

Looking Back from a Distance

A Curatorial Narrative

Looking Back From a Distance

Looking Back From a Distance presents a multidisciplinary survey of works made by five Israeli artists based in New York, bound by the theme of revisiting both places and memories of places from their homeland. By using a variety of materials across a variety of media, Dana Levy, Gal Cohen, Michal Geva, Naomi Safran-Hon and Zac Hacmon investigate the architecture and the landscape of complex places that are charged with both personal and collective memories. Current events, their personal experiences, and the region history freely intermix in the exhibited works.

The Revisited places only survive in memory because they have been altered, often decimated under the consequences of the political and social climate that surround them. Within shifting discourses and destroyed structures, these five artists pave forward and preserve their own narrative of altered places. This preservation is ultimately a political struggle, drawn from the most personal well of experience. By engaging with their lost landscapes from a now-removed perspective, the past and the present mix as the artists' fragmented narratives begin to congeal into a new hybrid identity.

Gal Cohen revisits Hadera, with its dilapidating Bauhaus buildings suggestive of meanings that no longer exist. Naomi Safran-Hon returns to Wadi-Salib, an abandoned neighborhood in Haifa, and the events that caused its inhabitants to flee. Michal Geva looks at the Kibbutz, and the gradual privatization of this communal form of living. Zac Hacmon examines the hybridity found in the architecture in the Tel Aviv suburb, Holon. And Dana Levy, who split her childhood between America and Israel, reveals the narratives of the pre-modernist and colonialist landscapes across both.

Looking Back From a Distance

Place is a multi-layered concept, constantly evolving through personal narratives and history. While a place appears open, it is inherently bound by boundaries and social constrictions. The artists in the show look back at past geographies, de-constructing and re-constructing the images of these early landscapes as a way to grapple and preserve both place and identity through the currents of time's passage.

All five artists share an early experience of Israeli landscapes; their relation to these recollections is evident in their works and adhere to Don Gayton's theory of the *primal-landscape*, a period in which children bond with the landscape of their home, which becomes a major point of reference across their life.¹ While all five artists grew up in Israel, their primal landscapes and personal narratives are unique, private. And for all five, parting from their homeland acts as a creative catalyst that allows them a different lens of seeing, processing, and analyzing the places that became an integral part of their identities.

Through this exploration, the exhibiting artists not only make efforts to hold unto fragments of collapsing reminiscences while they tackle a range of place-related topics in the contemporary global, and political context, but they are also, consciously or otherwise, influenced by their current home, an influence that manifest itself into the works and may suggest the beginning of formation of a hybrid identity.

¹ Don Gayton, *Landscapes of the Interior: Re-explorations of Nature and the Human Spirit* (Gabriola Island, B.C.: New Society Publishers, 1996), 71-72.

Looking Back From a Distance

Catalogue Essay: A Place Revisited

A place Revisited

“Across the ocean, half a world away, I discovered "the place" as a concept, as an experience of life. The country seemed to me then, as I have never seen it before... a place that was familiar to me from my beginnings; I grew up with it, changed with it, and looked at it every time from one outsider to another.”²

Zali Gurevitch, in his book: *Al Hamakom (On Place/God)*

² Zali Gurevitch, *Al Hamakom (On Place/God)*, Zali Gurevitch, (Tel-Aviv: Am Oved), p.12

Looking Back From a Distance

Inherent to the Jewish-Israeli identity is the central theme of the longed-for Place. The concepts of home and place, historically set against the backdrop of the Diaspora, have always been important pillars in the ongoing battles of political versus personal narratives. The exhibition *Looking Back From a Distance* presents a multidisciplinary survey of works made by five Israeli artists based in New York, who share a recurring theme of revisiting places, and memories of places, from their homeland. The Hebrew term for place (Makom) carries an additional theological meaning and is used in rabbinic literature as a synonym for God: a place that contains the entire world but that is not contained by the world³. The concepts of “house” and “home” are merged into one Hebrew word, “Bayit”, that represents permanence, belonging, and identity in the collective Israeli consciousness. Home and place have long been a central theme in contemporary Israeli art, used as a vehicle to express trauma, instability, and political turmoil, a reflection of changing times and the shifting narratives⁴. The artists featured in the exhibition are the next generation in this thematic tradition; in their works, one can see the reflection of a deconstructed and chaotic world. By using a variety of materials such as cement, glass, textile, photographs, tiles, found objects which are incorporated into paintings, sculptures, and video art, Dana Levi, Gal Cohen, Michal Geva, Naomi Safran-Hon and Zac Hacmon investigate the architecture and the landscape of complex places that are charged with both personal and national memories. Don Gayton, an ecologist and writer, coined the phrase *primal-*

3 . Cohen, Midrash Rabah: Bereishit: Meforash Perush Madehadash Be-tsiruf "En Ha-Derash" Marah Mekomot Lekol Maamrei Ha-midrash (New York: Ktav.), chapter 68.

