

**mahJ**

musée d'art  
et d'histoire  
du Judaïsme

**lapse**

**moshe ninio**

**prix Maratier 2015**

28 September 2016  
— 29 January 2017



Moshe Ninio, born in Tel Aviv in 1953, has established himself as a singular presence on the contemporary art scene. The few works he produces are the result of lengthy maturation and seek to shift the status of the image into another, polemical and spiritual realm.

The mahJ is showing two cycles of recent works: *Glass(es)* (2010–11), *Morgen* (2010–2015) and its extension, *Decor: morgen appendix* (2015–16). Moshe Ninio's "forensic" exploration of existing images transform historic relics—an object on display in a museum and a TV show filmed in the early 1960s—into disturbing abstractions.

*Glass(es)* was created from photographs of the bulletproof glass booth in which Adolf Eichmann sat during his trial in Jerusalem in 1961 (they are the first photographs ever taken from inside the booth). In an ordered sequence composed of three pieces, each a stage in a process of transition from photography to image, simple manipulations (duplication, superimposition) conjure the apparition of a ghostlike "stain" in the middle of the image.

*Morgen*, a two-screen video, was created for the *Shibboleth* exhibition at the Dvir Gallery in Tel Aviv, named after the eponymous poem by Paul Celan and a biblical episode (Judges 12, 4-6), in which failure to correctly pronounce the word "shibboleth" sentences members of Ephraim's tribe to death. In 1965, Esther Ofarim was the first Israeli singer to perform on German television—in Israel this was regarded as an act of treason. She sang the hit song *Morgen ist alles vorüber* (Tomorrow Everything Is Over), whose lyrics she had learnt phonetically. The subtle changes Moshe Ninio made to the original video heighten the drama. The most "surgical" of these is his digital reworking of the original camera movement and focus on the fraction of a second in which the singer's mouth contorts uncontrollably as she struggles to pronounce the word "muss" (must), a "lapsus" that becomes the climax of her performance.

*Decor: morgen\_appendix*, the physical anchor of the video work, is a "remake" of a detail of the optical decor in which Esther Ofarim is performing.

Moshe Ninio has entitled his exhibition *Lapse*, in the sense of an interval of time but also in the sense of time-lapse photography, the condensing, compressing and accelerating of time frequently used in cinema. Thus the artist is inviting us to consider the effects of time on historic processes, like the effects of erosion on archaeological ruins.

# Works

## Stables

### Glass I, 2010–11

Photographs, inkjet print  
in MDF frames

Two units

Courtesy the artist and Dvir  
Gallery, Tel Aviv

### Glass II, 2010–11

Photograph, inkjet print  
In MDF frame

Musée d'art et d'histoire du  
Judaïsme, Paris

Acquired with the aid of a  
group of collectors and Fram  
Île-de-France

### Glass III, 2010–11

Photograph, inkjet print  
In MDF frame

Collection Fabien Naudan,  
Paris

### Havdala, 1976 >1983

(transferred to metal: 1989)

Metal-photo print mounted  
on aluminium

Private collection, Paris

### Decor: morgen\_appendix, 2015–16

Screenshot, inkjet prints  
on aluminium

Two units

## Corridor

### Morgen, 2010–15

Retroactive editing of a  
Youtube footage (1965)

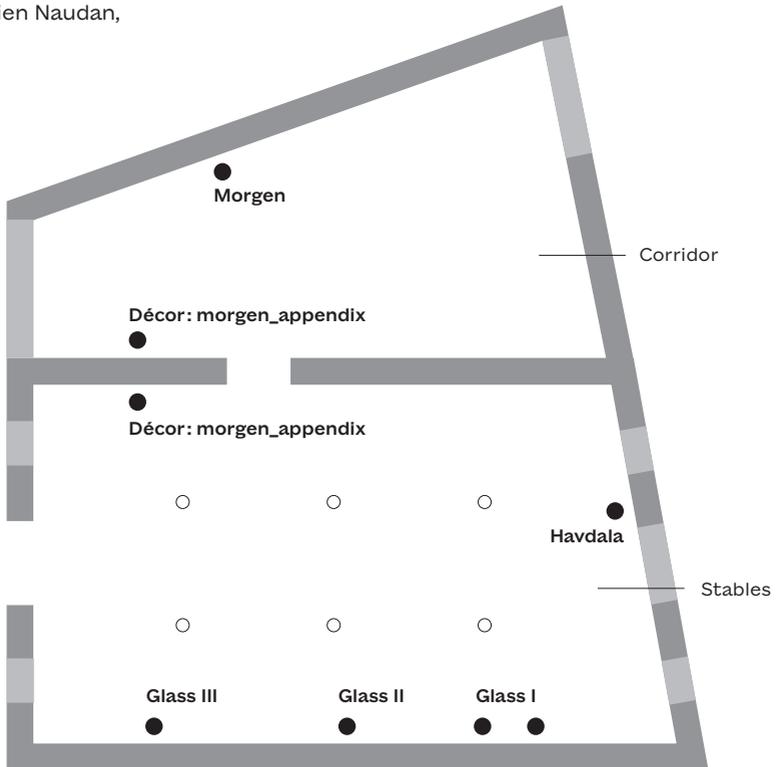
Duo video projection

2:23 min

### Decor: morgen\_appendix, 2015–16

Screenshot, inkjet prints  
on aluminium

One unit



### Exhibition spaces

Victor Torossi, assisted by  
Arnaud Lamiral  
Olivier Bejannin

### Audiovisual installation

Guy Garcia Ingénierie

### Framing

Cadres en seine

### Le prix Maratier

The Fondation Pro mahJ awarded the Prix Maratier 2015 to Moshe Ninio.

In 2003, Claire Maratier, daughter of the painter Michel Kikoïne, entrusted the Fondation Pro mahJ, successor to the Fondation Kikoïne, with the organisation of the Prix Maratier in memory of her late husband Amédée Maratier and their shared love of contemporary art. In doing so she was pursuing the unconditional and generous support she gave the Musée d'art et d'histoire du Judaïsme until she died in 2013.

The book accompanying this exhibition features contributions by Bernard Blistène, director of the Musée national d'Art moderne, Tal Sterngast, historian and art critic, and Gérard Wajcman, writer and psychoanalyst.

This exhibition is supported by the Israel Lottery Council for the Arts and the Israeli Embassy in France.



MAIRIE DE PARIS

