

Tied by His Hind Legs, 2017

The essence of this work lies in an imaginative moment which is supposedly free from causality. But, like a dream, the closer you get - the more you internalize it - the more it becomes part of reality.

This project began with a desire to sculpt two hind legs of a camel and an interest in the world of espionage after visiting the Stasi Museum in Germany. There, I was fascinated by the revelation of a system that produces means for invisible activity. I turned to the Hebrew dictionary to search the word "ריגול" [espionage] and went on to the next word after it, "רגול" [that means "he which is tied by his hind legs"]. The etymological proximity with espionage ["follow someone secretly to reveal his secrets"] expands the meaning of both image and reality. Espionage as obscurity and ambiguity of what one is after.

In the exhibition space a situation unfolds as a totality and a fully contained event, which prevents the free movement of the spectator and alienates him from its details. The main part of the installation initially began with a sketch that was transferred into the third dimension: a figure with one hand holding a door handle and the other holding a piece of cloth. An existential state between two extremes.

The sound work (25:19 min) which fills the space narrates the process of formation of the camel's two hind legs, thereby substitutes their physical presentation. The sound work is a description of facts, which repeats themselves in a different order. Each array reveals a different context, perception or translation of the hind legs.

Despite this all, the door handle hanging in space conjure mysteriously the camel's hind legs, through photographs documenting them leaning against doors around the city. Doors that I suspect serve the espionage systems.