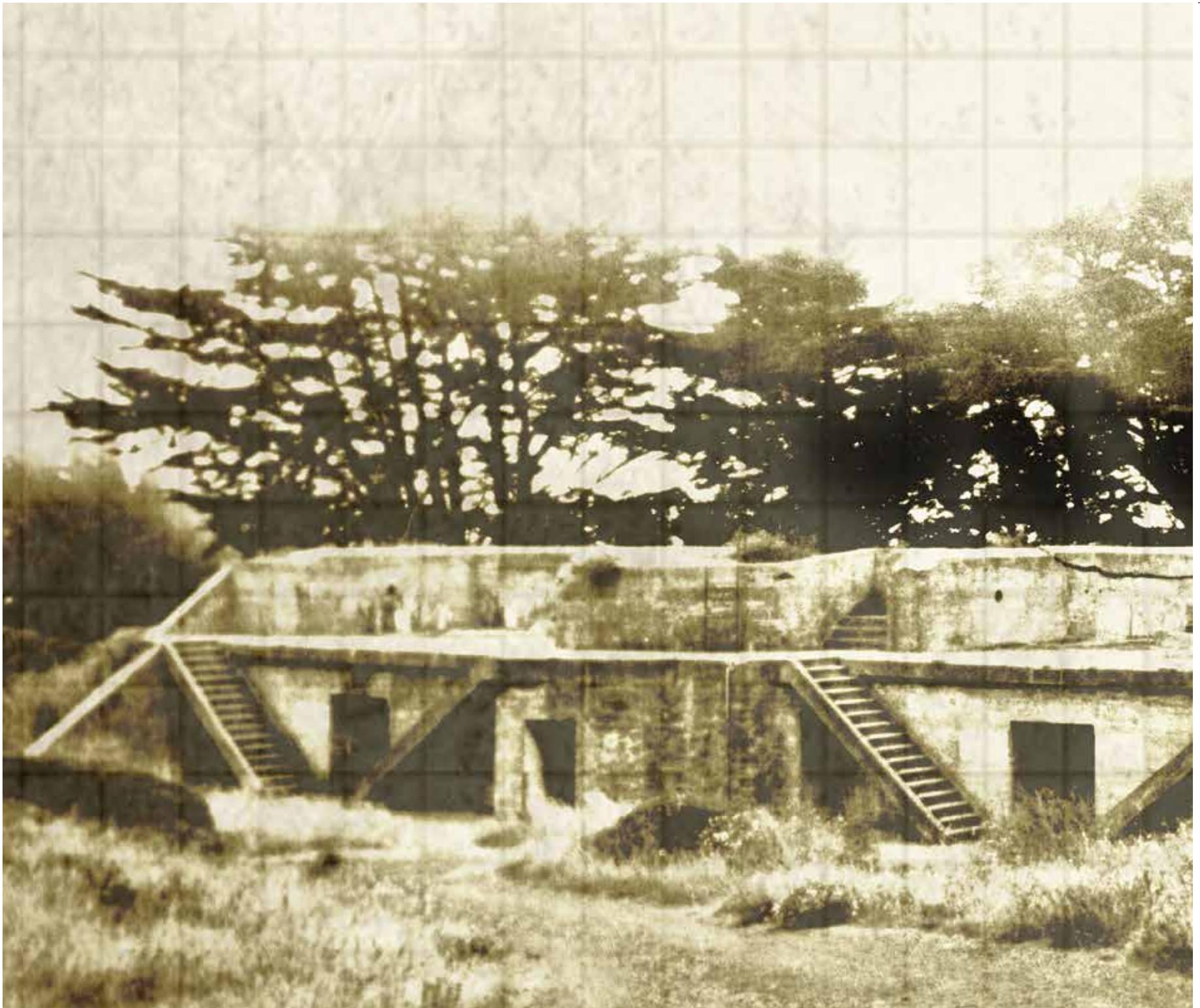




Mind the Gap
Transgressive Art & Social Practices
Gil Mualem Doron









8 ▶ 9



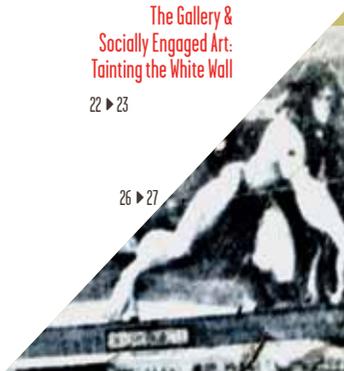
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11

The Gallery &
Socially Engaged Art:
Tainting the White Wall

22 ▶ 23



26 ▶ 27



12 ▶ 13



14 ▶ 15



16 ▶ 17



18 ▶ 19



24 ▶ 25



32



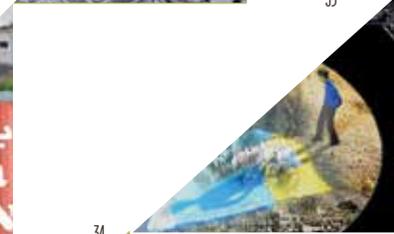
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21 ▶ 43



33



35



34

Activist Art:
Transgressing the
Boundaries of Public Space

7 ▶ 20





www.a4community.com 



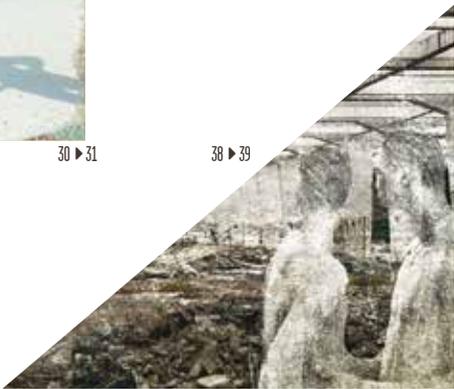
42 ▶ 43



28 ▶ 29



30 ▶ 31



38 ▶ 39



40



Collaborative work
in alternate art spaces:
Breaking the Classroom Walls

45 ▶ 54



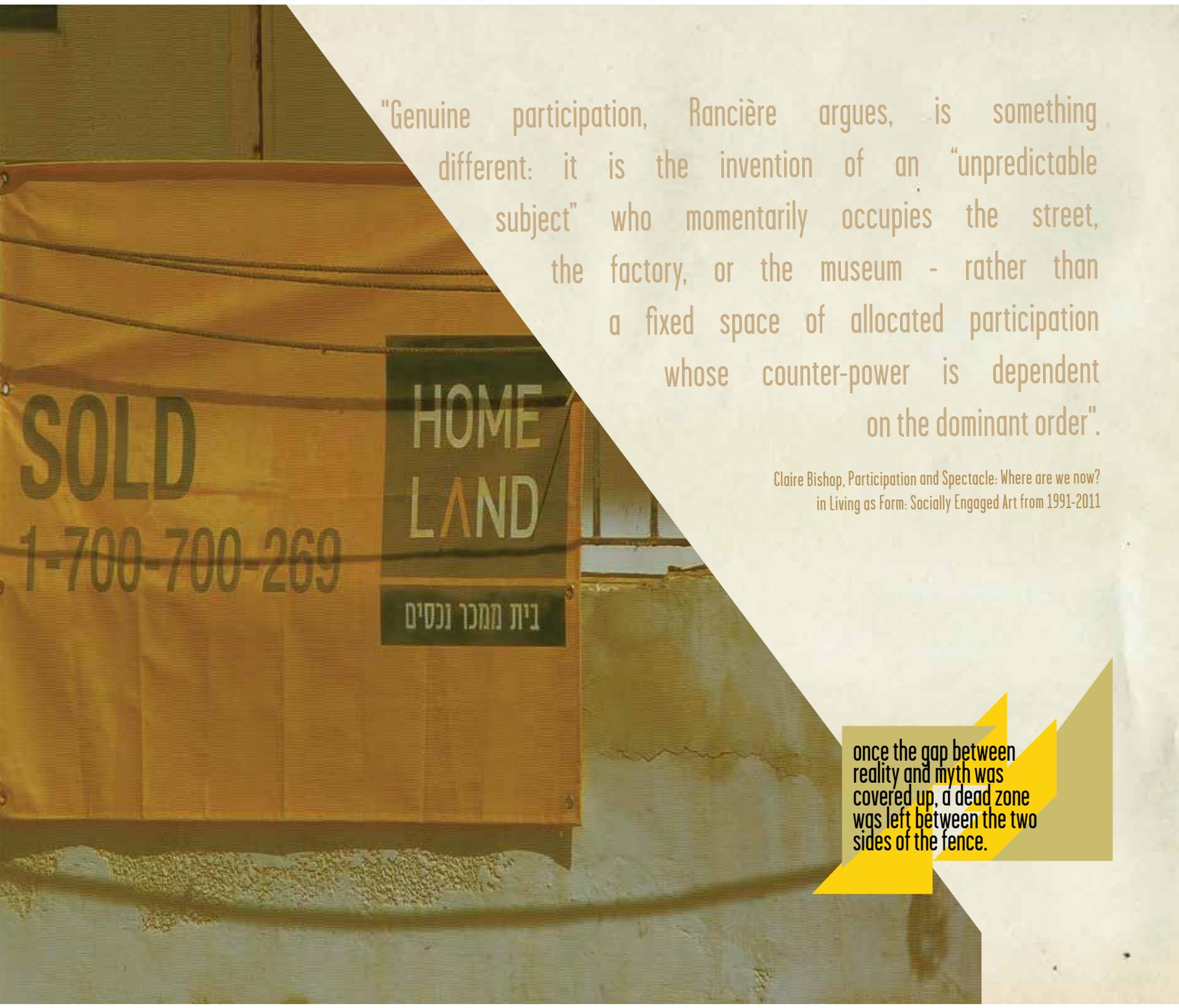
36 ▶ 37



Sources

59

Plague of
Boundaries
Ami Steinitz
55



"Genuine participation, Rancière argues, is something different: it is the invention of an "unpredictable subject" who momentarily occupies the street, the factory, or the museum - rather than a fixed space of allocated participation whose counter-power is dependent on the dominant order".

Claire Bishop, *Participation and Spectacle: Where are we now?*
in *Living as Form: Socially Engaged Art from 1991-2011*

once the gap between
reality and myth was
covered up, a dead zone
was left between the two
sides of the fence.



Spring 2010. Yehuda Ha'Yamit street in Jaffa is blocked. Barriers have been placed alongside the pavements, cutting off the road. It is now a no-man's land. For a moment the mythical sand dunes from which Tel Aviv supposedly arose have been moved and now cover this part of Jaffa. Archaeologists have been called in to dig and document, but they do not let the neighbours know whether they have recovered the broken myths, or found Jonah's sandals. Even if they do, the last cobbler in this street has already closed down his shop, unable to afford the rent increases.

Yehuda Ha'Yamit isn't just a street. It is a myth. It was paved during the British Mandate as the main road to Jaffa's old harbour. Until 1948, it was called Faisal, after the King of Iraq. The name of the street was changed after Israeli forces occupied Jaffa. Shame. Hardly any streets in Israel are named after Iraqi dignitaries, even those who were Arab-Jews..

My father is of Iraqi origin. He left his homeland, together with almost half of Baghdad's population, who were Jewish, including members of parliament, businessmen, doctors and musicians. After a few years in Israel, which was founded by European Jews, he felt obliged to change his family name from Mualem (in Arabic, "teacher") to Doron, which means "present" in Hebrew. The Israeli-sounding name is connected to the Biblical name my father's family had until about 200 years ago. However, the erasure of Mualem, which refers to my great grandfather's profession, hurts me like a phantom pain.

The name Yehuda Ha'Yamit (Judea of the Seafarers) was borrowed from a Roman coin allegedly minted after the victory of the Romans over the Jewish seafarers during the First Jewish-Roman War (66-74 AD). Although this sea battle is described by Josephus, and may have occurred in reality, and although similar coins have been minted to celebrate other Roman victories in this war, this one was declared by experts to be a fake in 1872. Was the month-long excavation of the street designed to conceal this fact? In any case, once the gap between reality and myth was covered up, a dead zone was left between the two sides of the fence. Fed up with this state, the street residents and shop owners decided to take it over.

Activist Art: Transgressing the Boundaries of Public Space





Home land

2010

An Urban Intervention

At "On the Fence", Artist

Led Street Festival, Jaffa

I go downstairs from my flat and through the staircase window, above the sand dunes, a real estate agency sign declares: "HOMELAND – Sold". I look down: the street is full of people, families and children. Neighbours stand on the balconies and gaze down just like me. On the temporary fence alongside the street many artists have hung works. Most of the artists live on this street. Opposite Cafe Dina, the design shops and even the containers have trespassed beyond their own territory and tables have been placed along the pavement laden with delicacies made by the street's cooks. In two spaces, where the street widens, creative workshops for children take place. Some of the children actually prefer to climb and slide and build sand castles in the street which has become one big sandbox. In-between the sand castles oriental dancers start performing and after them an intimate rock concert takes place.

I lift my eyes from the ground and the "HOMELAND" sign floats above, like a black & yellow radioactive cloud. This sign, and many others like it, have sprouted up over the last several months on many of the balconies in the neighbourhood, brooding like raptors awaiting their prey. I return to the flat and remember the rug I found a few days ago in the attic.

