressing qualities of positions as means for understanding subjectivity. Encounters have been problematic in 'post-critical' architecture, attempting to free the profession from ideological constructs (Allen, 2000). Conversely, mainstream architecture is accused of evading social problems of the built environment (Cuff, 1991; Ghirardo, 1986).

The paper offers a re-reading of texts loosely connected to place-making, searching for possible loci of encounter between architecture and those in traumatic circumstances, following Felman's (1992) concept of testimony as an access to silenced truth, "emblem of the multiplicity and complexity of layers … between this central silence and the… speeches which proceed from…and encroach upon it" (Felman, 1992: 266). Testimony offers access to "understandings that are not presentable under the regular rule of knowledge" (Lyotard, 1988: 57), thereby offering new considerations for architectural knowledge and expertise.

To base architectural expertise on meaningful encounters, we suggest friendship, an expression of trust and empathy, following Albert Camus (Felman, 1992: 199-200; Camus, "The Fall": 265). Friendship enables testimony that approaches the silenced, playing an important role in social-architectural encounters with traumatic sites.

YEHOTAL SHAPIRA
RACHEL KALLUS
TECHNION - ISRAEL INSTITUTE OF TECHNOLOGY

Yehotal Shapira received her B. Arch. from Bezalel Academy of Art and Design and her Master in Cultural studies (*cum laude*) from The Hebrew University, Jerusalem. Presently she is a Ph.D. candidate in The Faculty of Architecture and Town Planning, Technion. She is co-founder and board member of *Bimkom*-Planners for Planning Rights. She has published essays on architecture and culture, focusing on spatial and political aspects of Israeliness and architecture, as well as on Palestinian traditional building heritage, on contemporary Palestinian architecture, and on cultural spatial aspects of the Israeli-Palestinian conflict. Two of her assays appeared most recently in the book *Jerusalem City of Collision* (Misselwitz, P. and Rieniets, T. eds., Birkhäuser Basel, 2006): "*Reflection of Spatial Presentation in Sur Bahir, A Study in Use*" and "*Caught in Their Dream: The Landscapes of Zur Baher and Homat Shmuel in Planning Instructions, in Building and in Everyday Life*" (with Naama Meishar). Prior to her PhD studies she practiced architecture, combing theory and practice in projects involving community participation.

Rachel Kallus holds a professional degree (M.Arch.) and doctorate (D.Sc.) in architecture and town planning. She is an Associate Professor of architecture, urban design, and town planning at the Technion. Her research focuses on policy measures and their physical outcomes, especially in relation to equity, equality and social justice. She is the author of numerous publications in books and in architecture and planning journals on the socio-cultural aspects of the built environment and its production. She is the co-author of *Architecture Culture: Place, Body, Representation* (Resling, 2005).

DIGITAL ARCHITECTURE AND EXPERTISE QUESTION

YOAV SHIBER

In this paper, I would like to discuss the expertise question as revealed within contemporary architectural discourse and practice, a question that should be viewed as an inner- disciplinal issue. During the last few decades, the discipline of architecture has been challenged by a knowledge delimitation problem. Today, maybe more than ever, while increasing the use of science, philosophy, and computer technology as conceptualizing and working frameworks, questions of the discipline's differentiation from others, as well as technology influence on planning methods, are dramatically raised. It has turned into a concrete expertise conflict, considering the variety of fields an architect is required to be expert in. I argue that digital architecture's trend toward a radical shift within the profession of architecture and it's aiming to transgress the discipline's rules and boundaries, are typical avant-garde behavioral patterns. Paradoxically, it is actually transgression tendency, which leads architect to follow other discipline's orders and regularity.

Through introducing ONL's Trans-ports project, I would like to exemplify the way in which, professional knowledge and autonomy issues are generating discipline's radical shift. I identify in this project, as in other expressions of digital design, behavioral patterns which appear to be attributed to a different time, as demonstrated in the psychoanalytical model of repetition. That is to say, patterns whose origins are drawn from historic avant-garde's heritage and its dialectical relation to Modernism. Same patterns, such as thematic diffusion or technological experimentalism, which were avant-garde's counteraction to Modernism's religion of functionalism and purism, are to be found, in contemporary architecture.

