

Hadas Amster

Selected Works

Statement

In our current reality, the friction between the real and the imaginary is ever more blurry, as reality becomes so fantastic or grotesque that it is hard to comprehend what is happening. I believe that our experiences shape our identity and the way we interpret the world around us. We create narratives for the experiences through our understanding of reality. I create Experience Art, combining different mediums- video, performance, AR, and sculpture to create an immersive work that focuses on the viewer's sensations in the space. I deal with issues of displacement and replacement and the struggle of identity. My works are political acts of undermining the cultural mechanisms that structure our reality and how we deal with it. By questioning these artificial worlds of life, I position myself as an opposing force, waking up from the collective subconscious, allowing viewers to develop their own position.



SunSalutation.tv

2020, Live-stream video

A 24h live video broadcast of sunrises around the globe as they occur in real-time. Iconic monuments are set in the context of iconic nature, from the pyramids of Egypt to Mount Fuji to Dubai's skyline. Other views are of everyday life, such as a store's security camera or a traffic light's camera.

Trailer: <https://vimeo.com/327401771/a7f8bfa0df>



Almost Home

2019, Meinblau Gallery, Berlin, Germany

Almost Home

The exhibition is the result of historical and emotional research conducted by the artist following the footprints of 3 locations in Berlin: The Zoologischer Garten in West Berlin, with its history of "Völkerschau" shows featuring people alongside animals such as great apes; A nightclub by a Jewish architect from the late 1920's that the Nazis attempt to erase the memory of its existence; And the contemporary 25hours Hotel Bikini Berlin with its view on the zoo and an interior design concept of the "urban jungle" theme.

Looking at You Looking at Me

A Mixed Reality work using volumetric filming, creating a virtual character moving in gallery space between viewers. It is inspired by Franz Kafka's short story "A Report to an Academy." In the story, an ape that was hunted, captured, and caged finds himself without freedom. He studied his surroundings' habits as a means of escape from his cage, only to find himself in a barrels cage of society.

A set of binoculars, similar to those at viewpoints in landscapes or used while visiting the safari, seduce the viewer to look out at the other visitors. At the centre of the view through the binoculars is a character of a hybrid ape with several features of different apes: it is hairy as an orang-utan, with a chimpanzee's face and a red butt like a baboon. The ape walks between the people, looks at the works, walks aimlessly, and then dances. The viewer is becoming its partner in lingering or its hunter.



*Top left: The virtual ape between the people
Bottom left: The physical space*

*Center and top right: binoculars, installation view
Bottom right: the virtual ape in the space, installation view*



Future Memories

2019, Performance with Mixed Reality

The performance focuses on the struggle to feel at home inside our own representation. It breaks the artificial hierarchy between the physical and the virtual as the visitors experience two viewpoints in real-time: one of the performer's

solo movement in the space and the other is a live stream video of her together with the virtual ape, transforming the dance into a duet.