A carpet is an interesting object. On the one hand it connotes a pleasant meeting over a cup of Turkish coffee and baklava. On the other, it is a precisely demarcated, well-defined domain. A rug is a reproduction of a garden, which in itself is a simulation of Eden. Different from the street, it is a territory that requires invitation. It is a space from which one can be evicted.

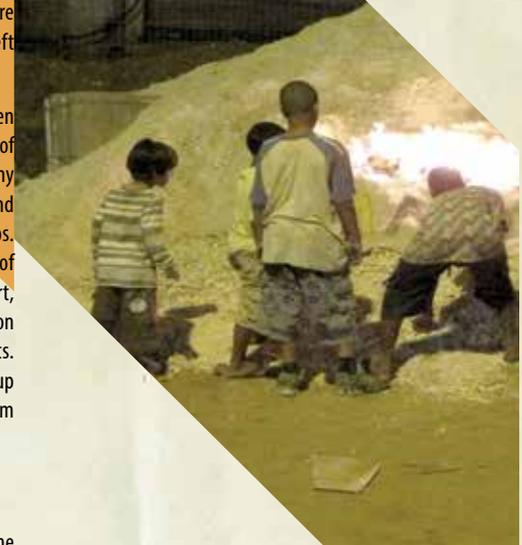
The carpet from my attic stopped functioning as place long ago. Echoing olden times it looks as if it used to belong to a previous tenant, forced out by the rising rents or even before that, to a family who lived here until May 1948 and who left it behind...

I wash the rug with boiling water and detergent and when it is clean I copy the HOMELAND sign and create a cut-out of the word "HOME". I go downstairs and, while greeting my neighbours along the pavement I enter the no-man's land in between the two fences. The musical performance stops. I climb on top of one of the dunes and unpack hundreds of colourful light sticks, which I plant in the sand hill. The desert, which was constructed by both the archaeological excavation and Western and Zionist imagery, is now blooming with lights. Within seconds a group of children occupy the hill and pick up the glowing plastic flowers, waving them, presaging the storm that is about to come.

On a further hill I place the HOMELAND carpet. It's still wet from the laundry and reeks of bleach. I immerse the letters "HOME" in turpentine to get rid of the smell, and set them ablaze.

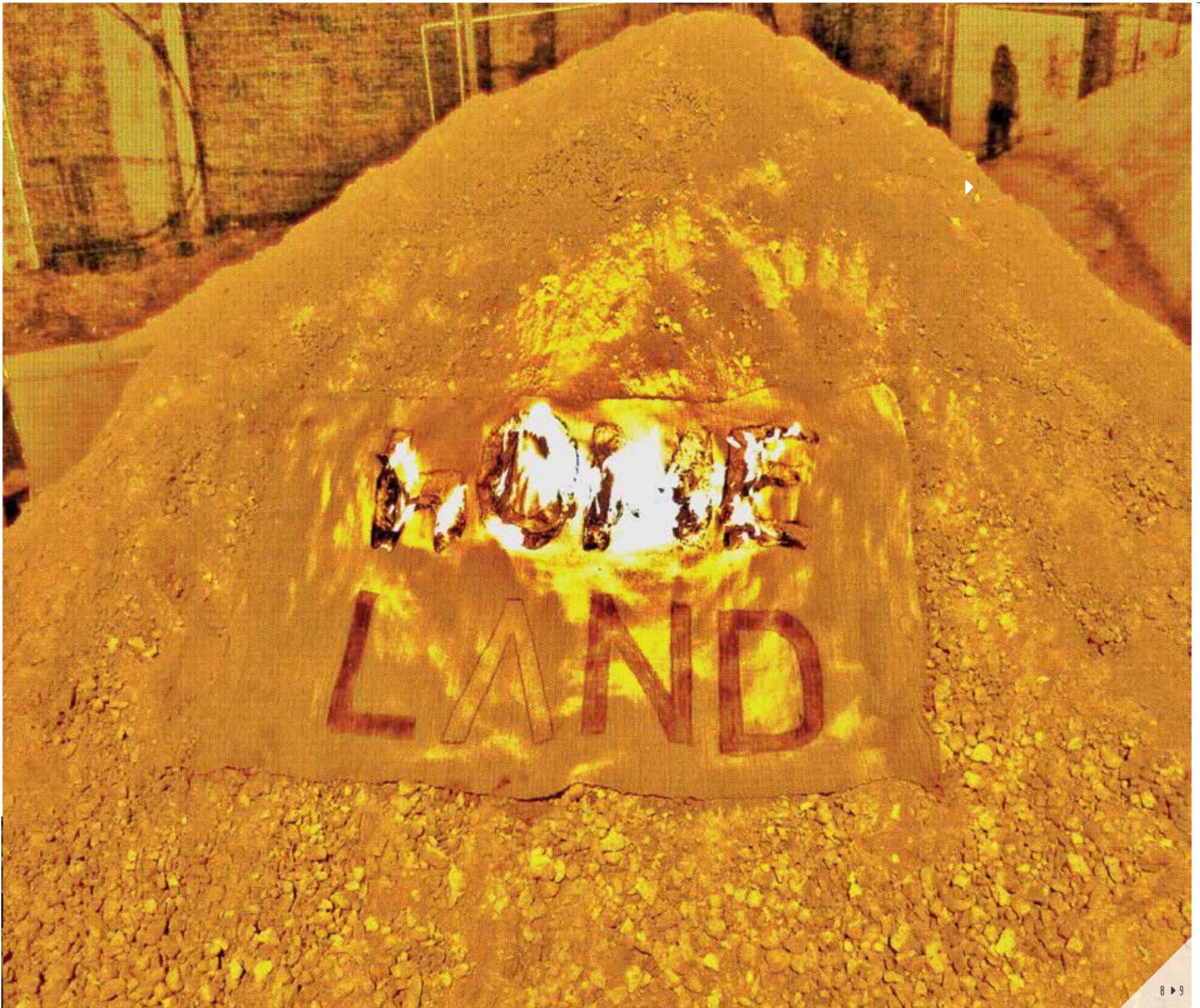
When the "HOME" is burned out and only black ashes are left, I shake the carpet and hang it up. A pure museological act.

Through the HOME-shaped tears and hollows, the fence can be clearly seen.



This text was included in the catalogue of the On the Fence art happening which took place between 2010-2013.







The Nomadic Tent

2011

Installation
(mix media)

An intervention
in Tel Aviv's
Love Art Festival,
Jaffa

Debris Hiatus and the Nomadic Tent (2011), Yehuda Ha'Yamit, Jaffa Tent, spray paint, motion-activated portable sound system, and a skip filled with construction debris.

In the autumn of 2011, a week before the gallery and museum season's opening event, Loving Art, Tel Aviv-Jaffa's Mayor instructed the sanitary department to dismantle the original and biggest camp of the protest movement in Rothschild Boulevard, a main traffic artery and emblem of upper-class urban renewal. This act of cleansing and beautification inspired Debris Hiatus. The work consisted of the Nomad Protest Tent, which was placed in a skip filled with debris from the renovation of two flats which were being linked together by the new owner on one of the most gentrified streets in Jaffa. The street was one of the locations of the Loving Art event, and the curator had instructed the owners to remove it. However, at the my request and in return for a small payment to the construction company, the skip was left in place. Inside the tent, an audio recording of sounds and interviews from the Jaffa Tent Camp played, triggered by the movement of visitors to Loving Art.





Artist Strike, or How Close Are We to Bouazizi?

2011

Urban Intervention
(Canvas, paint stripper, fire, projections)

"On The Fence II"
a guerrilla art event, Jaffa

The performance was a critique of the lack of funding for socially engaged art. The performance invoked Stewart Home's 1990 Art Strike, Jackson Pollock's abstract art, and the work of American labour leader Sam Pollock. The work's subtitle and the use of fire as painting material also memorialize Tarek al-Tayeb Mohamed Bouazizi's self-immolation which sparked the Tunisian revolution and the "Arab Spring" in late 2010.

The performance was held instead of a planned screening of a community film which was cancelled due to lack of funds. Inspired by Jackson Pollock's "striking" painting method, a large canvas was painted over and over again with a paint stripper, reflecting the lack of money for expensive paints, and repeatedly set on fire. Later on the canvas, now covered with abstract burning marks, was cut to pieces and put on sale.

Four months after the installation posed the question, "How close are we to Bouazizi?", the answer came in a demonstration marking the anniversary of the Protest for Social Justice Movement. On July 14, 2012, Moshe Silman, one of the movement's activists, burned himself to death in front of press cameras.





An Arab House for Sale: An Urban Action

2013

Urban Intervention
Platform Art Fair,
Jaffa Port

Architectural
models (mixed
media, various
sizes), megaphone,
suit, a stall,
a banner

This work critiqued Jaffa's gentrification and the sale of Palestinian refugees' property. The art market has played a part in this gentrification as insinuated by the artist's collaboration with the well-known real estate agency HomeLand Properties, which was in fact a sham. The stall exhibited miniature architectural models (1:100) of Arab-style houses which represented existing houses for sale in the area. Buying the model house offered the purchaser an exclusive viewing of the actual property for one week. However, the address given referred to streets which had been destroyed or had their name Hebraised after the 1948 War. The agency's alleged telephone number led to an answering machine which played the Hebrew song, "I have no other country", which had been adopted blindly by the far right despite its ultimately critical message. However in this case the message was sung in Arabic by Palestinian singer Sehrab Abu Lasan. Note that this work, however, was not limited to the performance itself – a major aspect was the interaction with the diverse audience and the ways in which they reacted to it.







Re-Distribution Station

2013

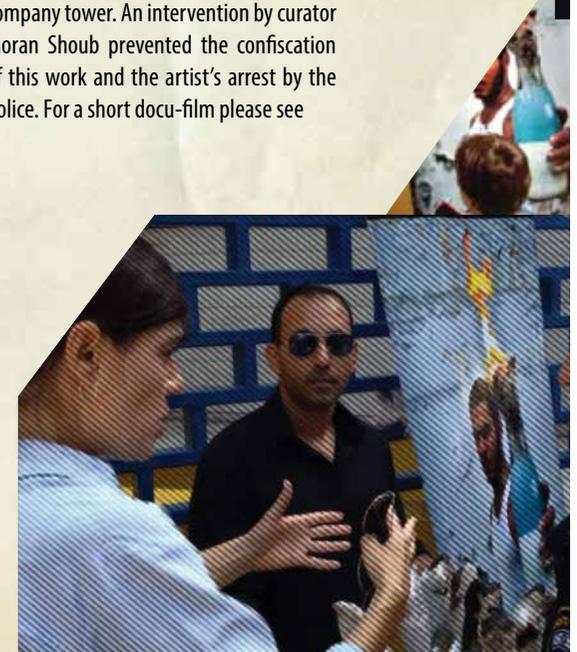
street performance,
Part I of The Land of
Milk & Destitution

Zion Sq, Rothschild
Boulevard, Tel-Aviv

Concept: Gil Mualem Doron. Rag dolls
and photography: Neta Amir

A staged distribution point for Molotov cocktails, comprised of milk bottles decorated with the Gini index (an international coefficient that measures inequality) for Israel, showing its steep rise from 1979 to 2011. Soft sculptures of genies soaked in Arak (Mediterranean spirit) were inserted into the bottles as detonators. The project recalled the actions taken in the 1970s by the Black Panthers in Israel - a radical leftist organization of Jews from Arab and Muslim countries, which fought against racism and discrimination by European Jews. This ongoing discrimination is often referred to by the white-Jewish-dominated media as a "genie in a bottle" that must not be set loose. The performance took place at the heart of Tel Aviv in Zion Square on Rothschild Boulevard, which is privately owned by the adjacent Zion insurance company tower. An intervention by curator Moran Shoub prevented the confiscation of this work and the artist's arrest by the police. For a short docu-film please see

www.a4community.com







Gaia and Hassan Draw (in) the Protest

2011

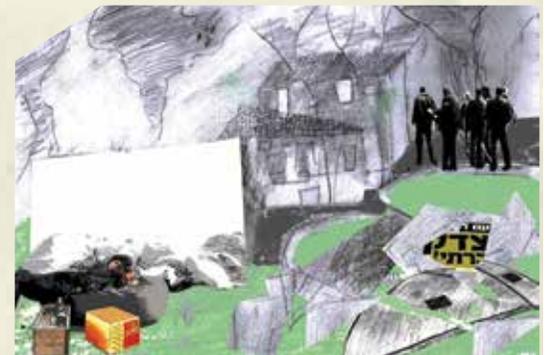
With Gaia Hadar Leblanc, Hassan Abu Shames

