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# Noam Braslavsky

selected installations 1988–2003

*The powers that I set in motion and use in my creations are old powers of the world and from the natural existence in the relation between mankind, materials and surroundings and from their intuitive or conscious use in the history of ceremonies.*

(Noam Braslavsky, Düsseldorf 1991)

noam@braslavsky.com  
Tel +49 30 4172 4400  
Fax +49 30 4172 4407  
Lützowufer 3 D-10785 Berlin Germany  
www.braslavsky.com

Born in Israel in 1961

**Studies**

- 1981–1984 Art studies at the Art Academy “Bezalel”, Jerusalem/Israel  
 1985–1986 Film studies at the Academy of Film and Theatre “Beit Zvi”, Ramat Gan/Israel  
 1990–1995 Art studies at the Art Academy Düsseldorf/Germany at the video/multimedia department of Nam June Paik and Nan Hoover

**Solo exhibitions**

- 1998 *Magic as Existential Need*, Tel Aviv/Israel  
 Hamumche Alternative Art Space; 9 interactive installations  
 1996 *The Freedom to Choose — Systems of Manipulation*, Berlin/Germany  
 aktions galerie berlin-mitte, 12 interactive installations  
 1993 *Creator of the Worlds*, Gdansk/Poland  
 Laznia Alternative Art Space; 15 interactive installations  
 1992 *Shelter I*, Düsseldorf/Germany  
 Produzentengalerie; installation  
 1989 *Enlightened Darkness*, Tel Aviv/Israel  
 Zman Amiti Alternative Art Space; 12 installations

**Group exhibitions**

- 2003 XTATA, St. Petersburg/Russia  
 Film, “Manege” Central Exhibition Hall for Contemporary Art  
 2003 *Labyrinth*, Berlin/Germany  
 as part of the theatre performance “My Grandfather”  
 Club der Polnischen Versager Berlin-Mitte  
 2002 “esc()opes I” Berlin/Deutschland  
 ARTE film about Berlin, Central Park  
 2002 *Compulsive Hats*  
 Art Festival “The Boundaries of Sculpture — Israeli Sculpture  
 between Art, Science and Technology” June–December 2002  
 Open Museum Tefen and Omer, AvrahamBaron Art Gallery at  
 Ben-Gurion University Beer Sheva/Israel  
 2000 *Perceptionism I & II*, Hongkong/China  
 “Festival of Vision — Berlin-Hongkong”  
 2000 *Synchronum*, Berlin/Germany  
 “Und ab die Post!”, International Festival of Experimental Art  
 1999 “dadaaam!”, Berlin/Germany  
 “Und ab die Post!”, International Festival of Experimental Art  
 1997 4 installations, Berlin/Germany  
 “Und ab die Post!”, International Festival of Experimental Art  
 1994 Israel representative at the Art Biennale Jelena Gora/Poland  
 with 2 installations  
 1994 “inside missile”, Frankfurt/Germany  
 1992 “Song of a Childhood’s Death”, Düsseldorf/Germany  
 1988 “Hidden Light” Tel Aviv/Israel

## Reviews

„The installations are an analogous microcosm of daily life. Titles like *Rebirth*, *Find the right path* and *Astonishment* are connertative of religious ideas that cross cultural boundaries. These works refer to common universal and often visceral experiences that are in the present day given increasingly less attention, but their universal nature means that they will at some point have to be confronted. Braslavsky arouses these experiences in two ways: with metaphor and with irony, thus reducing the fear that such experiences would usually induce and creating a game whose underlying meanings are more serious than we might first imagine. ...“  
 (From the essay “Some Thoughts on *The Freedom to Choose — Systems of Manipulation*” of Nick Laessing, London 1996)

„The idiosyncrasy of his aesthetics must be perceived in concentrated form, the tension of artificiality must be taken in and productively processed layer by layer. His objects do not address the eyes and ears alone. They speak to all the senses, above all evoking the so-called sixth sense: the sense of the social and cultural. ... No one need fear encountering artworks full of difficult thoughts and sensory overload; when immediately confronted with his works, one find that the wonderful thing about them is that they present profundity (indeed unfathomability) playfully. ... The sources of present perceptions and experiences become visible. Past traces become potential signposts into the future. BRASLAVSKY artistically codes such elementary origins existentially and socially in the process of birth (installation *Rebirth* 1996), in the use and worship of money (installation *Follow the golden line!* 1998) or in the desire for love and security (*Love* 1993, 1996, 1998). These objects immediately stimulate our ears, hands and eyes, but at the same time they demand more: a mind full of images and associations. That which is perceived dialogically activates the viewer’s world of experience. ...“  
 (From the essay “Art as a Virtual Space for Thought and Play. Approaches to the Work of Noam Braslavsky” of Günter Kracht — Professor at the Faculty of Cultural Studies at the Humboldt-Universität Berlin — 2001)

