

Yael Davids

One Is Always a Plural

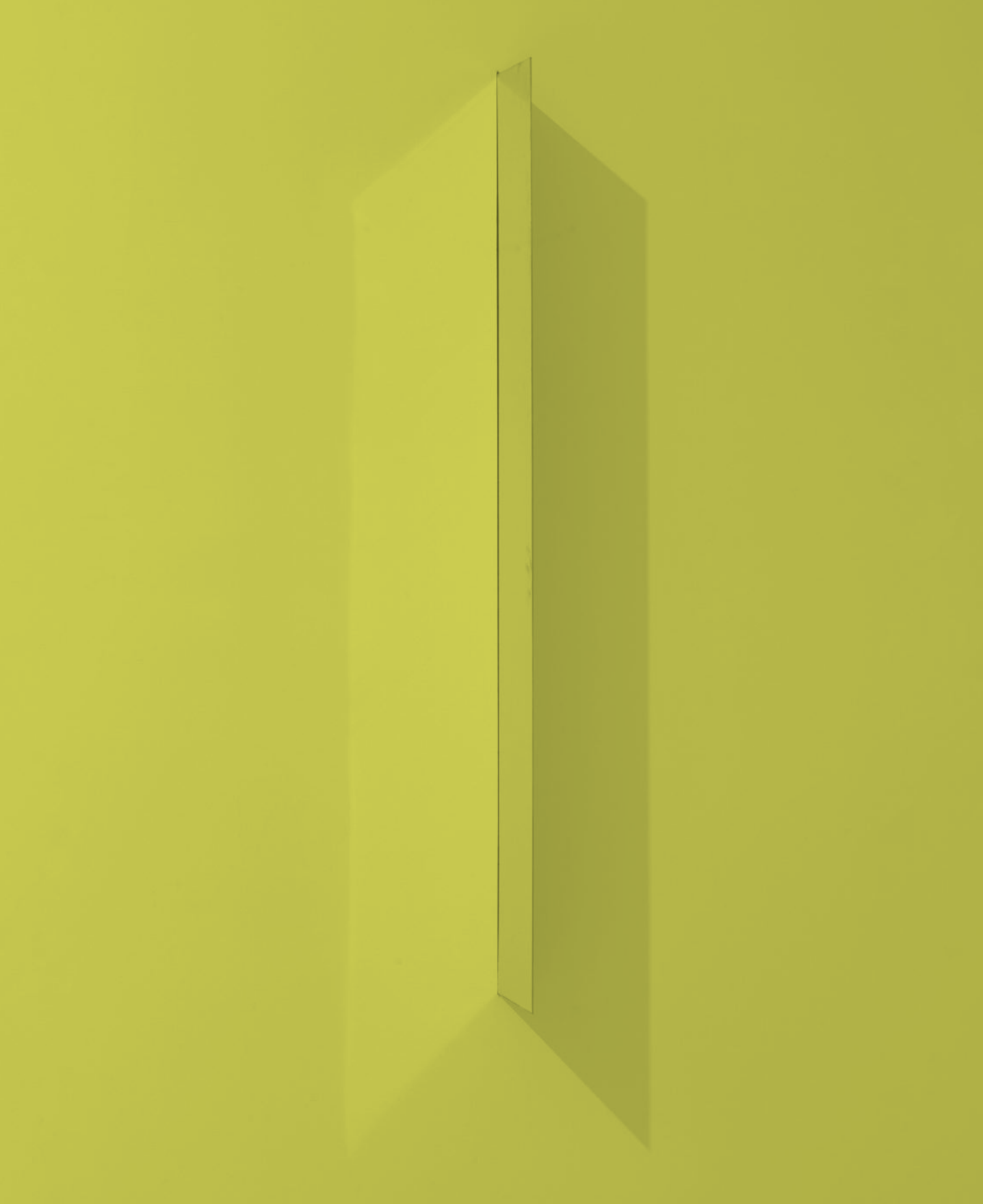
Migros Museum für Gegenwartskunst
May 22 – September 5, 2021

Exhibition with works by

Yael Davids in dialogue with Eleanor Antin, Phyllida Barlow, Heidi Bucher, Thea Djordjadze, Marlene Dumas, VALIE EXPORT, Graciela Gutiérrez Marx, Ferdinand Hodler, Dorothy Iannone, Senga Nengudi, Luis Pazos, Mierle Laderman Ukeles and Cathy Wilkes from the collection of the Migros Museum für Gegenwartskunst and loans from the Noa Eshkol Foundation for Movement Notation and Jon Mikel Euba.

The School with works by

Marion Baruch, Georg Baselitz, Lothar Baumgarten, Graciela Carnevale, Thea Djordjadze, Marlene Dumas, Jimmie Durham, Hans-Peter Feldmann, Hudinilson Jr., Sol LeWitt, Anna Maria Maiolino, Babette Mangolte, Sara Masüger, Senga Nengudi, Henrik Olesen, Robert Ryman, Hanna Schwarz and Philip Wiegard from the collection of the Migros Museum für Gegenwartskunst.



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For the exhibition *One Is Always a Plural*, artist Yael Davids has selected art from the Migros Museum für Gegenwartskunst's collection to bring into dialogue with her own works. She engages with the institution and its collection in an unusual manner. The foundational ideas of the Feldenkrais Method play a key role in the design of the exhibition and selection of works. This body-oriented technique believes that movement principles form the basis of every human action, and it aims to expand self-image through carefully performed movement sequences. Davids examines the potential of the Feldenkrais approach in a completely different area, in the experience of art. She invites visitors not only to "see" art but also to find another way of accessing it through body and movement.

The artistic practice of Yael Davids (*1968, Jerusalem) focuses on performative work using the body. Davids views the body as a vessel for personal and collective memories, as well as a place in which to intertwine individual and social narratives. The body is to be interpreted as a configuration of everything that exists within and outside of its own boundaries. It always exists in relation to its environment, both as a starting and an end point, and is heavily influenced by encounters with others: “one is always a plural.” In this sense, the exhibition is not a conventional solo show; rather, it brings together a variety of voices and positions – collection works, loans and works by Davids – in order to compile them in a new constellations and establish links between them. The artist’s own works serve to bring all of this together: on the one hand, they choreograph visitors’ movements, owing to how they are positioned, or open up different views of works, depending on the viewer’s perspective; on the other hand, her works serve as a structure that offers a platform for other voices and artistic positions.

Davids’s approach to the museum and its collection is influenced by her intensive study of the Feldenkrais Method (she has been a Feldenkrais practitioner for many years). Moshe Feldenkrais (1904, Ukraine–1984, Israel), a scientist and enthusiastic judoka, developed a method in the late 1940s based on the knowledge that people are capable of lifelong learning and changing. With this, he anticipated the existence of what is now known as “neuroplasticity.” The method developed by Feldenkrais is thus a body-oriented, therapeutic, and pedagogical practice in which specific movement sequences are carefully performed in order to help participants recognize their own movement habits and, in doing so, their ability to create a change. This allows users of this

method to find and internalize alternatives to that which has become habitual or entrenched. The objective is not to perfect a certain “type” of movement, but to work with the possibilities of our own bodies and improve our functional movements – such as standing, sitting, bending and grasping. One of Moshe Feldenkrais’s main concerns was to create a beneficial and supportive learning environment. Similarly, Yael Davids wants to establish the museum as a place for common learning: a body-oriented, “organic” type of learning shaped by curiosity and openness. The artist describes the act of learning as a profoundly emancipatory moment with a unique aesthetic form. For her, learning also contains the potential for each individual to change and expand – from *one* to *plural*. With this in mind, Davids has designed two rooms as a *school* where visitors are invited to participate in classes, led by professional Feldenkrais teachers, over the course of the exhibition.

4

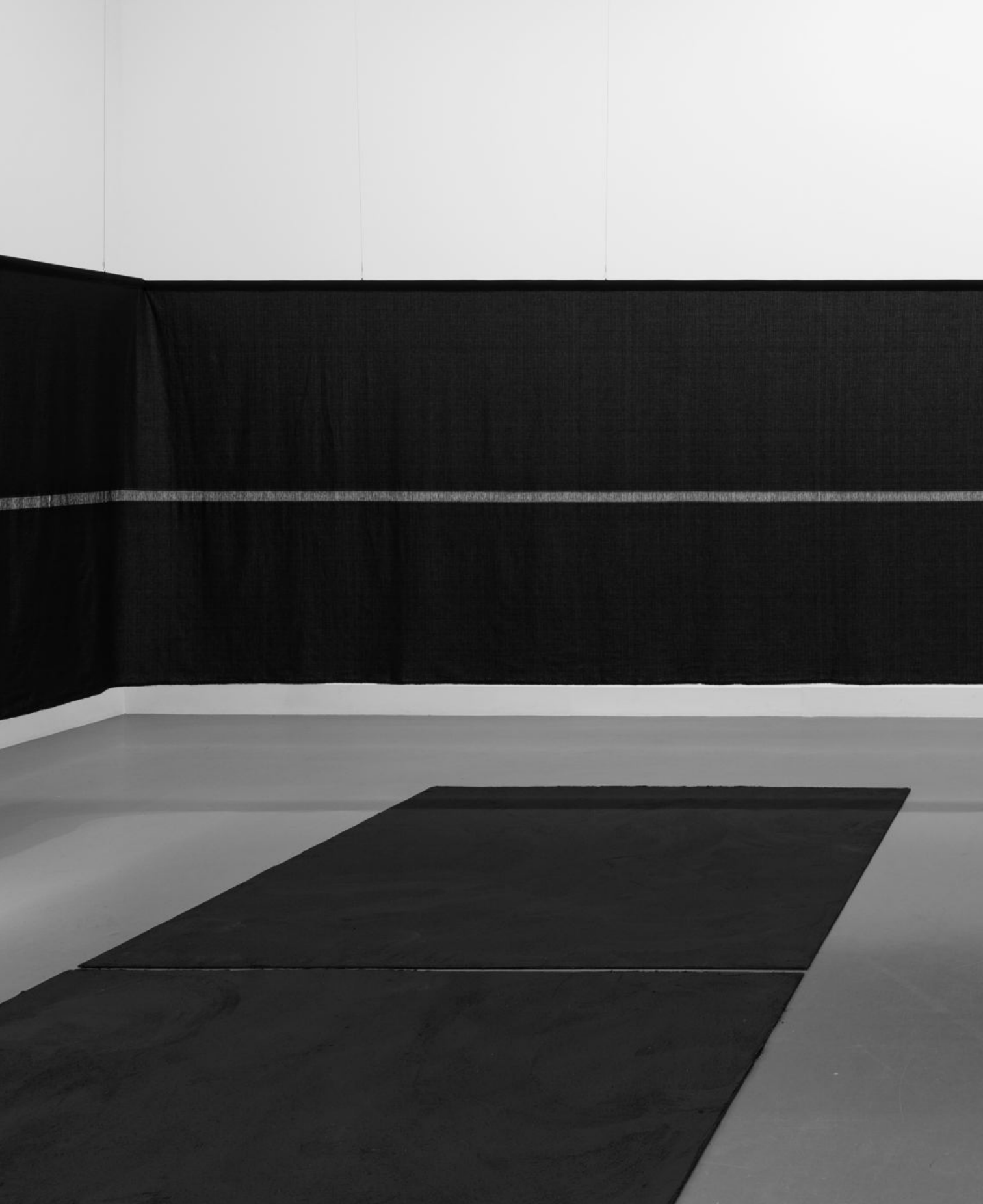
Over two weekends, Davids will lead her own Feldenkrais classes, which she has designed on the basis of works from the museum’s collection. She has examined artistic works for aspects such as orientation, stability, gravity, texture, etc., and transferred these intrinsic properties into corresponding Feldenkrais exercise sequences. This allows participants to experience the works in a new way: lying down with their eyes closed, guided by the artist, practicing in a group setting, moving their bodies. The aim here is not to rationally learn something *about* the works; rather, it is to learn *from* and *with* them. The charts produced by Yael Davids for each of these classes serve as a script and educational instrument for the practice sessions. Here, relationships between works of art and Feldenkrais principles are shown in the form of image/text collages. To a certain extent, the charts are at the core of the

exhibition, as they illustrate Davids' artistic considerations, manifested, for example, in the spatial context of the art works. The works that Davids draws on in her Feldenkrais classes were selected by museum employees with whom she had been regularly practicing Feldenkrais for a number of months prior to the exhibition; they can be viewed at the *school* space in the exhibition

Davids also based her exhibition concept on the work of Noa Eshkol (1924–2007), an Israeli dancer, choreographer and movement theorist who developed a system in the 1950s, together with Avraham Wachman (1931–2010), with a view to recording the movement of the human body and its organization in graphic form (known as Eshkol-Wachman Movement Notation). A close friend of Moshe Feldenkrais, Eshkol was responsible for the transcription and notation of most of his lessons. At the exhibition, visitors can view a significant number of sketches, drawings and photographs from the Noa Eshkol Foundation's archives, which are displayed in a cabinet created by Yael Davids and designed on the basis of the axes and spheres of the notation principle. For Davids, Eshkol, who consistently practiced collective living, working and learning, is an important reference both for her own work and for the exhibition at large.