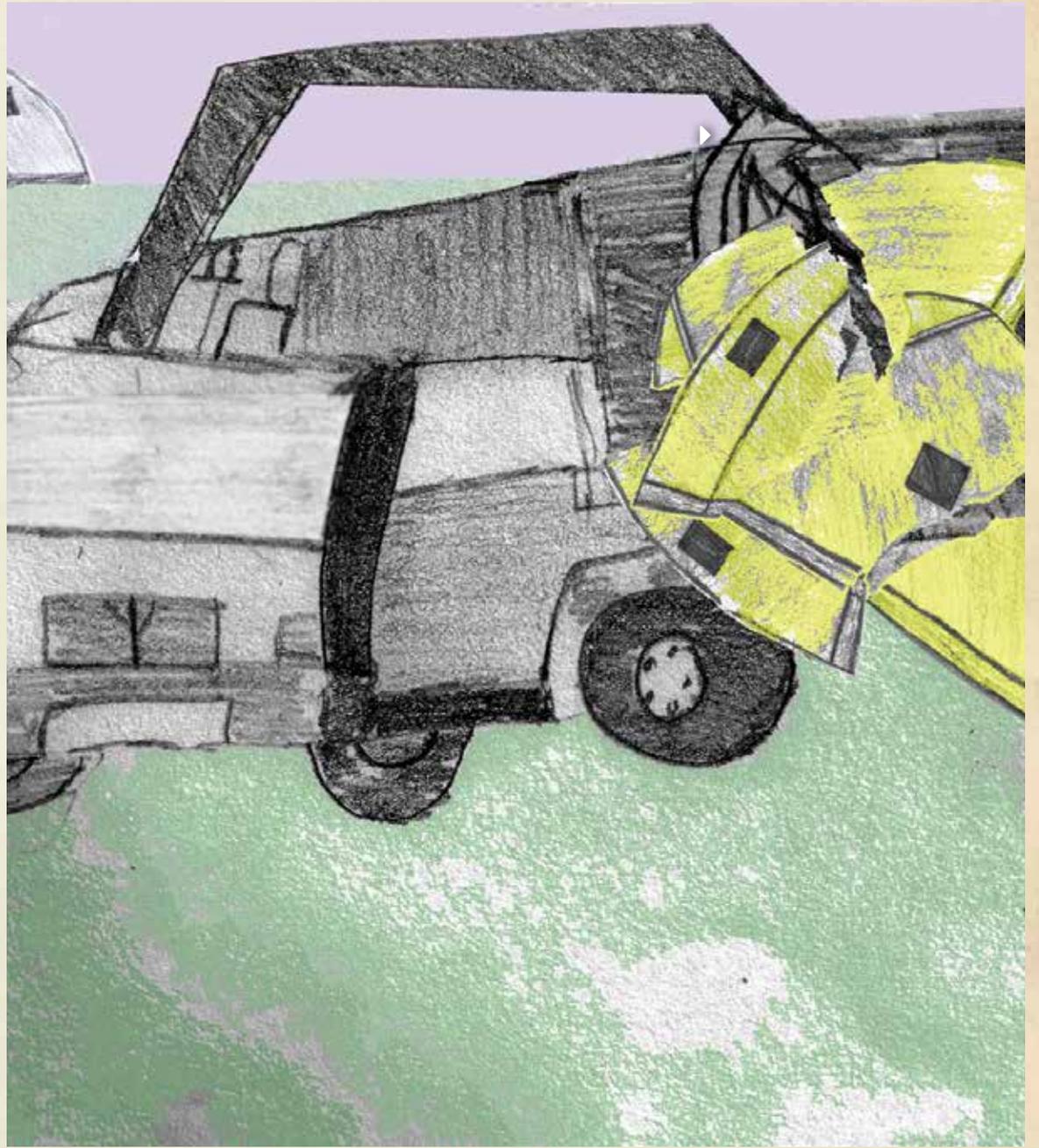
The Arab-Jewish Protest Camp for Social Justice, Jaffa

A series of 60 mixed media drawings.

Work for the project were exhibited at Aretz Israel Museum, The Youth and Sport Museum, Cologne Germany, The II International Photography Festival, Jaffa, Biet Ha'am, Tel-Aviv, Reshet, Art Station for Contemporary Art, Ramla

This collage series is a collaborative work of art created with two teenagers from homeless families, Gaia and Hassan, who met in the mixed Arab-Jewish Occupy encampment for social justice in Jaffa. The drawings document the daily life in the camp as well as demonstrations throughout the country, from the children's viewpoint. The project was created during the autumn and winter of 2011-2012, during the weeks preceding the demolition of the Jaffa tent camp, the last one to remain in Tel Aviv. Gaia (11) and Hassan (13) belong to the two last families who remained in the camp in which they had been living for eight months as they had nowhere else to go.





The People Family:

a homeless family
as an art intervention

2011

An intervention

Beit Ha'am, Rothschild Blvd.
Tel-Aviv

Camp for Social Justice,
Jaffa

זה ביתם של בני הסיני
בית העם
بيت الشعب

משפחת העם: משפחה חסרת בית במייצג אמנות
אנדרת ניל סמקלס הורון / אמנים: גאיה יפאט, נביל ובווס
בית העם, שדר רוטשילד 69, תל אביב
פתיחה: שישי 02.03 שעה 13:00

عائلة بلا مأوى كتمونج قتي
كتر: جيل موعظ دورون القاتن: غايا يفات، نبيل و بوس
مجلس الشعب، شارع جادة روتشيلد 69، تل أبيب
الفتح: 2 مارس يوم الجمعة 13:00

the peoples' family: a homeless family as an art intervention
curator: gil msalem doron / artists: gaia, yifat, nabil & boos
beit ha'am , rothschild blvd. 69 tel-aviv jaffa opening friday02/03/12 at 13:00



Winter 2011. The summer is almost forgotten. Beit Ha'am (People's Home) in Rothschild Boulevard, which was one of the headquarters for the Protest Movement for Social Justice, is launching its gallery space. In the middle of curating an exhibition there the last family of the mixed Arab-Jewish protest camp in Jaffa is being brutally evicted by municipal authorities. Yfat and Nabil call Beit Ha'am and ask for a temporary shelter for themselves, their 12 year old daughter and two dogs. The request is rejected since the location is a "cultural centre" and not a residence. In response, I cancelled the scheduled exhibition and moved the family into the gallery with their big tent, presenting them as a week long art performance. Visitors were invited to talk about issues ranging from the housing crisis to home-schooling and eco-living, to a tea ceremony, to view the Gaia and Hassan drawing project (see page 30) and to a car boot sale. The only request made by the family was not to be photographed and that only the Social Television network could cover it (For their Hebrew report, see www.youtube.com/watch?v=sMdyK4hVkoE).





The Gallery and Socially Engaged Art: Tainting the White Wall

"By suggesting eternal ratification of a certain sensibility, the white cube suggests the eternal ratification of the claims of the caste or group sharing that sensibility. As a meeting for members of that caste or group, it censors out the variation, promoting a sense of the sole reality of its own point of view and, consequently, its endurance or eternal rightness"

Brian O'Doherty
(2000), *Inside
the White Cube: The
Ideology
of the
Gallery Space*,
p. 9

Presenting works in a gallery setting has not been an organic development of my work but more of a way to survive in the art world. Often, the work presented in this setting deliberately transgresses the boundaries of these institutions. The multimedia installation *Inscriptions for a Cruising Ground* was originally planned for London's Russell Sq. but ended up in the *Research by Art* exhibition at the Slade School of Fine Art. My frozen blood inside the hanging sculptures defrosted during the opening and dripped on the gallery floor, disturbing the cleanliness





ب

2012

A retrospective exhibition,
Architect's House Gallery, Jaffa

of that space. In the exhibition Temporary There/
Temporary Name, a series of photographs printed
on large mirrors were shrouded, smashed, burned
and buried for a wintery month as an act of
despair about the possibilities of photographic
representation and the commodification of
ephemeral urban phenomena.

On another occasion I disrupted Tel Aviv's We
Love Art Fair in Yehuda Ha'Yamit Street in Jaffa
by bringing back "Dirty realism" into the cleansed
and gentrified street (see p. 11). Finally, In my
retrospective exhibition in the Architects Gallery in
Jaffa, most of the work was exhibited in the closet
and in drawers which people opened, handling
the works, eating them, dancing around and on
top of them, and altering them.

These were all attempts to remove the aura that
had been forced back since the end of mechanical
reproduction, attempts to defile the white cube
with the everyday and to produce socially engaged
art within the constraints of the gallery setting.



Photographs from the exhibition: Yotam Ronen





The Unknown Architect

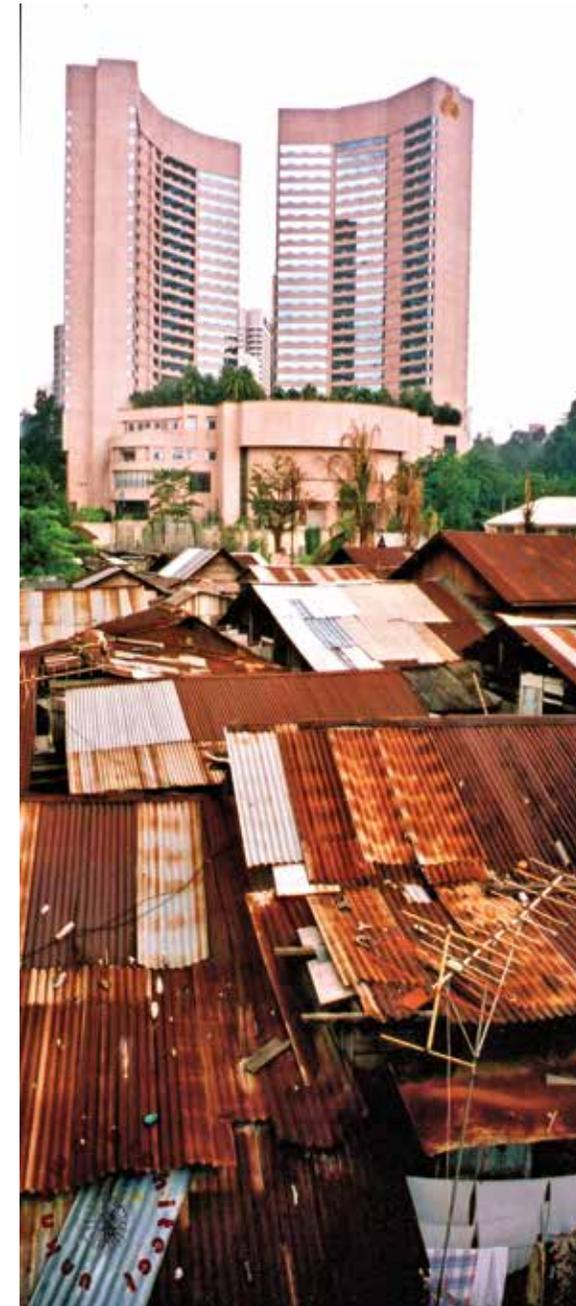
2000-2014

photography series

Published in various publications and works in the series that were exhibited at EAST66 - Centre for Urban Cultures, Amsterdam

An ongoing photography project that began in 1998, dealing with informal structures, activities and spatial transformations in 21 cities in the Americas, Europe, the Middle East and Asia - part of the research on "The Dead Zone & the Architecture of Transgression".

From left to right: Parliament Square, London (2000); Kuala Lumpur's New World Hotel and shanty town (2000); and Varanasi, India (2008).



Temporary Name / There

2009

The Station Gallery, Tel Aviv



Mixed media of twelve 3D collages, 160x60cm. (Documentation, Lihi Avidan)

Video version in the Space for Engaged Art, Oranim College, Kiryat Tivon, Israel (2000-2011)

An outdoor installation composed of photographs of so-called “dead zones” (derelict areas, urban voids, etc.) from 21 cities in Asia, Americas and Europe. The photography project is part of the Ph.D. research “The Dead Zone & the Architecture of Transgression” which presents the genealogy of the (colonial) imagery of the “wasteland” and its contemporary gentrification drive. For this exhibition the photographs were printed on clear acetate and glued onto a mirror. At the opening of the exhibition the works were covered in thin white paper, crushed and set on fire. The images here are of the aftermath of this process. They depict marginalised urban areas in Europe, the Americas and Asia. Look carefully for clues to the communities living there.