YOAV SHIBER
TEL AVIV UNIVERSITY

Yoav Shiber has a B.A degree in Comparative Literature and Philosophy, Tel Aviv University, and has an M.A degree in Philosophy, Tel Aviv University. His MA thesis was entitled *Architectural Modernism and its Return; Patterns of Break and Repetition: A Psychoanalytical Reading*, and was written under the supervision of Prof. Eli Friedlander. Since Oct.2007, Yoav is a research student at the Interdisciplinary Program in the Arts, Tel Aviv University. His dissertation deals with contemporary architectural avant-garde and is being written under the supervision of Prof. Hanna Nave and Dr. Eran Neuman. In addition, he teaches part time at the *Camera Obscura Scool of Art,* Humanities and General Studies Department.

ENERGETIC FORMATIONS: FEW OBSERVATIONS ON THE EPISTEMOLOGICAL SHIFT IN ARCHITECTURE

AARON SPRECHER

With the integration of information technologies in the design laboratory some 50 years ago, architecture has been engaged in the redefinition of its disciplinary expertise. Triggered by the emergence of information sciences, the design studio has gradually transformed into a scientific laboratory where design researchers acquire languages and models that are often borrowed from the sciences. This disciplinary shift is epistemological because it implies that architecture has replaced some of its former assumptions with a new form of experimental knowledge that is porous to other domains of human activity. What matters here is the fact that this epistemological shift in architecture is symptomatic of a parallel transformation in the sciences, namely the disappearance of science as an object and the reconfiguration of the experimental "fact" (Schmid A.-F. 2005). One of its most obvious consequences in architecture is expressed by the substitution of formal models with behavioral systems. Such systems are characterized by their ability to stream and screen the experimental information from multiple sources of knowledge. The movement from the formal to the behavioral model comes as a response to the "informatization" of the real, the collapse of rigid disciplinary boundaries and the surfacing of a technological convergence that exemplifies experimental thinking and expertise. Understanding the epistemological nature of the sciences and their experimental models brings the possibility to assess the condition of expertise that prevails now in architecture. The following article offers few observations on the way architecture has embraced this epistemological shift by integrating scientific expertise and models at the core of its discipline.

AARON SPRECHER
MCGILL UNIVERSITY

Aaron Sprecher is co-founder and partner of *Open Source Architecture* (www.o-s-a. com). He completed his graduate studies at the University of California at Los Angeles. His research and design work focuses on the synergy between information technologies, computational languages and automated digital systems, examining the way in which technology informs and generates innovative approaches to design processes.

Beside numerous publications and exhibitions, he has lectured in many institutions including the University of Pennsylvania (*Conversation | Information In-formation N-formations*), MIT (*In-fluence Af-fluence Con-fluence | Notes on N-dimensional proxemics*), Rice University (*Dissipative Architecture*) and Harvard University GSD (*Intensity, Extensity and Potentiality. A few Notes on Information and the Architectural Organism*). Aaron Sprecher is co-curator and co-editor of the groundbreaking exhibition and publication The *Gen(H)ome Project* (MAK Center, Los Angeles, 2006). He is a recipient of numerous awards, among others, Fellow of Syracuse University Center of Excellence. Aaron Sprecher is currently Assistant Professor at McGill University School of Architecture.

LOST IN INTERTEXTUALITY: OLYMPIA IN THE GARDEN

GABRIELA ŚWITEK

"OLYMPIA MECHANICAL GARDEN" is an inscription on the margins of the 1989 competition plans for the Jewish Museum in Berlin. The initial name of the concrete garden was lost in the process of re-designing the project. Today, the place is known as the E.T.A. Hoffmann Garden, or as the Garden of Exile and Emigration. Given the number of texts written about the project, the paper does not aim at offering a new interpretation of the Jewish Museum within the context of Daniel Libeskind's own explanations, but it follows the story of Olympia, a mechanical doll and a character of E.T.A. Hoffmann's *Sandman*. The story of Olympia lost in the Garden of Exile opens a methodological question of reading architecture. The paper examines some of the consequences of the linguistic turn in relation to architecture and its meaning. One of the issues discussed is a metaphorical structure of interpretation confronted with an interpretation understood in terms of persuasive narration. Should the text be a predominant element in constructing a context for architecture? What do we expect from a so-called architectural program – a concise and rational exposition, or an explanation which sends us back to the architect's personal library, philosophical texts, novels and short stories? What is the status of architectural "iconology," if any, given the fact, that iconology presumes a relation between word and image, undisputable only in the context of emblematic world-view? What kind of expertise do we need for deciphering the meaning of architecture?