By transferring questions and perceptions of bodily connections (which are essential to Feldenkrais teachings) into the context of artistic practice and the museum space, Davids draws the focus away from the individual works of art and toward the reference points and lines linking them. The artist views the process of designing the exhibition as a key part of her project. For her, this is similar to writing a script for a performance, with the museum seen as the body and the collection as its backbone.

Davids scrutinizes the conventions concerning the dissemination of knowledge by institutions; she shifts the parameters for experiencing art; and she allows visitors to join her in examining how increased self-awareness changes the way in which we approach the works of art, the exhibition and the museum.



One Is Always a Plural

Yael Davids's works carry political and sociological overtones. In addition to the question of how we handle our biographical and cultural legacies, they address how individual and collective memories become imprinted on our bodies and draw attention to peripheral voices and bodies that have been neglected by the canon. In the choreography of her exhibition *One Is Always a Plural*, Davids's sculptures and installations serve primarily as structuring and connecting elements. Through their disposition in the exhibition space, the artist guides our movements, though without prescribing a fixed path. Directing our gazes and staging instants of visibility and concealment, she raises our awareness of the various ways in which the works on display interact and prompts us to be attentive to our own movements in the space.

In parallel with her artistic practice, Yael Davids has practiced Feldenkrais for many years and is active as a trained Feldenkrais teacher. This body-centered method was her point of departure in a three-year artistic research project supported by the Gerrit Rietveld Academie; the two exhibitions *A Daily Practice* at the Van Abbemuseum, Eindhoven, NL, in 2020 and *One Is Always a Plural* now on view here at the Migros Museum für Gegenwartskunst represent its culmination. The focus of her studies is on the question of how and through which modes of sensory perception we can approach and encounter works of art and "internalize" them. She inquires into how, in a setting designed to accommodate art, we can establish conditions that

Introduction

promote and facilitate learning. What does the museum space feel like to our bodies? How do we navigate its basic architectonic structure? These questions guide the artist's efforts to establish the museum, for the duration of the exhibition and beyond, as a site of communal learning: a body-centered and "organic" learning process informed by curiosity and openness.

Many of Davids's works are inhabited by a tension between diverging and at times antagonistic forces. They operate between poles such as transparency, reflection, opacity, absorption, lightness and heft, playfully sampling different degrees of (in-) visibility, weight, and gravity. They are made of raw materials like glass, metal, wood, pigment, clay, or fabric. Depending on how the glass sheets and the wood panels coated in dark pigmented clay are positioned in the room—suspended from the ceiling, set against a wall, or flat on the floor—they gesture toward different planes of meaning. What is key, however, is their relation to the other works of art present in the room and to our own bodies.

The glass sheets that figure in many of Davids's installations are an allusion to the artist's place of birth and origin: the kibbutz Tzuba, west of Jerusalem, which is also home to the armored glass manufacturer Oran. In the early decades of the kibbutz movement, its primary emphasis was on communal agricultural labor. Later, however, there was a shift from agriculture work to industry. Oran Safety Glass's main business is in bulletproof glass for use in war zones.

The critical engagement with the evolution of her own self-image amid the complex and often ideological currents in her native country was a central theme in many of Davids's earlier works. In this context, the distinction between aggression, defense, and protection, between oppressed and privileged, between nation and diaspora is rarely uncomplicated and unequivocal. Although her thematic focus has shifted, the use of glass as a material in her works still reads as a reference to the blurry boundaries between self-preservation and defensive and offensive capabilities.

In her works in sculpture and installation art, the artist deliberately plays with the material's (formal and semantic) polyvalence. At times, the glass sheets—hanging or leaning against a wall—reflect and multiply our own bodies in the museum space; at other times, depending on our perspective and the incidence of light, their translucency almost lets them disappear, underscoring the potential and yet altogether real aspect of danger and menace they exude. *Vanishing Point* (2020) and *Iteration of Vanishing Point* (2021), by contrast—long textile panels from whose center the artist has extricated warp threads in scrupulous handiwork—play with the veiling and unveiling of our gaze at the other works presented in the room. Black fabrics extend throughout the upper floor, creating subtle temporary structures within the gallery and intimating substantial interconnections between the works on display; the corresponding installation on the ground floor is white. As we move through the room, the woven fabric opens up a succession of fresh perspectives, gently and discreetly guiding us without imposing constraints on our individual exploration of the exhibition.

In the installation *A Reading That Loves, A Physical Act* (2017), Davids intertwines the lives of three historic personalities—Else Lasker-Schüler (1869–1945), Rahel Varnhagen (1771–1833), and Julia Aquilia Severa (d. 222 CE). Across the differences of historical and cultural circumstance, the work teases out what these women had in common. Here again, glass plays a key role: two glass sheets, for example, shield the two death masks of Else Lasker-Schüler. The masks are likenesses of the German-Jewish poetess at the end of her life, her distorted features reflecting not only her pain, but also the tenacity with which she defied the headwinds she confronted throughout her life. The glass, in this instance, hints at the efforts that museums make to preserve and guard artifacts, which the artist at once undermines by using extra-thin and fragile sheets and setting them at a precarious angle; leaving the sculpture exposed on the sides, they are inadequate to their protective function. The work also encompasses a number of highly delicate collages. Their texts refer to Lasker-Schüler's biography and are mounted on the wall without any safeguard. Their integrity is in jeopardy, and one can only hope that the viewers will approach them cautiously and with respect.

8

In *Cabinet with Noa Eshkol* (2020), created in collaboration with André van Bergen, Davids enters into a dialogue with Noa Eshkol (1924–2007), whose lifelong dedication to the study of movement and its translation into a system of notation was a source of powerful inspiration for the artist. In the 1950s, the Israeli dancer, choreographer, and movement theorist worked with the architect Avraham Wachman (1931–2010) to develop a system that would allow her to record the movements of the human body and its organization in graphical representations. The display cabinet Davids has created for the numerous sketches, drawings, and photographs from the archive of the Noa Eshkol Foundation for

Movement Notation is meant as a tribute to Eshkol's research. Its design is based on the planes and movement axes that underlie the notational principle. The toughened glass panes between which the visual studies are presented are held by its core or "torso" and seem to be in motion. The ideal of a collective working and learning process that results in a harmony of different voices and ideas was not only essential to Eshkol's practice, it is also an integral part of Yael Davids's vision for her art. By bringing in Eshkol's work, the artist adds a new point of reference to her interrogation of her own self and creative practice, as suggested by the exhibition title *One Is Always a Plural*.



A daily practice

Yael Davids

I notice how the direction of the gaze initiates the orientation of the body. I learn how to integrate shifting weight with shifting my look, to harmonize pelvis movement with eye movement, to harmonize the sex limb with the observing limb. I learn to roll different joints simultaneously and smoothly.

The femoral head moves in its socket – the ball of the eye turns in its socket.

A touch, a ray of light.

If I recognize the eye as a muscular limb, if I observe its micro-movements, will it help me to develop my curiosity for complex organizations? The self that becomes an endless detail, an entanglement animated from the outside.

A person lies beside me. The cold cement is under my body. The pressure of a wall is beside me. The threat of a glass ceiling hangs above me. The fragility of the artwork is near me.

I share a frustration with this building: The moving bodies on this floor do not affect events in this world. Bodies need to be mobilized collectively in order to change bigger structures. Can I learn to synchronize? Pluralize a body into bodies, similar to the way I pluralize my own? Can I learn to do this? Can I learn to be apart and together when needed?

My mood sinks when I think of bodies that govern other bodies, that set rules and regulations, claiming to protect or guard or defend. I wonder, what do we trade for when we negotiate protection?

I desire to change the grammar of personal histories. Personal histories are often used to create general histories – histories that violently rewrite personal stories until they recede into the background. Like a Möbius strip that progresses backwards.

Can I make gravity open us up to the imagination? Can I trade surfaces with vertices, bargain with forms, invert patterns?

Part of my learning came through the practices of other artists, practices that empowered my new work, that made me situate the school as an essential, active part in this exhibition.

Emancipated artists have emancipated me.

I recognize the concept of change in relation to movement – movement that asserts direction. I try to understand how works of art respond to different structures: nature, anatomy, social politics, selfhood. How they make a vow of perpetual movement that is

manifested in discipline: a daily practice.

The practices that are embedded in the artwork are mediums for nature, anatomy and social politics.

The eye is a vessel, it observes and swallows, the eye is open and fertile – a ground for the mind's liquid.

The art of adherence.

Breathing is a way of dedicating, a way of feeding oneself. I think of mothers feeding, nipples bitten by life to become infected, irritated, creating a self by the self, hormones create milk, milk nourishes bones and muscles.

Sucking the self.

Mother is a practice. Mother is a position. Mother is an ideology, a way to feed the world before you feed yourself.

Ethereal fluidity.

Bones are equal to milk, structure is equal to liquid – essences that stimulate evolutions, a process towards rolling, leaning, crawling, leaning, sitting, leaning, standing, leaning, walking, running, falling.

Moshe Feldenkrais insisted on the skeleton and the bones, and by doing so, he provoked the muscles, such peculiar tissue that performs so much irrelevant work! Parasitic movements, recruited efforts, effort that we mistakenly identify as strength – muscles are the art of producing pain.

Caring could be the art of recognition, for example, of pain. The moment we realize that we produce pain for our self, we will recognize that we produce pain for the other.

I am reading a novel at the moment from 1953, *Go Tell It on the Mountain* by James Baldwin. In the story, all the characters are born haunted, deprived of the dignity of a nourished birth, childhood, youth, maturation. Three prayers tell us about the nature of pain, how we cause it in others out of our own.

We teach ourselves from a young age the virtue of avoiding pain. You need to learn your own pain in order to understand others'.

12

Moshe Feldenkrais, a man of science, observed infants and the nature of their movement. He studied patterns created in the brain, in movement, in nature and in science, such as mathematics and physics.

Feldenkrais developed sequences of slow movement, combining micro- and macro-movements, seeking to reduce unnecessary muscular effort by using the support structure – the skeleton – in an effective manner. Feldenkrais saw that excess effort and pain resonate throughout the brain as noise and that such a state prevents the nervous system from processing new information. His objective was to create an awareness of and changes in fixed movement patterns. Bodily habits are mostly established at a young age, by social norms or prolonged

emotional states. Changing our movement patterns also changes our brain's synaptic patterns, which in turn brings about changes in other aspects of our life.

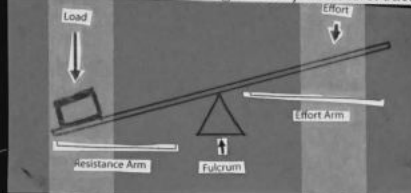
In the lessons, we learn to tune into our dis/ability by reducing the scale and speed of a movement. We learn to be attentive and engage more of ourselves.

