



June 2018



communications  
and partnerships department  
75191 Paris cedex 04

director  
**Benoît Parayre**  
telephone  
**00 33 (0)1 44 78 12 87**  
email  
[benoit.parayre@centrepompidou.fr](mailto:benoit.parayre@centrepompidou.fr)

press attaché  
**Anne-Marie Pereira**  
telephone  
**00 33 (0)1 44 78 40 69**  
email  
[anne-marie.pereira@centrepompidou.fr](mailto:anne-marie.pereira@centrepompidou.fr)

[www.centrepompidou.fr](http://www.centrepompidou.fr)

Roe Rosen,  
*The Dust Channel*, 2016,  
video excerpt, 23'

**#ExpoRoeRosen**



Manifestation organisée dans le cadre de la Saison France-Israël 2018



## PRESS RELEASE

# ROEE ROSEN

## STORIES IN THE DARK

JUNE 27 - OCTOBER 29, 2018  
GALERIE 0, MUSEUM, LEVEL 4

From 27 June to 29 October 2018, in Galerie 0 of the Musée National d'Art Moderne, the Centre Pompidou is presenting *Histoires dans la pénombre* (Stories in the Dark), the exhibition of the Israeli-American artist, writer and filmmaker Roe Rosen.

*Histoires dans la pénombre* (Stories in the Dark) is an exhibition retrospective of an artist whose multiple use of forms and voices defy summarization. Similarly, the fictive identities in Rosen's terrifyingly comical work expand beyond the bounds of a source text, showing the potentials of narrative to inform and transform the records of politics and history; issues that are far from backward in their review, rather they are more timely than ever.

**Roe Rosen**, the painter, novelist, and filmmaker, retells the stories of literary and political histories. Both painterly and textural, his work on paper and film breathes life back into an array of fictions. The stories Rosen frequently refers to and transforms come from the historical avant-garde, popular media, political propaganda, and classic children's fairy tales.

Born in 1963, in Israel, where he lives and works, Rosen works across forms of narration, figuration, and realism—yet the work is far from realist—to astutely comment on present issues and world politics, as well as the legacy of European histories that has informed them. With a particular focus on the representations of power and state control, and specifically on how the obfuscation of information only reinforces such violence, his work reflects on how absurdly out of control political matters have become, doing so with comic brilliance.

Fictional characters, multiple guises, and alter-egos feature throughout Rosen's artistic interrogation of biography. And although an aspect of self-referentiality is at play, the differing portraits and invented biographies of Rosen challenge the modernist expectations for the artwork and the notion of authorship. His work has a speculative quality and a narrative dimension that reaches into the interior worlds of collective fictions and back out into the world again.

Each new work is a provocation that calls on us as viewers to question our orientation and adjust our critical perspective on the event of history and its fiction.

Of his many stories in the dark, the first in this exhibition relates to blindness. *The Blind Merchant* (1989–91) superimposes the complete text of Shakespeare's *The Merchant of Venice* with a "parasitical" version of the play written by Rosen from the perspective of the principal antagonist, the Jewish moneylender Shylock, and includes 145 drawings that take an alternative approach to the drama's staging and cast of characters. Over the course of Rosen's adaptation, Shylock's lines of dialogue are accompanied by "blind" drawings (made by the artist with his eyes closed). Through such an explicit representation of blindness, Rosen unsettles the archetype of the Jew as other to speak of another kind of darkness.

One of Rosen's more recent works on exhibition relates to the night. It focuses on a recurring protagonist in Rosen's work, Maxim Komar-Myshkin, pseudonym for the Russian-Jewish émigré poet Efim Poplavsky (1978–2011) and founder of The Buried Alive Group, a Tel Avivian collective of ex-Soviet artists who declared themselves cultural zombies. Komar-Myshkin's magnum opus was an album produced as an artistic weapon against Vladimir Putin, who he believed had a personal vendetta against him. The fictive artist's resulting book, *Vladimir's Night* (2014), is on display here. The album contains a series of paintings, depicting animated objects joining the Russian leader in bed so as to torture and eventually kill him. Both the drawings and the verse, reflecting the paranoiac tendency to trace conspiratorial links, draw out a hidden plethora of references (Russian medieval literature, political assassinations, early Soviet advertising, and the financial schemes of post-Soviet Russia) to unravel a haunting biography that centers an exploration of both post-communist forms of power and contemporary displaced communal identities. In addition to the album, several works by The Buried Alive Group are also on display.