Works:

Right: San Francisco’s old harbour, a homeless shelter (2000)

Bottom: The Fisherman’s Village, Tel Aviv (1998)

Top left: Shanghai, ruins of a village and a new housing development (2000). The photograph is from the burning installation taken by Lihi Avidan





Canada Park, Israel

2010

/ series of seven digital photography collages

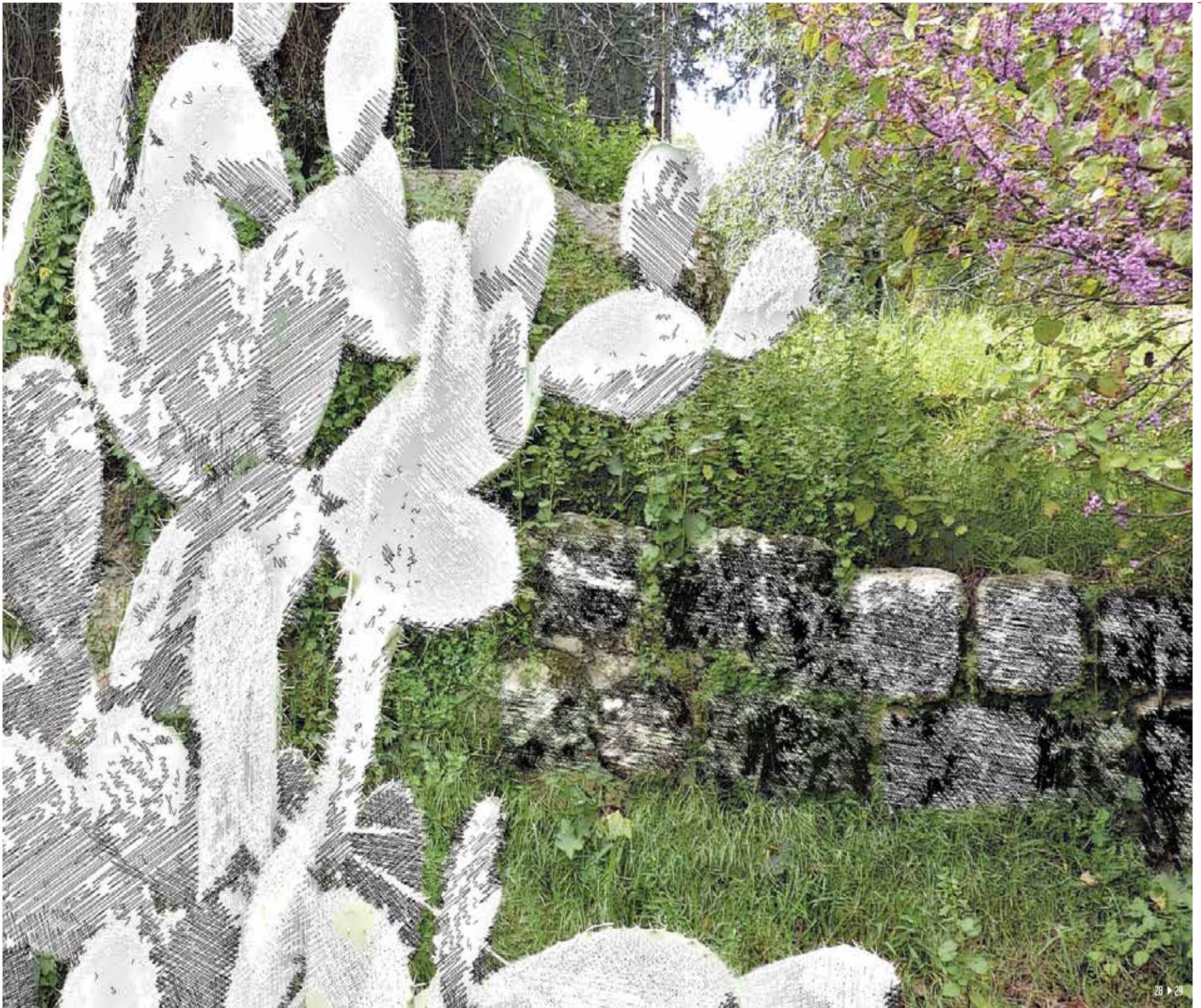


A series of manipulated photographs that depict the remnants of the Palestinian villages Imwas, Yalu and Bayt Nuba that were destroyed in the 1967 War, on top of which the Jewish National Fund built a park with funds collected from Canadian Jews. The park is located next to the main road from Tel Aviv to Jerusalem .

Works:

Canada Park Wall (top), Canada Park Zabar (bottom), Canada Park Borderline (right)







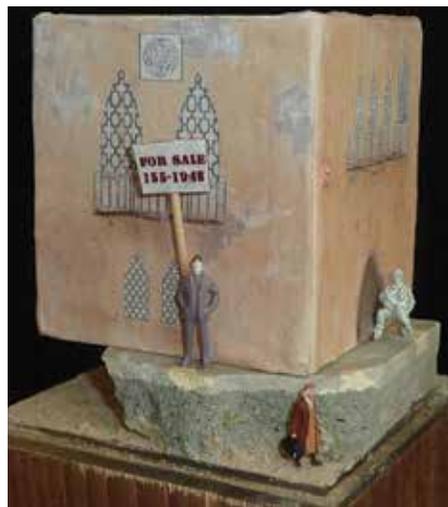
“Jaffa’s Crumbs”

solo exhibition at the Anatomy Museum,
King's College, London

Part of the Gallery Project

Curators: Wang Xin, Sylvia Zhan

2014



X/1151948
Diorama

Diorama, mixed media, in an acrylic display box
10x10x10cm.

The work portrays the two-fold axis of the ongoing expulsion of Palestinians from Israel and the Occupied Palestinian Territories from 1948 by the state's military and legal apparatuses, as well as by “free market” real estate trends.

Sand Pit
8/678
installation

An installation depicting the eradication of the eight Palestinian villages in Jaffa District in today's Tel Aviv municipal area. The installation is composed of eight 10x100cm wooden posts, into which a diorama cube is inserted. The diorama portrays a person standing on a broken painted floor tile, such as ones that were common in Jaffa before 1948, looking at a white mark painted with Tipp-Ex. On each pole the white mark resembles the layout of one of those eight villages.

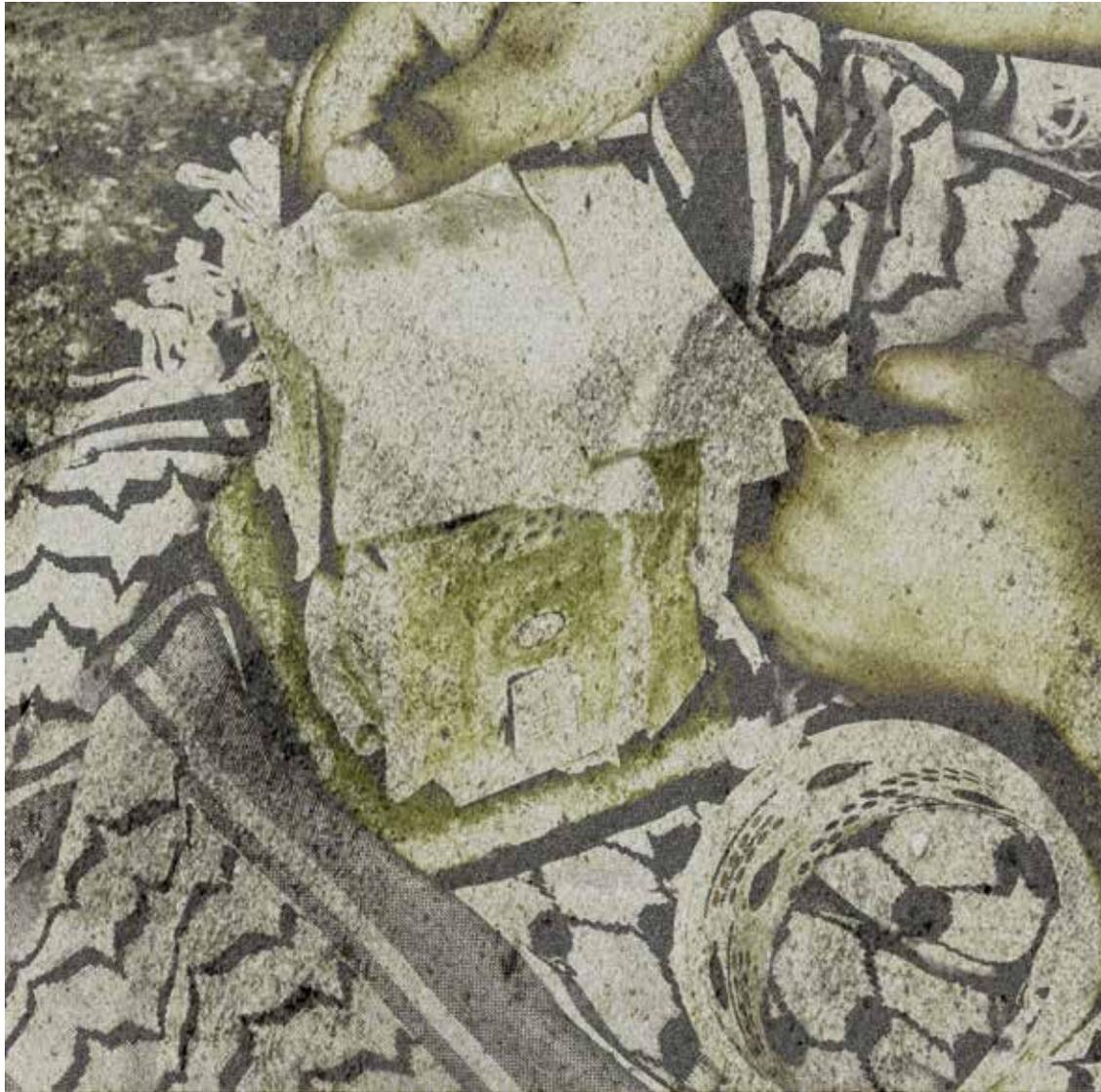




Jaffa's Crumbs”

Rosetta

Short film
(4 min)



Actor: Maram Atouleh

First screened at the Tel Aviv Cinemateque as part of Zochrot's 48mm International Film Festival on Nakba and Return (2013)

The beach north of Old Jaffa has no name. Its land border is formed by the destroyed houses of the village of Irshid (Rosetta, after the name of the village in Egypt where the Rosetta Stone was found) that existed until 1948. Some of its destroyed houses' paving stones can be found on the beach from time to time. In 2011, a remnant of the village's biggest house was wiped out by the municipality. The only house left from the village has been turned into the Etzel Museum, dedicated to the forces that occupied and destroyed Irshid. Maram, a Palestinian teenager from Jaffa, explores the area and finds a broom tile which she uses to model the floor of the destroyed house.

Envisioning Landscape of Memory for Palestinians & Israelis

2012



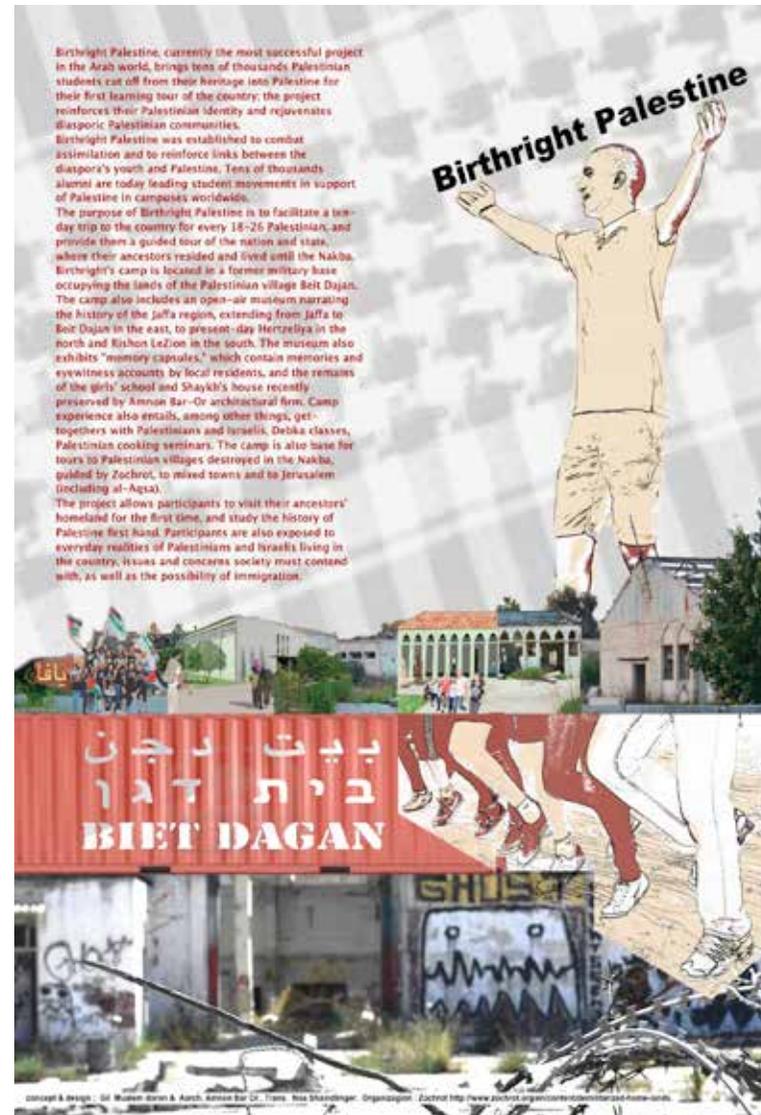
A research and architectural proposal for transforming the Beit Dagan abandoned military camp into a Palestinian Visitors Centre submitted to Architecture For Humanity's (UN) RESTRICTED ACCESS — From military space to civic space.

The project was created in cooperation with the Amnon Bar Or architects and Zochrot.

The project's team included: Arch. Ilan Goldin, Michal Mishli Ran, Marza Alomar, George Sasin, Martin Asa, Olivia Thomas, Ami Asher, Norma Musih, Eitan Bronstein Aparicio and Jaffa's Youth Debbka Dance Group. More on the project on Zochrot's website at www.zochrot.org/en/content/demilitarized-home-lands.

The project documented the abandoned camp in Beit Dagan that includes remains of Bayt Dajan town, destroyed by Israel in the Nakba (1948 War). The proposal was to turn it into an education and visitors' centre for Palestinian refugees and Israelis who could learn about the country and the prospects of return.

Right: an advertisement for the centre.





