

First, I would like each of you to ask one question. Just one. Because you can't answer more than one question at once. Indeed, if each of you asks one question, there will be numerous questions and not one, but for the time being, as we begin our conversation, it is possible. Don't think that I know everything. Not even much. I only hope I can clarify something for you which will give you a certain measure of satisfaction. Here, you see the world. The world you see is a fraction of the cosmos. An extremely small, tiny fraction.\*

09.01.2020

30.05.2020

היקום  
יונתן ויניצקי  
الكون  
يونتان فينتسكي  
The Cosmos  
Yonatan Vinitzky

\* All the quotations and element names in this guide were extracted from:  
Avigdor Hameiri, *The Cosmos: Astronomy for Youth and for Everyone  
with Pictures and Paintings* (Tel Aviv: Sinai, 1955) [Hebrew].

Enter

Hello, I am the cosmos, nice to meet you.

## Exhibition Guide

09.01.2020

30.05.2020

## Table of Contents

### Chapter 1: Entrance Level

- I — Virtual Movement and Real Movement—floor print (CGI)
  - II — The Cosmic Thought—film
- III — Family Guests—child tower, mural, and a painting by Matt Montini
  - IV — The Invisible Light—shadow theater

### Chapter 2: Upper Level

- V — Factory for Worlds—floor print (scanned images)
  - VI — Full Stone Empty Space—suspended cubes
- VII — The Four Forbidden Questions and the Three Permitted Ones
  - elastic drawing
- VIII — From Knowledge to Speculation—recorded sound quotations

### Chapter 3: Lower Level

- IX — Our Mother, who is Also Children—floor print (image of model 1:10)
- X — The Inanimate Suddenly Moves by Itself—room with figures
- XI — Catastrophe in the Space of the Cosmos—an audio play

### Chapter 4: Miscellaneous

- XII — How Much is a Billion Seconds?—end song
- XIII — Relocating from One Planet to Another
  - parallel staircase railings
- XIV — Meaningless Numbers—poster
- XV — From the Monumental to the Miniature—outdoor vitrine
- XVI — What's Up, What's Down?—painting by Batya Uziel

09.01.2020

30.05.2020

## ADVICE TO THE SPECTATOR\*

The core of this exhibition is the sixteen elements unfolded on the three floors that follow. As individual units, they were planned, written, revised, and fabricated over a lengthy period of time. Each element was conceived with its own qualities, yet with a strong affiliation to a larger company, without knowing much about the evolving universe to which it will eventually be fitted.

Composed next to each other as a single work, the elements present a visual model of an exhibition. Though each element was conceived on a 1:1 scale—as it would exist in its materialization and presentation—its essence, in concept as well as materiality, is in the state of being a model; a frame, a system, a holistic entity, a vessel (*being together, working towards, working as a mode of being*). It is not a *realized* idea; it is an idea, presented in full scale and force. You, the spectator, are also a part of this model, as you are entering it at the same time it is being presented. As for myself, I wish to be the person who shows you the things and the one being shown those very things at the same time. “*Here, look!*”

As a momentary cosmos, this constellation forms a new order and arrangement of the space; sliced, expanded, fused, reflective, upside down, allowing its potential to evolve, to transform, to stop being still (*things don't have to move to be active*). The step from one element to its neighbor almost goes unnoticed. You cannot experience a single element on its own; they all flow into one another (somewhat like machines which seem to think by themselves)—adding, interfering, collaborating. Special consideration was given to the practical properties of each element, to the way it could be easily and economically assembled, and then, when the exhibition closes, to be recycled, reproduced, and re-staged at any place and any new configuration.

The spectator is the master of this voyage: it is you who activates the space; it is you who gives scale, proposition, air, point of view, to your experience as well as to the ones around you. Starting points and directions are open to choice. The first venture might be at the entrance level by starting, for example, with the shadow theater element, but it could just as well be the top floor, with the printed cube clusters suspended from the ceiling; you may also decide to start in the basement level, listening to the three speaking voices next to the white room. The journey can be taken all in one direction, a zooming in and out from beginning to end, or the other way around, observing the space slowly to discover the durational synchronization between the different sounds on each floor and the expansion of the exhibition's three main protagonists, *Anton, Ezra, and Batia*, over numerous elements. Each of these offers its view of *The Cosmos*. There is no “total picture” other than the one you will construct with your own eyes and ears while navigating in the space. You are entering a space, but you are actually exiting and stepping outside (*the cosmic is also cosmetic*).

