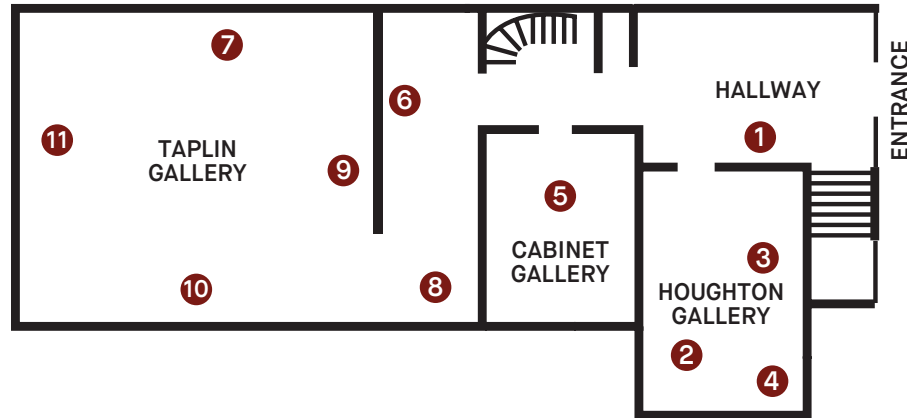


EXHIBITION MAP



1 - *Melodies of Certain Damage #13*, 2021
Broken electric guitar, strings, microphone, screws
70 x 42 x 3 in.
Courtesy of Shulamit Nazarian, Los Angeles and the artist

2 - *Melodies of Certain Damage #8*, 2018
Broken electric guitar, strings, microphone, screws
122 x 64 x 4 in.
Courtesy of Kasmin Gallery and the artist

3 - *Melodies of Certain Damage #12*, 2018
Broken electric guitar, strings, microphone, screws
73 x 41 x 3 in.
Courtesy of Kasmin Gallery and the artist

4 - *Melodies of Certain Damage #14*, 2021
Broken electric guitar, strings, microphone, screws
50 x 58.5 x 7.25 in.
Courtesy of Spinello Projects and the artist

5 - *October 13, 2019 - July 5, 2021*, 2019-2021
Shoes, metronome, motor, battery
15.5 x 7 x 11 in.
Courtesy of Spinello Projects and the artist

6 - *Twilight (Gaffer Wall)*, 2006/2021
Gaffer tape
Dimensions variable
Courtesy of Dvir Gallery, Kasmin Gallery, Shulamit Nazarian, Los Angeles, Spinello Projects and the artist

7 - *Inversion #2*, 2021
Wood, microphone, metal, plastic, polyurethane and latex paint, cable port, mixer
Courtesy of Shulamit Nazarian, Los Angeles and the artist

8 - *Inversion #3*, 2021
Voice of Rose Blanshei, sound of BroodX cicadas, wood, varnish, paint, infra-red sensors, Arduino, WAV trigger, wires, cable port, cables, purfling
Coding: Brian Oakes
Courtesy of Spinello Projects and the artist

9 - *Inversion #4*, 2021
Voice of Wolf Westin, sound of BroodX cicadas, wood, varnish, paint, infra-red sensors, Arduino, WAV trigger, wires, cable port, cables, purfling
Coding: Brian Oakes
Courtesy of Kasmin Gallery and the artist

10 - *Inversion #5*, 2021
Voice of Wolf Westin, sound of BroodX cicadas, wood, varnish, paint, infra-red sensors, Arduino, WAV trigger, wires, cable port, cables, purfling
Coding: Brian Oakes
Courtesy of Shulamit Nazarian, Los Angeles and the artist

11 - *Inversion #6*, 2021
Wood, strings, purfling, varnish, paint, banjo tuners, contact microphone, microphones, cable port
Courtesy of Kasmin Gallery and the artist

LIVE PERFORMANCES

Performances are included in the price of admission; space is limited and available on a first-come, first-served basis. Specific COVID protocols are required.

TUESDAY, NOVEMBER 30
2 - 3 PM | 4 - 5 PM

WEDNESDAY, DECEMBER 1
2 - 3 PM | 4 - 5 PM

THURSDAY, DECEMBER 2
2 - 3 PM | 4 - 5 PM

RELATED PROGRAMMING

SATURDAY, JANUARY 16 | 12 PM EST
BRUNCH AT THE BASS:
EXPLORE AND LEARN—NAAMA TSABAR, *PERIMETERS* EXHIBITION

Join us for a conversation and tour led by Curator Leilani Lynch focused on Naama Tsabar's solo exhibition *Perimeters* on view at The Bass November 28, 2021 through April 17, 2022.