4 Yigal Zalmona, *A Century of Israeli Art* (Farnham, Surrey: Lund Humphries, 2013), 415.

Looking Back From a Distance

landscape to describe the connection between early childhood memories of a place and the formation of identity. He writes: "...there is a period in [children's] lives when they bond with a particular home landscape, and the image of that landscape stays with them through their lifetime as a profound psychological imprint...and becomes a semi-conscious reference against which the individual will then compare all other landscapes"⁵. The primal landscape is therefore a kind of a personal narrative, which inevitably gets superimposed by historical, social, and political narratives. The artists share an early experience of Israeli, a contradictory and complex place; their relation to these recollections has a strong effect on their works, meanwhile, their primal landscapes are subjectively different, private, and inspired by different neighborhoods and cities.

The revisited places in the works only survive in memory because they have been altered, often decimated under the consequences of the political and social climate of the times in which they exist. Navigating shifting discourses and destroyed structures, these artists push forward to preserve their own narrative of altered places. This preservation of invisible narratives, which have been purposefully buried over time, is ultimately a political struggle that draws from the most personal well of experience. By engaging with their lost landscapes from a now-removed perspective in New York, the past and the present synthesize as the artists' fragmented narratives begin to mesh into a new hybrid identity.

Gal Cohen returns to specific architectural structures she recalls from the landscape of her childhood, primarily dysfunctional buildings that are no longer needed or

⁵ Don Gayton, *Landscapes of the Interior: Re-explorations of Nature and the Human Spirit* (Gabriola Island, B.C.: New Society Publishers, 1996), 71-72.

Looking Back From a Distance

appreciated in the community. These buildings are consequently designated to be demolished and will soon disappear from the landscape for the sake of urban renewal. Cohen explores this act of destruction and its conceptual implications. In *Looking back from a Distance*, she presents part of a series named after her hometown, Hadera, a city located between the major cities of Tel Aviv and Haifa. As this series of the works was created after her relocation to New York, it is easy to hypothesize that the immigration triggered old memories and granted her a new view of the past.

The starting point of Cohen's work is a found photographic image that she digitally manipulates before transferring it on to a canvas. By spreading thick layers of paint on top of each other, Cohen echoes the process that her architectural subjects undergo, in which one building is torn down and a new structure is built on top of its buried ruins - part of an ongoing process that eventually forms an underground archaeology. Cohen intentionally leaves cracks in each layer of paint in order to reveal what lies below, as an analogy for the past's inevitable imprint on the present and the present's ongoing process of reconstructing the past. Exploring the places that were lost from her childhood and survive only in her memory, she both recreates the past while reflecting on the formation of identity.

The two paintings, "Where Was Batman?" and "Where Was Batman # 2?" refer to a specific building in Hadera, the Market Building located on 20 Tarn'a Street that was built to serve as an urban market for the community of Hadera. An ambitious architectural project that never was abandoned by the construction company before its completion; it stayed deserted and forgotten in its unfinished stage for more than a quarter of a century, dysfunctional and yet a crucial marker which shaped the surrounding landscape. Over time, thousands of fruit bats nested inside, forming a huge colony, adding a new layer to the story

Looking Back From a Distance

of the abandoned structure. When real estate developers demolished the building, they triggered an ecological disaster which destroyed the delicate ecosystem and killed thousands of bats. This story was covered by a local newspaper which Cohen came across while living in New York. The encounter with the image in the paper allowed memories of her home to resurface. Cohen remembered the abandoned building from her childhood and used the photos from the article as a reference for a new work that synthesizes her memories and experiences with historical knowledge to form a personal notion of a place.

The painting “A Study of a Memory” is the most abstract out of Cohen’s works. With brightly colored brush strokes, she dismisses the original photograph and its anchoring in reality, and shifts to the internal imprint that the event left on her, mirroring the fact that demolishing the building will erase its physicality, not its narrative. By raising awareness of erased structures, Cohen is holding onto fragments of her own memories, examining what impressions the architecture of the past have left on the collective memory of the present, exploring the manipulative nature of how a narrative is generated, based on erasure, personal history, collective memory, and ideology⁶.