Anybody can do these exercises, anybody is invited to lie on the floor. Precision is aspired to, but the teacher does not demonstrate: the student interprets the movement in their own way. Feldenkrais opposed correction, because he saw that it only evokes a sense of rejection. He spoke instead of organic learning: the way babies learn to turn, sit, stand and walk. No one teaches them this. It is an urge that arises from joyful curiosity. I believe learning is an emancipatory force. Learning integrates new material into oneself. I see in this integration an aesthetic form as well.

I recognize in the artists in this show the aesthetic of learning and integrating. The ethic traced in this process – the humbleness of learning as a practice – entails listening instead of talking, observing instead of dictating.

I recognize different modes of study in these practices, each physical in varying degrees. They are testimonies of being attuned.

In this lesson a seesaw configuration/form is created.



Head lifted in rotation – affirming spine's rotation.

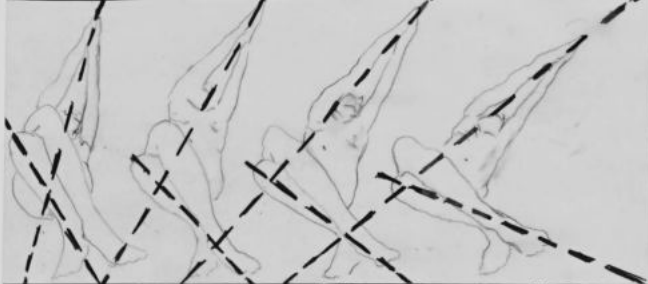


Marlene Dumas: Indifference, 1993-1994, oil on canvas, 100.0 x 300.0 x 3.5 cm

"Painting is about the trace of the human touch. It is about the skin of a surface. A painting is not a postcard. The content of a painting cannot be separated from the feel of its surface." Marlene Dumas

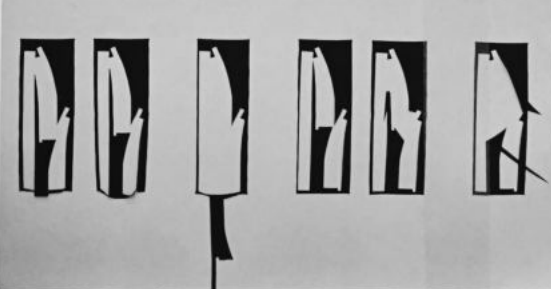
In this lesson, Feldenkrais uses the verb 'sink' twenty-nine times.

A good weight distribution throughout the skeleton when lying teaches it to better navigate against gravity when standing.



Babette Mangolte: Trisha Brown: Accumulation, NYC, 1973/2007 B/W photograph, 23 x 34 cm

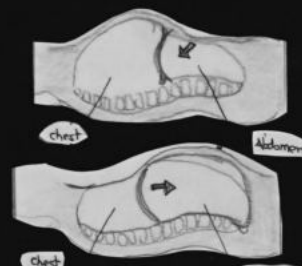
The trunk is asked to remain grounded as a core counterweight to the movement of crossed legs and the glued hands, which tilt in opposite directions



Marion Baruch: Lasciar Cadere, 2018, Polyester veil, (6x) 160 x 59 cm

The first class lever is the easiest of the different levers. In the lesson, at one end, the effort force is the legs. On the other, the resistance force is the hands. In the middle is the fulcrum, the torso on the floor. A seesaw is a classic example of a first class lever.

Well-organised movement will distribute weight as equilibrium and will use zero force.



"When Black and White are colors and not races, people between partners and feel sad and bad and need art that those places where pain becomes beauty" - Marlene Dumas

"I always feel sorry for the parts of the stage that aren't being used. I have in the past felt sorry for the ceiling and walls. It's perfectly good space, why doesn't anyone use it?" - Trisha Brown

Noa Eshkol

Yael Davids

It is an honour to be invited to submit a nomination for the Nobel prize. My nomination will appear to be far outside the range of scientific contribution. That is a mistake. To quote Sir Charles Sherrington, 'The nervous system thinks in terms of movements, not muscles.' [...] The Eshkol-Wachman Movement Notation (EWMN) is a unique scientific tool. It was created in order to meet two apparently opposed demands: the creation of frames of reference, and the destruction of such frames of reference. [...] EWMN provided the ability to use frames of reference to encompass alternative ways of seeing and conceiving complementary aspects of human movement. As such it gives great insight into human and animal movement, and in particular into abnormalities of movement. It has been used fruitfully to analyse behaviour ranging from bird and jackal courtship displays, the analysis of gait in Parkinson's disease, and the detection of autism as early as 6 months of age (where the baby's only language is movement). It meets the need for a universal framework that offers a common language for workers in zoology, psychology, neurology, and medicine. It also provides a tool for abstraction, that enables the detection and understanding of patterns of movement, which otherwise are impossible to conceive, analyse, and understand.

–Philip Teitelbaum¹

15

Noa Eshkol's legacy has played an important role in my life since childhood, in much the same way that Else Lasker-Schüler and Moshe Feldenkrais have. All three echo different periods in my upbringing and different memories of the place from which I come. Not a place in the geographical sense, but a place that I see coinciding with the life of my late mother Dina Naddaf (after marriage, Dina Davids). Exploring, tracing, trying to understand that place, that space, is a continuum in my work.

When I was a child, every now and then my mother would secretly take me to the Jerusalem Theatre to watch evening dance performances. At the time, it was unusual for kibbutz members to take their children to the theater, because it implied practicing a bourgeois way of life. What

1. From Noa Eshkol's nomination for the Nobel Prize, 2002.

I remember most vividly of these visits was my sensual excitement – the experience of the theater hall, the gathered public, the red velvet chairs, the big stage, the lights and the music, in short: the forbidden spectacle. The elements constituting the event were more exciting than the performance itself.

A few years later my mother took me to Tel Aviv, the big city, to Seminar Ha Kibbutzim. Sitting on the hard floor in the gym hall around noon, I watched the Noa Eshkol Company. I remember a very peculiar sensation. It was the exact opposite of what I had experienced in the Jerusalem Theatre. Here, it was as if the public was ignored. The group practiced, working through something in total concentration, and it felt as if they would do so in exactly the same manner with or without us. I remember this sense of not being an audience but a witness. I remember the strange gravity that was pulling their bodies as much as my own. I still cannot explain fully what it was that I sensed. A devoted boredom combined with total interest? The curiosity and dedication to watch something that is working in front of you? A complex apparatus, which is there neither to seduce nor exclude you, but which allows your presence?

Years later, I moved to the Netherlands. During one of my visits to Tel Aviv, I went to visit the Noa Eshkol house in Holon. I stood still. I remember the garden the most clearly. It felt as if it had always been there and reminded me of my Dutch grandfather's garden in Petah Tikva, a small, hidden cosmos in the neighborhoods of Tel Aviv. Entering the Noa Eshkol house felt similarly like entering a cosmos. On the first floor a kitchen, an archive, a toilet, Noa's small private library and another small room with a bed for afternoon naps for the members of the ensemble. On the first floor a room for exercising and working on textiles. All the rooms were open and interconnected. They were public and could be used equally. This small universe, detached from the gaze of the outside world, was laboratory, pocket and womb in one.

The third time I encountered Noa Eshkol's practice was during my Feldenkrais education, when I discovered that Noa was a student of Moshe Feldenkrais's. In fact, they were close friends. It is because of her written transcriptions of the Alexander Yanai set of lessons that a major part of Feldenkrais's teaching has been kept for posterity. So, what we as practitioners cherish and use daily as a fundamental lesson set exists in part because of Noa Eshkol.

When I began my Creator Doctus research trajectory, collaborating with the Gerrit Rietveld Academie and the Van Abbemuseum, I went to visit the Noa Eshkol house a few times. On one occasion, I was with André, my partner, and Tara-Jay, our daughter. We were warmly welcomed by the group. We watched them practice the dance suites, and afterwards

we had lunch together. The next time I visited the house, I worked in the archive and studied the material related to both the friendship and intellectual exchange between Feldenkrais and Noa Eshkol, as well as her work materials, the extensive research that went into establishing the movement notation of Eshkol-Wachman, her life project. This was in August 2019. I visited the house daily. I felt happy. I felt a sense of home – an overwhelming feeling, a feeling that often gets complicated given the political situation of this land. But here, for the first time since my mother died, I was absorbed by this sensation of grounding. It was as if I had a new group of mothers, Noa Eshkol's legacy, Mor and Ruthi, and a fictional father, Moshe Feldenkrais.

The Eshkol-Wachman Movement Notation was political in its democratic approach to movement. The notation system was created to welcome any possible movement, any possible combination or relation. At first, Eshkol noted existing movement materials, including tai chi, Feldenkrais, Hora, Debka, Yemenite dance, equestrian routines and sign language. Then she created from these different notation forms her own compositions, the Suites. Noa Eshkol was a highly political and ethical woman: she was an outspoken feminist, and she refused the political turn the Israeli state had taken.

At one point, she had turned down the prestigious Israel Prize, the state's highest cultural honor. The political underpinnings of her research materials are also evident in her descriptions of Debka:

17

The second section of the scores consists of Israeli dances supposedly based on the Arab Debka. . . . These are dances which were almost all composed by known individuals as part of an attempt to create an "Israeli folk dance"; since different ethnic groups in the new state had brought different styles from the countries of the Diaspora. . . . the effort was made to weld an integrated "Israeli" style from these various streams . . . and also the style found among the Arab population in the area. . . . For my part, I find the Arab Debkas very beautiful and the variations of physically simple elements highly satisfying. I cannot say the same of the Israeli dances, which are, to my taste, rather ugly. However, personal taste is not always relevant to the notation of existing phenomena.

During my second visit to the Noa Eshkol house, I dived further into the archive and discovered a lot about the shared heritage of Noa Eshkol and Feldenkrais. She was like a sister to him. I wrote the following notes while working out their mutual entanglements:

A "brit" commitment was made between Moshe and Noa – not a written one but a noble one – a love that comes from a

deep understanding of the self, her role in the world, and how to use the self – the body, skeleton, structure, image – to develop the self and her/his commitment to herself/ to the world.

[...]

Looking at different forms of teaching children, by students of Noa Eshkol. The charts are amazing – the combination of language, sign drawings and photos – the combination of utter sincerity and yet the projection of naivety. It feels like it is the image of the learning process – the discipline of knowledge melts into the body, its concentration and the moment of moving and thinking.

[...]

This specific location, style of clothing and the mentality, all appearing through the images, is very moving. I can recognize the kibbutz at the time. Makes me sad – the sense of loss – the awareness of time and progression. The loss of richness but also the radical thoughts and conviction, the sincerity and care that such teaching brings with it.

Noa Eshkol (1924–2007) was a dancer, choreographer and artist. She grew up in a kibbutz. In 1954, Eshkol founded the Chamber Dance Group. The group still performs and does so without musical accompaniment, scenery, costumes or lighting: its sole focus is on movement. In 1958, together with the architect Avraham Wachman, Eshkol developed the Eshkol-Wachman Movement Notation (EWMN), a system that transfers bodily movements into lines, numbers and symbols within a score, comparable to that of music. Originally developed for the composition and documentation of dance, the notation consists of a set of laws according to which movements can be analyzed and notated. The system has subsequently been used in a variety of fields, including physiology and zoology, where Eshkol collaborated with Ilan Golani. Eshkol was a student and close friend of Moshe Feldenkrais's. She used the EWMN to notate Feldenkrais's lessons, publishing three books about his teachings. Illustrations for the books – and for EWMN more widely – were made by the artist John G. Harries. Eshkol's approach to movement and learning was the basis for workshops carried out with children in schools and kibbutzim in Israel. Her approaches to movement and learning, as well as her upbringing in a kibbutz and her close ties to Feldenkrais, make her a figure of vital significance for Davids. (NA)

different contacts and grips, affecting
different degrees of opening elsewhere.