Rosen's most recent film, *The Dust Channel* (2016, 23'), speaks of a darkness specific to xenophobia. The work is an operetta with a Russian libretto set in the domestic environment of a bourgeois Israeli family, whose fear of dirt, dust, or any alien presence in their home takes the shape of a perverted devotion to home-cleaning appliances, and in effect to cleansing in all its implications. The playful play of erotic perversions, which pays homage to *Un Chien Andalou* (1929), leads to the particular reality of Holot, a detention facility for refugee-seekers set in the Israeli Negev desert.

**Alongside the exhibition there will be a full film retrospective entitled *Douce sueur* (Sweet Sweat), in a form of four singular events. The program features performances and talks between Roe Rosen and international guests including Ekaterina Degot, Ana Teixeira Pinto, Jean-Pierre Rehm and Marc Siegel.**

## ROEE ROSEN FILM RETROSPECTIVE: SWEET SWEAT

A film retrospective of Roee Rosen is a proposition to enter into the cinematic regions of his world of alter egos and political provocation. Although primarily concerned with the representation of desire and structural violence, his work at the same time undermines identity construction through fictionalization, irony, and revision. Departing from his own biography, Rosen links current Israeli and world politics with mythical and political references to European and Jewish history in untold variations. Each new character, each new film enters into dialogue with the previous to map out a complex portrait of an artist who has chosen to walk the fine line between comedy and terror. This comprehensive program includes special presentations and conversations between the filmmaker and international guests.

Co-produced with the Jeu de Paume, with the collaboration of the FIDMarseille.

### **BURIED ALIVE**

Friday 29 June at 8.00 p.m., Cinéma1

Screening, concert and conversation with Roee Rosen and Ekaterina Degot

Introduction: Hila Peleg

Language: English

*The Buried Alive Videos* (2013), 37'

The Buried Alive Group, a collective of ex-Soviet artists, writers, and filmmakers based in Tel Aviv in the early 2000s was founded by Maxim Komar-Myshkin. Suffering from acute paranoia, Komar-Myshkin believed that Putin had a personal vendetta against him, and so dedicated his lifework, *Valdimir's Night*, as a form of retaliation. The Group also declared its own twisted version of an avant-garde manifesto, looking backwards rather than forwards, to reflect on their positions as self-colonizing, becoming-Israeli artists. *The Buried Alive Videos* are testament to the collective's endeavors.

The film screening is preceded by Roee Rosen's performative narration of *Valdimir's Night* (2014). At one point the artist considered turning the book into an opera, and tonight's narration includes a live performance of excerpts from this unfinished opera. A talk with curator and writer Ekaterina Degot will close the evening.

Singer: Inbar Livne Bar-On; pianist: Udi Bonen; composer: Igor Krutogolov.

### **TWO WOMEN AND A MAN**

Saturday 29 September at 4.00 p.m., Petite salle

Screening and conversation between Roee Rosen and Marc Siegel

Introduction: Hila Peleg.

Language: English

*Two Women and a Man* (2005), 16'

*Out* (2010), 34'

In the cinematic portrait *Two Women and a Man*, Rosen revives the fictive legacy of Jewish Surrealist and pornographer Justine Frank who moved from Paris to Palestine, stirring scandals in both places; the other woman of the two is the (alleged) translator and cultural researcher Joanna Führer-Ha'sfari. The man is, in fact, Roee Rosen in the role of both women. Such a double (triple) play of identities is also present in *Out*, a seemingly straightforward interview that transforms into a BDSM session to only quickly turn into an uncanny scene of political exorcism.

Film scholar Marc Siegel will present and discuss the works with the filmmaker.

---

## HILARIOUS

Saturday 29 September at 8.00 p.m., Petite salle

Screening and conversation with Roe Rosen and Ana Teixeira Pinto.

Introduction: Hila Peleg.

Language: English

*Dr. Cross* (1994), 13'

*Hilarious* (2010), 21'

*The Dust Channel* (2016), 23'

*Confessions Coming Soon* (2007), 9'

If humor is a mechanism to cope with disturbing, sometimes forbidden, and often tragic topics, the stand-up comedy performance in *Hilarious* not only offsets these expectations but offers a different manifestation for the comical: its becoming dysfunctional. Just as the session with *Dr. Cross* uncomfortably reveals how close violent, sexual fantasies are to the surface of appearances, the recent operetta, *The Dust Channel*, is a perverted devotion to home-cleaning appliances and by implication xenophobia. In this evening's selection of films by Roe Rosen, comedy goes well beyond the dramatic device to instead become an ambivalent form of experimentation that engages art's political scope.

