

Orr Menirom- Artist Statement

The relations between language, territory and history are at the center of my practice. My videos begin as site-specific installations that suggest new ways of looking at environments as socially, politically or emotionally charged. These installations are documented through video and edited into short films. Using experimental moving-image strategies, the videos create new and personal mythologies for spaces. Through irony and humor my work seeks to challenge fixed patterns of perception.

In Israel, where I grew up, such patterns are present now as much as ever. As an undergraduate student in Jerusalem, I explored contemporary architecture as a mirror of the social and political complexities in the city. After moving to study in the United States, transitory spaces— the Internet, hotel lobbies, airports, buses and borders— became subjects of research in my work. I'm interested in dilemmas of dislocation, global culture, immigration and identity that unfold in these spaces. In the videos I draw attention to those dilemmas using different methods— historical research, documentation, analyzing found footage or creating sculptural interventions in specific locations. The process is subjective and personal. It generates tensions between the representation of an actual place and its transformation into an inner space of imagination.

My new projects begin where the previous work left off— looking for balance between imagination and criticality. In the catalog text of my show “No Control at the Border”, curator Noa Rosenberg wonders: “In an era of social and political despair, can the act of imagination, underlying the work of art, become a practice of political power?” Through questions like this, I hope to continue investigating politics and poetics in contemporary media.