GABRIELA ŚWITEK
WARSAW UNIVERSITY

Gabriela Switek is an art historian and lecturer in the Institute of Art History at the University of Warsaw. She completed her PhD in History and Philosophy of Architecture at Cambridge University (UK) in 1999. In 2006–2007 she was Senior Fulbright Fellow at the Ohio State University (US). Her publications include articles on contemporary architecture and art in *The Journal of Architecture, Biuletyn Historii Sztuki and Czas Kultury*, in edited volumes and exhibition catalogs. She is the author of Writing *on Fragments: Philosophy, Architecture, and the Horizons of Modernity* (2009), *Transfer* (2006) and *Zachta 1860–2000* (2003). Since 1999 she is curator and chief of the documentation department in the Zachta National Gallery of Art in Warsaw. In 2006 she curated the Polish Pavilion for the 10th International Exhibition of Architecture in Venice.

RECURSIVE/RELAXATIVE/REDEMPTIVE: POESIS OF FRACTAL ART IN TECHNE OF NEW MEDIA

STEVEN JOHN THOMPSON

Fractal geometry's applications in a digital media landscape of bytes and bits are limitless. A self-similar yet inherent iterative capacity to repeat itself in replication – across science, technology, nature and the arts in simple, recognizable forms and patterns that lend themselves to extreme complexities – makes fractal inherency an inviting and accessible new media tool.

The rise of a multidisciplinary discourse containing measurable - and predictable – patterns of irregularity is attributed to fractal geometry with the seriousness and playfulness of mathematics at its root. Since formulas and algorithms create fractal images and patterns, much of the integrity of fractals lies in an ability to suggest new mathematical conjectures in anticipation of new discoveries.
New inquires into fractals are developing across the disciplines with diverse jargon but one common language uniting them all, that being this staunchly predictable yet wildly unpredictable mathematical integrity of the fractal, dependent upon the available formula or algorithm used to suggest its creation and level of complexity.

What primal, explicit meanings do fractals bring to art? If fractal artists are "a mirror of the psychological and social state of society, and also an interface" (Briggs, 1992), we might seek to interpret a serious application of fractal geometries related to patterns of irregularity in consideration of the work of Irwin Panofsky and the positing of iconography in art history, for example, or in philosophy with study of Michel Foucault's architecture of knowledge or history of insanity, which appear to naturally lend themselves to such interrogations.

STEVEN JOHN THOMPSON
CLEMSON UNIVERSITY

Steven John Thompson is an iconicologist engaged in the study of new media iconics. He teaches communication courses at Clemson University, where he is writing his dissertation for the PhD in Rhetorics, Communication, and Information Design. More information on Thompson and his work in iconicology can be found at www.iconics.ws.

IN REALITY THE SITUATION IS FAR MORE COMPLEX.
PLEADING FOR A NEW DIALOGUE BETWEEN ART HISTORY AND PERFORMANCE STUDIES

SANDRA UMATHUM

In the past 15 years quite a number of contemporary exhibition artists have explicitly begun to turn visitors into participants of interpersonal encounters. Although in this respect their works of art basically constitute themselves within the encounters they bring forth, theoreticians still neglect these encounters for the most part. Instead of investigating the meanings, experiences and dynamics which can evolve in the course of an interpersonal encounter, they mainly continue to concentrate either on the depiction of the artistic settings in question or on the way they carried forward the history of art. This research desideratum is striking, because it reveals that these artistic settings have obviously posed a new challenge to the work of art historians. In art history, however, the analysis and evaluation of interpersonal relations play a subordinate role at best. One could say that art itself has saved art historians from this task for a long time, but now this new tendency seems to be pushing their traditional instruments of analysis to the limit. Against the background of this diagnosis I will focus on the advantages of an updated dialogue between art history and performance studies. I will try to show, to what extend the methodology approved in performance studies can allow for getting to the bottom of dimensions of art experiences that are unapproachable, if one concentrates solely on the artistic settings. My approach will be illustrated by reference to German artist Tino Sehgal, who devotes himself to the production of immaterial objects and ephemeral situations respectively.