Corresponding with Cohen’s work, Michal Geva’s paintings investigate architecture and landscape from her childhood, Geva transforms actual places into internal landscapes, injecting them with memory and emotion. Many of her works look back at the Kibbutz, a unique form of collective settlement in the nation-building project of the state of Israel. Geva’s grandfather, Yaakov (Kuba) Geber, an important architect of the Kibbutz movement, was one of the founders of Kibbutz Ein-Shemer, where Geva was born and

⁶ The Sunset Limited - Aica Domingo, , accessed December 13, 2018, <https://cargocollective.com/galcohen/About>.

Looking Back From a Distance

raised until the age of five. In recent decades the Kibbutz movement has been gradually privatized at the expense of its cooperative model; Geva, witnessing the physical and conceptual breakdown of her provenance and her grandfather's heritage, was profoundly influenced. Her paintings reveal forms of destruction, voids of collapse, and sceneries of an unstable ground⁷.

The starting point of Geva's paintings is a photograph, generally a neutral image of an existing place. By adding layers of paint and depicting fragments of landscapes and architectural structures, she methodically deconstructs the image. Sometimes she dismisses the photographic source completely; in other cases, she leaves exposed traces of it within the work. The works she presents in *Looking Back from a Distance* are painted on glass, a simultaneously fragile and dense material. While her work process on glass consists of painting on one side of the transparent surface, she is interested in the image that is formed by her action on the other side of the glass, which she sometimes enriches with a collage of photographs. The outcome is a smooth surface on a richly painted background that invokes the sensation of looking through a glass window, observing what lies inside from an outsider perspective - apt analogy for Geva's migration to New York and the removed perspective it allows. Geva often uses found objects from her immediate city surroundings as surfaces for images that originated in her primal landscape. Integrating those two places into one work may represent the beginning of a formation of a hybrid

⁷ Michal Geva, *Mind the Gap*, Master's thesis, School of Visual Art, New York, 2016 (New York: MFA Fine Art Program,), 2.

Looking Back From a Distance

identity. As Geva states, "My painting is always two steps ahead of me. It holds knowledge and wisdom that I can only put into words in retrospect⁸".

Although her works are based on an actual location that can be photographed and traced on a map, Geva tends to choose marginal, often dysfunctional or deserted, places that are ambiguous, yet, evoke a sense of familiarity. Straddling her personal experiences and the ongoing history of the place, unable to set them apart, Geva transforms those places into expressions of an internal landscape that mirror the unstable social and political structures of these times.

As with Cohen and Geva, Naomi Safran Hon work-process begins with a photograph of architectural structures that originated in the landscape of her childhood. In her work, she returns to the abandoned Arab neighborhood of Wadi-Salib, located in her hometown of Haifa. By reconstructing and drawing attention to the ruins and left-behind objects inside them, Safran-Hon explores concepts of home, domesticity, war, and displacement that are intrinsically tied to the Israeli-Palestinian Conflict. Her investigation is a continuity of the thematic idea of home as an anchor of identity in contemporary Israeli art, a theme that became central from the 1980s and onward, when the home became dilapidating, unstable and exposed to an uninviting outdoors; a store of memories and traumas⁹.

Wadi Salib, located in downtown Haifa, on the lower Northeastern slope of Mount Carmel, was founded in 1761 by Muslim and Christian Arabs. During the 1948 Arab–Israeli War, many Palestinians, including Wadi Salib’s residents, fled the country and left

8 Michal Geva, *Mind the Gap*, Master's thesis, School of Visual Art, New York, 2016 (New York: MFA Fine Art Program,). 2.

9 Yigal Zalmona, *A Century of Israeli Art* (Farnham, Surrey: Lund Humphries, 2013), 415.

Looking Back From a Distance

their estates behind. The neighborhood's remaining buildings were confiscated by the state of Israel, who placed immigrating Jews from Morocco and Holocaust survivors from all over Europe in them. Soon the neighborhood became overpopulated and turned into a slum, which caused its residents to gradually leave. In 1959, it was associated with another significant political event when Morocco's Jewish immigrants rioted against the national Israeli authorities of European origin, which generated for the first time a kind of political awareness of the ethnic discrimination among Israeli Jews¹⁰. Wadi-Salib's ruins tell a story about communities and people whose lives were transformed and regulated by political powers beyond their control and the violent forces that left their imprint on the cityscape. The French philosopher and sociologist Henri Lefebvre believed that space is a social product that is controlled, though not completely, by social and political powers. He wrote that "(Social) space is a (social) product...the space thus produced also serves as a tool of thought and of action...in addition to being a means of production it is also a means of control, and hence of domination of power¹¹". Uncovering the ways in which a place becomes a vehicle for control, domination and manipulation is a recurring theme investigated in *Looking Back from a Distance*. Nevertheless, as Lefebvre stated, nobody can absolutely control space, since past narratives cannot be completely erased from the collective memories, and history often leaves a physical imprint on the landscape.