The exhibition was conceived and imagined as a book in the format of a space, or as a space that functions like a book, where, unlike a standard book, you can view numerous pages simultaneously and not just one spread at a time. As in the production of a book, it was also a collaborative work by a group of people who came together under the roof of this universe, sharing time and cause. This format allowed me to think aloud, and to calculate my route as I went along (*working as action*).

Like reading a book, the voyage may be taken in successive steps: you can go slowly or very fast; you can decide to lie down on the floor, or to close your eyes and listen to the sounds; but you can also decide to skip, in order to sample *The Cosmos*, at any speed or measure you choose. Equally, the elements can offer a reference frame, a marker for exploration of experience in the domains of art, design, text, image, sound, light, and film. Any physical object can be sought out in its proper place (if such a thing exists) along the journey, and so given an appropriate context.

\* The ADVICE TO THE SPECTATOR is loosely based on: Philip Morrison, Phylis Morrison, and the Office of Charles & Ray Eames, “ADVICE TO THE READER,” in *Powers of Ten: About the Relative Size of Things in the Universe* (Redding, Conn.: Scientific American Library, 1982), p. 19.

### Exhibition Cycle

The exhibition functions as one single synchronized work and runs in 15-minute cycles (starting at 00, 15, 30, 45 min past the hour). Each cycle concludes with the exhibition's end song played on all three floors (at 11:30, 26:30, 41:30, 56:30 min past the hour). When the song is played, all the other audio-visual elements are paused. The cycle is as follows: Entrance level: film (11:30 min), shadow theatre (11:30 min loop); upper level: recorded quotes (11:30 min); lower level: audio play (11:30 min). To view all the elements in full you will need between three to four cycles. There is no beginning point to enter the exhibition; when you hear the end song, it means that the cycle will resume as soon as the song concludes. In this guide you will find an introduction to each individual element.

Continue your visit online with an interactive tour of the exhibition:  
[www.theestateofmattmontini.com/thecosmos](http://www.theestateofmattmontini.com/thecosmos)

### Exhibition Structure

Each level was designed as an independent setting—the entrance level as the face of the earth (operating according to the initial principle of enlarged scale); the upper level as the space beyond the earth's atmosphere—sky and outer space (1:1 scale); and the lower level—as the earth's inner core (reduced scale). This structure is a rough outline which implodes as one setting trickles into another.

A key element in the exhibition is the covering of the pavilion's floors with large-scale stickers created, each individually, in a manner that stretches and challenges the current boundaries of technology in terms of scale and resolution. This element changes the modes of observation of the image and the spectator's perspective. The spectator walks on the image, becomes a part of it, as if entering it. To interpret the syntax of the images on the floor in order to generate a "whole" view, spectators must scan the space with their eyes from one end to the other, and visualize the floor of the space from a bird's-eye view, which is made possible by the pavilion's architecture.

The title of the exhibition, "The Cosmos," was extracted from an astronomy book for youth by Avigdor Hameiri (1890–1970) published in the 1950s. It was a first attempt in Hebrew to write about the science of astronomy to a teenage audience by a literary rather than a science writer. With its unique language, the book captured the idiosyncratic spirit of the time regarding the link between man and outer space, shortly before Sputnik 1—the first artificial satellite—was launched by the Soviet Union in 1957.

### The Characters: Anton, Ezra, and Batia

The exhibition is accompanied by three characters recurring in multiple elements, whether explicitly or implicitly. The choice of these three figures—Anton, Ezra, and Batia—was similarly borrowed from the structure of Hameiri's book in which three young friends engage in a conversation with the figure of the author, and their questions drive the study of the universe. The figures of Anton, Ezra, and Batia were created for the exhibition as a new, mature version. Based on various sources, they metamorphose and assume different forms as they shift between the exhibition's floors and its various elements (appearing in film, sculpture, sound, image, and elastic drawing), thus expanding into several Antons, Ezras, and Batias who co-exist in this cosmos.

### The Elements in the Exhibition

\*The number appearing next to each element in the guide is marked in the exhibition space.

\*The elements are not independent works, but rather a part of a whole. The entire exhibition is a single work.