For more information and to RSVP visit thebass.org/brunch

Naama Tsabar: *Perimeters* is curated by Leilani Lynch. *Perimeters* is part of the Knight Art Commissions Program funded by the John S. and James L. Knight Foundation. Additional support provided by the Funding Arts Network; Dr. Frayda B. Lindemann and The Lindemann Charitable Foundation II; Artis (www.artis.art); and The Cowles Charitable Trust.

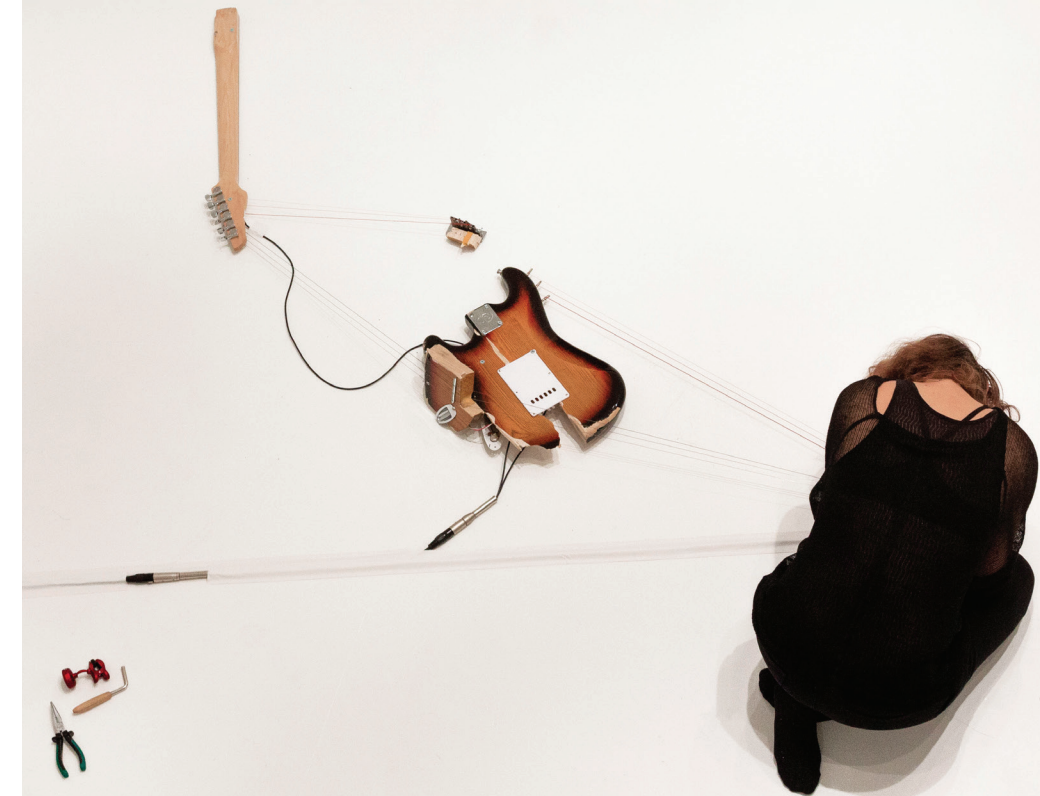


The Bass is generously funded by the City of Miami Beach, Cultural Affairs Program, Cultural Arts Council, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners; and the State of Florida, Department of State, Division of Arts and Culture and the Florida Council on Arts and Culture; and The Bass membership.



NOV 28, 2021 — APR 17, 2022

NAAMA TSABAR: PERIMETERS



THE
BASS

THE BASS MUSEUM OF ART
2100 Collins Avenue
Miami Beach, FL 33139
www.thebass.org

NAAMA TSABAR:

PERIMETERS

NOV 28, 2021 — APR 17, 2021

Perimeters is an exhibition of new and site-specific work by Israeli born, New York-based artist Naama Tsabar. Offering the potential for activation and performance throughout, the exhibition centers on Tsabar's most recent series, *Inversions*, presenting new iterations of four bodies of work that Tsabar has explored from 2006 to the present.