Naomi Safran-Hon's works can be described as mixed media paintings, which she constructs by combining materials, including photographs, cement, and lace. Her process

¹⁰ Yfaat Weiss, *A Confiscated Memory: Wadi Salib and Haifas Lost Heritage* (New York: Columbia University Press, 2011), 131.

¹¹ Henri Lefebvre and Donald Nicholson-Smith, *The Production of Space* (Malden, MA: Blackwell, 2011), 26.

Looking Back From a Distance

involves gluing photographs she takes onto a canvas and slashing holes and cracks in it. She then stitches lace into the cracks, pushing the cement through the lace to create a tactile surface. Once the cement hardens, she paints over the dried work. The juxtaposition of industrial material like cement with domestic material like lace forms a tension that evokes a sense of displacement. Row cement is also a signifier of modern Israel and it is very noticeable in the Israeli landscape. part of the Zionist idea of modernizing the land, dressing it in “cement and concrete dress” as mentioned in “Morning Song”, a widely known folk song by the poet Natan Alterman¹². By aestheticizing deserted places filled with waste, Safran-Hon transforms them into images charged with contradictions, conjuring up the missing voices, making their absence very present in the viewing experience.

Similarly to Cohen, Safran-Hon started depicting and exploring Wadi Salib only after migrating - the fact that she was living among ruins of history her entire childhood normalized the notion. Only after she parted from her primal place she could fully grasp its peculiarity.

By shifting freely from a location anchored in reality as represented by a photograph, the three painters in the exhibition, Cohen, Geva and Safran-Hon manage not only to extend their visual vocabulary, but also to mirror the process that constructs a memory and a place in human consciousness.

Dana Levy also uses photographic images in her mixed-media video works. After moving to New York, she found herself seeking nature; her works explore the relationship

¹² שיר בוקר - זמרשת - זמר עברי מוקדם "זמרשת - פרויקט חירום להצלת הזמר העברי המוקדם" , accessed December 13, 2018, <https://www.zemereshet.co.il/song.asp?id=156>.

Looking Back From a Distance

between humans and nature, raising environmental issues and expressing social and political metaphors¹³. Levy, who was born in Israel and immigrated with her family to the suburbs of Atlanta, Georgia, refers to both places as her primal landscapes, and in her presented work she merges between them. “History Lesson” is assembled from seventy-seven antique magic lantern slides attached to a 50” flat TV screen that is illuminated by occasional flashes of light. The late 19th Century/early 20th Century slides that were once used for entertainment or educational purposes are arranged in a grid format. The slides were taken in America and Israel depict barren landscapes, wild vegetation, and the native population as part of the landscape; they also show the pioneers’ efforts to intervene with the land, efforts that were then perceived as heroic and courageous. This dated approach towards the environment is expressed in the pre-state slogan for agricultural settlement in Israel that encouraged settlers to “Conquer the Wilderness”, implying a combat between humans and nature. Levy’s work captures a global shift of discourse that took place over decades in regard to the relationship between humans and nature. By focusing on one place, Levy raises questions about the contradicting and often-silenced narratives that existed within its confines throughout different eras.

In dialogue with the past technology of magic lantern that was used to describe nature, Levy also uses current technology to express natural phenomenon. Without light to illuminate them the slides look blank and dark, but under the flashes of light, the images conjure out of the dark and for a brief moment become visible. This technique strives to simulate the way a spark of memory is evoked in the human brain out of subconscious

13 Barbara London, "Naturally Hyper Natural," *Antennae Magazine*, no. 33 (2015): 99.

Looking Back From a Distance

darkness. Levy expresses her intention in regard to this work: “I bring to the surface a buried history. Awakening from Colonial amnesia, revealing what the world was like before Modernism, at the turning point of the industrial revolution¹⁴”.