With works by: Graciela Carnevale and Sol LeWitt

with the legs joined, lying on the floor [Ay 233]

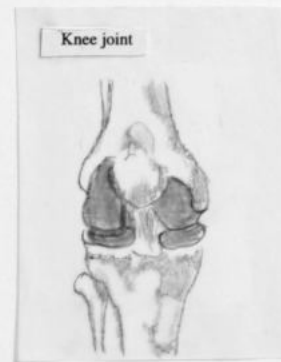
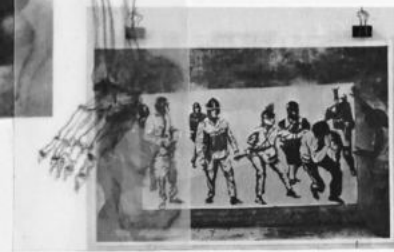
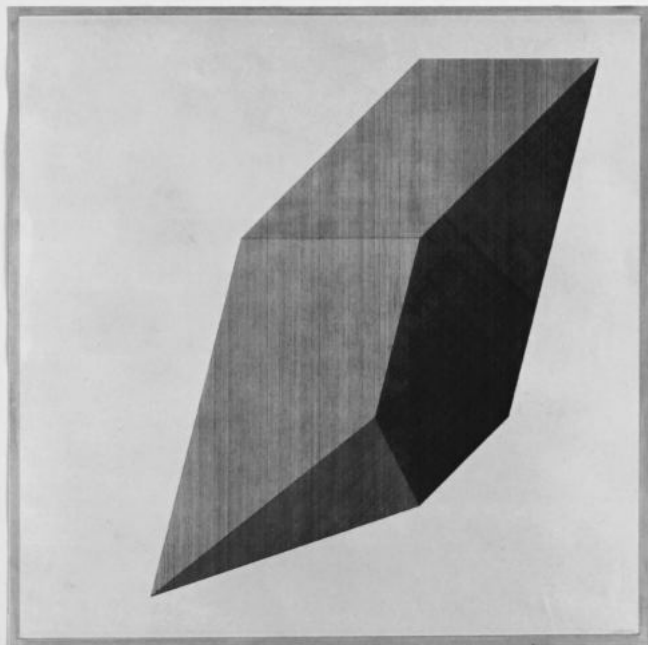
straight legs joined together.
tend to elongate the opposite hand. Looking for the trajectory of
pelvis, spine and ribs – the trunk.
floor, reaching towards the foot.
palm – different variation of moving the foot.
foot, arranging the palm in different grasping variations –
arch, between the toes holding the big toes.
different directions, while the foot is held/joined to the hand.



silk screen, (3x) 118 x 118 x 4 cm



through elaborating ways of folding out, expanding and lengthening.





Moshe Feldenkrais

Yael Davids

Moshe Feldenkrais concentrated on creating conditions for learning. For me, learning is an incredible emancipating force. One integrates knowledge from outside the self into the self. I see this integration as having an aesthetic form. Feldenkrais created a set of movement differentiations, combining micro with large-scale movements. When we change patterns of movement, patterns in the brain are also altered, which have effects on all facets of our lives. Feldenkrais concentrated on the support structure of the body, the skeleton. Recognizing and reducing unnecessarily habitual muscular effort is key. If we use our skeleton in an efficient way, effort is reduced.

Feldenkrais was interested in creating the right conditions for learning. Strain and pain resonate in the brain as a sound disturbance, which hinders learning. I am attracted to what I learned through Feldenkrais: to reduce the scale and the speed of a movement. One learns to attune the movement to capacity. Most of our habits, our body positions, the way we move, etc., are established at a young age, often in response to social and cultural norms, but also as a result of emotional states. One learns what is good for oneself; it asks one to be attentive. The beauty in Feldenkrais is the inclusivity of the practice. An optimal movement involves the whole body, it moves through the body – there is no isolation. Thus we learn to include more of ourselves. From a social point of view, the inclusivity resides in the fact that Feldenkrais is one of the only methods in which the teacher does not demonstrate: the student interprets the movement in their own way. And since most of the lessons happen on the floor (with the participants lying together while each does her own movement), any body can do it, and any body is welcome. Feldenkrais is opposed to correction because correction is considered judgmental and the brain feels rejection. Any interpretation of movement is possible as long as it does not induce pain and the instruction is understood.

Feldenkrais talks about the concept of organic learning and compares it to the process in which babies teach themselves to turn, sit, stand and walk: no one teaches them how to do this, it comes from a sense of joyful curiosity and urgency.

Moshe Feldenkrais (1904–1984) studied engineering at the École Spéciale des Travaux Publics and earned his Doctor of Science in Physics at the University of Paris. Born in Ukraine, he lived in Palestine, England and France before settling in Israel in 1951. He worked as a research assistant to nuclear chemist and Nobel Prize laureate Frédéric Joliot-Curie in the 1930s. Feldenkrais was a black belt in Judo and co-founding member of the Jiu-Jitsu Club de France, one of the oldest judo clubs in Europe. In 1942, he published his first book on judo: *Practical Unarmed Combat*. As a result of persistent knee troubles, he began developing his own movement techniques and started to lecture on his experimental ideas. In 1949, he published *Body and Mature Behaviour: A Study of Anxiety, Sex, Gravitation and Learning*, the first of many books detailing what would become the Feldenkrais Method. In 1955, he gave classes in his Tel Aviv studio in awareness through movement. Between 1969 and 1971, he trained his first teachers in the Feldenkrais Method, and from 1975 to 1980, he trained 300 teachers in colleges in San Francisco and Amherst, Massachusetts. (NA)



Feldenkrais Program

For *One Is Always a Plural* artist Yael Davids has selected art from the Migros Museum für Gegenwartskunst's collection bringing it into dialogue with her own works. The foundational ideas of the Feldenkrais Method play a key role in the thinking process around the exhibition and the selection of works. The exhibition includes the *School*: Over the course of the exhibition, the public is actively encouraged to participate in the different Feldenkrais classes, led by professional Feldenkrais teachers. Classes with selected works from the collection will be held on two weekends, led by Yael Davids. Participants can visit the exhibition before and after the classes.

The weekly classes are held in German, the classes by Davids in English.

For registration and information about the teachers, classes and dates, please visit migrosmuseum.ch.

We look forward to seeing you!

- Location: Migros Museum für Gegenwartskunst, Limmatstrasse 270, 8005 Zurich. All classes will take place in the event space of the museum.
- Registration: migrosmuseum.ch/agenda
- Costs: A one-off entry fee of CHF 12 (or CHF 8 concession), which will give you access to the exhibition at any time. The entrance ticket also allows you to participate in all Feldenkrais lessons.
- Age: 14 and over
- Number of participants limited to 12 people.
- Safety guidelines: migrosmuseum.ch/en/liebes-publikum

Wednesday, 12:15 – 13:15 pm **FELDENKRAIS JOUR FIXE 1**

Classical Feldenkrais classes with Ueli Tank-
Erni and/or Christina Erni Tank

May 26 / June 2 / June 9 / June 16 /
June 23 / June 30, 2021

Every other Saturday, 11:30 am – 12:30 pm **FELDENKRAIS JOUR FIXE 2**

Classical Feldenkrais classes with Nikola Egli

May 29 / June 12 / July 3 / July 17 / July 31 /
August 14 / August 28, 2021

These two courses are directed at those (with or without Feldenkrais experience) who would like to practice Feldenkrais at the museum over a longer period of time.

Thursday, 6 – 7:30 pm **OPEN FELDENKRAIS CLASSES**

Classical Feldenkrais classes, offer an introduction to the Feldenkrais Method and the exhibition, led on an alternating basis by Dorothee Rüttimann and Franziska Wyder

May 27 / June 3 / June 10 / June 17 / July 1 /
July 8 / July 15 / July 22 / July 29 / August 5 /
August 12 / August 26 / September 2, 2021

The open classes are designed for those without Feldenkrais experience who would like to learn more about Feldenkrais and his relationship to the exhibition, and to try out the method for themselves. Those with Feldenkrais experience are also welcome to attend.

**SPECIAL FELDENKRAIS CLASSES BY
Yael Davids with Collection Works**

Five classes conceived by
Yael Davids for the exhibition, each
composed around a group of works
from the collection of the Migros
Museum für Gegenwartskunst

Thursday June 24

6 – 8 pm

***Calming the nervous system - moving away
from images***

Covering the eyes [AY10]

Works by Lothar Baumgarten and
Robert Ryman

Saturday, June 26

11:30 am – 1:30 and 3 – 5 pm

***Horizontal – from image to movement
Crossing knees and twisting the back
and pelvis*** [AY 140]

Works by Marion Baruch, Marlene Dumas
and Babette Mangolte

Sunday, June 27

11:30 am – 1:30 and 3 – 5 pm

***Surrendering to the ground – adjusting the
body to the floor***

**Lengthening on the stomach
and back** [AY 379]

Works by Thea Djordjadze, Hans-Peter
Feldmann and Anna Maria Maiolino

Thursday August 19

6 – 8 pm

***Calming the nervous system -
moving away from images***

Covering the eyes [AY10]

Works by Lothar Baumgarten and
Robert Ryman

Saturday August 21

11:30 am – 1:30 and 3 – 5 pm

***Different contacts and grips, affecting
different degrees of opening elsewhere***

**With the legs joined lying on the
floor** [AY 233]

Works by Graciela Carnevale and
Sol LeWitt

Sunday, August 22

11:30 am – 1:30 and 3 – 5 pm

Class lying on the stomach

***Liberating the Back and Front dichotomy –
the circular movement of the head on its
vertical axis***

Twisting with head fixed [AY 51]

Works by Jimmie Durham, Henrik Olesen and
Philip Wiegard

Lesson

On the back - pushing the foot to the ground to elongate the opposite hand. Looking for the trajectory of the force through the pelvis, spine and ribs - the trunk.

On the stomach - pushing through the front torso, rolling from side to side.

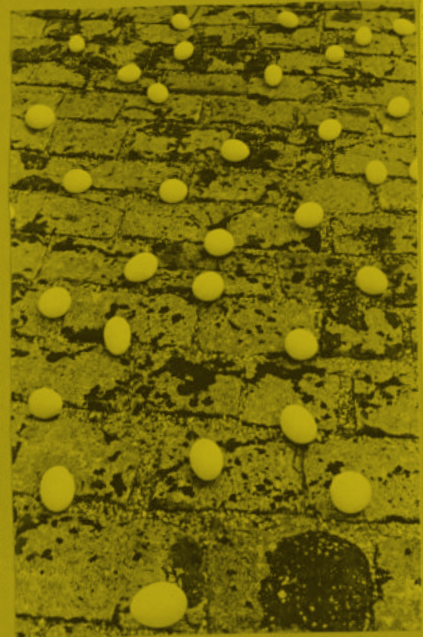
On the stomach, pushing from the toes and from a bent arm - 'standing hand' - elongating the opposite hand. Looking for the trajectory of the force, and the leaning points throughout the pelvis, spine, ribs, and breastbone. The more availability in the breastbone and ribs, the more movement can transmit from and to the distal parts - foot and palm to the opposite hand, through the torso.

Still in most extended position - looking for and releasing any extraneous effort.

Different parts adjusting to the floor, relinquishing any extraneous effort, surrendering to gravitation. Any effort in any part "holds" muscles, and prohibits the body to rely on its structure, operating optimally with, admitting to the ground reaction force.



Hans-Peter Feldmann: Handprint Poster, Not dated, Inkjet print on paper, (10 x) 75 x 61 cm



Anna Maria Maiolino: Entrevistas, 1981, B/W photograph, (3 x) 120 x 77 cm

The first surfaces from which we learn to push ourselves into erection and movement are the abdomen and back, and later the hands. Last are the feet.

In standing, the body's fundament of movement is solely the feet. We use the feet in a limited capacity, contained most of the time in shoes. We lose the capacity of using the abdomen and back as surfaces to move from and to.

Unnecessary muscles effort can deny our organization from receiving support from natural forces, such as gravitation/ground reaction force.