Link: <https://vimeo.com/357108498/b6882114dd>

Almost home

2015, HD Video, 4'40

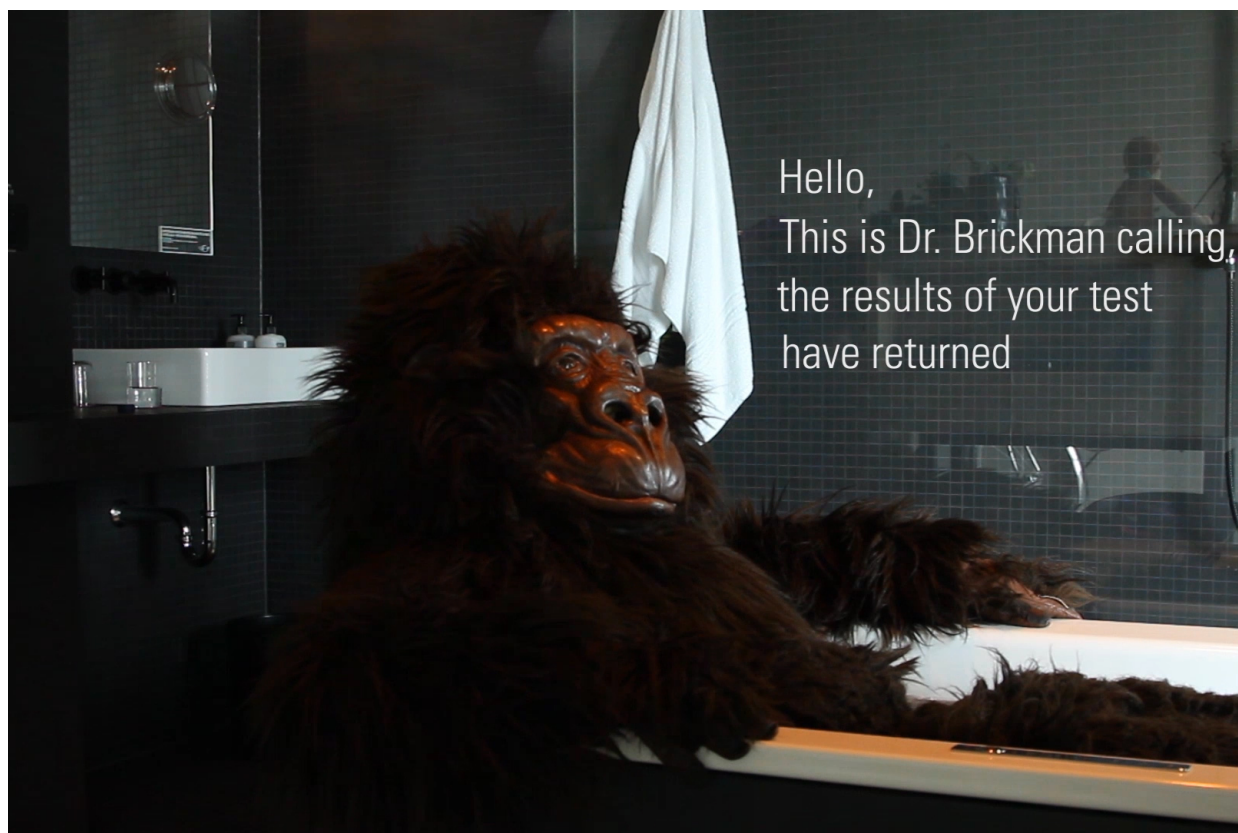
A figure dressed as an ape in a hotel room.

The hotel is in Berlin, bordering the first zoo in Germany (1844). Hotels and zoos are alike: they try to simulate natural habitats, but both fail and are experienced as artificial.

Caged animals in a zoo do not behave as they do in nature, just as people in hotel rooms are unlike themselves when at home.

Link: <https://vimeo.com/136521574>

Password: auto correct





Wild Memories

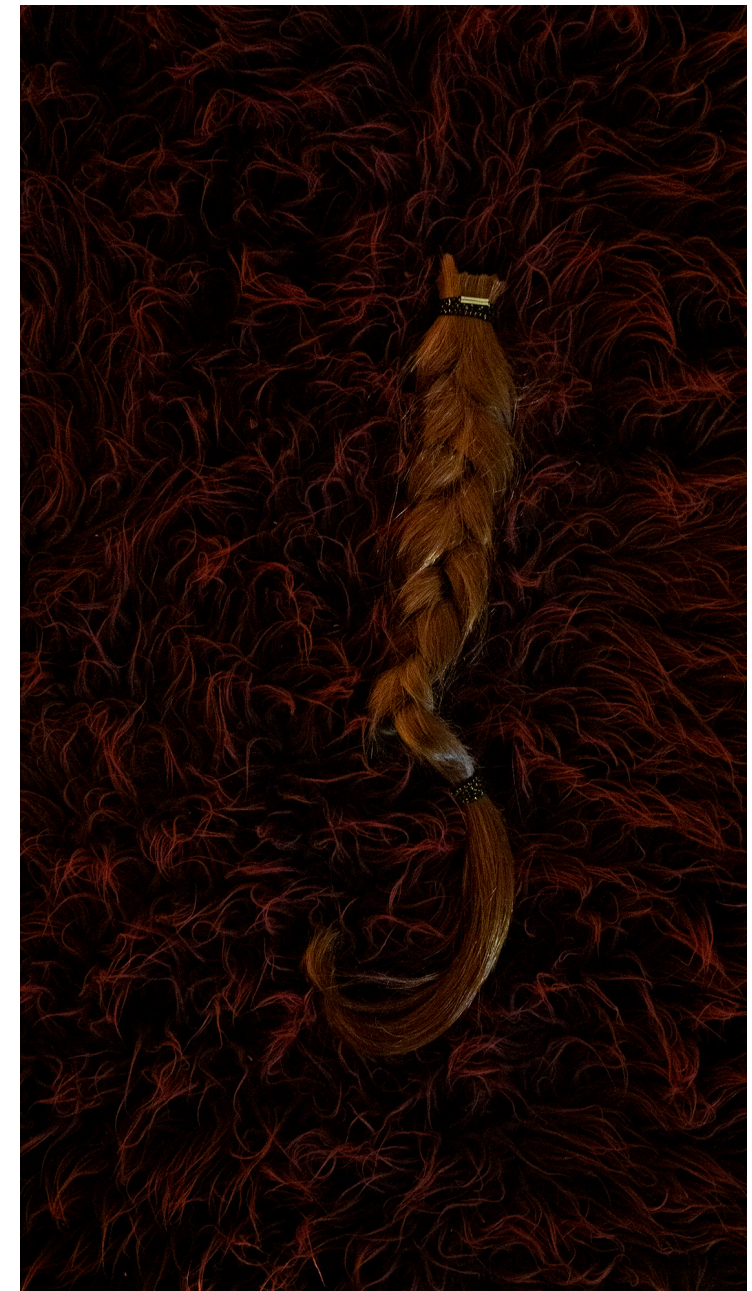
2019, Mixed media: human hair, wood, metal, motors