\*The elements have no captions, only titles borrowed from the table of contents of the book *The Cosmos*.

# Chapter 1: Entrance Level (elements | – | V)



I — Virtual Movement and Real Movement — floor print (CGI)  
UV print of a digital image (CGI) on laminated vinyl sticker; created in collaboration with Area of Work, Paris

The floor image on the entrance level was created as a computerized image in 3D software, enabling the spectator to enter the picture. The image depicts a set of pipes and various materials, spread in subterranean layers underneath the space's floor. The top layer is wood-like, with insulation strata below it. Two objects appear on the wooden surface: an airplane seatbelt and a spirit level, enlarged to monumental dimensions. The point of departure for the image was a phenomenon unique to the Concorde airplane: when it flew at supersonic speed, friction and heat caused the fuselage to expand by up to 30 cm. This phenomenon had to be addressed by the airplane's interior designers, who designed carpets which could handle such expansion.



II — The Cosmic Thought — film  
11:30 min, 16:9, sound, English with Hebrew subtitles

The film is constructed as a cyclic collage comprising old footage shot by the artist, archival fragments, and newly filmed ones. The opening and concluding scenes were extracted from El Potashnik's film *By the Light of Candles* (early 1960s; produced by Nehora Films). An educational film recounting the story of the Jewish festival of Hanukkah, it presents two figures: a grandfather (played by Gershon Vinitzky, the artist's great grandfather), who is in the storage room of a museum or an archive, and his grandson, who brings him lunch.

The core of the current film consists of two new interwoven scenes with the characters accompanying the exhibition. In the first scene, Anton (Firas Nassar) and Ezra (Michael Moshonov) perform an exchange deal, and in the second, Batia (Omer Goldman) makes a fateful phone call regarding the professional future of her young son (who would later transform into either Anton or Ezra). The scenes are based on rewritten and adapted existing scenes from the films *Tommy Tricker and the Stamp Traveler* (1988, Canada; director: Michael Rubbo) and *Little Man Tate* (1991, USA; director: Jodie Foster). The film also combines old footage shot by the artist in London and Poland in 2006–07. The opening and closing shots present the artist's daughter, Emilia, and are based on the character of Vicki the Robot from the late 1980s American TV series *Small Wonder*.



III — Family's Guests—child tower, mural, and a painting by Matt Montini  
Cardboard cylinders and plotter print, mural, and acrylic painting on linen

This element combines three parts: the first is an enlargement of a found object that the artist encountered when he lived in Haifa. The original object belongs to the handicrafts created in kindergarten as hands-on activities in recycled materials, and kept as a family memory. In the exhibition version, the original object was scanned and digitally reconstructed to create a two-dimensional layout. Following its adaptation, the sculpture was constructed from flexible plywood and cardboard cylinders used in casting concrete, to which the scan of the original object was attached. The face of the original child was replaced by the face of the artist's son, Anton Raphaël.

Presented behind the sculpture is a monumental wall painting depicting a section from the artist's studio in England, where various objects are placed, including the original object.

The third part is a painting by Matt Montini (1905–1990): a fictive figure which the artist created and has operated since 2011. The painting, hung on the wall, is an enlarged copy of Danish artist Jens Ferdinand Willumsen's 1904 painting *Sun in the Park*.



IV — The Invisible Light

—shadow theater

11:30 min, programmed lights, 2D and 3D objects, printed fabric screen; created in collaboration with Omer Sheizaf and Adam Keler

Installed on the left side of the entrance level is a wide fabric screen printed with different hues, and a cluster of objects behind it. A time lapse is created via backlighting, which simulates an acceleration of silhouettes into compressed time (e.g. compression of a shadow that moves over an entire hour into one minute). In this shadow theater, things are reversed: instead of the classical principle, whereby the source of light is fixed and the object moves, here the object is fixed and the lighting changes, simulating motion.

The set of objects behind the screen includes readymades as well as ones cut in two-dimensions: plants, lamps suspended by chains from the ceiling, a desk, ladder, upside down numerals, etc., associated with other elements in the exhibition. The theater operates in an automatic, timed manner, animating a different object every moment. When the exhibition's end song is played, all the lights are turned on simultaneously, flooding the screen and its surroundings with strong light.