When Levy revisits her two primal landscapes, she travels in time to a state where both places share more similarities than one can conjure with a modern gaze. Yi-Fu Tuan, the humanistic geographer, distinguishes a place from a space and refers to a place as a complex universal concept: “What begins as undifferentiated space becomes place as we get to know it better and endow it with value... if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place¹⁵”. The new settlers in both places strove to transform a location they considered as an empty space into a place, while to the natives, this space was already constructed as a meaningful place.

Immigrants need to plant roots in their new place in order to strengthen their sense of belonging; the Colonial approach to planting roots was to ignore the local inhabitants’. Over time, colonialism was proven to come with a cost. Both Levy and Cohen discuss this in their presented works regarding the way so-called developers are blind to the life and ecology that already prosper in a place. In Cohen’s case, an ecosystem of bats that was formed in a neglected building was lost forever, and in Levy’s work it is the nature and the culture of the native population that inhabited it. Although the places were transformed

14 "HISTORY LESSONS," Dana Levy, , accessed December 13, 2018, <http://danalevy.net/projects/history-lessons/>.

15 Yi-fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis, MN: University of Minnesota Press, 2014), 6.

Looking Back From a Distance

beyond recognition, the imprint of the past could not be completely erased from the collective memory and manifest itself in these works.

While the artists mentioned thus far stretch the limits of the two-dimensional media, Zac Hacmon works in the realm of the three-dimensional. Through his sculptures, Hacmon explores memories of Holon, a suburb of Tel-Aviv that was once associated with a working class bedroom community. Hacmon disrupts architectural language by using industrial materials like ceramic tiles, wood and stainless steel, undermining the object's functionality and efficiency while investigating concepts of place, non-places, history and identity.

The works "Subjectification" and "Destined", both presented in this show, are deceiving. Disguised as legitimate modernist, minimalist, architecture structures, they at first appear familiar. Both are covered by 4"x4" industrial tiles and equipped with grab bars that are usually used for safety and security in public buildings. The tile cladding is done in a professional manner, which gives the objects a very fine, high-end look. However, these sculptures - which seem to be very solid and stable - are fabricated of wood and glue, ungrounded to the floor. Any attempt to grab the handles will cause the sculpture to lose balance and collapse. The usage of what looks like "real" architectural techniques and materials, including ones that falsely convey security and safety for a nonfunctional purpose, creates confusion and evokes ambiguous reactions of disassociation and displacement.

The tiles used in these works are very common and familiar, an integral part of Hacmon's urban surroundings in both Israel and New York. Although their usual function is to conceal what lays underneath them, they rarely evoke questions as to what they

Looking Back From a Distance

conceal. In his works, Hacmon brings awareness to this query and the rickety truth that may lay underneath it via his curiosity about the narratives that are concealed in his new neighborhood. Since they are widely used in homes as well as in public domains, the tiles bring up private memories from intimate interior places, like the bathroom or kitchen, while at the same time conjure associations of communal buildings, such as schools, hospitals and subway stations. This duality evokes mixed emotions, and in his work, “Destined”, Hacmon deepens this chasm when he uses pink tiles, a surprising choice for modernist-minimalist style that is rarely used in public places. In Hacmon’s mind, the pink color portrays intimacy and softness that, once embedded in this clean and harsh structure, emphasizes the inherent contradictions within it.

Juhani Pallasmaa, the Finnish architect, educator and critic, wrote, “There is a tacit wisdom of architecture accumulated in history and tradition. But in today’s panicked rush for the new, we rarely stop to listen to this wisdom.” he adds that “the significance of architecture is not in its form, but in its capacity to reveal deeper layers of existence¹⁶”. Architectural structures serve as a vehicle that transmit aspects of culture and history across time and generations, and as such contribute to a sense of continuity and belonging for those who operate among them. Demolishing buildings is not only physical act but also a symbolic one; it reflects a shift of political and social narratives and the amputation of the continuity of history. In the private sphere, the demolishing of buildings from the artists’ primal landscapes undermines and reshapes their sense of identity.

¹⁶ Juhani Pallasmaa et al., *Encounters. Architectural Essays* (Helsinki: Rakennustieto, 2012), 317.

Looking Back From a Distance

A place is a multi-layered concept, which constantly evolves through one's personal experiences and memories, as well as its local narratives, history, and archaeology. Heidegger describes place as "...that open, cleared, yet bounded region in which we find ourselves gathered together with other persons and things, and in which we are opened up to the world and the world to us. It is out of place that space and time both emerge, and yet the place at issue here also has a dynamic character of its own...place is, in this sense, always 'taking place' a "happening" of place¹⁷". Heidegger illuminates the paradoxical nature of place and the many different kinds of dwellings possible. While a place appears open, it is inherently bound by both physical borders and social constrictions.