A series of brush sculptures

A wooden or metal hairbrush with human hair as bristles. Hybrids from everyday objects and fictional objects, whose real purpose is alienated.

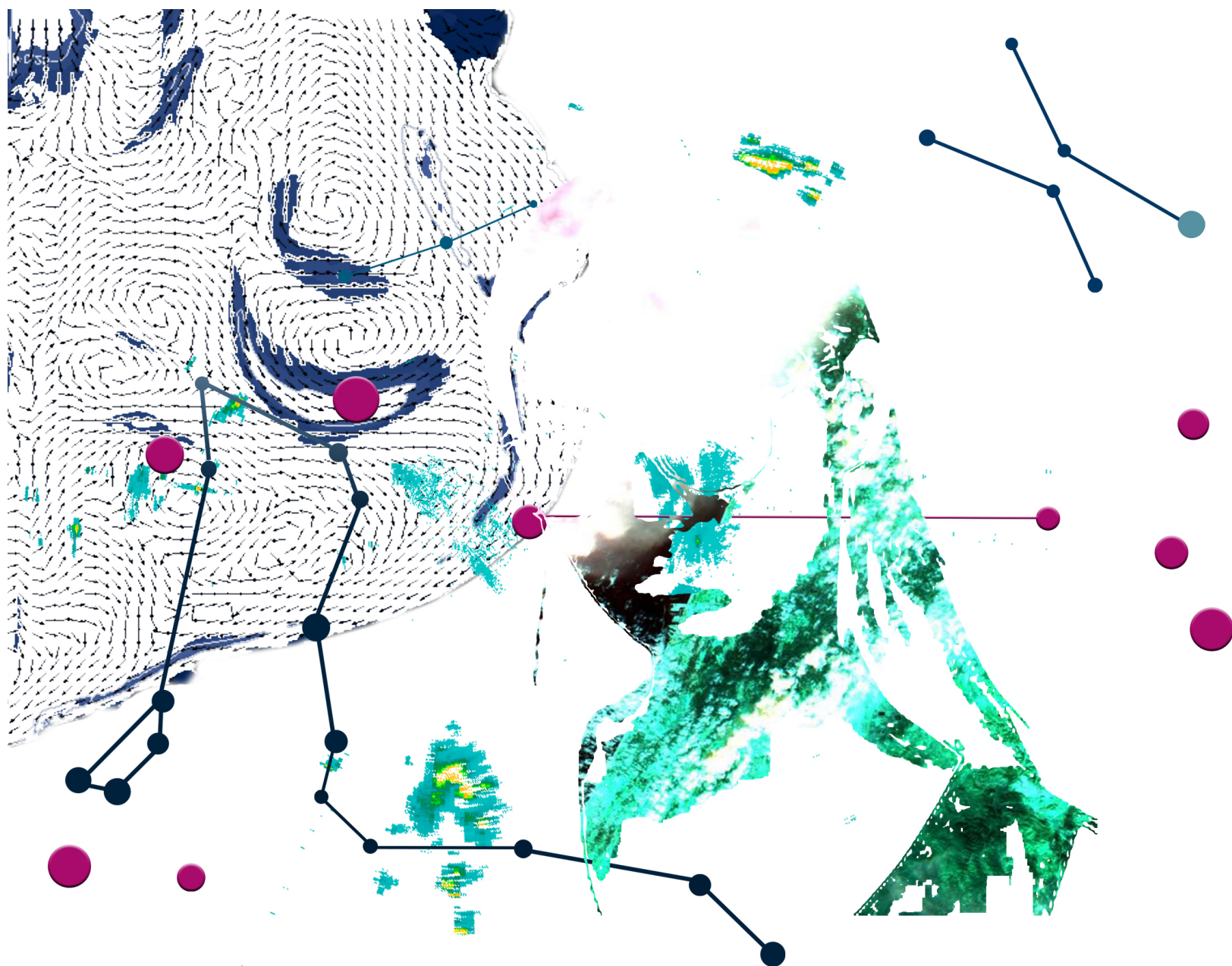
Each brush is made of a single person. The artist did each haircut. The act of cutting one's hair is an intimate moment of bearing witness. The hair is alive inside the head, but it is dead once it grows out of the skull; It is a symbol of life and sensuality as long as it is connected to the body, and a symbol of death the moment it separates from it. During the Holocaust, the 'Friseurs kommando' were prisoners who cut the women victims' hair before the gas chambers. They were the last to bear witness of their lives.