## Chapter 2: Upper Level (elements V–VIII)



V — Factory for Worlds

—floor print (scanned images)

UV print of manual scans on a laminated vinyl sticker; created in collaboration with the Design and Visual Information Library, The Sha'ar Zion – Beit Ariela Library, Tel Aviv

This floor piece comprises more than 3,000 scanned images selected from the collection of images in the Design and Visual Information Library at Beit Ariela – Sha'ar Zion Central Library, Tel Aviv. This unique collection functions as a catalogue of visual materials in the pre-Internet era and is based on manual gathering of printed images from magazines, encyclopedias, and newspapers, and their sorting by themes for filing according to the (Hebrew) alphabet (for example: Coffee, Computers, Cosmetics, Couples, Cows). The core of the collection is a cluster of images gathered by the late Shimon Shpiegel, which his daughter later incorporated at the Shalom Tower Municipal Library, and in 1978 it reached its current abode at the Design and Visual Information Library. Of the complete collection numbering some 2,900 files, 167 were selected, and 10 to 70 images from each file were scanned. All the images appear on the floor, arranged in the space according to the folder order (in Latin alphabetical order). The mode of arrangement allows for general layout of all the images together to create paths and random connections between different images. The starting point is in the inner left corner of the space, and the sequence of images wriggles throughout the level.



VI — Full Stone Empty Space

—suspended cubes

Laminated UV printed duplex sheet, cotton rope coated in printed Lycra, magnets

144 cubes presented in twelve clusters of a dozen each. This element originated in a modular toy made of wood cubes attached with an elastic cord. The model featured in the exhibition is comprised of a folded 2D cardboard layout which generates a hollow cube. The cubes are attached with internal magnets which allow for a wide range of connections and alterations, and are threaded on a cotton cord coated with printed Lycra.

The cubes are divided into six different sets of prints selected from photographs and scans from Mars taken in recent years by the Curiosity rover, available at NASA's free image bank.

List of Sources—NASA:

Blue — Strange Patterns in Echus Chasma (PIA20209) 10.12.2015

Brown — Eroded Layers in Shalbatana Valles (PIA22182) 23.01.2018

Red — Drag Folds in the North Polar Layered Deposits (PIA20731)

01.06.2016

White — A Streamlined Form in Lethe Vallis (PIA21039) 08.09.2016

Green — Valley Networks in the Ancient Martian Highlands

(PIA15880) 18.05.2016

Brown & Blue – Lots of Layering in Becquerel Crater (PIA13483)

18.10.2010



VII — The Four Forbidden Questions and the Three Permitted Ones

—elastic drawing

Elastic and steel nails on painted wall

The work consists of thousands of steel nails, with black elastic stretched between them to generate a 3D sculptural drawing. Its origin is caricatures collected by the artist in the past decade, which were abstracted and adapted to this technique. The elastic outlines two different drawings of people in action at a fictive meeting point along the walls on this floor: one depicts two men carrying a glass sheet, and the other—a woman aiming a camera. This new situation is duplicated over and over again to create an endless loop.



VIII — From Knowledge to Speculation —recorded sound quotations

Recording in Hebrew, Arabic, and English; 4 different cycles, 11:30 min each. Narrators: Michael Moshonov, Firas Nassar, Omer Goldman

Eleven quotations from different sources (books, television, interviews, and lectures) are audible in the space of the upper level. Each quotation is read three times: in Hebrew, Arabic, and English, each language by a different actor.

Most of the quotations contain a direct appeal of the speaking voice to the spectator, touching upon such topics as hope, transience, history, creation, reality, and memory. The translation and sequential recording transform these quotes into a new text which charges the original with a new meaning.

List of Sources:

— Samira Azzam, “A Virgin Continent,” in *The Great Shadow* (Acre: Dar al-Aswar, 1956) [Arabic].

— Lady Gaga, from a speech upon receiving the Best Original Song Academy Award, Oscars 2019.

— Sylvie Guillem, from *The South Bank Show*, ITV, UK, 1993.

— Pepita Haezrahi, *The Contemplative Activity* (Jerusalem: Magnes, 1965) [Hebrew]; translated in Ralph Alexander Smith, *Culture and the Arts in Education: Critical Essays on Shaping Human Experience* (New York: Teachers College Press, 2006).

— Dr. Mae C. Jemison, from a lecture at the University of Virginia, 20.9.2016.