Corner Stone

private
screenings

2014

Contemporary by Galconda (2013) — Tel Aviv

BYOB (Bring Your Own Beamer) event

Weitzman Jewish-Arab Mixed School: End-of-the-Year Community Event, Jaffa (2013)

An intimate screening of a short film that shows schoolchildren collecting broken floor tiles from Jaffa beaches where, for years, the remnants of buildings from Palestinian neighbourhoods destroyed in 1948 were dumped. The short film was screened on one of the unearthed floor tiles held by the viewer.





For Sand Thou Art, and Unto Dust Shalt Thou Return

2014

Gaza Aid Jamboree, Cable Street Studios, London

Josephine Avenue Art Fair

digital collages printed on 2000 grit sandpaper,
framed (12cmx18cmx2cm)

The work depicts the unbroken connection between the Palestinian Nakba since 1948 and the 2014 war on Gaza, reflecting on the turn of the 20th century Zionist imagery of Palestine as a sandy wilderness and on the call of many Israelis to grind Gaza into dust in the 2014 onslaught. Each work in the series represents one of the Palestinian villages that existed in the area where Tel Aviv is today.



“Inscriptions from a cruising ground”

2005

Slade School of Fine Art



Room installation exhibited at Research Spaces: Materialisation of Practice in Art & Architecture, November, 2005. Organisers: W. de Bruijn, K. Kreider, C. Malathouni, & G. Pasternak, with the support of Dr P. Flornece & Dr J. Rendell

The installation included a multi-channel soundtrack of recorded interviews with cruisers in cities in Canada, California, Spain and Israel and soundscapes of these places (variform sculptures, graphite drawings, projections, human blood).







Ruin Porn

201

Digital collages

Ruin Porn is a derogatory nickname for photography which aestheticizes industrial ruins and derelict sites while concealing or ignoring the socio-economic and political background that generated them. Queer porn in ruins, a sub-genre of sexual activity in public spaces, transgresses the timelessness and apolitical nature of much of the imagery of ruins in (heterosexual and middle-class) Western culture. The photographs for the collages were taken in various cities in the Americas, Asia and Europe and populated with homoerotic imagery. As the ruins acquire a thick, lush crust the characters' skin is stripped off and the bare white paper underneath them is covered with texts on decay and abandonment.

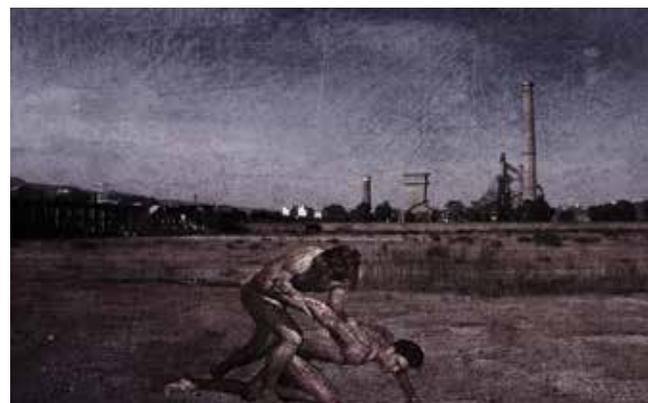
Works (From top to bottom):

New York Pier 43 (2000)

San Francisco, Presidio Park's bunkers, (2000)

Naples, ruins of the western industrial area (2004)

On the right: Biet Dagan, abandoned military camp (2012)







Secret Service performance

2014

JW3, London

Secret Service was performed in April 2014 at the live-art evening event Secrets & Confessions. It was a conversation piece based on concealed histories, obscured spaces and personal memories of Jewish and Palestinian communities in Jaffa, Baghdad, and London – three places which are also related to my personal history. One or two people were invited into a darkened room for about 15 minutes, where they were asked to open a black jewellery box. Upon opening the box they would discover it was filled with sand, where they would find a key, one of several, that could match one out of three key imprints in a 'Do Not Disturb' door hanger. On the back of each hanger was a faint image related to one of these locations giving a clue as to the secret which was revealed through a short story. In return for hearing this secret, visitors were asked to share their own personal story or secret connected to a specific place.



The New Union Flag, UK

2014

Peckham Platform

A digital collage, for sale as a cotton flag print and on various products (c-print poster, t-shirts, scarfs, mugs, clocks and more)

Based on the work "you keep it, just in case they win" in which parts of a ready made Union Jack doormat are cut out and replaced with fabrics typical of countries from where immigrants have come to the UK and to where UK citizens have emigrated. Alongside the main piece the 2nd part of the work consists of a picture frame which contains the cuts from the doormat. The work has been recreated digitally as a proposal for a new UK flag.

www.zazzle.co.uk/agitpropo



Products from the work: "The New Union Flag" 2014

Agitpropo

The online store for socially engaged art
www.zazzle.co.uk/agitpropo



Gini in a Bottle

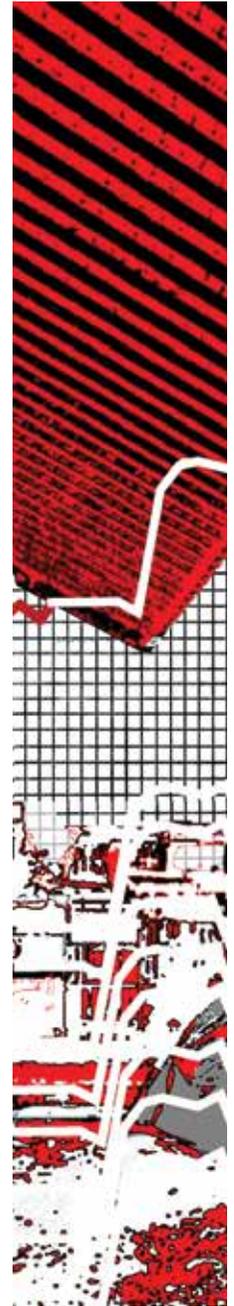
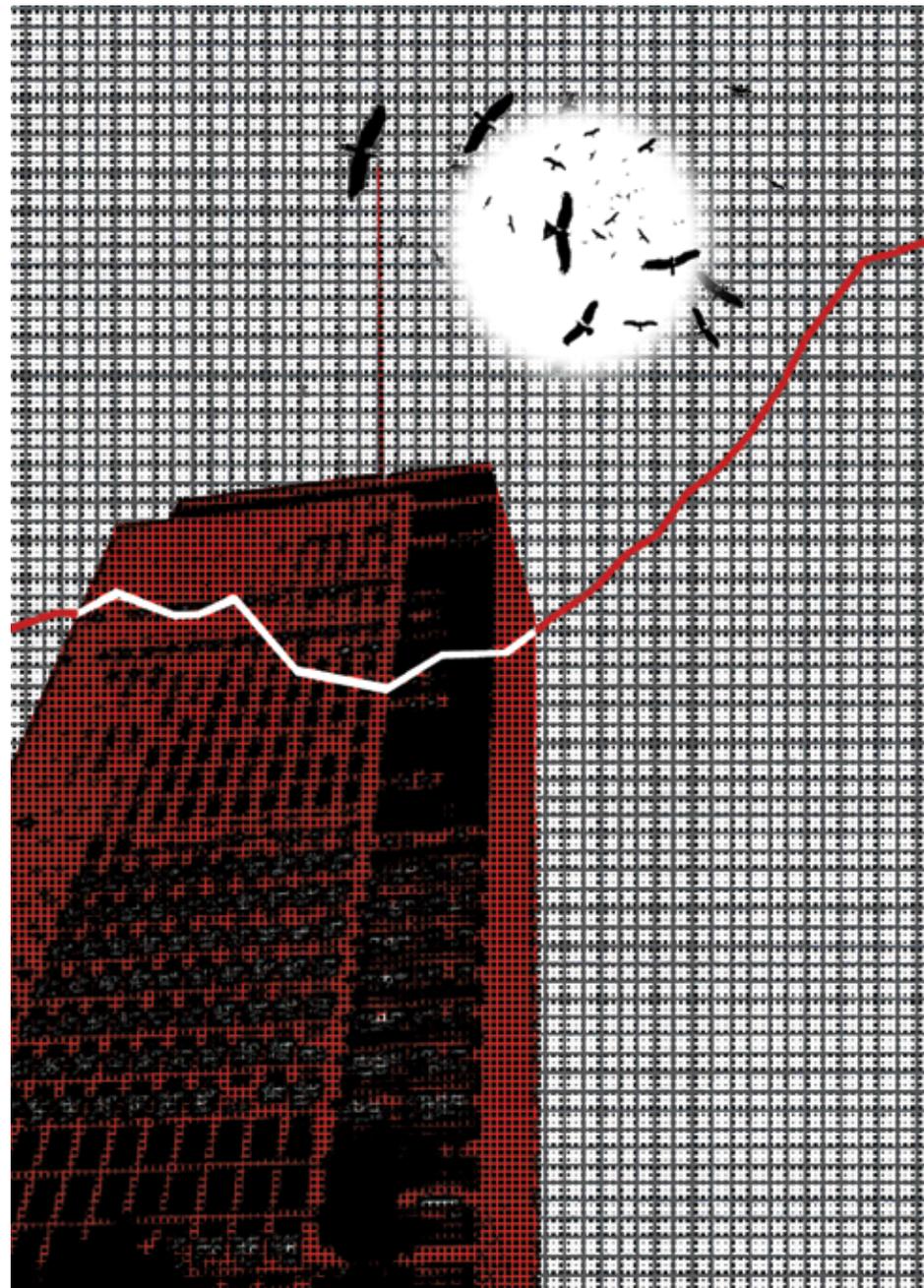
solo exhibition

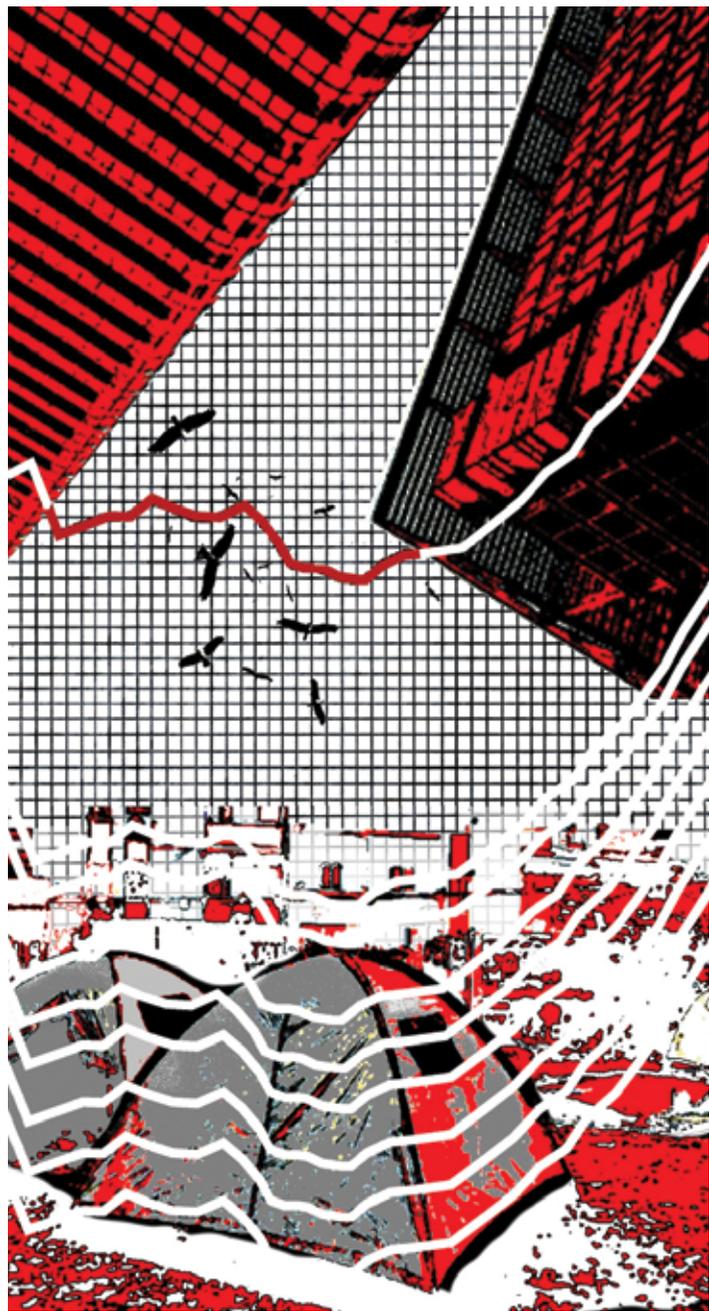
2015

Brixton Village, London

A series of ten digital collages, c-print / aluminium plate print

The work blends photographs of London's Canary Wharf business district with images of social unrest and a graph of the Gini inequality index.







