

## The Pulsating Room | Tal Amitai-Lavi

**The Pulsating Room** is a site-specific installation, meticulously designed according to the architectural features and dimensions of the gallery's Well Room – whose floor still holds the century old well. The city's historical well house, which has been repurposed and now serves as an art display venue, turns into a deceptive and evocative phantom space; a mirage of a house made up of architectural elements devoid of materiality, body, and function, conjuring the specter of a simultaneously embracing and disintegrating domesticity.

The works in the exhibition divide the gallery into a two-bedroom apartment of sorts, transforming it into a domestic space; magical and illusive, contemplative and precarious space, one based on material disruptions, reversals, and shifts. The installation comprises architectural elements and domestic objects made of transparent and ethereal materials without volume or mass – phantom incorporeal objects. Despite their austere and minimalist appearance, they were made in an extremely labor-intensive process. Thousands of transparent nylon strings were stretched and woven over many months to create a floating staircase, two windows – that replace the actual windows in the gallery, and a curtain that seems to billow in the flickering light beams. The projected animation works are also comprised of illusory light lines that move in a circular choreography of accumulation and waning, construction and dismantling: A carpet that appears to draw itself out on the floor, whose ornamental patterns are based on elements from the Well Room floorplan; a fireplace with the semblance of a roaring fire; water “ripples” projected on the mouth of the well, like a simulated underground pulse.

The home, on its physical, psychological, and metaphorical layers, purportedly holds the promise of stability and security. But in Amitai-Lavi's skillful hands, it is constructed as a space built on shaky foundations, on optical illusions that offer no real protection or refuge. This is a disrupted, wide-open and unprotected house that destabilizes any sense of security. In Freudian terms, this is an “uncanny” home, whose familiar components have become disturbingly alienated. The architectural elements marked in it are mostly passageways and openings that lead nowhere, while the objects are not functional items but rather rustling and murmuring decorative artifacts; phantom objects that have a soul, and seem to have taken the place of the house's original tenants. As psychoanalyst Itamar Levy suggests in the essay “The Pulsating Room,” from his book *Home and Road*, It seems that Tal Amitai-Lavi roams the no-man's-land that stretches between architecture and dreamscapes, furniture and imagination, the fantasy entailed in lighting, an animistic world where objects have souls.”

Ravit Harari

The exhibition was made possible thanks to the kind support of Galila's P.O.C, Brussels.