— Yeshayahu Leibowitz, from the film *He will Overcome* (director: Eyal Sivan), 1993 [Hebrew].

— Chelsea Elizabeth Manning, from a TV interview with Brian Stelter, CNN, 12.5.2019.

— Boaz Neumann in an interview with Yuval Avivi, “Stop the Comparisons with the Weimar Republic,” *Haaretz* weekend supplement, 28.8.2014 [Hebrew].

— Asia Shibli, “Dawn” in *Dawn* (Shefa-’Amr: Dar al-Mashriq, 1989) [Arabic].

— Mary Wollstonecraft Shelley, *The Last Man*, vol. I (Paris: A. and W. Galignani, 1826).

— Susannah York, from a speech at Trafalgar Square, London, 1980; quoted in Nicholas Humphrey and Robert Jay Lifton (eds.), *In a Dark Time* (London: Faber and Faber, 1984).

## Chapter 3: Lower Level (elements |X–X|)



|X — Our Mother, who is Also Children—floor print (image of a model 1:10)  
UV print of a photograph on a laminated vinyl sticker

The floor piece in this level is an enlargement by 10 of a single photograph taken from above. The photograph portrays the juxtaposition of dozens of objects on a model of the level’s floor at a 1:10 scale, constructed in the artist’s UK studio. The objects, which make up an autobiographical world, were collected over the past year from the artist’s archive and from

various other sources, including multiple readymade objects, miniatures intended for doll houses, and objects created especially for the model. From a bird's eye view in the center of the photograph, one may discover parts of the ceiling of the room's model, which is installed directly above it. Due to the monumental enlargement of the photograph, miniature objects placed on the model come close to their life size, whereas objects with ordinary scale are stretched to gigantic dimensions.



X — [The Inanimate Suddenly Moves by Itself](#) —room with figures CNC cut foamboard sheets manually attached to a corrugated cardboard stage; created in collaboration with Adam Keler

The work process began with a single image extracted from a TV series, featuring a room with a treatment table, medical equipment, and a single patient, located in the middle of a deserted hangar. This image, alongside numerous photographs from the NASA archive portraying mundane scenes in a spacecraft's routine, functioned as a visual point of departure for the creation of an (autonomous) space which preserves the spatial principle of a space within a space, frozen in time, like a diorama inside an enlarged shoe box. The room is made of foamboards. Its parts are linked to one another like a jagged jigsaw puzzle, as in DIY kits. The use of this material, which is intended for the construction of small architectural models, ties in with the perception of the exhibition as a model, and was also selected for the lightness it generates. Inspired by the story of the collapsed ceiling in the manmade caves at Chislehurst in south east England in 1955, the three walls of the room and its ceiling were constructed so they may change places—ceiling becomes floor and vice versa. Inside the room there are three figures that have undergone abstraction, dressed in transparent garments and installed in a specific posture.



XI — [Catastrophe in the Space of the Cosmos](#) —an audio play Audio play for 3 actors, 11:30 min, English (without translation); actors: Michael Moshonov, Firas Nassar, Omer Goldman; narrator: Damsel Is Depressed; created in collaboration with Jacob Farrell

An audio play for three actors entitled *The Purple Folder*, written by artist Jacob Farrell (in collaboration with Yonatan Vinitzky). It addresses the relationships between two human characters, Anton and Batia, and a third character, Ezra, who is in constant fluctuation between human and artificial existence. The play investigates the dynamics between the three characters through a range of recordings, phone calls, vocal memos, and psychological questionnaires. Ezra is in a state of transformation and self-discovery concerning his artificial body, suspecting that his two close friends are aware of the artificial transformation that occurred in him and may have even been responsible for it.

As Ezra's senses and emotions re-orientate to reality, he and his creators try to define what he was and what he is becoming. Ezra yearns for companionship and love, despite the realization that his contact with real human beings has become distorted.

The audio play is arranged as a table read. The vocal effects and soundtrack design are embodied in the text read by the actors.

## Chapter 4: Miscellaneous (elements XII – XVI)



XII — [How Much is a Billion Seconds?](#) —end song Song, 3:30 min, written and performed by Damsel Is Depressed especially for the exhibition

The exhibition's end song, *For You*, is played every 11:30 minutes, like the closing tune of a movie or a play. It begins with the following words: "I dislike the sound of your voice, / you have outbursts and tantrums / you're like an overfed underfed baby crying yourself into a frenzy. / Feed me, please me, hate me / [...] / How did we get here?"