SANDRA UMATHUM
FREIE UNIVERSITÄT BERLIN

Sandra Umathum is a theatre scholar at the Freie Universität Berlin and the coordinator of the International Research Center "Interweaving Performance Cultures" (aided by the German Ministry for Education and Research). Since 2007 she has been involved in the project „Poetics and Politics of the Future", a cooperation between Tel Aviv University and the Freie Universität Berlin (aided by the German-Israeli Foundation for Scientific Research and Development). From 2003 to 2006 she was member of the Collaborative Research Center "Aesthetic Experience and the Dissolution of Artistic Boundaries". She wrote numerous articles and co-edited various books on theatrical and performative phenomena. In 2008 she completed her dissertation on intersubjective experiences in contemporary exhibition art (in press). In her research she focuses amongst others on the relations between theatre and art since the 1950ies, on theories and practices of performance art and contemporary theatre and on the political dimensions of aesthetics. She teaches at the Freie Universität Berlin and at the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig.

A 'SUR-FICIAL' SPECIFICITY OF KNOWLEDGE EPISTEMOLOGICAL TRANSFER AND AESTHETIC EXCHANGE: 1700/1900 BY THE EXAMPLE OF THE HISTORICAL AVANT-GARDE

ANDREAS WOLFSTEINER

The vital question in the case under consideration concern the ways in which knowledge production itself is linked to the establishment of epistemological "limits of gaze" (Blickschranken), and how it is connected to a not-intentional emergence of knowledge. Against the backdrop of radically shifting processes in industrial production and economy, two focal points of the avant-garde movements at the beginning of the 20th century come in sight: (1) the fundamental questioning of a "knowledge surrounded by *stage paravents*" (Ernst Bloch; referring to the blockheadedness of natural sciences) and (2) the instrumentalisation of chance (as an aisthetic motor of a profoundly disturbed culture between the industrial and informational era).

Despite iconoclastic and luddistic tendencies, avant-garde experimentality is founded in modernistic conceptions of knowledge production. Paradoxically, on the one side, the avant-garde drafts of experimentality are based on the metaphysicity of "wonder" and the creation of "spectacularity" in the 17th century, as well as, on the other side, on eco-monistic fictions of a *world-rationale* within the so called "developmental reasoning" (Entwicklungsdenken) – in the sense of "unriddling the world" (Ernst Haeckels "The Riddles of the Universe" in 1899). In this respect, several avant-garde projects – seen as intersections between practices of sceptical aesthetic riddling in the arts, and traditions of riddled scepticism in natural philosophy – constitute an ideal vanishing point for a trans-historical research on the interrelations of diverse cultures of perception in art and science.

ANDREAS WOLFSTEINER
FREIE UNIVERSITÄT BERLIN

Ph.D; studied Theatre and Film Studies at the Freie Universität Berlin; 2003-2006 scholarship of the research training group "Körper-Inszenierungen"; since 2008 research assistant at the Institute for Theatre Studies of the Freie Universität Berlin. Main areas of studies: performative and media studies between Art and Science. Selected publications: "Mit nur einem Auge…". Der entstellte Blick. Anamorphosen in Kunst, Literatur und Philosophie. Ed. by Markus Rautzenberg and Kyung-Ho Cha (Munich, 2008); "Gehörter Raum. Ein Interview mit Brigitte Felderer zur Ausstellung phonorama am ZKM 2004/05". Resonanz. Potentiale einer akustischen Figur. Ed. by Karsten Lichau, Viktoria Tkaczyk, and Rebecca Wolf (Munich, 2008); The Formated Body. Relations of Science, Art, and Technology seen as Interface-Phenomenon (PhD thesis 2008, Freie Universität Berlin).