Cultural theorist Ana Teixeira Pinto will present and discuss the works with the filmmaker.

## CONFESSIONS

Sunday 30 September at 6.00 p.m., Petite salle

Screening and conversation with Roe Rosen and Jean-Pierre Rehm

Introduction: Hila Peleg.

Language: English

*I Was Called Kuny-Lemel* (2008), 4'

*The Confessions of Roe Rosen* (2007), 57'

An autobiography of an Israeli artist named Roe Rosen is told by three female surrogates, more specifically three illegal foreign workers residing in Israel. Delivering a monologue in Hebrew—a language they do not speak—the women read the artist's life story between musical interludes musical interludes, including arrangements for the aria of the death of Dido by Henry Purcell, the gospel-folk *I'll Fly Away*, and Iggy Pop's *I Wanna Be Your Dog*. No image, word, or sound appears as it seems in this film that follows the (teleprompter) lines of mimesis and desire.

Film theorist Jean-Pierre Rehm will present and discuss the *Confessions* with the filmmaker.



## PRATICAL INFORMATION

**Centre Pompidou**  
**75191 Paris cedex 04**  
telephone  
**00 33 (0)1 44 78 12 33**  
metro  
**Hôtel de Ville, Rambuteau**

**Opening**

Exhibition open 11 a.m. - 9 p.m. day  
every day except tuesday

**Admission**

14 €, concessions 11 €

**Cinema**

6 €, concessions 4 €

Valid the same day for the Musée  
National d'Art Moderne  
and all exhibitons

Admission free to all members  
of the Centre Pompidou

**Tickets can be bought at**  
**[www.centrepompidou.fr](http://www.centrepompidou.fr)**  
**and printed at home**

## AT THE SAME TIME AT THE CENTRE POMPIDOU

**CHAGALL, LISSITZKY, MALEVITCH**  
**L'AVANT-GARDE RUSSE À**  
**VITEBSK, 1918-1922**  
28 MARCH - 16 JULY 2018  
Anne-Marie Pereira  
01 44 78 40 69  
[anne-marie.pereira@centrepompidou.fr](mailto:anne-marie.pereira@centrepompidou.fr)

**U.A.M**

**UNE AVENTURE MODERNE**  
30 MAY - 27 AUGUST  
press officer  
Dorothée Mireux  
01 44 78 46 60  
[dorothee.mireux@centrepompidou.fr](mailto:dorothee.mireux@centrepompidou.fr)

**JEAN-JACQUES LEBEL**

**L'OUTREPASSEUR**  
30 MAY - 3 SEPTEMBER 2018  
press officer  
Timothée Nicot  
01 44 78 45 79  
[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

**LES NOUVELLES ACQUISITIONS**  
**DU CABINET D'ART GRAPHIQUE**

30 MAY - 3 SEPTEMBER 2018  
press officer  
Elodie Vincent  
01 44 78 48 56  
[elodie.vincent@centrepompidou.fr](mailto:elodie.vincent@centrepompidou.fr)

**MUTATIONS / CRÉATIONS 2**

**CODER LE MONDE**  
15 JUIN - 27 AOÛT 2018  
Timothée Nicot  
01 44 78 45 79  
[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

**MUTATIONS / CRÉATIONS 2**

**RYOJI IKEDA**  
15 JUIN [ 27 AOÛT 2018  
Timothée Nicot  
01 44 78 45 79  
[timothée.nicot@centrepompidou.fr](mailto:timothée.nicot@centrepompidou.fr)

## CURATORS

**Associate Curator**

Hila Peleg

**Curator**

Catherine David  
deputy director  
Musée National d'Art Moderne

with the collaboration  
of Inès Bouaillon,  
Jonathan Pouthier  
and of Simon Fonchin  
Musée National d'Art Moderne

architect  
Laurence Fontaine

**In partnership with**  
**La galerie nationale**  
**du Jeu de Paume.**

[facebook.com/centrepompidou.fr/](https://facebook.com/centrepompidou.fr/)



@centrepompidou



@centrepompidou



@centrepompidou



[soundcloud.com/centrepompidou](https://soundcloud.com/centrepompidou)

