

**Date:** September 17th, 2016

**Time:** 9:02 PM

**Location:** Art Cube Art Gallery, Jerusalem

**Findings:**

1. The exhibition depicts the collections of private collectors from around Jerusalem. It is mentioned that the collections were found in studios, apartments and even medical clinics.
2. Among the collection are a collection of porcelain bottles shaped as dolls and figures; a collection of plaster casts, mainly of legs; a collection of antique photographs found in flea markets; a collection of Japanese greeting cards; "Fanta" bottles from around the world; vintage records; guitars; metal game cars; and other miscellaneous collections.

**Agent's remarks:**

1. The curatorial text mentions that in the collecting process lays the foundations of the process of art making. However, there is no evidence of any art work in the exhibition.
2. The archive has been a hot topic in contemporary art in the past three decades. Canonical texts such as Jacques Derrida's *Archive Fever*, Hal Foster's *An Archival Impulse* and the foundation of these which are found in the research of French philosopher Michele Foucault's *The Archeology of Knowledge*. These texts are disregarded as the exhibition is based on the common saying, "What You See Is What You Get". Therefore the exhibition do not show other significant collections from Jerusalem such as a collection of glass eyes held in an office in Baka, a collection of metal bracelets collected by a German old lady in a shelter in the old city; a collection of puppet dolls shaped as Israeli Parliaments figures, all hand made, in the neighbourhood of Mea Shearim, nor a collection of tears held in a glass in Ein Karem.

**Conclusion:**

It is highly possible that the curators of the show intentionally disregarded these collections for political reasons.

**Recommendation:**

I recommend the following check up of the research process of the curators. If the investigation raises an intentional effacement of these mentioned important collections after the reading of the mentioned texts, the records of the curators may be clean. However, if the curators did not know either of the mentioned texts or collections, a follow up investigation is highly recommended, including an installation of surveillance cameras, check up on all email correspondence, and re-editing of all previously published texts and catalogues.

E.D.