Collaborative work in alternate art spaces: Breaking the Classroom Walls

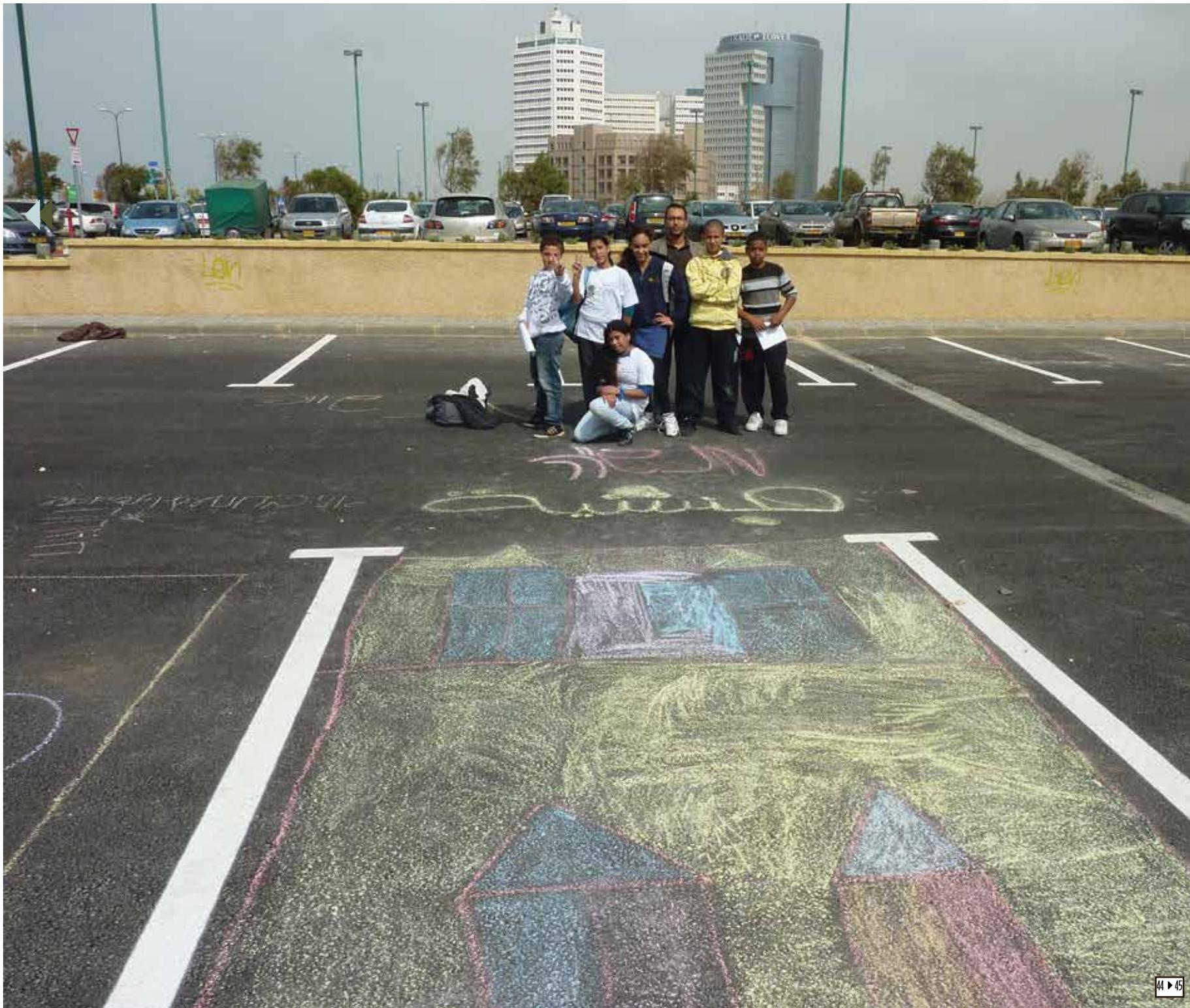
Summer 2013. Being awarded the Artist in the Ministry of Culture's Community grant for four consecutive years was a tremendous opportunity to create frameworks and practices for learning, negotiating, and researching, for remembering, and fostering collective creativity. It enabled me to work outside the constraints and limited horizons of the art market. The projects within this framework often involved dealing with municipal and institutional bureaucracy, managing and collaborating with communities, and raising extra funds to realise more ambitious and complex projects. On another level, artwork in the community required shedding prejudice and removing the artistic ego shield. It required commitment, curiosity, and emotional engagement as well as the ability to limit one's own ideas to open space for others, and the aptitude to weave together diverse ideas and abilities. The works presented in this section created a space of shared experience, rather than mere objects. Indeed, many of these projects didn't have to end with art objects at all, nor did they require exhibition. However, in some cases, it was the community members themselves who wanted to share their creations with others, and benefitted from that sharing.

Here you will find just a few examples of the collaborative works I have performed during those years. They have benefitted me on many levels and I am always looking for more of such opportunities. For a more in-depth discussion of the various social practices I have developed, the essential ingredients for their success and what success actually means in the artistic context, see

On the left: A photograph from a public art intervention in which Palestinian pupils drew a house on the tarmac of a car park where the house of the grandmother of one of them stood. The house, and Manshia neighborhood which it belonged to, on the border between Tel Aviv and Jaffa, was erased with no traces after the 1948 war. The art intervention, which was repeated a few times, was part of the project "Bibi's House" (see p. 49)

www.a4community.com





Pedagogical and Curatorial Projects in Schools of Architecture

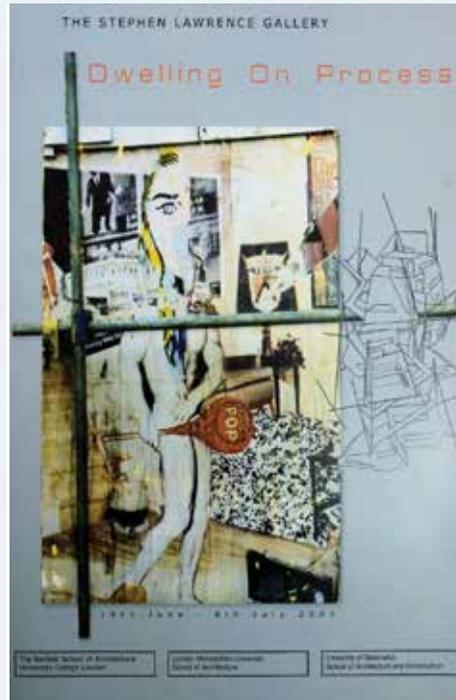
Dwelling on Process (2002)

University of Greenwich, School of Architecture

**Exhibition at the Stephen Lawrence Gallery,
London**

This exhibition, which I curated at the Stephen Lawrence Gallery, included works of students from the Bartlett School of Architecture (Unit 10: Simon Allford & Paul Monaghan), London Metropolitan University School of Architecture (Fluid Studio: Steve McAdam & Pippa Gueterbock), and the University of Greenwich School of Architecture (Transgressive Architecture Studio: Gil Mualem Doron & Bruce Stewart). The exhibition's catalogue also included interviews with Lord Richard Rogers and an article by Prof Jeremy Till.

The exhibition presented new forms of urban housing, especially high-density projects and social housing, catering to a multicultural and socio-economically diverse society. It took time and convincing to find studio tutors who would agree to the project framework, not only because of the topic, but also because the tutors requested a detailed account of the studio's teaching methods, and that the students meticulously document the process they were undergoing during the year.



Transgressive Architecture Studio, London & Brighton (2002-2006)

The Transgressive Architecture Studio was an extension of the TA group. The studio tackled real issues and contested public spaces in London via research, design proposals and on-site interventions. It placed considerable emphasis on the work processes and on developing radical teaching methodologies influenced by the work of educational theorist bell hooks and the British Community Architecture movement. Works by studio students were published in the Evening Standard, Archis, and AJ, and in the book Loose Space.

The Limits of Inclusiveness (2006)

**University of Brighton, School of Architecture,
Architecture and Interior**

**Exhibited at 66 East: Centre for Urban Cultures,
Amsterdam**

The project examined the socio-political boundaries of the public space in London, and specifically, Russell Square. It also assessed teaching methods and architectural production within an academic institute. Finally, it tested how an architectural design (from the scale of an object up to urban/landscape design) can accommodate conflicting interests and programmes. The project was created with Ami Cash, Federico Grazzini, Naomi Lefebvre Sell, James Merry, Harold Offeh, Nat Rangsiyuthigul and Kian Woo.

"Artist in the
Community"
Scholarship
2009-2013

The Orange Peels Path (2012)

Mixed media: photography tour, c-print, orange peels and epoxy resin

The Arab-Jewish Community Centre, Jaffa

A project carried out in cooperation with a group of young women called "Achla Banot" (cool girls) from the Arab-Jewish Community Centre in Jaffa. The project started with a photography course in which we located and took photos of traditional water well houses (biaras) in Jaffa. All these palatial houses belonged to Palestinian families and were expropriated by the State of Israel after 1948. Most of the houses were altered and their magnificent architecture and interior design were destroyed, either deliberately or through lack of care.

In the second part of the project, the photos of these houses were printed on the inner side of orange peels and embalmed in hardened epoxy resin paperweights. These were exhibited together with real oranges in a crate which at first sight looked like an ordinary orange crate, but on closer inspection revealed itself through the writing on its side to be an IDF ammunition crate.



Bibi's House (2009-2010)

The Arab Democratic School - Yaffa, Jaffa

Exhibited at "Open Houses" Architecture Festival, Tel Aviv-Jaffa

The exhibition Bibi's House was a collaborative work with pupils of the Arab Democratic School, Yaffa and architecture students from the Avni Institute of Art & Design. The year-long project dealt with the history of the school building that used to be the home of the wealthy Palestine Bibi family, and the history of Jaffa in general. The exhibit included a sound presentation that overflowed the walls of the building into the street, art-video films that documented the pupils' artistic involvement in the city space (primarily in the completely destroyed Manshiyye District), photos and architectural models.

Images from top to bottom: An art intervention in public places: Pupils placing architectural models they made of houses that were destroyed in 1948 War. The models contained short texts with testimonials from people who lived in those houses before the war. Bottom image: A jute cloth used for protective sandbags printed and hand-painted with motifs typical of the design of concrete tiles common in Jaffa's houses at the beginning of the 20th century.





My Place (2010-2012)

Photography project

The Arab Democratic School, Yaffa

The Arab-Jewish Community Centre, Jaffa

Exhibited at the Sport & the Youth Museum in Cologne, Germany (2012)

A critical photography project by Palestinian youth from various neighbourhoods in Jaffa, which have suffered years of under-investment. The poles and photos in the picture above were used in several demonstrations held in the summer of 2011. After the school's closure, this project continued at Jaffa's Arab-Jewish Community Centre in collaboration with Verena Moron and Carina Hommel from the University of Duisburg-Essen, Germany, which ran a similar project in Cologne.



Three Sticks (2013)

A project with an elderly multi-ethnic community in Art Factory, Bat Yam, Israel

Mixed media: construction wood planks, acrylic and charcoal paints, 15×76cm.

A group of elderly people in a community centre wanted to teach their grandchildren street games which the younger generation are not familiar with anymore. After some discussion, they chose the game “three sticks”, in which the players had to jump over sticks placed at increasing distances from each other. They also wanted to share stories from their past. We combined the two. The six-month project culminated in an exhibition and a community event in which the grandchildren helped transcribe their grandparents’ stories onto the planks of wood on which the grandparents copied images related to their stories.



The Children of London for the Children of Gaza (2014)

Karibu Education Centre, Brixton, London

A creative greeting card workshop held as part of a fundraiser for a delivery of toys from the UK to the Gaza Strip organized by the Gaza Toy Drive charity. The children who participated in the workshop received a collage which combined a photograph of an area destroyed in Gaza with tower cranes in the background and were asked to imagine the new buildings to be built there using donations from around the world. The buildings were created using photographs of textile patterns from various countries and inspired by a variety of buildings and construction styles. This was designed to represent the international support for the rehabilitation of the Gaza Strip on the one hand, and the diverse cultural background of the workshop participants on the other. The cards were sent to Gaza with the toys together with the children’s best wishes.





The Big Pit - a Science Fiction Film as a social practice (2010)

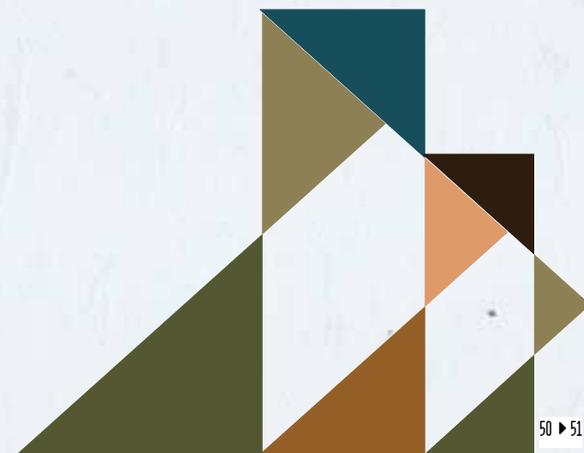
The Workshop for Art, Rishon LeZion, Israel

The Big Pit was produced as part of the Artist in the Community Program of the Art Workshop in Ramat Eliyahu Neighbourhood in Rishon LeZion, together with a group of children of the neighbourhood's Ethiopian community and with the help of community service volunteers.

The film is based on a mapping workshop in which the children described the scariest places in the neighbourhood. Another workshop – a storytelling of an Ethiopian tale – and a discussion of its meaning also form part of the film. The latter workshop was also used to create another short film.

One of the scary places, the "Big Pit", as they called it, was an abandoned construction site which had turned into a no man's land. The children identified this place as both scary exciting and attractive, and said they often hung out and lit bonfires there. This place as well as a few others in the neighbourhood became the focus of the film.