Citing iconic moments in rock performance history, as well as Auto-Destructive art, Tsabar's *Melody of Certain Damage* works are made by smashing guitars in her studio, documenting where the pieces fall and then meticulously creating new string configurations for the fragmented instruments. Transforming the destroyed object into a newly playable instrument, Tsabar dislocates the violence of the destructive act, only showing viewers the scattered fragments. The remains are presented in a reimagined form that emphasizes reconstruction and repair after trauma.

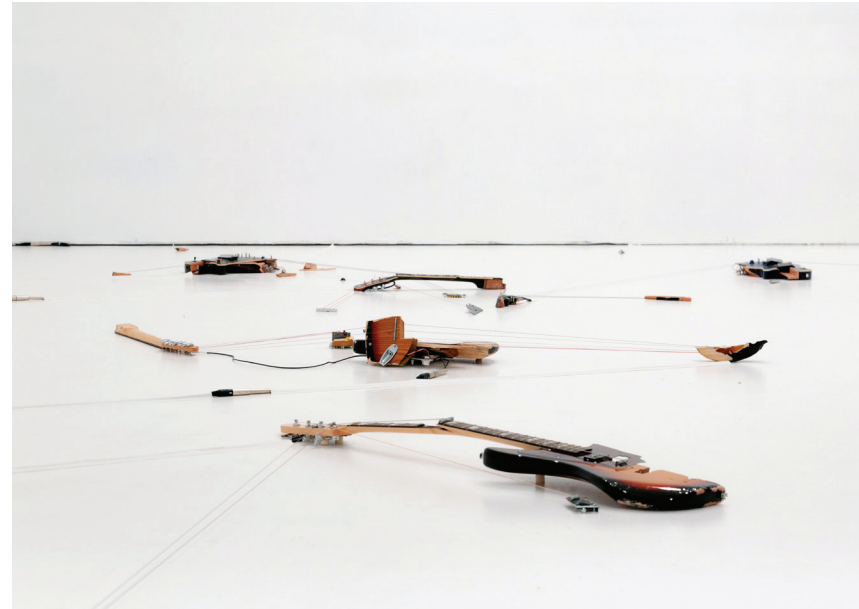
October 13 2019 - July 5 2021 is comprised of a pair of shoes fused with a working metronome. The shoes were worn by the artist during the fixed period of time encompassed in the title. Together, the metronome's steady tempo and the shoes' visible wear embody what the artist describes as, "a diary of time and body movement." The even beat of the metronome recalls a clock, memorializing a record of the artist's activities during a

specific time. Her body weight and movements sculpt the utilitarian objects into a type of portrait.

Twilight (Gaffer Wall) is a wall specific installation first exhibited by Tsabar in 2006 and 2017. The work is a curved wall covered in strips of gaffer tape, frequently used to mask and stabilize cables on stages and productions around the world. The utilitarian material, often associated with unseen backstage labor, moves from its functionally hidden location on the floor to a wall, where it becomes the focus.

Tsabar's *Inversions* series uses the intermediate spaces within and between walls and architecture to reference sound holes and the craftsmanship of instrument building. Acoustic studies have proven that the sonic power of an instrument resonates strongest at the perimeters of its opening, known as a sound hole. This sonic phenomenon led to the design evolution of musical instruments, like the violin and guitar, while also leading to the exhibition's title, *Perimeters* and Tsabar's continued experimentation with sound-making structures. Embedded into walls, each work opens a space behind the wall that can be activated by both museum-goers and performers.

Depending on the work, activation comes through strumming hidden string elements, singing or the penetration and movement behind the walls to produce a sonic