The song erupts into the pavilion's spaces for three and a half minutes, suspending all other audio elements, which resume operation as soon as it ends. The same suspension may also apply to the spectators, who are invited to close their eyes during the song, sit or lie down on the printed floor. Like a clock, the function of the song is to introduce the space into a cyclic time frame and mark it, similar to a week, a month, or a year, which are affected by the revolution of the planet, but also by man, who defined the division of time.



XIII — Relocating from One Planet to Another —parallel staircase railings  
Hand-cut PVC; created in collaboration with Martinez Barat Lafore  
Architectes, Paris.

Crossing the entire pavilion at the single point which enables a straight line between the upper level and the basement, this element functions as a physical marker to generate a scale between the spectator and the exhibition space. A PVC sheet penetrates the narrow space between the staircase railings, forming a large transparent partition which accompanies the spectators as they wander in the space and moves between levels. An architectural sketch of the pavilion's staircase banister is cut on the transparent surface, becoming a physical subtraction which perforates the surface throughout its length.



XIV — Meaningless Numbers —poster  
A two-sided poster for distribution; created in collaboration with Damsel  
Is Depressed, Asaf Einy, and syndicat, Paris

The two-sided poster functions as a model for the exhibition poster, featuring an enlarged portrait of the artist who created the exhibition's end song, Damsel Is Depressed.

As an act of continuation, furnishing the exhibition with a face, the poster alludes to LP covers or to posters hung in the rooms of adolescents, celebrating youth and parting with it at the same time. The poster's division into two surfaces was inspired by NASA's famous photograph Blue Marble taken in 1972 by astronaut Harrison "Jack" Schmitt of Apollo 17. Schmitt's photograph and the portrait of Damsel Is Depressed embody an intricate, dynamic unit as a uniform whole.



XV — From the Monumental to the Miniature —outdoor vitrine  
External vitrine with lighting

This external element was inspired by a vitrine installed at the entrance to the Helena Rubinstein Pavilion in the 1970s. It is both a "welcoming" and a "summing up" element. Its location enables an external view of the exhibition, thus it offers another point of view, impossible in the interior spaces.

The showcase presents a spread of images compiled in recent years, which comprise the project's visual lexicon. They appear as a cluster, devoid of hierarchy and grid, attempting to preserve the energy and dynamics that accumulated in the course of the work on the exhibition.

These are juxtaposed by a simulation of an outdoor sculpture which Vinitzky planned to create for the exhibition, yet ultimately left only in its imaginary version.

Scanning the QR codes in the vitrine will activate sound files associated with the exhibition.



A work by Batya Uziel, undated

Hanging in the pavilion's lobby, before entering the exhibition space, is a painting by artist Batya Uziel (1934–2018). The painting, which was hung in her private home until her passing, was recently acquired by Vinitsky. Undated, the work is made of crushed polymer melted in a kiln, demarcated by sculpted aluminum strips. The resulting image is reminiscent of a galaxy, a cosmos.

Batya Uziel was a mythological figure in the instruction of various handicrafts. She published numerous books and moderated television programs where she proposed DIY options from available materials, encouraging recycling and creativity. Above all, Uziel believed in bequeathing knowledge on how to create to the next generations, like writing a protocol; as something that may be taught, reconstructed, and realized over and over again.

### Exit

I don't know myself outside of myself, outside of this place. What I see in my head is not linear but round (like a tree, not like a ball). I could be at many places at once, I could be many people, many spaces; *the very last image is... the very first image is...*

Time is getting shorter, until it almost disappears.

*"Time is on my side now."*

Who we are.

What we want.

Where we go.

Up. Down. Forward. Backward.

I continue you.



