

Quarantine - a video installation Ayelet Zohar

Quarantine is an isolated area in airports (and seaports), where plants and animals are inspected before they are marketed, to prevent the introduction of pests and diseases. After the quarantine period, plants undergo fumigation and disinfection, as well as a process of acclimatization. In the past, the same process was applied to immigrants upon their arrival in a new country, in order to prevent the spread of disease and infecting the local population. The processes of immigrant absorption in Israel too conceal, behind the veil of hygiene and modernity, primordial fears from strangers and Otherness.

In the local/national/global culture of today, immigration, exile, dispositions, dislocations, foreign labor, interculturalism, hybridity, crossing and In-betweenness - are the name of the game. In the installation *Quarantine*, Ayelet Zohar introduces the world of flora as a metonymy for the journey of "Natural" products and goods into culture.

The attitude of western culture towards plants is reified, as to sorted objects, categorized and marked according to the scientific tradition of the 19th century. On the other hand, there are hundreds types and species of plants which have been dislocated and appropriated into "new contexts," while resolving the problem of domestication, naturalization by means of preservation, drying, freezing, taxidermy and the acts of grafting, cross-breeding and genetic intervention.

The exhibition introduces several possible histories or classifications of the local flora: the history of Eretz-Israel plants, the history of the Sabra (prickly pear), the history of the Eucalyptus, the history of Citrus trees, and the history of exotic garden plants; a multiplicity of histories whereby the artist presents manipulations, hybridizations and physical combinations performed in plants in an attempt to eliminate the temporal axis, the precedence or hierarchical superiority of one species over another.



Manipulations, hybridizations and physical combinations performed in plants are an attempt to eliminate the temporal axis or the hierarchical superiority of one species over another

عملية التهجين والسياقات المادية التي فرضت على النباتات هي محاولة لمسح العامل الزمني، أو أقدمية وتسلسل صنف على آخر.



”חממה“, 20 דק', 2001
סרט דוקומנטרי על עבודת
פועלים תאילנדים
בחממות חקלאיות לגידול
ורדים בישראל, תוך
הליכה בסבך ורדים.



«دفينة»، فيلم وثائقي حول عمل
عمال تايلانديين في الدفيئات
الزراعية لزراعة الورد. صُوِّرَ
الفيلم من خلال السير بين أسراب
الورد الشائكة.



Greenhouse, 20', 2001
A documentary film about
the labor of Thai workers
in rose greenhouses in
Israel, taken while walking
through a rose thicket.



Naturaliser (v.) [f] , 6 דק', 2001

המושג נטוראליזה בצרפתית - פירושו לאורה, אך גם לפחלן. המושג גזור מן השם "טבע" ואופן תפקודו מטריד. הסרט עשוי מקטעי צילום שנעשו ב"מוזיאון לטבע" בניו יורק, צלילים ידיים של חיות, טיפוח פוחלצי חיות בית בדירת מגורים, וקטעים מתוך סרטו של בובי ברקלי "הכנופייה כולה כאן" (1943) המייצר אווירת "עליצות טרופית".

Naturaliser (v.) [f] , 6 دقائق, 2001

هذا المصطلح يعني التوطين ولكن أيضا التحنيط. المصطلح مشتق من كلمة «طبيعة» لكن طريقة عمله تبعث على القلق. الفيلم عبارة عن مجموعة مقاطع صوّرت في «متحف الطبيعة» في نيو يورك. ظلالات يدي حيوانات، محتضات لحيوانات داجنة داخل بيت، ومقاطع من فيلم بيزבי بريكلي «العصابة جميعها هنا» (1943)، مما يخلق جوا من «السخرية الاستوائية».



Naturaliser (v.) [ff], 6', 2001

The term *naturaliser* means to naturalize but also to stuff (an animal). It is derived from the word "Nature", yet its operation is disturbing. The film is edited from video excerpts taken at the New York Museum of Natural History, animal silhouettes, portrayal of the treatment of stuffed animals in a residential apartment, and excerpts from Busby Berkley's film *The Gang's All Here* (1943) which constrains a "joyful tropical atmosphere".

naturaliser [natyralize] v. tr. (dér. savant de *naturel*; 1471, Bartsch, au sens 1; sens 2, 1600, O. de Serres; sens 3, milieu du XVI^e s.; sens 4, 1874, Larousse). || 4. Préparer un animal mort, afin de le conserver et de lui donner l'apparence du vivant, en implantant des yeux, etc. : *Un œil hautain et naturalisé, pareil à ceux des* *ambre* (Morand).

● SYN. : 3 *nation*
4 *empailler*.

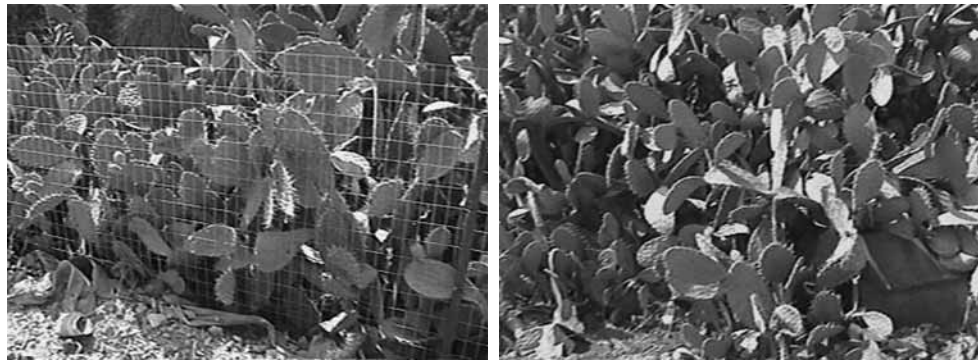


”סברס – סרט הליכה” – לאורך גדרות
סברס באזור רמלה-לוד, 13 דק', 2001

الصبار – «فيلم تجوال»، ١٣ دقيقة،
على طول جدار من الصبار في منطقة
اللد والرملة.

Sabras: A Walking Film, 13', 2001

A walk along the remains of
sabra hedges (that used to mark
the border line of Palestinian
villages and cultivating plots) in
the Ramlah-Lod area.



Tarzan, the Ape Man (1932) and *Tarzan and His
Mate* (1934) – a sequential screening of the two
classical movies starring Johnny Weissmuller.

«طرزان ملك القردة» (١٩٣٢)، «طرزان وصديقه»
(١٩٣٤) – يعرض هذان الفيلمان الكلاسيكيان
بشكل متواصل ببطولة جوني فيسميلر.

”טרזון מלך הקופים” (1932) ו”טרזון ובת זוגו”
(1934) – הקרנה ברצף של שני הסרטים הקלאסיים
בכיכובו של ג'וני וייסמילר.