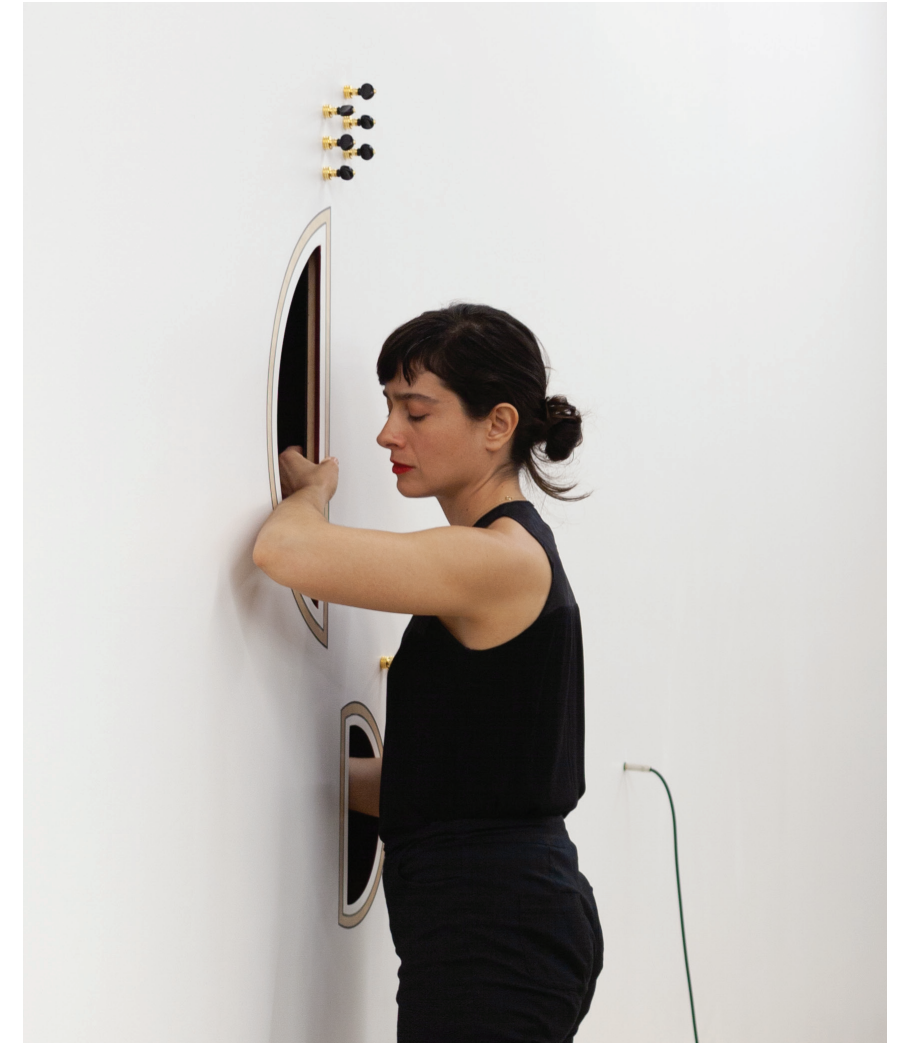
Naama Tsabar, *Melodies of Certain Damage (Opus 3)*, 2018. Installation view, CCA Tel Aviv. Image courtesy of CCA Tel Aviv Photo: Eyal Agivayev.

outcome. Tsabar's most recent *Inversions* installations are activated by motion, rather than touch. The sonic vocabulary emanating from these structures are derived from female vocalists. Historically, the musical and melodic voice afforded women a rare opportunity for expression in public space. In the gallery, Tsabar invokes this glitch in the patriarchal order by asserting the power and beauty of the female voice within the exhibition.

The exhibition uses the pervasiveness of sound and the acoustic properties of perimeters to suggest strength at the periphery rather than at the center, a politically-charged and timely concept. *Perimeters* encompasses works that embody polarities: destruction/creation, absence/presence, void/occupation and

singularity/collectivity. Tsabar's sensuous works require intimacy, at once creating a personal and collective experience, as viewers activate the other works throughout the exhibition.

Tsabar's works probe the power structures inherent to museums, symbolically breaking through institutional barriers for participation by both artists and visitors by offering a platform for women and gender non-conforming performers and visitors to permeate and penetrate the museum's architectural structures. Together, these gestures subvert and breakdown historical efforts to control behaviors and prioritize certain populations while excluding others, all of which have been tenets of museums since their inception.



Naama Tsabar, *Inversion* performance, 2020, Shulamit Nazarian, LA. Composed and performed by Nicki Chen-Walters, Diana Diaz, FIELDDED, Kristin Mueller, Sarah Strauss and Naama Tsabar. Image courtesy of Shulamit Nazarian.



Aim your phone's camera at the QR code here for more information on the exhibition or visit:
<https://thebass.org/art/naama-tsabar-perimeters/>