

Nach Der Heilung

Nach Der Heilung (After/towards Healing) names, in fact, a cluster of projects based on a found footage documenting a treatment of an anonymous WWI German soldier suffering from shellshock (known today known as Post-Traumatic Stress Disorder). The original [film](#), taken at Hamburg Eppendorf Hospital in 1916/1917, shows a the phyco-somatic symptoms of shellshock as well as the therapeutic practice of the neurologist Max Nonne.



Nach Der Heilung examines the notion of the body as a site of transgression and domination, and the intimate, reciprocal relationship between pathology and poetics. Absorbed to a point of identification by the image of this tortured body, I (re)turned to this footage over the years in several different projects. It has been presented at different configurations as part of the group exhibitions [Mother, Ravens!](#)¹ (2012); [Sound Fossils](#)² and [De-Tech](#) (2015).³ In addition, I have presented two performance versions of the

¹ *Mother, Ravens!* [The Israeli Center for Digital Art](#), Holon. Curator: Ido Govrin, 2012.

² *Sound Fossils*. [Binyamin Gallery](#), Tel-Aviv. Curator: Karine Shabtai, 2015.

³ *De-Tech*. [Hansen House](#), Jerusalem. Curator: Maya Dvash, 2015.

piece: the first in collaboration with Michal Semama (vocals, performance), Shoko Nagai (accordion) and Satoshi Takehisi (percussion, electronics) at 7 Immediacies Series, New York, 2012.⁴ A second version was presented at HaTevia Marathon, Tel Aviv in 2013 in collaboration with Meria Asher and Ensemble Musica Nova.



Meira Asher performing *Nach der Heilung*, HaTevia Marathon, Tel Aviv, 2013.
Denil Hayten - Electronics; Haggai Fershtman - Percussions; Tom Solovietzik - Sax; Yoni Niv-Tam-Tam and Electronics.

A version of the piece is also available online as an audio-visual video.
(Yoni Niv and Lars Sergal - electronics, Ofer Bymel - percussions).

⁴ 2012 Nach Der Hielung. 7 Immediacies Series, New York.