Humans are *tetrapods*, possessing four limbs. As *mammals*, we belong to the youngest evolutionary class. *Reptiles*, from which birds would evolved. Even older are *amphibians*, creatures that can dwell on both land and in water.

Loss of sensory contact to the ground.

The first force we sense is gravity - the fetus that was floating in the womb experiences a violent pull of/towards the earth. The path to standing and walking is through accommodating the ground. Every surface is sensed through its reciprocal push.

Response,

Foot, movement

List of works – Yael Davids

Ground floor

Yael Davids
*A Reading That Loves,
A Physical Act*, 2017
Mixed Media
Dimensions variable

Installation includes:

Score in Glass, 2017
with André van Bergen
Glass, wood
Glass produced by Oran
Safety Glass, Kibbutz Tzuba

To the Barbarian, 2017
Poem by Else Lasker-
Schüler, 1911
Sewed with the artist's hair
Paper, hair

*130–200 mm glass:
resistant to Bazookas, RPGs,
and any other luminous
rockets*, 2017
Collage on archival paper

*Julia Aquilia Severa –
Damnatio Memoriae*, 2017
Framed collage on archival
paper

*Else Lasker-Schüler – A ruin,
more haunted than inhabited
by madness*, 2019
Framed collage on archival
paper

*Between pariah and
parvenu*, 2019
Collage on archival paper

All: courtesy of the artist

*Death mask of Else Lasker-
Schüler by Grete Wolf-
Krakauer*, 1945
Plaster
Stadtbibliothek Wuppertal,
Else Lasker-Schüler-Archiv /
Dauerleihgabe der Else
Lasker-Schüler-Gesellschaft,
Wuppertal

*Death mask of Else Lasker-
Schüler by Jakob Löw*, 1945
Plaster
Open Museums Tefen, Israel,
courtesy Hannah Kaplun-
Kogan, Haifa

Yael Davids
In collaboration with
André van Bergen
Cabinets with Noa Eshkol,
2020
Wood, glass, metal
Cabinet: 212 x 260 x 200 cm
Pole: 520 x 28 x 25 cm
Courtesy of the artist

Yael Davids
Iteration of Vanishing Point,
2021
Textile, aluminum, steel
190 x 2000 cm
Courtesy of the artist

The School

Yael Davids
*Different contacts and
grips, affecting different
degrees of opening
elsewhere,* 2021
Chart for the Feldenkrais
lesson with works from
the collection
Collage, pen and pencil
on paper
Courtesy of the artist

Yael Davids
*Liberating the Back and
Front dichotomy – the
circular movement of
the head on its vertical axis,*
2021
Chart for the Feldenkrais
lesson with works from
the collection
Collage, pen and pencil
on paper
Courtesy of the artist

Yael Davids
*Surrendering to the ground
– adjusting the body to the
floor,* 2021
Chart for the Feldenkrais
lesson with works from
the collection
Collage, pen and pencil
on paper
Courtesy of the artist

Yael Davids
*Horizontal – from image to
movement,* 2021
Chart for the Feldenkrais
lesson with works from
the collection
Collage, pen and pencil
on paper
Courtesy of the artist

Yael Davids
*Calming the nervous system
– moving away from images,*
2021
Chart for the Feldenkrais
lesson with works from
the collection
Collage, pen and pencil
on paper
Courtesy of the artist

Upper floor

Yael Davids
Vanishing Point, 2020
Textile, aluminum, steel
170 x 6000 cm
Courtesy of the artist

Yael Davids
*Hanging glass and bronze
with Marlene Dumas,* 2021
Glass, metal
Dimensions variable
Courtesy of the artist

Yael Davids
*Remnants from the
performance Learning to
Imitate in Absentia (stage,
staircase, rope),* 2020
Rope, wood
Dimensions variable
Courtesy of the artist

28

Yael Davids
*Leaning glass and black
pigmented clay with
Ferdinand Hodler,* 2021
Wood, clay, black pigment,
glass, metal
Dimensions variable
Courtesy of the artist

Yael Davids
*Lying black pigmented clay
with Graciela Gutiérrez
Marx,* 2021
Wood, clay, black pigment,
metal
2 parts: each 200 x 200 x 0,5 cm
Courtesy of the artist

Yael Davids
*Hanging glass and black
pigmented clay with
Senga Nengudi, 2021*
Glass, clay, black pigment,
wood, metal
Dimensions variable
Courtesy of the artist

Noa Eshkol
*Models of Orbits in the
System of Reference, 1950*
Metal, mesh
Ø approx. 30-40 cm
Courtesy The Noa Eshkol
Foundation for Movement
Notation, Holon, Israel and
neugerriemschneider, Berlin

Avraham Wachman
*A study of simultaneous
movements, 1960*
Slides
2 parts each 30 x 22 cm
Courtesy The Noa Eshkol
Foundation for Movement
Notation, Holon, Israel and
neugerriemschneider, Berlin

List of works – Noa Eshkol

Archival material, integrated
in *Cabinets with Noa Eshkol*:

Archival material from the
Noa Eshkol Foundation for
Movement Notation, Holon,
Israel

Illustrations by John G.
Harries, Avraham Wachman

Studies in collaboration with
Ilan Golani, John G. Harries,
Shmuel Zaidel

Sign language research
program directed by
Y. Schlesinger at the Hebrew
University, Jerusalem /
Photographs by Yehudit
Schreiber; modeled by Israel
Sela; illustrations by John G.
Harries

Courtesy The Noa Eshkol
Foundation for Movement
Notation, Holon, Israel and
neugerriemschneider, Berlin

Pedagogical archival
material from the
Noa Eshkol Foundation for
Movement Notation:

**Documents, created in
the context of children's
workshops, given by
Tirza Sapir**

Film recordings of
children's workshops led
by Dita Perach at the
Kibbutz Beit Hashita, 1970s

John G. Harries
*The Cameri theatre
movement and acting school,
1952-1960*
Booklet
21 handwritten pages
30 x 23 cm

Courtesy The Noa Eshkol
Foundation for Movement
Notation, Holon, Israel and
neugerriemschneider, Berlin

On view in this section:

**Film recording of
Moshe Feldenkrais,
Hampshire College,
Amherst, Massachusetts,
1980**

List of works – Exhibition

Eleanor Antin

**100 Boots (Uncancelled Set of Postcards
#20), 1971–1973**

**Set of 51 photo-postcards
(Vintage gelatin silver prints)**

55.5 x 246 cm

**Sammlung Migros Museum für
Gegenwartskunst**

Fifty pairs of black rubber boots form the focal point of *100 BOOTS* (1971–1973) by Eleanor Antin (*1935, New York, USA). The conceptual and performance artist spent two and a half years traveling with the boots from California to New York, setting them up in different situations and capturing them on camera. The boots, originally produced for the army, can be seen performing everyday functions, such as shopping or going to church; sometimes, however, they are staged as if marching in strict formation across a beach or a highway. Viewers therefore associated the art with the Vietnam War (1964–1975), which was ongoing at the time. Antin regularly sent the photographs as postcards to hundreds of people. With this form of distribution (mail art), she bypassed the traditional distribution channels used in the art scene and reached a much larger, more specific audience. The complex work, which incorporates aspects of performance, photography and mail art, was experienced as a “travelogue” in 1973, when the boots were exhibited in the New York Museum of Modern Art together with the fifty-one postcards.

Phyllida Barlow

***STREET Untitled: signs*, 2010**

**Plywood, timber, cement, scrim, spray-paint,
paint, sealant**

5 parts: each ca. 125 x 120 x 93 cm

**Sammlung Migros Museum für
Gegenwartskunst**

Since the 1970s, Phyllida Barlow (*1944, Newcastle upon Tyne, UK) has used the mediums of sculpture and installation to work in the tradition of postminimalism against the legacy of the auratic object. Elements of urban architecture play a key role in her works. She often incorporates motivic elements from public architecture and explores possibilities of form-creating processes. At the same time, she draws on the sculptural character of these objects in the public sphere. Her works, more of which are expansive, are composed of raw materials that are piled up and layered on top of each other; they feature striking surfaces that lend the sculptures a strong physical presence in the room. Phyllida Barlow’s work *STREET untitled: signs* (2010) is part of the *STREET* series, which looks at the materiality of urban space and the political and psychological meanings implicit in it. *STREET untitled: signs* focuses on the signages and boards that strongly mark public space. Hanging together in a cluster of five, the objects form a relief-like mural.

30

Heidi Bucher

***Bodyshells*, 1973**

**Mother of pearl, pencil, ballpoint pen and
colored pencil on paper; recto and verso**

11 parts: each 10 x 15 cm

**Sammlung Migros Museum für
Gegenwartskunst**

Heidi Bucher (*1926, Winterthur, CH – 1993, Brunnen, CH) was known for her latex casts of a room’s architecture in the 1970s and 1980s. Also central to her work is the exploration of the analogy between clothes

and the house as “garments” that preserve the psychological traces of their wearers or residents. The work series *Body Shells* (1972–1973) is one of the artist’s early creations. In collaboration with her husband at the time, Carl Bucher, she created foam sculptures rubbed in mother-of-pearl pigments – a substance frequently used by the artist throughout her career. This resulted in structures somewhat reminiscent of organic materials or exotic deep-sea creatures, while other structures borrowed from the futuristic fashion of the time. The sketches shown in the exhibition document the creation of the sculptures, which were later activated in collaboration with her family in a performance on Venice Beach in Los Angeles.

Thea Djordjadze
***Ohne Titel*, 2011**
Glass, paint
80 x 150 x 60 cm
Sammlung Migros Museum für Gegenwartskunst

The artistic practice of Thea Djordjadze (*1971, Tbilisi, Georgia) can be interpreted as a continuous examination of space, time and shape. Her concrete local environment often forms the starting points for her works, they also often directly respond to the contexts in which they are shown. For her sculptural works, Djordjadze relies on a specific repertoire of materials, combining, for example, wood, textile, foam, paint or plaster with industrial materials such as aluminum and glass to create complex, multilayered arrangements. Her works are often process-based and fragmentary in nature; they are regularly expanded, changed or rearranged for different exhibitions. *Ohne Titel* (2011) consists of four panes of painted glass leaning against one another. Although the shape of the work conjures up associations with a piece of furniture or a display case, it eludes any clear meaning or function. The artist’s use of

display cases, framing and platforms, as well as plinths is a recurring theme in Djordjadze’s works. Time and again, she creates pieces that hover between the realms of functional object and artistic artefact. (MSD)

Marlene Dumas
***Indifference*, 1993–1994**
Oil on canvas
100 x 300 cm
Sammlung Migros Museum für Gegenwartskunst

Marlene Dumas
***Great Men*, 2014 (ongoing)**
Piezographic prints
16 parts, each 41 x 32,5 cm
Courtesy of the artist

Marlene Dumas’s (*1953, Capetown, South Africa) work centers on the examination of the human being. Her works highlight various aspects of existential topics such as love, sexuality, fear, suffering and death. As a starting point for her pieces, the artist draws on an extensive archive of press images, Polaroids and art-history references. Dumas never transfers these materials directly onto the canvas; instead, she draws closer to their actual content by transforming them artistically.