The children co-authored the script, designed the clay figures used for developing the storyline and portrayed the different characters. During the editing process a number of scenes were added to enable some interaction (sing-alongs and dancing). The film was screened at a neighbourhood community event.







Architecture and Urban Cultures (2010-2014)

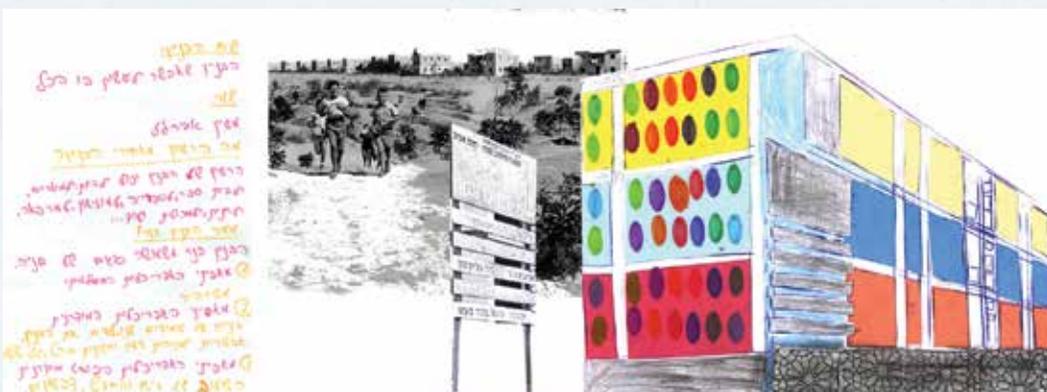
Learning programme for primary and secondary school children (aged 10-16)

The Architecture and Urban Cultures programme was developed during a 4-year art residency in schools and community centres in Israel and submitted as a final thesis for a PGC in Art Education at Ha'Midrasha School of Art at the Beit Berl Academy. The programme was also based on research conducted during my studies for a PGC in Architectural Education at UEL, London. It was the first education programme that taught the recent history of Israel's built environment including its Palestinian heritage. It was approved by the Israeli Education Ministry in 2011 and endorsed by the Tel Aviv Municipality's Education Department.

Image 1: Series of collages that document drawings, paintings, collages, and models created by the pupils.

Image 2: Photograph from a study trip to Beit Habiliim or Anton Ayub's house.

Image 3: A hand drawing made during the study trip.

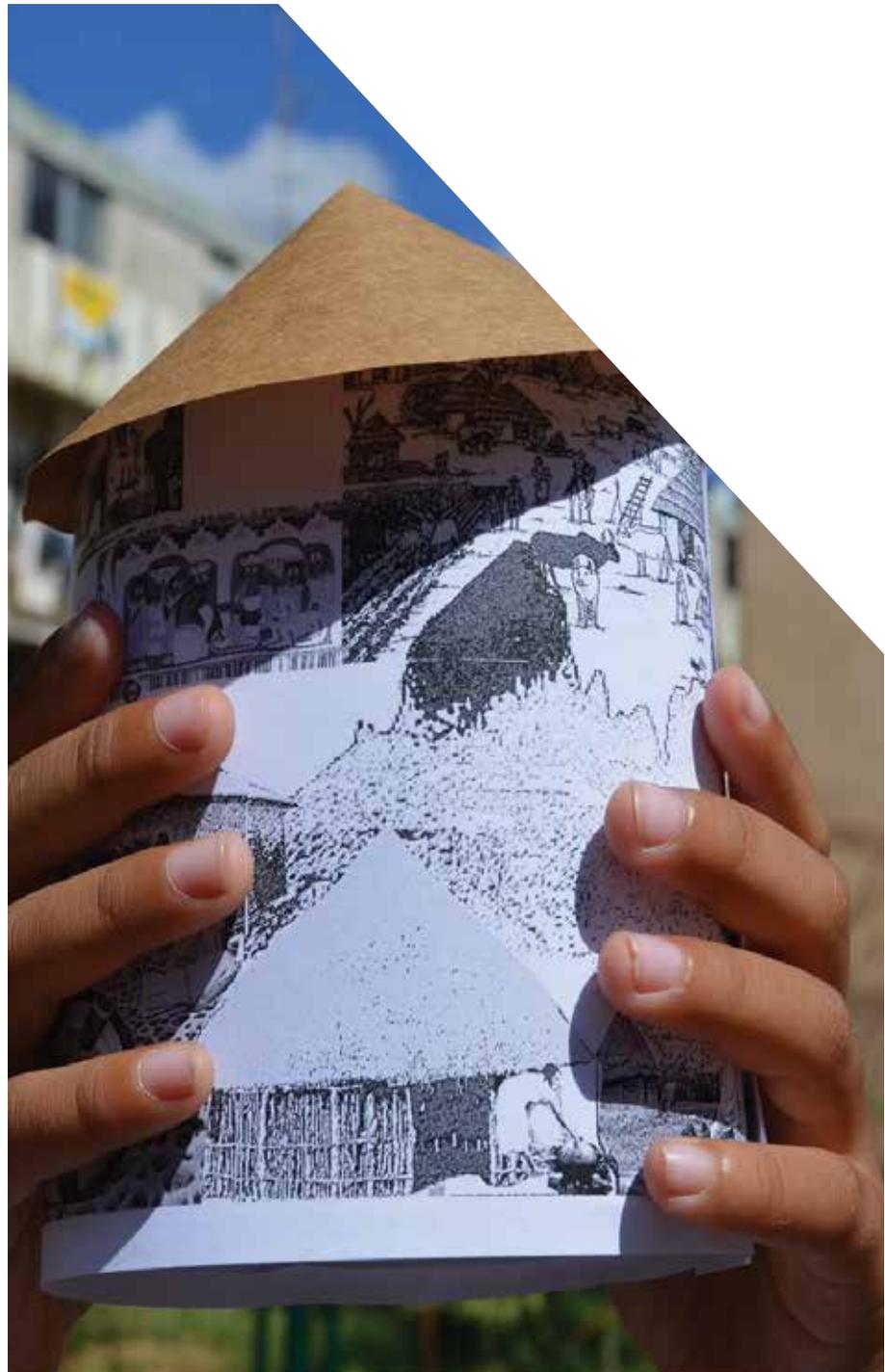




Changing Homes (2013)

A workshop with Ethiopian descendant teenagers and children on models of a traditional Ethiopian house

The six-month project started with investigations by a group of teenagers into their Ethiopian history, traditions and famous individuals. The findings were collaged, on strips of paper from which the neighbourhood children created models of the Ethiopian traditional hut (tukul), while discussing the images. Regrettably, the second phase of the project – a life-size copy of the hut – was not executed due to lack of funds.





Plague of Boundaries

Ami Steinitz

The actual order of things is precisely what "popular" tactics turn to their own ends, without any illusion that it will change any time soon. Though elsewhere it is exploited by a dominant power or simply denied by an ideological discourse, here order is tricked by an art. Into the institution to be served are thus insinuated styles of social exchange, technical inventions and moral resistance.

Michel de Certeau (26)

Three spheres interweave in the modern city: the home and family sphere, the human relations sphere, and the political power sphere. Urban reality ties together and unties cultural and social concepts that enwrap each and every one in a dense web of relations, environment and economy. This space is articulated in symbols arising from a social negotiation that also designs its own artistic expressions. Community space acts as a stimulating and constraining force, a locus of values and injustice, of possibilities and prohibitions (Lefebvre, 184). Every society produces its own space and since it is impossible to exceed the boundaries of this language all that is left is to tackle them (de Certeau, 83). Tackling boundaries echoes in public space the power games spun in the human relationships, their degeneration and grace, and the hopes and disenchantments with the community's modes of existence.

Gil Mualem Doron chooses the act of running into boundaries as a *modus operandi* which reverberates the symbolic discourse that constitutes changes in the meaning of being a citizen. It is activism which takes place outside the art product and its status in the consumers' market and operates in a visual language whose values are conceptual and discursive.

Mualem Doron is a nomad whose work has flourished in urban, social and artistic no-man's-lands. His works test boundaries and undermine definitions about existing order and forms of control. He chooses transgression – a trespassing that borders on the criminal – as a *modus operandi* that punctuate symbols that constitutes change in the meaning of being a citizen. This is activism that takes place outside the art product and its status in the consumers' market. The artist's work is grounded in conceptual art, which sought to move away from the bourgeois status given to the art object, to develop ideas free of conventional representation systems, and to imagine a dematerialized creative world whose signs are made of light, simple, degradable and vanishing materials, together with activist involvement in social change (Lippard, vi). As an artist with a background in architecture, most of Mualem Doron's works are location-dependent. The socio-physical space where the artwork is installed or performed usually forms the main basis for the work's coming into being.

As a resident of Jaffa and an Arab Jew whose family has been displaced to Israel from Iraq and Europe, Mualem Doron stretches the question of home to the overextended nerve ends of the Palestinian-Israeli conflict. The actions he takes are intimately related to home, its impossibility, and the existential narrative formulated between them. In his work, the impossibility of home also stands for the impossibility of art under conditions of social gaps and discrimination. Social reality is thus used by Mualem Doron as the starting point for a pedagogic action performed collectively with artistic tools and sets in motion a process of reflection, negotiation and visual creation – action which places art beyond the definitions of the object and its market, but manifests the foundations of the civil discourse expressed by every work of art. Mualem Doron is a sort of street artist, but not a graffiti artist, he is a social activist, but not an art therapist.





Mualem Doron's works are laden with messages of protest and contestation. "The history of my artistic career", he says, "is one of boundary transgression and disruption – between art and architecture, between my roles as a teacher, guide and artist, and my social activity in the field as an intervener, disturber, protestor, muddler" (Zandberg). The term transgression is associated with theoretician George Bataille, who in 1936 founded *Acéphale*, literally "headless". *Acéphale* was the name of a secretive journal and association active until 1939, whose members doubted any existing order or form of control. Its symbol, inspired by human sacrifice ritual, was a decapitated head figure (Hollier, xii).

The fields of urbanism and architecture reveal social codes whose reading exposes images of human existence and behavior. Public space embodies both immediate and long-term processes in which both individual and collective thoughts, feelings and ideas are explicitly and implicitly coalesced. Urban environment is artificial and designed, but the materiality, symbols and image created in it are imbued with dreamy, emotional and poetic expressions. City centers have become markers of formation and deformation, if not deformity, and the source of an ever-growing plethora of unpredictable combinations. Urbanism has excluded architecture from the city-building planning role, turning it into an active semiotic reactor which fuses together brands of power, media and art expressions, and social struggles. This type of syntax creates connections whose deployment is different than familiar patterns, diverging from the performance of preplanned formulations and forms combinations created arbitrarily or deliberately by moves initiated by individuals and groups (Deleuze & Guattari, 7-12).

As a sphere, culture is not realized in its formulation as a category. Its denial of itself, the undoing of its independence, and its bankruptcy endow it with a source of cultural transformation and the discovery of a dissatisfactory ethical horizon. The ethical element is woven into art as a social expression of unease, as a positive value which serves the reassembly of a neo-artistic environment (Debord, 180, 191-192). The first esthetic impression, argues Jacques Rancière, is that of unidentified. The esthetic community is a community of unidentified beings. As such, it is political, because the politics of subjectivization occurs in an unidentified process. The same reason that turns the esthetic into "political" also prohibits any strategy of "politicization of art" (Rancière, 2008, 11). However, the more the field of art becomes enclosed in its own boundaries, believing in its ability to organize creation according to an internal set of values and dismissing any externality and content branded as social, we find growing competition over the consecration of exclusiveness as the key value of cultural creations (Bourdieu, 140), and shrinking freedom of the limits of the field and the possibility of investigating the boundaries of the ideational box into which we are being imprisoned.

The struggle for social justice in Israel which started out in the summer of 2011 as a protest against housing prices afforded Mualem Doron with a space for action. The protest translated civilian unease initially expressed in Facebook into a huge social gathering that occupied the streets. Artist took part in the protest in various forms: documentation, the installation of alternative spaces and collective art. Mualem





Doron's works, from agitprops such as *The Strike* to works such as *Gaya* and *Hassan Paint the Protest*, exemplify this diverse activity. Through a unique type of observation and discourse on private and public realities, these artworks have left as with an artistic and educational visual document.

For Mualem Doron, the artwork is not an imagined entity, but reflects a process of exchange which involves the reality of daily life and stimulates interactions in the social context, rather than in an independent and private artistic space. What the act of exchange undermines is the idea that art can be seen as strictly property, as a space of collections and assets. What is established as an alternative is an open discursive dimension, a time and a place you can live through and express a relation that calls for equality and resistance to the conventional attitude of instructing people (Rancière, 1). A new modernism of this kind, writes Nicolas Bourriaud, turns to quotidian space in order to create culture as a social labor of life, and what is obviously required are highly interrelated spaces that, prior to their sealing as products, offer interactions that differ from the dictates of the market and mass media (Bourriaud, 14-16).

Boundaries are broken in Mualem Doron's art not only as a conceptual plan, but also in a practical way that integrates various materials and media. The materials and the way they are used pollute. Broken tiles found on the beach are moved to the gallery and from there to a real-estate agency's stand, orange peels are stamped into photographs and return to an orange box which is actually an ammunition box, fire that creates and fire that burns other creations, milk bottles and filthy floor rags that become Molotov cocktails and are distributed to passers-by in the center of town. All these are hybrids, transformed waste, actions that are removed and politically incorrect.