When the artists in this exhibition look back at their childhood places that were internalized as their anchor of identity, they see dilapidating, unstable, collapsing places and structures: places that cease to exist in reality, yet are still vivid in their memories. In their efforts to grasp the sense of those evasive places, the artists in *Looking Back From a Distance* deconstruct and reconstruct images of these early landscapes that were shaped and reshaped in the contradicting currents of time's passage and its obliterating effects. The phenomenon of time and the ways in which it changes places and informs identities is an ongoing theme in the artists' works. Places cannot be seen as empty or innocent; they are full of life, ecology, history and social and political constructions. Each one of the artists in the show pursue an ontological and physical investigation of the constructs and erased narratives that pulse beneath what has become normalized and modern.

¹⁷ Jeff E. Malpas, *Heidegger's Topology: Being, Place, World* (Cambridge, MA: MIT, 2008), 221.

Looking Back From a Distance

The act of looking back and seeing a physical and conceptual collapse reveals political, social and cultural battles fought over personal narratives. The narratives have historically belonged to the powerful, who can demolish buildings, conquer landscapes, or force people into migration, but looking back through the cracks, silenced voices and narratives begin to surface, and prove that the past cannot be controlled or buried as long as it continues to shift along with narratives, places and identities.

Bibliography

- Bartlett, Frederic Charles Sir. *Remembering: A Study in Experimental and Social Psychology*. New York: Cambridge University Press, 1995.
- Cohen, I. *Midrash Rabah: Bereishit: Meforash Perush Madehadash Be-tsiruf "En Ha-Derash" Marah Mekomot Lekol Maamrei Ha-midrash*. New York: Ktav.
- Gayton, Don. *Landscapes of the Interior: Re-explorations of Nature and the Human Spirit*. Gabriola Island, B.C.: New Society Publishers, 1996.
- Geva, Michal. *Mind the Gap: Thesis Catalogue*. Master's thesis, School of Visual Art, New York, 2016. New York: MFA Fine Art Program, 2016. 2.
- Gurevitch, Zali. *Al Hamakom (On Place/God)*, Zali Gurevitch, Tel-Aviv: Am Oved, 2007.
- "HADERA, ISRAEL- JUNE 17, 2016: Thousands of Fruit Bats Flee after Habitat Was Demolished.. Stock Video Footage - Storyblocks Video." Royalty Free Stock Video, Footage, Backgrounds and More. Accessed December 13, 2018. <https://www.videoblocks.com/video/hadera-israel--june-17-2016-thousands-of-fruit-bats-flee-after-habitat-was-demolished-the-building-in-which-they-have-reside-several-years-was-demolished-the-nocturnal-mammals-are-seeking-shelter-rzf8frk4sipmfeh8c>.
- "HISTORY LESSONS." Dana Levy. Accessed December 13, 2018. <http://danalevy.net/projects/history-lessons/>.
- Lefebvre, Henri, and Donald Nicholson-Smith. *The Production of Space*. Malden, MA: Blackwell, 2011.
- London, Barbara. "Naturally Hyper Natural." *Antennae Magazine*, no. 33 (2015): 99.
- Malpas, Jeff E. *Heideggers Topology: Being, Place, World*. Cambridge, MA: MIT, 2008.
- Pallasmaa, Juhani, Peter McKeith, Diana Tullberg, and Michael Wynne-Ellis. *Encounters. Architectural Essays*. Helsinki: Rakennustieto, 2012.
- The Sunset Limited - Aica Domingo. Accessed December 13, 2018. <https://cargocollective.com/galcohen/About>.
- Tuan, Yi-fu. *Space and Place: The Perspective of Experience*. Minneapolis, MN: University of Minnesota Press, 2014.

Looking Back From a Distance

- Weiss, Yfaat. *A Confiscated Memory: Wadi Salib and Haifas Lost Heritage*. New York: Columbia University Press, 2011.
- Zalmona, Yigal. *A Century of Israeli Art*. Farnham, Surrey: Lund Humphries, 2013.
- "שיר בוקר - זמר עברי מוקדם." זמרשת - זמרשת - פרויקט חירום להצלת הזמר העברי המוקדם".
- Accessed December 13, 2018. <https://www.zemereshet.co.il/song.asp?id=156>.