Left: detail, Hybrid Ape, photography.

Right: Wild Memories, L. Artificial fur with human hair.



Partial Visibility

2018, Binyamin Gallery, Tel Aviv, Israel

Partial Visibility

The installation uses ceremonial elements to test the tension between the spiritual and the technological. God is everywhere and knows everything. If the Internet the new God, what can it see?

Collaboration with Hadas Duchan



HBS

2018, Installation

Airports' security scanning machines can distinguish between different objects and materials. "HBS" is a scanning machine that scans a single viewer at any given time. The machine adapts religious ritual, circling the viewer while collecting data about him/her through sensors. It measures body data, reads the viewer's face, and decodes his emotions with Google's help. In Addition, the system collects real-time data for precipitation, clouds, sea level, sea temperature, and wind direction. The data is then processed and affects the artwork in real-time. The printed product, the output, is a kind of inner forecast, an intimate charm unique to the scanned person. The image is emitted through a transparent wall. It falls to the viewer in a gesture to bury a note among the stones of the Western Wall.







"Max", Output, 2018



Beyond the Fence / The Boy Next Door

2018, photo, dimensions variable

The photograph is an illegal image, documenting the garden of the prime minister of Israel's official home as seen from he's neighbour's window. The work's name refers to Hayim Nahman Bialik's short novel "beyond the Fence," a story of forbidden love between a Jewish boy and the Christian orphan girl next door. The fence separates not only between the lovers but between the two worlds, the Jewish religious pedantic world, and the free and seductive world of nature.



Unclassified

2018, Photo Film, 5'30

The video is a pixelation animation, made of forbidden single-shots images of perhaps the most secure street in Israel.

The street is gated and guarded by armed guards on both entrances. It has strategically placed surveillance cameras throughout the street. Photography is prohibited. Ordinary pedestrians are subjects to questioning by the armed guards and might not be allowed to cross the street.

It is where I used to live.

These guards became my friends.

My neighbour still lives there. His name is Benjamin Netanyahu.

Link: <https://vimeo.com/252531549>

Password: Censorship

Any picture that captures the gate, the guard post or any of the guards themselves would be censored.



If my father had three sons

2016-2017, Performance and photography series

In Judaism, many rules that separate men and women. Women are not allowed to read the Torah in front of their community. They are placed in a distance, not allowed to take an active part in their own religion.

For over a year, I cut my long hair short and dressed as a man in order to participate in mystical Jewish rituals from which women are prohibited from participating in or even viewing. Knowing that, if discovered, the mass crowd of religious men would turn to punish the intrusive mercilessly.

Disguised as a man, I participated in a Hasidic "Tish" and was personally chosen by the Rabbi to be blessed. On Lag B'Omer at Mount Meron, where thousands lit fires and danced for hours, I was kissed on my beard and called the messiah. During Sukkot, I participate in "Birkat Kohanim," the Priestly Blessing at the Western Wall. The performances succeed when undiscovered, so all that's left are photos — fragments of proof.