Tel Aviv Museum of Art

Director: Tania Cohen-Uzzielli  
Chief curator: Doron Rabina

Yonatan Vinitzky: The Cosmos

9 January – 30 May 2020

Helena Rubinstein Pavilion for Contemporary Art

Omer Goldman — as Batia  
Michael Moshonov — as Ezra

Firas Nassar — as Anton  
Damsel Is Depressed — as the narrator's voice

Exhibition

Curator: Dalit Matatyahu  
Assistant curator: Adi Dahan

Designer-collaborator: Adam Keler  
Graphic design: syndicat

Head of curatorial services: Raphael Radovan  
Exhibitions and projects coordinator:

Iris Yerushalmi

Registration: Shoshana Frankel, Hadar Oren-Bezalel,  
Sivan Bloch, Ofra Soshty

Conservation: Dr. Asaf Oron, Sarita Markus,  
Klara Eyal-Kralova, Neill MacManus, Ronny Webb

Installation: Daniel Lev, Oren Hillel

Media installation and synchronization: Multifect  
Assistants: Nohar Binur, Gilad Shahar, Oded Yones

Exhibition Guide

Text: Yonatan Vinitzky, with Dalit Matatyahu  
and Adi Dahan

“Advice to the Spectator” text: Yonatan Vinitzky  
Graphic design: syndicat

Printing: Hauser Printing

Hebrew editing (Guide): Nufar Kedar

English translation and editing: Daria Kassovsky  
Arabic translation and editing: Ruba Sima'an

– Glocal Translations

Arabic proofreading: Dr. Reem Ghanayem

Floor prints (I, V, IX)

Printing and installation: Plus Design Studio  
Technical consultant & pre-printing: Edwin Ingram

I — Floor print (CGI)

Design: Area of Work (Amine Ghorab &  
Scott Renau), in collaboration with Yonatan Vinitzky

II — Film

Director and script: Yonatan Vinitzky  
Editing: Romi Aboulafia

Colorist: Micky Gorenstein

Sound design & mix: Mike Avgeros, Soho Sonic  
Studios, London

Translation (Hebrew subtitles): Daria Kassovsky

Opening and closing scene:

*By the Light of Candles* (early 1960s)

Produced by Nehora Films & Capital Films

Director: El Potashnik

Director of photography and production:

Edgar Hirshbain

Actors: Gershon Vinitzky, Gad Ilani

Musical consultant: Shlomo Hed

16mm scanning & color correction: Studio HanaBi  
The film was scanned from a copy at the Steven

Spielberg Jewish Film Archive, the Hebrew

University of Jerusalem

Middle scene:

Director and script: Yonatan Vinitzky

Based on scenes from the films *Tommy Tricker and*  
*the Stamp Traveller*, 1988, Canada, written and

directed by Michael Rubbo; and *Little Man Tate*,

1991, USA, directed by Jodie Foster,

written by Scott Frank

Actors: Omer Goldman, Michael Moshonov,  
Firas Nassar

Woman on the phone (voice): Romi Aboulafia

Line producers: Aya Hecht, Yonatan Vinitzky

Assistant director: Benjamin Freidenberg

Director of photography: Itay Marom

1st assistant camera: Ori Ben Ari

Gaffer: Nicolas Kitaigorodski

Assistant gaffer: Roei Rom

Sound: Nir Aviam

Hair and make-up: Carmit Buzaglo

Wardrobe: Noa Rennert

Set & props: Yonatan Vinitzky, Boydem

Room model (foamboard): Adam Keler

Music tracks: Dan & Adam Skinner, *Super Jupiter*  
(2019); Gerard Presencer, *Amongst Friends* (2016);

Sam Wedgwood, *Burst into Bloom* (2019)

Production assistant: Ourie Ophir Azoulay

Shot in Jaffa, July 2019

Twins scene:

Actors: Richard and Andrew Gledhill

Shot in London, 2006

Snow scene:

Actor: Tom Shay

Shot in Poland, 2007

Vicki the Robot scene:

Actor: Emilia Vinitzky Azoulay

Dress: Ariella Aisha Azoulay

Shot in Boston, 2019

III — Child tower

Construction and installation: Ba'lot Melacha

Pre-printing: Anne-Lise Agossa

Wall painting

Painter: Roman Kozokin (Kot-Art)

Painting by Matt Montini

Painter: Ourie Ophir Azoulay (2019)

Painted after *Sun in the Park* (1904)

by Jens Ferdinand Willumsen

Collection J.F. Willumsens Museum, Frederikssund,  
Denmark

Framing: Tibi Hirsch

IV — Shadow Theater

Created in collaboration with Omer Sheizaf  
and Adam Keler

Light design & programming: Omer Sheizaf

Screen design and objects:

Yonatan Vinitzky, Adam Keler

Lights: Danor, Theatre and Studio Systems Ltd

Screen and printing: Lambda

V — Floor print (scanned images)

Scanning: Eyal Armon

Consultant: Tsipi Sover

In collaboration with the Design and Visual  
Information Library, Sha'ar Zion — Beit Ariela

Library, Tel Aviv

VI — Suspended cubes

Production and printing: Parash Print

Pre-printing: Anne-Lise Agossa

Images: From NASA's free image archive

VII — Elastic drawing

Elastic: Markovitch Sewing Machines, Haifa

VIII — Recorded sound quotations

Narrators: Omer Goldman (Hebrew),  
Michael Moshonov (English), Firas Nassar (Arabic)

Recording & editing: Doron Plascow, Alaska Music

Additional recording (Arabic): Gal Shaya

Recorded October–November 2019

Hebrew and English translations: Daria Kassovsky  
Arabic translation and Arabic > English translation:

Ruba Sima'an – Glocal Translations

IX — Floor print (image of a model 1:10)

Photography: Thierry Bal

Post-production: Jan Cihak

The Cosmos Logo courtesy of The Hebrew Writers  
Association in Israel, Gnazim Institute

X — Room with figures

Planning and design: Adam Keler in collaboration  
with Yonatan Vinitzky

CNC cut foamboard and stage: ES Digital

Construction: Ziva Korotkin

XI — Audio play

Script (*The Purple Folder*): Jacob Farrell  
in collaboration with Yonatan Vinitzky

Director: Yonatan Vinitzky

Actors: Omer Goldman, Michael Moshonov,  
Firas Nassar

Narrator: Damsel Is Depressed

English text editing: Daria Kassovsky

Recording and editing: Doron Plascow, Alaska Music  
October–November 2019

XII — End song

*For You*

Written and performed by *Damsel Is Depressed*

Musical production: Jonathan Dor

Recording: Adi Tochterman

Mixing and mastering: Doron Plascow, Alaska Music  
Recorded May–October 2019

XIII — Parallel staircase railings

In collaboration with Martinez Barat Lafore

Architectes, Paris

PVC: S. Berliner

Intern: Anne-Lise Agossa

XIV — Poster

In collaboration with Damsel Is Depressed

Photographer: Asaf Einy

Graphic design: syndicat

Printing: A.R. Printing

Shot in Tel Aviv-Jaffa, November 2019

XV — Outdoor vitrine

Vitrine: Signal Sign Systems

3D (outdoor sculpture): Aldéric Tréval

Additional images & sound: Omer Goldman,  
Michael Moshonov, Firas Nassar,

Damsel Is Depressed

Electricity: Lior Gabai, Assaf Menachem,  
Haim Bracha

XVI — Painting by Batya Uziel

Yonatan Vinitzky Collection

Thanks to:

David Adika, Michael Amzalag, Sarit & Noam Amir,

Xavier Antin, Nadav Barnea,

Carmit Buzaglo, Reut Earon, Jacob Farrell,

Yona Fischer, Jodie Foster, Yaniv Fridel & Ofer Shabi,

Ryan Gander, Amine Ghorab & Scott Renau,

Ellen Ginton, Alon Goren, Shlomi Hayun,

Edwin Ingram, Daniel Kiczales, Kevin Lucas,

Shaul Maizlish, Itay Marom,

Sébastien Martinez-Barat & Benjamin Lafore,

Frank Ocean, Ourie Ophir Azoulay, Shani Parash,

David Perlov Z"l, Eli Petel, Doron Plascow,

Noa Rennert, Dorothea Rockburne, Lihu Roter,

Tom Shay, Deborah Steinmetz, Eyal Vexler

Special thanks to:

Rinat & David Aboulafia, Romi Aboulafia,

Ellie Armon Azoulay, Armon Family,

Ariella Aisha Azoulay, Azoulay-Ophir Family,

Thierry Bal, Almog Dror, Benjamin Freidenberg,

Omer Goldman, Adam Keler, Sacha Léopold &

François Havegeer, Michael Moshonov, Firas Nassar,

Tsipi Sover, Aya Hecht, Emilia & Anton Vinitzky

Armon Azoulay, Vinitzky Family

The film was produced with the support of the  
Ostrovsky Family Fund

