

# REDCAT

ROY AND EDNA DISNEY/CALARTS THEATER **NEWS RELEASE**

**FOR IMMEDIATE RELEASE**

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**The Gallery at REDCAT presents**

**Artist Yael Davids**  
***A Reading that Writes - a Physical Act II***  
**Performance and Installation**



Yael Davids, "Learning to imitate in Absentia," 2011. Installation view, Kunsthalle Basel, photo: Eva Flury. Courtesy of the artist and Kunsthalle Basel.

**Gallery performances:**

**Friday, December 6, 8pm (followed by reception)**

**Sunday, December 8, 4:30pm**

***FREE non-ticketed event***

<http://www.redcat.org/exhibition/yael-davids>

For her first major U.S. presentation, *A Reading that Writes - a Physical Act II*, Amsterdam-based artist Yael Davids develops a new performance together with Los Angeles-based dance artist taisha paggett, which takes place within the gallery installation. Combining movement and text, the performers activate the elements of the installation, manipulating the arrangement of objects — wooden structures, ropes, and large glass panes. Simultaneously, other participants will rearrange the glass panes in response to the text and the architecture of the gallery.

The performance is inspired by Davids' description of the landscape surrounding the kibbutz where she grew up: "Uphill were the beautiful ruins of the old Arab village Suba. We called it 'the Arab Tzuba'" not fully realizing what that meant. We loved walking there as kids. It was a beautiful place with a beautiful view—this was nature." As the script develops, we learn that the landscape had been the site of a Palestinian village, its population displaced and its buildings dilapidating into nature.

Davids explores how, through its reading, a text is being written and composed. Considering the possibilities of performance documentation, Davids addresses the relationship between historical and political contexts and the construction of social and personal subjectivities. She treats the elements, narratives and objects of her past performances as components of an artistic palette that reappear in different configurations, experimenting with the multiple possibilities of the material in an evolving body of work.

In this piece, Davids specifically reexamines the appropriation of nature into national, personal and political narrative. She juxtaposes different qualities of objects in the installation and bridges individual associations with political ones. Her script weaves together personal testimony, reflections on the history of art and dance, artists' writings and a meditation on landscapes and places of political significance. For Davids the notion of being in constant transformation while longing for permanence reflects the legacy of her upbringing and the empowering potential: to change one's narrative, reexamine one's history, and imagine territory and space as flexible entities—open for negotiation, amenable to change.

The ambiguous status of objects and places, and how this ambiguity produces meaning, is central to Davids' projects. In her performance installations, she considers the intersection of personal and political narratives, memory and history, the private and the public, examining the body as a site of convergences and conflicts. What are the traces of history on the body, how does it respond to political context, and how does it function as a location of artistic practice? For Davids the body operates both as a documentary vessel, registering the present, and as a living search for a place within the institution and the grid.

**Yael Davids** (born in Kibbutz Tzuba, Israel, 1968), based in Amsterdam, studied Fine Arts at the Gerrit Rietveld Academy, sculpture studies at the Pratt Institute (New York) and dance pedagogy at the Remscheid Academy (Germany). Her work will be shown in an upcoming exhibition at Kunstverein Harburger Bahnhof, Hamburg. Recent solo shows include *Ficisismos*, Universidad di Tella, Buenos Aires, Argentina (2013); Galerie Diana Stigter, Amsterdam (2013); M - Museum, Leuven (2012); Circus Gallery, Berlin (2012); Kunsthalle Basel (2011); Picture This, Bristol (2010); *If I Can't Dance Tonight*, Frascati Theatre, Amsterdam (2009); *Project Mechelen*, organized by MuHKA Antwerp as part of *All that is Solid*,

Mechelen (2008); Objectif Exhibitions, Antwerp (2008); and Laura Bartlett Gallery, London (2008). She has also shown in group exhibitions such as: *Fisicimos*, Universidad di Tella, Buenos Aires (2013); Kunsthaus Dresden (2012); *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*, Van Abbemuseum, Eindhoven (2010); *The 2nd Herzliya Biennial*, Herzliya, Tel Aviv (2009); *Cittadellarte* Fondazione Pistoletto, Biella, Italy (2009); Tate Modern, London (2008); ICA, London (2007).

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## ABOUT REDCAT | THE ROY AND EDNA DISNEY/CALARTS THEATER

**REDCAT**, CalArts' downtown center for contemporary arts, presents a dynamic and international mix of innovative visual, performing and media arts year round. Located inside the iconic Walt Disney Concert Hall complex in downtown Los Angeles, REDCAT houses a theater, a gallery space and a lounge. Through performances, exhibitions, screenings, and literary events, REDCAT introduces diverse audiences, students and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature. REDCAT continues the tradition of the California Institute of the Arts, its parent organization, by encouraging experimentation, discovery and lively civic discourse.

**Gallery at REDCAT** focuses on experimentation through new commissions that often represents the artist's first major presentation in the U.S. or Los Angeles. The exhibition program ventures to cross-pollinate shared concepts and critical discourses that connect art to other fields in service of an interdisciplinary program. Using different scales and temporary structures, the exhibition formats are flexible and constantly reformulated. REDCAT's publishing program features major monographs and art books on contemporary artists. Starting in 2013, a new series of small-format publications will serve as guides for the exhibitions at REDCAT. These publications serve as critical tools that open points of interest and contribute to the constant reinterpretation of the issues addressed in the exhibitions.

For current program and exhibition information call 213-237-2800 or visit [redcat.org](http://redcat.org).

REDCAT is located in downtown Los Angeles inside the Walt Disney Concert Hall complex with a separate entrance at the corner of West 2nd and Hope Streets. REDCAT's street address is 631 West 2nd Street, Los Angeles CA 90012. Parking is available in the Walt Disney Concert Hall parking structure. \$9 event rate or \$5 for vehicles entering after 8:00 pm on weekdays.

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