The works are overloaded with contents and esthetic positions. Excess, as indicated by Bataille, for whom the concept of transgression was central, is the key element of criminality. Dirt and excess are the characteristics of the anti-esthetic. Like the transgressive, the anti-esthetic is not a marker of nihilism that often validates the very legality which it protests against, but a move which review the order of representation in order to reconstruct it. The anti-esthetic, writes Hal Foster, signals that the concept of the esthetic and the gamut of ideas that comprise it are faced with a question regarding the validity of the idea that esthetic experience occurs independently and hovers above history, or alternatively is able to perform real, universal and immediate change. On the specific level, argues Foster, the anti-esthetic suggests an essentially multi-contextual move, sensitive to cultural expressions with political connotations such as gender, minorities, and social gaps, or one which is grounded in the local idiom but rejects any idea of a privileged esthetic entity (Foster, xv). People, writes Rancière, are woven together in a web of feelings by a certain kind of disseminating the real, whose joint formulation and politics generate the changes in the texture of the feeling of "being together" (Rancière, 5).

Activist art initiates actions that take place in a non-innocuous environment and at points ostensibly located outside cultural questions. This type of art transgresses its world and refers to the society in which it acts out of the awareness that art



does not originate within itself, but arises out of the material manifestations that are beyond it. The dependency involved in the artwork's commodification as an autonomic unit has branded in the language of art a conceptual, object-less action space, that seeks to steer clear of considerations of status and profit. Artists have critically interpreted art's elevated status in the sociological field and confronted the capitalist dictates it is subjected to, in search of a new concept which moves ideas in the acts of life itself, outside the traditional equation observation equals commodity (Lippard, xv).

The art field exists in all of its consumer groups and their location in social hierarchies. When the ambition arises to change the conception, art is forced to part with its consumers, deconstruct itself and find a place among new audiences outside its sphere of activity (Bourdieu, 199-201). It is the very lack of pure esthetic judgment, argues Boris Groys, the ability to deviate from its assembly line of statements that guarantees art's autonomy. The field of art is organized around the lack, around the denial of any hierarchy, including its own. Only this way is it possible to reveal that esthetic judgment, exclusion or inclusion, are the product of a foreign intervention, the result of pressure applied by external forces. Creating a possibility in the esthetic realm means resisting prohibitions dictated by "higher" esthetic values which marginalize socioeconomic tensions (Groys, 19-21).

Bourriaud, Nicolas. *Relational Aesthetics*, Les Presses du Réel, 2002

Deleuze, Gilles. Guattari, Felix. *A Thousand Plateaus*, University of Minnesota Press, 1987

Foster, Hal (Ed.). *The Anti-Aesthetic*, Bay Press, 1983

Hollier, Denise. *Against Architecture*, MIT Press, 1992

Lippard, Lucy R. *Six Years: The Dematerialization of Art the Art Object 1966-1972*, University of California Press, 1977

Rancière, Jacques. *Aesthetic Separation, Aesthetic Community: Scenes from the Aesthetic Regime of Art*, *Art and Research*, 2(1), 2008

Rancière, Jacques. *The Emancipated Spectator*, Verso, 2009



Select exhibitions and public art projects

- **A Gini in a Bottle**, Studio 73, London, January 2015
- **Jaffa's Crumbs – The Gallery Project**, King's Anatomy Museum, London, May 2014
- **Secret Service** – A performance at the Secrets and Confessions live-art event, JW3, London, April 2014
- **Re-Distribution Station**, Rothschild Blvd., Tel-Aviv, October 2013
- **Arab House for Sale** – a mock real-estate stall at Platform – Jaffa Port Art Fair, January 2013
- **Eviction 2011** – a photograph in the Local Testimony at Eretz Israel Museum, part of the international World Press Photo Exhibition, December 2012
- **Gaia & Hassan draw (in) the Protest**, Sport and Youth Museum, Cologne, October 2012. Previously exhibited at the 2nd International Photography Exhibition, Jaffa Port, September 2012, and in several other exhibitions in Israel.
- **ق** – a retrospective exhibition of my work, at the Architects House Gallery, Jaffa, October 2012. Curator: Ami Steinitz.
- **A Homeless Family as an Art Installation**, Beit Haam (People's House), Israeli protest movement headquarters, January 2012.
- **Cinema for Fishes** – The Mermaid (Bat HaYam) Isn't Silent Anymore, an installation at the Sea Wind art colony & festival, Bat Yam, August 2012.
- **Home-Land** – an urban intervention, part of On the Fence art festival in Yehuda Ha'Yamit Street, Jaffa, July 2010.
- **Temporary There/Name** – photographic installation, Avni Gallery, Jaffa, January 2010
- **The Square** (with Transgressive Architecture and City Min(e)d) – overnight installations in Russell Square, June 2006.
- **Reclaim the Sq.** recruitment poster @ Glory Hole Exhibition; Curator: Pablo Leon de la Barra; Architectural Foundation's Renegade City Season, July 2006.
- **Inscriptions for a Cruising Ground** – installation at Research Space Exhibition,

Bartlett & Slade, November 2005.

- **Poble Nou's Raw Architecture** – photographic research and room installation at EME3 Architectural Market, Barcelona, October 2005.
- **The Limit of Inclusiveness** – Exhibition with the Transgressive Architecture group & studio, in 66East – Centre for Urban Culture, Amsterdam, April 2005.
- **Dwelling on Process**, Stephen Lawrence Gallery, Greenwich, July 2003. The exhibition was part of Architecture Week, and included a catalogue with articles by Jeremy Till, Richard Rogers, Steve Macadam (Fluid), Paul Monaghan and Simon Allford, Gil Doron and Bruce Stewart. The participants in the exhibition were students from the Bartlett, UCL; University of Greenwich, School of Architecture & Construction; and London Metropolitan University School of Architecture.
- **Urban Co-Existence: Architectural Strategies for Communication**, Italian Cultural Institute, January 2002. Exhibition of Unit 2 at Greenwich School of Architecture, in co-operation with the Italian group Stalker.
- **The Bad Sheets Project**, with Transgressive Architecture – informal installations in cleansed public spaces, London 2000-2001.



Select publications related to my art work and research:

[Unless indicated otherwise all texts are by Gil Mualem Doron]

- TV report on the exhibition Jaffa's Crumbs at the Anatomy Museum, London, May 2014: www.propellertv.co.uk/gallery-exclusive-chinese-visual-festival
- Zandberg, A. "Black Roots", *Haaretz*, 07.09.2012 (Hebrew): www.scribd.com/doc/105491374

Chapters in Books

- Beyond the lines: For the urban intervention. Epilogue for *Time-City* – catalogue of the 2010 Biennale of Urban Landscape Architecture, Bat Yam, Israel.
- Epilogue – Urbanaccio'n 07/09, Ana Mendez De Andes (ed.), CAJA, Madrid, 2010.
- Transgression & the city, in *Border Conditions*, Mark Schoonderbeek (ed), 2010, Netherland: 010 Publishers.
- Those marvellous empty zones outside the city limits, in *Heterotopia and the City*, Eds. M. Dehaene & L. De Caeter. Routledge, 2008.
- Making public interventions in today's massive cities, in *Generalized Empowerment: Uneven Development & Urban Interventions*, Saskia Sassen (ed.), City Min(e)d (eds.), Brussels.
- Dead zones, outdoor rooms and the possibility of transgressive urban space, *Loose Space: Possibility and Diversity in Urban Life*, K. Franck and Q. Stevens (eds.), New York: Routledge, 2006 (includes discussion of the works by students in my studio at Brighton University).
- Urban interventions and the opening of radical democratic space, in *Generalized Empowerment: Uneven Development & Urban Interventions*, City Min(e)d (eds.), Brussels www.generalizedempowerment.org/london/index.html
- Peter Mörtenböck & Helge Mooshammer

Publications that relate to
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&
Transgressive
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- Visuelle Kultur Körper – Räume – Medien Herausgegeben von: Peter Mörtenböck und Helge Mooshammer. 2003,

Papers in Journal and Magazines:

- Ziva Haller Rubenstein (2011). Beyond borders: Innovating from conflict to community in public art engagement in Holon, Israel , *Journal of Museum Education*, 2011. www.museumeducation.info/wp-content/uploads/2011/07/rubenstein.pdf
- GMD (2007). '...badlands, blank space, border vacuums, brown fields, conceptual Nevada, Dead Zones ...', *Field*, Vol. 1, p.10-24. Re-printed in the book *Urban Accssion*: www.field-journal.org/uploads/file/2007_Volume_1/g%20doron.pdf
- Saskia Sassen (2006). Making public interventions in today's massive cities, *Generalized Empowerment: Uneven Development & Urban Interventions*, City Min(e)d (eds.), Brussels.
- Transgressive architecture (2004), *Loud Paper*, Vol. 4, Issue 3, pp. 38-43.
- The void that does not exist (2003), *UmBau*, Issue 20, pp. 103-113.
- The bad sheets (2002), *City*, Vol 6, No.1. pp.43-59.
- A global derive (2001). *Architectural Design*, Vol. 71, No.3, pp. 53-57.
- Rethinking the squat (2000). *Archis*, pp. 68-71.
- Guerrilla gardening: Reclaim the streets in London (2000), *Archis*, pp. 48-50.
- The dead zone & the architecture of transgression (2000). *Archis*, pp. 48-57.
- Zandberg, A. 'Rainbow of opinions at Israeli gay centre', *Haaretz*, May 17, 2012: www.haaretz.com/news/features/a-rainbow-of-opinions-at-israeli-gay-center.premium-1.430948
- 'Bibi's House' – A discussion at Zochrot gallery, July 2012: www.zochrot.org/en/content/bibis-house-discussion-zochrot-gallery
- Zandberg, A. 'Design or revolution', *Haaretz*, Jan. 13, 2011: <http://www.haaretz.com/life/arts-leisure/design-or-revolution-1.336705> and Hebrew version: <http://www.haaretz.co.il/gallery/1.1174413>.
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- Zandberg, A. 'Houses from within: One brave story', *Haaretz*, May 19, 2011: www.haaretz.co.il/gallery/1.1174413 (Hebrew)
- Transgressive Architecture Studio, A Trigger Paper at CEBE conference, Studio Culture 3: The Inclusive Studio, November, 2005 www.new1.heacademy.ac.uk/assets/cebe/documents/resources/themes/Doron.pdf
- Boundaries of Public Space, Research News, CRD – University of Brighton, Faculty of Arts and Architecture, 2005, www.arts.brighton.ac.uk/_data/assets/pdf_file/0019/44344/research-news-11-summer2005.pdf
- P.S. Architecture, Setting a setting (FS_13), Public Works (eds), 2007 www.publicworksgroup.net/publications/setting-a-settingfs_13
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A more extensive review of Gil Mualem Doron's oeuvre and an online shop can be found on the website: www.a4community.com



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Gil Mualem Doron is an artist of boundary blurring and the challenging of signs that purport to construct the landscape of civil meanings. His work is multidisciplinary, socially engaged, activist and political, and combines research on art, architecture and urban culture. His artistic activities integrate various media, from drawing and photography to installations and performances, but they also include such trivial acts as walking, eating, demonstrating, burning, guiding, conversing, collecting garbage and donating blood. His works have been exhibited in galleries and museums, in magazines and books, in public spaces and in community and cultural institutes in Israel and Europe. Mualem Doron has been awarded artist-in-the-community scholarships, the Henri Ford Conservation Award, and grants from the Arts Council of Great Britain. Still, his works are not easy to digest. Some have been confiscated, he was threatened for some of his political works, police was called to intervene in one of his performances, and the fire brigade was summoned to another.

The book succinctly describes three major areas of his work: activist art in public space, social and critical works exhibited in galleries, and pedagogic and participatory art practices in educational and community contexts. The book will be of interest to artists, curators, collectors and art-lovers, as well as to educators, community facilitators and activists.

This printed book is published in a limited, signed edition of 100 copies in Hebrew and 125 in English.

An expanded version of the book is published in a digital edition downloadable at www.a4community.com. This version includes links to video clips, additional articles and links to a digital store where you can purchase some of the works described in the book.

"Many artists situate their work in the realm of fantasy avoiding the harder realities of the world, particularly when they come up against political power. But we want artists to be brave tellers of truth - not just creators of seductive images or spatial contortionists. Gil Doron is one of those brave truth tellers who sees the inequities in daily life and highlights them through his art, which is neither didactic nor simpl-minded. As this book makes clear, he is a fearless magician who translates ideas and ethics into art objects, social practices and spatial actions."

William Menking is a professor architectural history at Pratt Institute and Founder/Editor of The Architect's Newspaper.

"Mualem-Doron's engaging and provocative body of work is elegantly catalogued here, offering the reader a deeper understanding of what it means to subvert in an oppressive situation. He is a trickster, creating community dialog and participation, while serving up invisible and often difficult histories to the casual passerby or gallery visitor. Thank goodness for this edgy artist, pushing against the status quo in such a compelling way"

Beverly Naidus, artist, activist, educator and author of Arts for Change: Teaching Outside the Frame, teaches interdisciplinary art for social change at the University of Washington, Tacoma.