The painting *Indifference* (1993–1994) shows a group of naked people sitting and lying down closely together. Dumas paints a very intimate portrait: both the detail selected by the artist and the composition of the painting create the impression of close proximity and give the bodies a strong physical presence. Although there is no discernible three-dimensional structure in Dumas’s painting, the artist uses color to clearly differentiate between the foreground and the background. For the constellation of figures in the background, Dumas applies gray/white tonal values mixed with yellow

accents. By using this reduced color palette, as well as her characteristic working style of applying color to certain points in thin washes of paint and then covering those points again in layers, Dumas connects the bodies to a surface in which it is difficult to distinguish between the contours. In contrast, the artist uses black for the figure in the foreground to clearly set it apart from the rest of the painting. This clear separation – within the image, as well as the work's title – draws the viewer's attention to the relationship between the figures, underlining the interpretation of the work as an examination of belonging and the mechanisms of exclusion. In particular, the artist seems to focus our attention on certain "physical features," such as skin color, which continue to play a key role in the context of social discrimination mechanisms. (MSD)

In the portrait series *Great Men*, Dumas focuses on selected individuals who have been discriminated against and subjected to violent attacks because of their sexual orientation. Dumas developed the idea behind this ongoing work series for Manifesta 10 in St. Petersburg (2014), where the expansion of homophobic laws had just massively restricted the rights of LGBTQ+ individuals and groups. Dumas combines portraits of authors such as James Baldwin and Tennessee Williams, dancers and choreographers such as Rudolf Nureyev and Vaslav Nijinsky, as well as mathematician Alan Turing and soldier and activist Leonard Matlovich, with short handwritten biographical texts. With this series, Dumas strives to enhance the visibility of homosexual and bisexual people and their significance to culture and science. (LH)

Jon Mikel Euba

***400 Moves to Elude the Predictable*, 2020**

Video installation

Approx. 310 x 360 cm

Courtesy of the artist

The body is the focal point of Jon Mikel Euba's (*1967, Amorebieta, Spain) videos, installations, sculptures and drawings. Repetitive actions and patterns of movement are shown and scrutinized through film references, montage processes and text elements. The video installation *400 Moves to Elude the Predictable* is based on images of human and animal bodies, which are conditioned by everyday activities and attitudes but also by manipulation and treatment. Euba's collection places photographs of inactive, motionless figures next to images of active bodies. He creates moments of reflection not only through the images he selects but also through artistic interventions – such as omission, doubling, overlapping, rotating and drawing. These allusive body studies hint at and expose patterns, while simultaneously resisting a clear interpretation. (LH)

32

VALIE EXPORT, Peter Weibel

***Aus der Mappe der Hundigkeit*, 1968/2005**

B/W photograph

2 parts: each 100 x 141 x 3 cm

Photo: Joseph Tendl

Sammlung Migros Museum für Gegenwartskunst

Since the early 1960s, VALIE EXPORT (*1940, Linz, Austria) has been studying the construction of socially assigned gender roles in the form of public performances and experimenting with media, including video and, later, film. EXPORT treats the human body – often her own – as an intersection of private and public images of identity. The performance *Aus der Mappe der Hundigkeit* was held on Vienna's Kärntner Strasse in

1968. The artist Peter Weibel, EXPORT's partner at the time, went down on all fours and she put him on a leash, then went for a walk. The action, which had not been advertised, went against all social conventions having to do with public behavior and highlighted traditional gender roles through satirical exaggeration. The sexual overtones of this public power play between the "mistress" and her "dog" caused bafflement and amusement among the onlookers. These reactions are also documented in the photographs. The title of the action alludes to the *Portfolio of Humanity*, a brochure with which the Red Cross solicited donations at the time.

Graciela Gutiérrez Marx
***Material Metamorphosis*, 1981/2013**
Inkjet print on paper
40 x 68 cm
Sammlung Migros Museum für
Gegenwartskunst

Graciela Gutiérrez Marx
***Mamablanca Treasure*, 1981/2013**
Inkjet print on paper
2 parts: each 54 x 39 cm
Sammlung Migros Museum für
Gegenwartskunst

Graciela Gutiérrez Marx (*1945, La Plata, Argentina) became known in the mid-1970s, at the beginning of the Argentine dictatorship, under the name G. E. Marx-Vigo through her collaboration with the artist Edgardo Antonio Vigo. At the heart of her artistic practice is a visualization of the strategies of mail art – a mobile, decentralized form of artistic production free of institutional ties that focuses on communication within a network. *Material Metamorphosis* (1981/2013) documents in a series of photographs the transformation of a piece of clothing worn by the mother of the artist for her daily (house) work. Cut up into square patches, the pieces

were sent off by the artist with the request that they be returned, so that they could be pieced back together again. As a result, an everyday item becomes a symbolic object that, in addition to the traces of the body, bears its own, new narration. In her work *Mamablanca Treasure* (1981/2013), the artist "materialized" her existing network by asking other mail artists to send her something for her mother. The resulting photographs show the subsequent communal and symbolic burial of the sent-in objects in in Marx's family garden. (CH)

Ferdinand Hodler
***Der Gärtner*, 1896**
Oil on canvas
328 x 111 cm
Sammlung Migros Museum für
Gegenwartskunst

Ferdinand Hodler (*1853, Bern, CH – 1918, Geneva, CH) is regarded as one of the most important Swiss painters of the turn of the century. With his monumental history, genre and landscape paintings, portraits and self-portraits, as well as public murals, he made a name for himself as a controversial figure in his lifetime. For the second Swiss national exhibition (1896 in Geneva), Hodler created twenty-six oil paintings designed to represent the different cantons through portrayals of warriors and representatives of diverse occupational groups. The extraordinary size of the larger-than-life paintings was due to the fact that the works were mounted on pillars adorning the outer facade of the Palais des Beaux-Arts. To create *Der Gärtner* (1896), Hodler started by conducting studies and creating preparatory drawings, which he then transferred to the canvas using a grid. The work is a unique and remarkable case within the museum's collection: because the collection's early focus was on supporting local artists, hardly any historical works have made it into the museum – except for this painting by Hodler, acquired in 1964. (LH)

Dorothy Iannone
Let Me Squeeze Your Fat Cunt, 1970–1971
Collage and acrylic on canvas
190 x 150 cm
Sammlung Migros Museum für
Gegenwartskunst

Dorothy Iannone
Your Names Are Love Father God,
1970–1971
Collage and acrylic on canvas
190 x 150 cm
Sammlung Migros Museum für
Gegenwartskunst

Since the early 1960s, artist Dorothy Iannone (*1933, Boston, USA) has been focused on the portrayal of ecstatic romantic experiences and the related idea of unconditional love. In addition to paintings, drawings and collages, her work comprises video sculptures, audio pieces and objects. A narrative moment, whether derived from literature, history and mythology or from personal experiences and feelings, is inherent in all of her works. The two paintings *Let Me Squeeze Your Fat Cunt* (1970–1971) and *Your Names Are Love Father God* (1970–1971) form part of her *Eros* series, which revolves around the philosophical term Eros with sexually explicit motifs. This involves the idea that human beings are moved by their desires. Desire here is seen as a strong, natural power driven by love, ecstasy and the disintegration of the self – with unity of the body and mind the end objective. While Iannone's portrayals of sexuality were in line with the spirit of social change in the 1960s and 1970s, they were at odds with commonly held moral principles.

Senga Nengudi
Water Composition II, 1969–1970/2019
Vinyl, water, food coloring, rope
150 x 140 x 300 cm
Sammlung Migros Museum für
Gegenwartskunst

The artistic practice of Senga Nengudi (*1943, Chicago, USA) hovers at the interface between sculpture, performance and dance. Since the 1960s, she has developed multifaceted works that are evidence of a deep interest in how material, form and process intertwine. Her content often focuses on cultural and religious rituals, the role of Black women in society and the nature of the (female) body. An example of this is her works from the *Water Composition* series, which began to be shown in 1969. By sealing dyed water into clear vinyl and draping these bags over ropes fastened to a wall, she created bodies whose shape is defined by the volume of the liquid. In earlier exhibitions of these works, viewers were invited to activate the objects by touch, thus changing the shape of the receptacles. The aim was for visitors both to focus on the effect of the static moment dissolving through movement and to examine their own physicality. Nengudi also describes the forces acting on her sculpture as social tension. Her sculptures evoke the image of bodies without representing them directly. Intersecting narratives on the ephemerality of sculptural forms and the variability of everything physical shape the ways in which these works are interpreted. (MSD)

Luis Pazos

***Transformaciones de masas en vivo,*
1973/2011**

B/W photograph

8 parts: 7 parts each 22 x 32 cm;

1 part 32 x 22 cm

**Sammlung Migros Museum für
Gegenwartskunst**

The work of Luis Pazos (*1940, La Plata, Argentina) largely consists of performances and their photographic documentation. Pazos uses the human body to examine the political ideologies imposed on him. He reflects, for example, on the history of his home country Argentina, which, since the late 1960s, has been marked by instability and dictatorship. His work *Transformaciones de masas en vivo* (1973) consists of photographs of “living sculptures,” with people using their bodies to create a series of simple shapes according to Pazos’s instructions. This transformation of bodies into geometric shapes evokes both military drills and discipline within armed resistance organizations. Pazos thus illustrates the power of political ideologies to sculpt bodies into shapes, whose performative unison, in turn, becomes a support for the dominant power structures. Pazos firmly believes that one of art’s purposes is to relate to the reality of the country in which it is produced, to question every manifestation of authority and violence and to fight for freedom.

Mierle Laderman Ukeles

Touch Sanitation, 1977–1980/2017

Archival Pigment prints (b/w, color)

30 parts: 29 parts each 40.6 x 60.7 cm;

1 part 60.7 x 40.6 cm

**Sammlung Migros Museum für
Gegenwartskunst**

Mierle Laderman Ukeles

***Touch Sanitation: Artist’s Letter of
Invitation Sent to Every Sanitation Worker
with Performance Itinerary for 10 Sweeps
in All 59 Districts in New York City, 1979***

Printed 4-page brochure

28.1 x 21.6 cm; Folds open 28.1 x 43.2 cm

**Sammlung Migros Museum für
Gegenwartskunst**

In her work that is concerned with the boundaries between art and life, Mierle Laderman Ukeles (*1939, Denver, USA) combines feminist, environmental and socio-political issues. The artist consistently thematizes the understanding, value and cultural representation of work and focuses primarily on everyday routine and maintenance activities. The work *Touch Sanitation* (1977–1980/2017) consists of 30 photographs of a performance that took place as part of an *Artist in Residence* program initiated by Ukeles herself at the New York City Department of Sanitation. Following intensive research within the department, the artist helped the employees to do their work from July 24, 1979 to June 26, 1980, in 59 districts, for 8 to 16 hours every day. The artist informed the employees of the department about their respective “sweeps” by sending them a letter setting out the exact details of the planned route. Ukeles conducted interviews and strived to understand work processes by gesturally reflecting the employees’ movements. A key aspect of her work was also shaking the hands of the approximately 8,500 employees and thanking them for their work with the words, “Thank you for keeping

New York City alive!” This gesture can be seen as a moment of solidarity and appreciation, with Ukeles arguing that the socially stigmatized activities of these workers be more valued. (MSD)

Cathy Wilkes

***Our Misfortune*, 2001**

Various materials

Dimensions variable

Sammlung Migros Museum für

Gegenwartskunst

The installations of Cathy Wilkes (*1966, Belfast, UK) are composed of many individual fragments to create a figurative spatial structure. *Our Misfortune* (2001) consists of delicate geometric wooden figures, arranged on tables as well as on the floor, that borrow from modernistic forms of expression. Between sunbeds and other household objects that have been heavily weathered and clearly well used, a range of tiny, fragile objects are distributed on the floor, which, only upon closer inspection, become identifiable as part of the work. All of the objects seem to be connected by invisible threads and to form a reference system. By repeatedly giving objects an auratic charge, Wilkes uses her work to question modernism. She does not do this by emptying her installations of meaning and symbolism, however, as is observed in modernism; rather, she inserts emotions into precisely selected and arranged objects. These objects reflect the artist's personal, familial cosmos, and they, therefore, disclose a symbolism that can often only be decoded through her biography.

Lesson

On the stomach, fixing: rolling the head between the hands.