Gated (Teaser) link: <https://vimeo.com/219641913>

Password: MeaShearim







Just the Girl I knew from Skype

2017, SNERK Gallery, Tromsø, Norway

Just the Girl I knew from Skype

The work's theme develops with The Clouds in Our Mind as an ongoing collaborative communication in the post-digital world. The exhibition is influenced by cyberfeminism and cybertwee.

Collaboration with Collaboration with
Lena Marie Emrich, Ingeborg Wie Henriksen
and Michalina Ludmila Musielak



CMC

2017, Performance and tweets

#CloudMindChat

An insight into the youth subculture in Tromsø city.

Local teenagers wearing UV protectors covering their faces hanging out in the gallery communicating only through their phones

#CloudMindChat

The audience followed the conversations through the twitter hashtag #CloudMindChat

CMC examines interaction in relationships that aren't built on presence, exploring concepts of intimacy and isolation in the post-digital era

Filtered by:

99



Emolishes @Emolishes99 May 5
#CloudMindChat æ e ikke usosial
når æ e på sosiale medier



Emolishes @Emolishes99 May 5
#CloudMindChat ka kan man finne
på? 🤔🤔🤔



Emolishes @Emolishes99 May 5
#CloudMindChat so pretty 🥰🥰🥰



Emolishes @Emolishes99 May 5
#CloudMindChat I'm all alone



Emolishes @Emolishes99 May 5
#CloudMindChat



cloudNarcissistic @FaustHoll... May 5
#CloudMindChat



cloudNarcissistic @FaustHoll... May 5
#CloudMindChat dude/Grill du skal
ikke ta bilde av folk uten å spørre om
lov først



cloudNarcissistic @FaustHoll... May 5
Replying to @Cloudfish2 @Altan25252020
Crepper inc



cloudNarcissistic @FaustHoll... May 5
#CloudMindChat det va
overraskende mange folk som kom



