

Life which Camera is gluing to them with Noa Sadka



In order to participate in the workshop please complete the application <https://tiny.pl/tb5vk>

Who is Noa?

Noa Sadka is an Artist, Photographer, Writer, Lecturer, and a small Object doer from Tel-Aviv. She is teaching Photography at the Bezalel Academy for art & design in Jerusalem since 2002. She has presented 14 seclusions projects named: "Again I am doing art from Toilet paper, Grass and Sand – a Living Memory of Possible Subjectivity" in her private home, galleries and museums. She is a Writer of 4 books: "Talking Parts" (English), "a book" (English), "The tear passages are clear" (Hebrew, Photos + text), and "The Photographic Truth is a Natural Truth - Chronicle of a Photography Department" (Hebrew, Photos and text).

What workshops are about?

About trying to stay honest and real in Life and in Art, About trying not to leave and forget Life when doing Art, About trying to say 'something' from 'nothing' (cos' from nic), About disliking ART that seems important, high, up and beyond, About believing that the Actual and the Trivial are the best sources to Symbolic and Metaphoric, About being scared that there is so much, so much, so much Technology in the Mind, About Mind becomes like App., Souls like Keyboards, and Thinking as Linking, About envying times I could just and simply s i t , About still believing in ART somehow, About missing to receive letters from the American Photographer Robert Frank, About feeling I lost my chance to go to America, About feeling old and tired, and About still trying desperately to say something about this not easy sad World.

Skills to gain:

- Trying to go back to art as a simple intuitive action/expression-
- Respecting the intuition, revive the self, refresh/shake/listen to the sounds of self
- Give a place to Instagram/Facebook/ /Tik Tok/Whatsapp, in the "photographic/artistic/Academic" activity
- And some knowledge about History of Photography in Israel and I wish in Palestine too.

Workshop timetable:

Monday 29.11.21

Lecture and free conversation

10:00 am–12:00 pm

Artist talk in 'ok'

Tuesday 30.11.21

10:00 am–13:00 pm

Lecture: "Again I do Art from Toilet Paper, Grass and Sand" - Living Memory of Possible Subjectivity

Lecture about Artists whom experience and practice different kinds of seclusions, and About My specific practice of seclusions.

Wednesday 01.12.21

10:00 am–12:30 pm

Workshop: Practice of seclusion by the students and me, creating a quick presentation (students and lecturer) by using cheap materials and found objects.

Please bring: whatever can be used in pockets and in personal bags, whatever can be used in the area of the academy (sand and leaves) whatever they will bring intuitively on that specific day (photos, printings, papers with texts on them) + glue, inks, pens, scissors, papers, tape & toilet paper, grass and sand.

More Information about the Workshop:

Since 1999, I have performed 14 seclusions projects. Seclusion can be a room in my house, a balcony, a shelter, a gallery, or a limited marked area in a museum, just a place where I can breathe easily and fine, which has air in it.

Why?

I go to the museum and much of it seems dead, mummified and frozen in pure elegance, hanged in chronic 'Buy me' shape, framed and admired

I see a Photo too close to Fashion.

I see an Art too close to Design.

In the seclusions, I try to expose a specific living mind.

In the seclusions I ask for amplification without glorification, and attention to the 'thing' without magnification.

In seclusion, I try to expose art as something "alive" even though it's inevitably petrifying, Art requires "calcification", it can't do without hardening.

In order to expel 'Art' I must introduce 'Life'.

I ask art to be with little "artistry" inside it.

I ask art to be not too cold and not too cool.

I ask Art to have less discrete mystery inside it.

I insist on being concrete. I insist on being specific. I insist on being ordinary.

It's elementary, not poetic.

Thursday 02.12.21

10:00 am–14:30 pm

Lecture: "Life which Camera is gluing to them" – about Self Photography

Consultations with students and portfolio reviews

More information about the lecture:

"Even in my sleep I was posing" (Hanna Wilkie)

"When I speak I'm more listening than talking" (Wim Wenders)

"While receiving the medical lung C T test results, I lie cramped at the end of the bed like a little animal. I can't write any poems no more" (Pinchas Sade)

"The most intimate thing is actually 'Facebook' under the sheets" (Zamir Shatz)

"We are (sort of) 'prostitutes' of the web" (Shanny Chen)

How did the 'self' experience and articulate her. Himself 30 years ago? How the technology is affecting the 'self'? Has the 'self' vanished, drowned in life of constant disturbances, interruptions, demands, asking to stay always online, receiving and transmitting, acting and reacting, with peeping sounds, links, likes and emojis. Has the 'self' crucially and inevitably changed? Has the digital mold led us to establish a different kind of 'self'? How did the 'self' used to appear in the art world many years ago? How did everyday routine used to appear in the art world?

In the beginning of the workshop i will present various possibilities of self-photography from faraway India to Palestine. From tired self-photography after fasting, to a self-photography that needs costumes and a stage in order to be. From Self-photography of Edward Munch lacing shoelaces in his Berlin studio in 1902, to random uploads smartphone shots of self-photography that were quickly taken in the public toilets before entering a class. We will see a pictorial/photographic/textual/vocal work by an artist who was counting and counting and painted only numbers, taking pictures of himself and recording his voice while counting numbers every day for decades, as well as an artist who posted posts of numbers for hours on Facebook reflecting about piercing passing time, and asking sympathy and help from his random anonymous appearing/disappearing Facebook 'friends'. We will see the works of an artist who wrote every single day what exactly she ate and what exactly she drank, and a photo of Walker Evans leaning forward to take a close-up picture of a dumpster, and hearing Yoko Ono recording her coughing sounds in the 60 th for half an hour in Tokyo. We will also see when the word "diet" was first mentioned in the art world? And when the verb and "I'm hungry" in first person did first appeared.

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