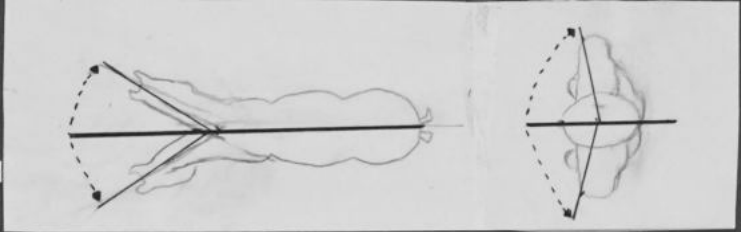
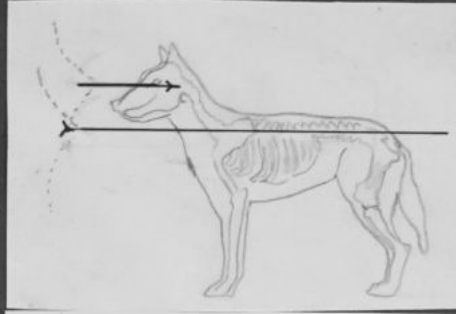
Rotating the pelvis while the head is fixed between the hands, in a different position.

Attention towards the rotation along the spine, and to the movement of the atlas vertebra in the skull.

Standing on knees, fixing the head between both hands – drawing imaginary circles with the coccyx, tailbone parallel to floor.



Jimmie Durham, Elk, 2017, Elk skull, wood, leather, glass, Murano glass, acrylic, 230 x 117 x 246 cm



The word "position" is a misleading, as it suggests a static idea, a fixed "posture." In reality, any position is a continuous adjustment, an unstable balance a necessary dynamic state through which the entire system passes in its search for balance.



Henrik Olessen, details from SOME GAY-LESBIAN ARTISTS AND/OR ARTISTS RELEVANT TO HOMO-SOCIAL CULTURE BORN BETWEEN C. 1300-1870, 2007, 4 collages, photographic paper on paper, wood.



Feldenkrais: 'a 'teleceptor', when stimulated reflectively, orients the head until the other eye, ear, or nostril is equally stimulated. The position and movement of the head are therefore of

From an evolutionary perspective, the erect posture of humans freed the hands from the task of locomotion, allowing them to develop other functionality (e.g. handling tools).

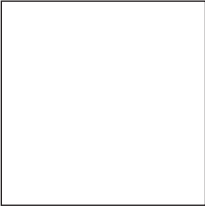
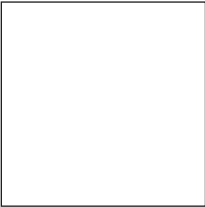
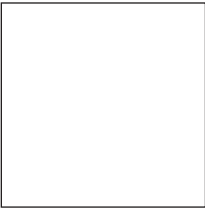


Philip Wiegard, Kindergarten, 2003/2006, Chairs, wood, 120 x 300 x 50 cm

Ill for long periods –fixing their attention on the blackboard or on a particular mechanism is ready to do so effortlessly. Immobility is not a goal in itself, but a means to an end. Children must be allowed to shift and must be learned gradually. Children must be allowed to shift

location in relation to space, to our environment. They are responsible for weight distribution

Sol LeWitt, *Form Derived From a Cube with Lines in Four Directions and Four Colors*, 1984



Hans-Peter Feldmann

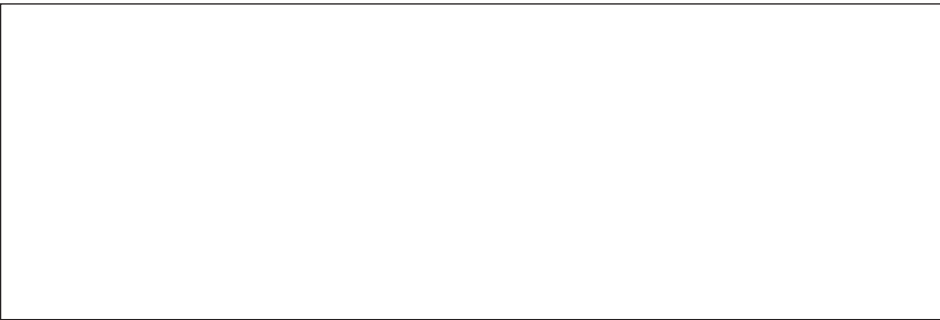


Hanna Schwarz
Give, 2010



Hans-Peter Feldmann, *Handabdruck Poster*, undatiert

PART OF THE EXHIBITION (upper floor)
Marlene Dumas, *Indifference*, 1993–1994



Marion Baruch, *Lasciar cadere*, 2018

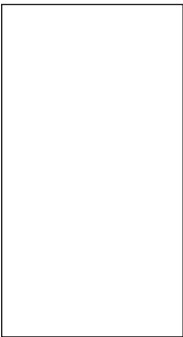
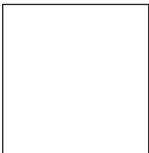


Babette Mangolte, Trisha Brown
“Accumulation”, 1973. *Sonnabend Gallery, NYC*, 1973/2007

The School



Graciela Carnevale, *Archivo Tucumán Arde*, 1967–1975/2014



PART OF THE EXHIBITION (upper floor)
Senga Nengudi
Water Composition II, 1969–1970/2019

Floor

Sara Masüger
Ohne Titel (Liegende), 2014



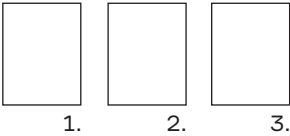
Yael Davids, (*Chart*), 2021



Yael Davids, (*Chart*), 2021



Lothar Baumgarten
1. *Urwald Brassica oleracea*, 1968
2. *Makunaima*, 1971
3. *Tableau vivant*, 1969
4. *Geronimo*, 1972

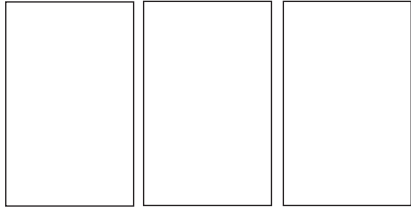


Hudinilson Jr.
Zona de Tensão III - D,
1988



Georg Baselitz,
Torso, 1990

Wall



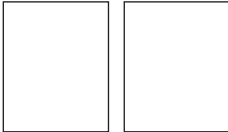
Anna Maria Maiolino
Entrevidas, 1981



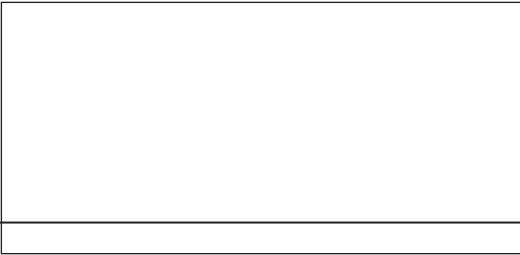
Robert Ryman
Painting with Steel and Line,
1978



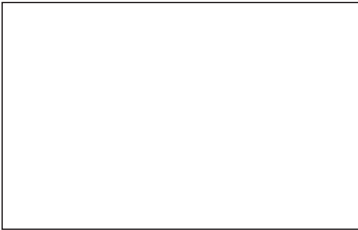
4.



Hans-Peter Feldmann



Philip Wiegard
Kindergarten, 2003/2006



Thea Djordjadze
His Vanity Requires No Response, 2011

Jimmie Durham, *Elk*, 2017



Henrik Olesen
Some Gay-Lesbian Artists and/or Artists Relevant to Homo-Social Culture Born between c. 1300-1870, 2007



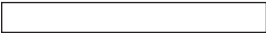
Yael Davids, (*Chart*), 2021



Yael Davids, (*Chart*), 2021



Yael Davids, (*Chart*), 2021



The School

The School occupies two spaces of the museum. One space is the location for a programme of Feldenkrais classes. In the other space, works from the collection of the Migros Museum für Gegenwartskunst are shown. Davids had invited members of her weekly Feldenkrais group in Zurich to select works from the collection in relation to their experience with Feldenkrais. A selection of these works is part of five Feldenkrais classes conceived by Davids. The texts in this section were written by the people who chose a work.

Marion Baruch

Lasciar cadere, 2018

Polyester veil

260 x 560 cm

6 parts: each 160 x 59 cm

Sammlung Migros Museum für
Gegenwartskunst

Six identical pieces of textile, finds from the ready-to-wear industry, hang next to one another, fastened to the wall with dainty nails, each slightly askew. Through the interplay between the soft, flowing materials, the different fastening points and gravity, each piece creates its own particular form. *Lasciar cadere* (Letting fall) by Marion Baruch evokes feelings of being held and letting go. The image of the fabric panels, each falling individually in ways that work for them, is very connected to my experience of Feldenkrais: Impulses that flow through the entire body – provided the body is relaxed and allows this. Working with the ground, and with gravity – particularly the feeling of working with gravity and not against it. And the physical experience of being connected to all parts of my body – which sounds obvious but is something we so rarely notice in our everyday lives.

Nadia Schneider Willen

Georg Baselitz

***Torso*, 1990**

Woodcut on handmade paper

111.5 x 76.5 cm

**Sammlung Migros Museum für
Gegenwartskunst**

The colorful woodcut *Torso* by Georg Baselitz drew me in straightaway. The torso, shown upside down in typical Baselitz style, gives the impression of a person lying down on a mat, in the same way we do during our Feldenkrais lessons. In contrast to the green-and-black areas, the torso is sketched precisely using fine white lines, with even small details, such as the folds of the clothes and the jacket lapel, discernible. Besides the person's position, which is reminiscent of Feldenkrais, the torso or body is of particular significance to the Feldenkrais practice. Just as the artist carves out small details of the person portrayed, we, during Feldenkrais, focus on small or even miniscule movement sequences and observe their effects on our bodies. The contrasts within the image are also captivating, be it the black areas of color distributed across the entire image that stand out against the green, richly applied background, or the interplay between the finely drawn white lines of the body and the black masses applied as though with thick brushstrokes. All of this adds a sense of momentum to the image and conjures up the feeling of being in motion, as is also the case in Feldenkrais.

Linda Schürmann

Graciela Carnevale

***Archivo Tucumán Arde*, 1967–1975/2014**

**Documents, photographs, posters,
newspaper, archive box**

Dimensions variable

**Sammlung Migros Museum für
Gegenwartskunst**

The body, the vessel, holds a land archive – limitless moments, sediments, histories, bodies, politics and more. Each time they appear, they do so in different configurations, with different relations, bringing new context into the visible field.

Yael Davids

Marlene Dumas

***Indifference*, 1993–1994**

Oil on canvas

100 x 300 cm

**Sammlung Migros Museum für
Gegenwartskunst**

41

There is a parallelism between this work by Marlene Dumas and the way I experience Feldenkrais. This group of people or female bodies, emanating an aura of intimacy while, at the same time, being completely unto themselves with no signs of connectedness. And being watched, being observed by a figure, faceless, yet related, attentive. A disjuncture I experience in the Feldenkrais classes. I know about the others; I know about the mindful observer, and yet I am totally with myself, in my perception of my body, my physicality in space. I experience how the physical boundaries shift, dissolve. Just like the smudged figures in Marlene Dumas' work.

Catherine Reymond

Lothar Baumgarten
Tableau vivant, 1969
Gelatin silver print
61.5 x 46.5 cm
Sammlung Migros Museum für
Gegenwartskunst

Lothar Baumgarten
Geronimo, 1972
Gelatin silver print
61.5 x 46.5 cm
Sammlung Migros Museum für
Gegenwartskunst

Lothar Baumgarten
Makunaíma, 1971
Gelatin silver print
61.5 x 46.5 cm
Sammlung Migros Museum für
Gegenwartskunst

Lothar Baumgarten
Urwald Brassica oleracea, 1968
Gelatin silver print
66.5 x 51.5 cm
Sammlung Migros Museum für
Gegenwartskunst

Nichts, wie es scheint
dennoch verwurzelt
tief in unserer Mitte
Erwachen aus Menschsein

zurück
Ursprung
Glückseligkeit erahnen im Kreislauf
Mutter Natur

Körper
begreifbar machen
Bewusstsein beleben
Überschreitung der Sinne

anthroposophische Entdeckungen
Impulse regen sich
der Neuordnung gerecht werden
Metamorphose

aus der Quelle schöpfen
Individualität nähren
Leichtigkeit kommt und bleibt bestehen

Fleisch und Blut
Leere und Zuflucht
im Wandel
Universum unseres Lebens

im Fluss der Leichtigkeit
die Langsamkeit impliziert
Krafterschaffung
Erlösung

Stefanie Wolf

Thea Djordjadze

***His Vanity Requires No Response*, 2011**

Carpet, plaster, clay, metal, wood, mirror,
paint, india ink, wire

approx. 70 x 200 x 400 cm

Sammlung Migros Museum für
Gegenwartskunst

In her work *His Vanity Requires No Response*, Thea Djordjadze shows how various forms and materials are linked to one another to create a fragile, delicate-looking arrangement. Movements – traces of the production process – stand out on the surface of the geometric, abstract structures processed using plaster and paint, while the fragmentary arrangement of the different elements lends the work an air of openness. This playful defection from a closed shape opens up scope for various interpretive approaches, yet it still forces viewers to engage with the work. To perceive the numerous connecting lines and encoded references requires concentration and attention – like the Feldenkrais Method, Djordjadze's work is all about noticing the smallest movements and traces, examining axes and lines, and discovering how the individual elements are positioned in relation to one another.

