"Song for Peace"

Duo exhibition by Shasha Dotan and Guy Nissenhaus

In the exhibition *"Song for Peace"*, Shasha Dotan and Guy Nissenhaus reconstruct the Knesset plenary wall by artist Dani Karavan, using sawdust and glue, in the proportions of their childhood memory.

Embedded within the wall are three video screens: in two of them, the artists sing *"Song for Peace"* silently, without sound, and on the third screen they dance in choreography that corresponds with the choreography of Memorial Day ceremonies.

"Song for Peace" is engraved within us as Miri Aloni sang it in the square on the night of Rabin's assassination, when the song's words sounded truthful and attainable. Karavan's relief *"Lift Up Peace, Jerusalem"* is remembered by us from the journey we took as schoolchildren to the heart of Israeli democracy.

The connection between these two works is presented in the installation *"Song for Peace"* and raises questions about the transformation these two works have undergone—both containing the word "peace" and a longing for peace.

"Song for Peace," which was the optimistic song of our childhood, has become a depressing and hopeless song.
And Karavan's relief—an ambitious, monumental work of art—is now perceived as a television backdrop for war speeches by elected officials.

Did Karavan imagine, when he titled his stone work *"Lift Up Peace, Jerusalem,"* that it would serve as a backdrop for war speeches? And did Rotblit and Rosenblum imagine that the song expressing a longing for peace would become a song of memory and depression?

אשמח להכין, או **ניסוח מותאם לאתר / קטלוג / קיר תערוכה**, אם תרצה גרסה **קצרה יותר**.