„Noam Braslavsky was one of the first artists to instrumentalize the completely dark room as a stage, as early as the beginning of the 1980s. He creates reminiscences of rooms which are immanent within us, yet which we are not conscious of. Using targeted aesthetic impulses, he triggers chain reactions in us by confronting us with the most fundamental emotional systems. Here he chooses the indeterminate, usually dark room as a neutral medium. By manipulating the atmosphere of the room, that is, with the targeted use of the light, sound, material, smell, etc., he influences the conscious perception of the visitor, thus evoking his unconscious rooms. At the same time, Braslavsky consciously does without didactic devices and grand metaphors. His mechanisms reproduce human beings’ elementary emotional apparatus, reduced to its prime essence. Here it is not a question of rescuing the soul, It is a question of the joy in the conscious immediate experience itself.“  
 (From the essay “Total Spacing in Braslavsky’s Rooms” of K. Emma Magerl, Berlin 2001)



## Bibliography

“Kaleidoscope #8. Berlin, Tiergarten”  
ARTE TV (11.1.2003)

“The Boundaries of Sculpture. Israeli Sculpture between Art,  
Science and Technology.” Catalogue (Hebrew/English)  
Open Museums Tefen/Omer, Avraham Baron Art Gallery Beer Sheva 2002

“undabdiepost2000” Catalogue  
aktions galerie berlin-mitte 2000

“... undabdiepost1999!” Catalogue  
aktions galerie berlin-mitte 1999

“Noam Braslawski. The Black Cats Whitener.”  
Exhibition catalogue (Hebrew/German)  
Hamumche Gallery Tel Aviv 1998



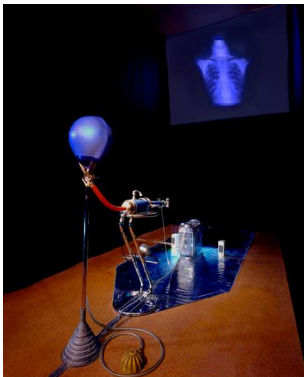
Some selected works



*Perceptionism I*  
Hongkong 2000



*Perceptionism II*  
Hongkong 2000



*Synchronum*  
Berlin 2000



*Follow the Golden Line!*  
Tel Aviv 1998



*Spit out!*  
Tel Aviv 1998



*Compulsive Hats*  
Tel Aviv 1998



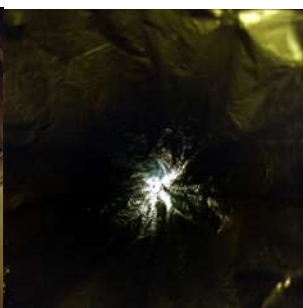
*Wishing Moon*  
Tel Aviv 1998



Version of Berlin 1997



*Forward to the Past*  
Berlin 1997



View from inside



*Blue*  
Berlin 1996



*Confess*  
Berlin 1996



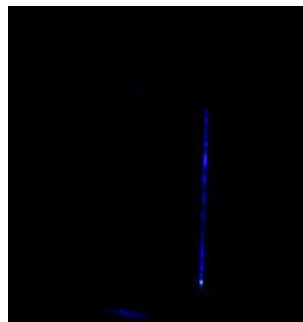
*Rebirth*  
Berlin 1996



*And Man creates God in His Image*  
Gdansk 1993



*Glory for All (detail)*  
Gdansk 1993



*Hidden Light*  
Gdansk 1993



*Under Control*  
Gdansk 1993



*Shelter + Glory for All*  
Gdansk 1993



*Shelter*  
Berlin 1996



*Shelter I*  
Düsseldorf 1992



*Female*  
Tel Aviv 1989

Peep in



*Male*  
Tel Aviv 1989



*Forward to the Past*  
Tel Aviv 1989