

Nira Pereg / RoundAbout Tel-Aviv

Text by Dr. Ariel Schweitzer .Tel-Aviv, Israel 2006/7.

RoundAbout Tel-Aviv was filmed in the late 2006, at the artist studio in Tel-Aviv, Israel- supported by 'Idud Hayezira'- Israeli Culture ministry Artist production Grant.

RoundAbout Tel-Aviv is a staged work, in which actions are scripted and filmed within the close confines of the set and different framings of the camera. The work depicts "characters" which behave oddly- intentions are not completely clear, activities have patterns but no beginning or end.

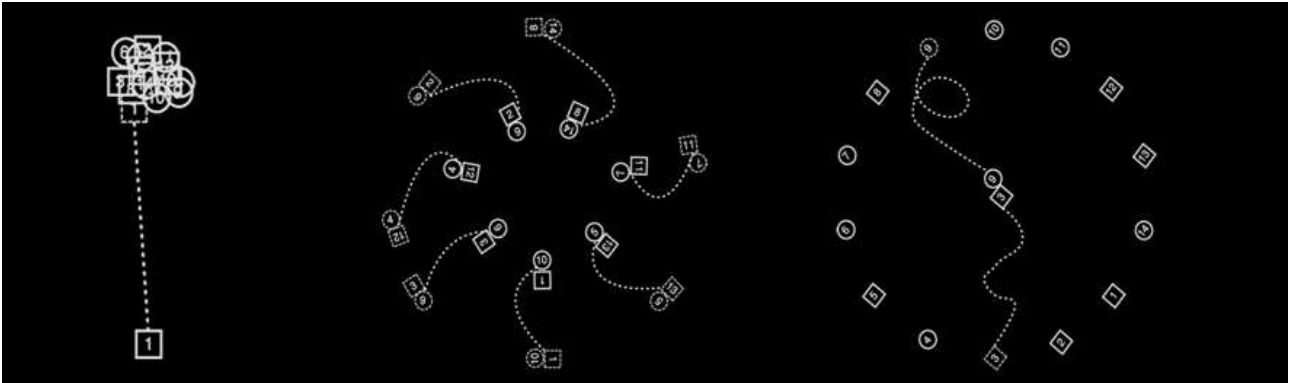
In its own way this works walks the thin line, which threads all of Pereg's works, between the political and the personal. There is no doubt that although **RoundAbout Tel-Aviv** is situated in a set at the artist studio-as an artificial island- it easily reminds one of Tel-Aviv's dunes, 60 years ago.



Thus, through an almost *realistic* choreography, Pereg's work continues to examine the dynamics of the social, political and aesthetic relationships of everyday life, rituals of unions and mismatches-juxtaposing male and female, human and animal, individual verses society, and single narrative verses multi channel.

These juxtapositions are characterized by one major quality- they are all temporary, and infertile. This is a society which cannot seem to reproduce anything but its own rituals and motions. The choreography is inspired by Bavarian and Israeli Folk dancing steps.

RoundAbout Tel-Aviv is an experimental work, done without any use of video, and utilizes the technique of stop motion animation, combined with intricate computerized editing.



The artificial landscape Pereg is reconstructing easily refers back to a Utopian starting position. The fragile relationships which Pereg contracts in this work, are disturbed by the use of a computer animated helicopter. The introduction of this element, which barges into the "real" surface of the work, brings with it a historical and politically familiar and relevant content. But this "threat" goes unnoticed, and the machine of social events, keeps moving in its circular movement, presenting this constructed model, as an impossible reality, driven both by hi-tech as well as by an archaic wish for destruction.

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Dr. Ariel Schweitzer