Altan @Altan25252020 May 5
#CloudMindChat
I attract people >:3



Altan @Altan25252020 May 5
#CloudMindChat
Kos 🥰



Altan @Altan25252020 May 5
#CloudMindChat
It's so cold in the corner 🥶🥶



Altan @Altan25252020 May 5
#CloudMindChat
Gg

May 5

Getty Expectations

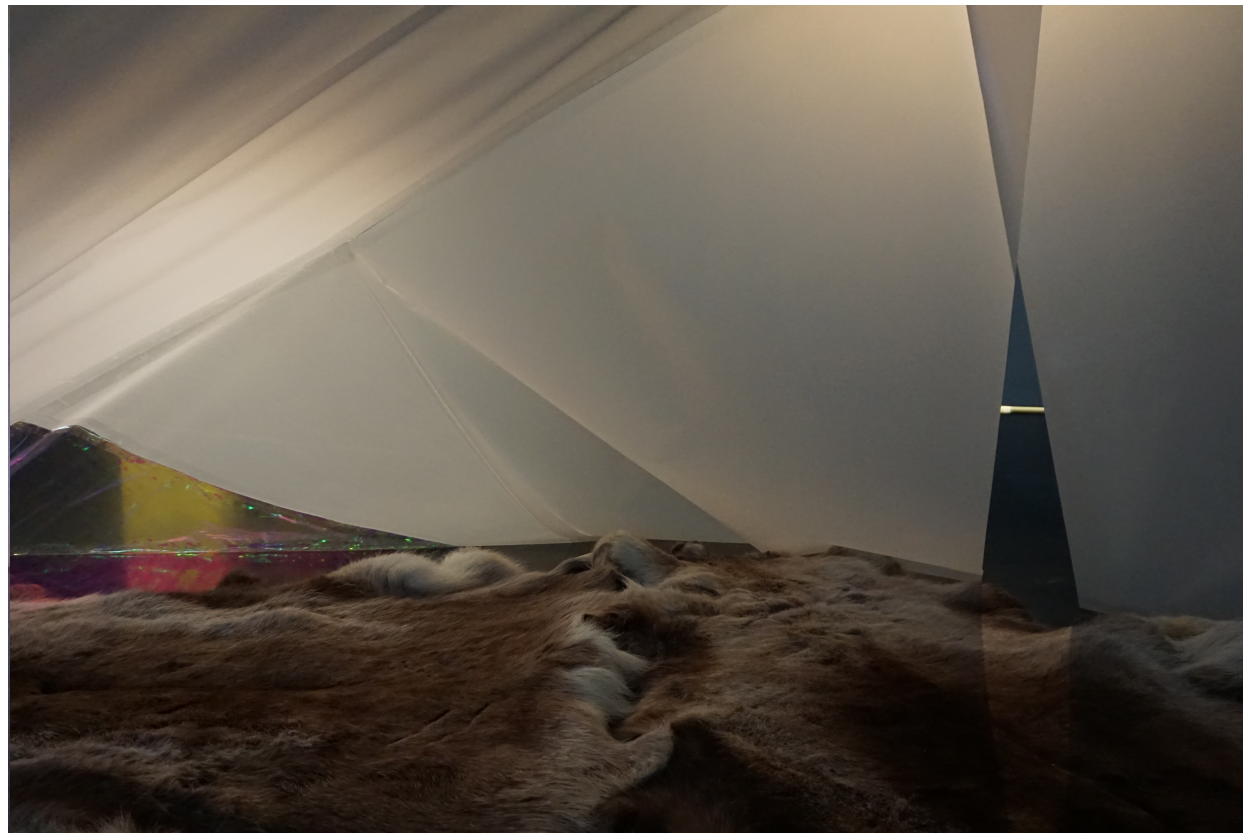
2017, Installation

The work is an installation of an analog filter over a real street of Tromsø.

Two huge stock photographs showing northern lights installed in the display windows. The photos are the first "gettyimages" popping up in google search engine when looking up "Tromsø." They contain the watermark of the company and the credit for the photographer.

The gallery windows mirror the outside overlaid with the copyrights. From inside the gallery, the viewer sees the street through a semi-transparent enhanced image of Tromsø as it is displayed online.





It Feels So Good To Lie Around You

2017, mixed media

A structure fundamentally exists through the main strip's tension stretched from the wall to the floor; if it rips, the structure collapses. The sculpture's fragility also exists in the material, a milky, semi-transparent paper with fragmentary illuminations through the usage of iris foil. The layers create different shades in a complex interplay of angles and lines. "It Feels So Good To Lie Around You" invites the viewer to indulge in a moment of intimacy in its shade, lying on soft reindeer skin. connecting the Sami and the Bedouin cultures through nomadic, despite its extreme differences in climate and geographical distance.



ASMR CIOM

2017, Audio, 35:35:15

Autonomous Sensory Meridian Response (ASMR) is a YOUTUBE trend in which (mainly) women whispering pleasurable texts; *"an experience characterised by a static-like or tingling sensation on the skin that typically begins on the scalp and moves down the back of the neck and upper spine. "*

The performed text fragments are extracts out of the book "the Clouds in our minds" - The book contains the first Skype meetings of the collective members as strangers on common grounds. It documents everything word by word, becoming a manifestation of the fragility of social media and surveillance and a piece that illustrates that, in the end, everybody is running their individual reality show.

*HADAS: "A big part of my work is just being a hunter.
We used to hunt the deer to eat it.
Now we hunt the moments of our dreams."*



Take One

2015, Stop-Motion Animation, 00:00:23

Self-portrait sculpted in clay, hovering over the water and asking: "is it shooting?"/ "is it recording?"

Link: <https://vimeo.com/133892552>

Password: filming

Let's Spend the Night Together

2015, Stop-Motion Animation, 00:06:26

A relationship between a man and a boa constrictor. Boidae snakes can devour prey three times larger than their own heads. An attempt to swallow prey more massive than this may prove deadly, so Boidae will measure themselves against their potential victim if they have the opportunity. The snakes take on their prey's form after consumption and retain it until the long digestive process is complete.

Floor projection, with a changing viewpoint of 360 degrees. The link is adapted for a wall projection, where the viewer can't walk around changing their position.

Link: <https://vimeo.com/202103705>

Password: slough





Wolves Tree

2015, Video, 00:05:15

A night portrait of a walnut tree, gradually revealing seven naked men perched upon it. Inspired by the dream of "The Wolfman," a patient of Sigmund Freud.

Link: <https://vimeo.com/112864399>

Password: walnut



Ophelia

2014, Video, 00:03:58

A naked woman floating in the dark water at a freshwater reservoir. Her pubic hair covering her thighs down to her knees.

Where is the Exit

2014, Performance and photography series

Video series featuring the artist as a flight attendant walking across the landscape of monumental sites in Israel. At the dead sea, she overlooks the water and floats on it while wearing a life jacket.

Trailer: <https://vimeo.com/235706250>

