

## "Aliyah Market"

Exhibition by Zac Hacmon and Ishai Shapira Kalter

Zac Hacmon and Ishai Shapira Kalter's exhibition examines the social aspect of the life of the Eritreans community in South Tel Aviv. In a natural process of striking wedges in the reeking asphalt of the Tel Aviv diaspora, the Eritreans have created essential conditions for the cultural life which are similar to the life they used to have in their origin country. That is how, for example, they operate different organizations in varied bars in the borders of South Tel Aviv- from Solomon Rd. via Chlenov St. to the old central station and Neve Sha'an'an pedestrian mall. These rented spaces are being used both as public confession cells, in which the refugees share their perspective on the condition in Eritrea, while gaining new economic acknowledgement which stimulates new Western ambitions of "self-accomplishment". Those meeting places are transparent and invisible to the Israeli citizen's eyes, which doesn't acknowledge the Eritreans as refugees and thus turns them to labor immigrants from the black continent.

Zac Hacmon creates a hyper-realistic installation by constructing a dark and improvised Eritrean bar on Aliyah Street, a street that lacks these kinds of bars. Through this radical action, he expands the occurrence boundaries of those bars in the Tel Aviv landscape. Hacmon converts the gallery into a temporary business which provides a glimpse to the anomaly of a place. An old florescent fixture that sweeps the gallery in red palate, a home refrigerator, a non-working Electra air-condition and plastic Keter tables function as the only testimony of the slowly fading Israelism in the space. In the corner of the room, a working Coca-Cola refrigerator stamps the American impact. The feeling that sweeps the bar invites the viewer to visit the domestic surrounding of the Eritrean service-giver, which functions as an asylum from the hostile Israeli citizen.

Ishai Shapira Kalter presents his musical film "WE ARE ALL AMERICAN\$" (21:21 min.). Shapira Kalter goes on a documentary Hip-Hop journey in the streets of South Tel Aviv in order to examine the crucial moment in which African music transforms into an Afro-American music. He has one goal of finding an Eritrean refugee who wishes to become a Hip-Hop talent. Therefore, he decides to produce a Hip-Hop soundtrack with a contemporary American style. Throughout the process Shapira Kalter, who is portrayed as over privileged character, tries to consistently connect to a split identity culture that moves within the Eritrean Christian, traditional and into the Western ghetto imposes. As such, he comes across the Eritrean artists group, Serawit Hdri, a subverted group that provides a rare glance to their secret meetings that deal with their homeland's future, to which they are banned from return. That exceptional observation calls for rethinking of the way contemporary art might become the voice of the next revolution.