Marie-Sophie Dorsch

Jimmie Durham

***Elk*, 2017**

Elk skull, wood, leather, glass,
Murano glass, acrylic

230 x 117 x 246 cm

Sammlung Migros Museum für
Gegenwartskunst

Words make the world and the world makes words. We stumble across them, find them, make stories, connect with each other, describe what surrounds us. Perhaps the sound of these words can create ideas, sentences, poems or narratives in the imagination of the reader:

A Actants, Activism, Adventure, Maria Thereza Alves, Ambiguity, Analogy, Anger, Animals, Animism, Archeology, Architecture, Artificial (Intelligence), Anti-Racism, Anthropocene,
B Balance, Behavior, Biology, Biosphere, Body, Bones, Botany, Bertolt Brecht,
C Care, Chance, Change, Category, Cherokee, Climate, Coherence, Communication, Communities, Comparative, Complexity, Collaboration, Collapse, Cosmology, Coyote,
D Dance, Decolonizing, T. J. Demos, Deprivatization, Desire, Discoveries, Distance, Dormancy, Dreams,
E Earth, Eco-Centric, Eco-Fictions, Enough is Enough, Europe, Eurasia, Expectation, Extinction,
F Michel Foucault, Friendship, Fossils, Future,
G Geneva, Geology, Gift, Guess,
H Donna Haraway, Histories, Honest, Human, Humanity, Hybrids, Hyperconnection, Hyperobjects,
I Ideas, Ideology, Inner (Weirdness), Indigenous (Struggles/Movements/Futurism), Imagination, Individual, Intelligence, Intersectionality, Installation, Intuition,
J Joke, Judgment, Juxtaposition,

K Kaleidoscope, Kindness, Knowledge,
L Language, Bruno Latour, Liberation,
 Listening, Lockdown, Look, Love,
M Machines, Magic, Materials, Memories,
 Metaphor, Migration, Movement,
 Museum,
N Narration, Neo-Liberalism, Nature,
 Non-Human,
O Observation, OddKin (Donna
 Haraway), Optimist, Organic, Othering,
P Performance, Perception,
 Perspectives, Pessimist, Petrification,
 Phenomenon, Pleasure, Poetry, Power,
 Potential Worlds, Post-Anthropocene,
 Purification, Primate,
Q Quarantine, Questions,
R Radical, Rationality, Resistance,
 Resources, Responsibility, Rocks, Ruins,
S Skeleton, Skulls, Sculpture, Silence,
 Sincerity, Solidarity, Song, Speculation,
 Spirits, Spirituality, Stone, Struggle,
 Survival, Sympathy,
T Michael Taussig, Technology, Things,
 Tolerance, Transnational, Trick, Trust,
U Unconsciousness, Unknown, Utopia,
V Violation, Viral, Eduardo Viveiros de
 Castro, Vulnerability,
W Weirdness, World,
X Xenophobia,
Y You,
Z Zero.

Heike Munder

Hans-Peter Feldmann
Handabdruck Poster, undated
 Inkjet print on paper
 10 parts: each 75 x 61 cm
 Sammlung Migros Museum für
 Gegenwartskunst

Hans-Peter Feldmann's work *Handabdruck Poster* immediately caught my attention when selecting a work from the collection for this project. It bluntly shows prints of hands and thus depicts a basic element in Yael's Feldenkrais lessons, which often begin with getting an image of one's body print on the floor. For this work, Feldmann enlarged a series of handprints – the signatures beside them reveal that they are the hands of male artists from the Surrealist movement – from a 1930s publication by the psychologist Charlotte Wolff. By questioning authenticity and authorship, he challenges our understanding of norms – the signature as proof of authenticity, the masculine as norm, the norm of our movements.

44

Nurja Ritter

Hudinilson Jr.
Zona de Tensão III - D, 1988
 Photocopy on paper
 16 parts: each 20.1 x 29.2 cm
 Sammlung Migros Museum für
 Gegenwartskunst

How to transfer the sensorial, the erotic touch into two dimensions, into flatness? Plurality and fragments gather into a sensorial image.

Yael Davids

Sol LeWitt
*Form Derived From a Cube with Lines in
Four Directions and Four Colors, 1984*
Silkscreen
118 x 118 cm
Sammlung Migros Museum für
Gegenwartskunst

Sol LeWitt
*Form Derived From a Cube with Lines in
Four Directions and Four Colors, 1984*
Silkscreen
118 x 118 cm
Sammlung Migros Museum für
Gegenwartskunst

Sol LeWitt
*Form Derived From a Cube with Lines in
Four Directions and Four Colors, 1984*
Silkscreen
118 x 118 cm
Sammlung Migros Museum für
Gegenwartskunst

Difference and differentiations – a structure,
a form that is created and recreated by
configurations of relations and points of
contacts – suggesting a form in motion,
motion in form.

Yael Davids

Anna Maria Maiolino
Entrevidas, 1981
B/W photograph
3 parts: each 120 x 77 cm
Sammlung Migros Museum für
Gegenwartskunst

The photographs of the performance
Entrevidas (1981) by Anna Maria
Maiolino symbolize, for me, the feeling
of a courageous, self-confident walk.
With this image in mind, I want to move
through life. The Feldenkrais lessons give
me body awareness that helps me face
daily challenges with more confidence and
balance. This awareness – knowing how
my body can move and its boundaries – has
proved essential to finding equilibrium in my
life. After a Feldenkrais lesson, I feel ready
for new encounters.

Milena Bürge

45

Babette Mangolte
Trisha Brown "Accumulation", 1973.
Sonnabend Gallery, NYC, 1973/2007
B/W photograph
40 x 50 x 2.5 cm
Sammlung Migros Museum für
Gegenwartskunst

This work speaks to me intuitively; I am
fascinated by the aesthetic of the captured
movement. I read this as a concentrated
awareness of the body as well as a certain
curiosity to try out different positions with
one's own body. Trisha Brown – filmed by
Babette Mangolte – started her performance
with a simple individual movement, which
she successively built on to create an
experimental choreography. This reminds me
of the Feldenkrais method and Yael Davids's
body-based work.

Cynthia Gavranic

Sara Masüger
***Ohne Titel (Liegende)*, 2014**
Acrystal
45 x 180 x 65 cm
Sammlung Migros Museum für
Gegenwartskunst

The amorphous, chalky, fragile-looking sculpture *Ohne Titel (Liegende)* lies directly on the ground. From afar, the reference figure of the human body is recognizable; upon closer inspection, the crusty surface quality takes on the abstract shape of a landscape. Casts of her own body are often the starting point of Sara Masüger's works. Using raw materials (here, acrystal) and testing their load limits, she ends up with an artistic form that breaks with the idea of an intact organism. I am fascinated by these material-based "defects," "fractures" and "deformations" that seem to emerge on unusual "parts of the body." I interpret these distortions as an expression of experience or trauma stored in the body. To me, Feldenkrais means becoming aware of such conditioning and learning to experience the body as a unit.

Franziska Bigger

Senga Nengudi
***Water Composition II*, 1969–1970/2019**
Vinyl, water, food coloring, rope
150 x 140 x 300 cm
Sammlung Migros Museum für
Gegenwartskunst

I have always been drawn to Senga Nengudi's work, especially her performance work, and how she uses bodies in her work. For me, these water sculptures represent our own fragility, in the ways that they are situated, flopping from side to side and inviting us to touch them (which we aren't often allowed to do). This is very much connected to our own encounters with our own bodies, and how we move and settle; it chimes with the teachings of Feldenkrais, where we learn that one's own body can move however we wish, adopting different positions and connecting to one another as a collective performance.

Michael Birchall

46

Henrik Olesen
Some Gay-Lesbian Artists and/or Artists
Relevant to Homo-Social Culture Born
***between c. 1300–1870*, 2007**
4 collages (photographic paper on paper),
wood, 2 taxidermized chickens,
1 taxidermized rooster
4 parts, each: 140 x 600 cm
48 sheets, each: 70 x 100 cm
Dimensions variable
Sammlung Migros Museum für
Gegenwartskunst

How physical position is part of social conditions that are attached to our private history as well as history in general.

Yael Davids

Robert Ryman

Painting with Steel and Line, 1978

Oil and silverpoint on paper, steel

75.5 x 75.5 x 7.3 cm

**Sammlung Migros Museum für
Gegenwartskunst**

When I first saw the work, I could do nothing with it. Nothing. It contradicts a lot of what I find interesting about art. Then I inevitably had to deal with it because I had to give guided tours. It was like a miracle box: the more I learned about it, the more this work “sparkled”. Thousands of small details became important; I realized how diverse this work is, how important the hanging, the background, the materials, the shades - painted white on white, how beautiful! Meanwhile, the work shines for me, it even touches me very emotionally, although I would never have thought that at first glance.

Alena Nawrotzki

Hanna Schwarz

Give, 2010

Single-channel video projection

**(16mm film transferred to HD video,
color, sound)**

4 min. 45 s.

**Sammlung Migros Museum für
Gegenwartskunst**

On an abstract level, I had a hard time understanding what impact these tiny movements in Feldenkrais could possibly have on my body and awareness. The video by the artist Hanna Schwarz shows everyday activities we do with our hands. Here, even the tiniest movements can have an impact on many levels: they can clear a contract, invite somebody or make space. The work helps me to understand that the body holds knowledge that is not words. It turned out

that Feldenkrais is one of the ways to find an entrance into that world and exercise the language of the body with awareness and precision.

Cornelia Huth

Philip Wiegard

Kindergarten, 2003/2006

Chairs, wood

120 x 300 x 50 cm

**Sammlung Migros Museum für
Gegenwartskunst**

In 2003, *Kindergarten* by Philip Wiegard was exhibited at the artist-run space Les Complices in Zurich. At the time, I was a member of the collective running this project space. I am fascinated by the play with perception by means of altered perspective, and I am reminded of my childhood and just how long it took to discipline us to sit somewhat quietly on chairs! As adults who now sit all day, we then try to find our way back to natural movement, as I experienced in Yael Davids's Feldenkrais lessons.

Urs Küenzi

Colophon

This booklet accompanies the exhibition Yael Davids. *One is Always a Plural* at the Migros Museum für Gegenwartskunst, Zurich, May 22 – September 05, 2021.

Exhibition and The School

Artist: Yael Davids

Curator: Nadia Schneider Willen

Curatorial assistant: Marie-Sophie Dorsch

Works Yael Davids in collaboration with

André van Bergen

Black textile work in collaboration with

Maria Alejandra Cardenas Espinoza,

Raven Kiss, Frederiek Simons

White textile work in collaboration with

Raven Kiss, Maya Schröder,

Julie Havermans and Nommel Akpa

Production: André van Bergen, Moni Schori and the technical team

Right-hand woman: Lotte Lara Schröder

Left-hand woman: Hannah Dawn

Noa Eshkol archival material compiled

with Mor Bashan

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Collection works in classes handled by the technical team of the Migros Museum für Gegenwartskunst

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