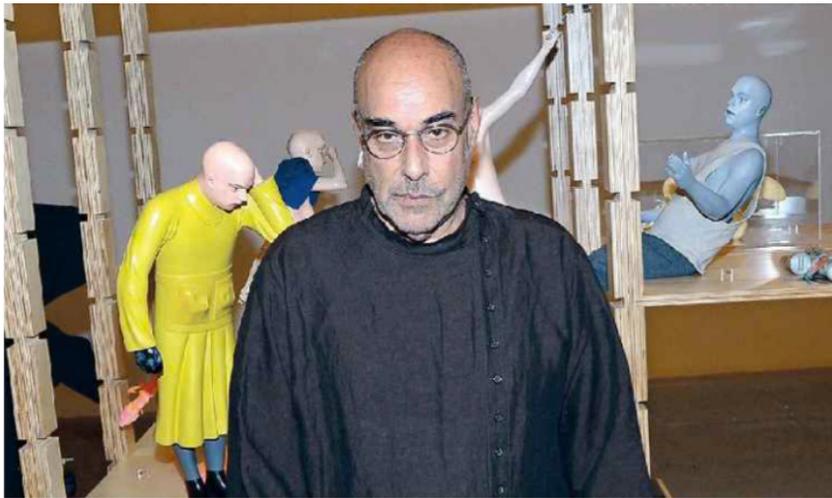


Translation of the original article published on Globus -- Tonight by Hagit Peleg-Rotem on August 21, 2015.

Backyard Voices

Uri Katzenstein's solo exhibition at the Tel Aviv Museum of Art - "The Backyard" - is a multi-sensory event that combines sculpture, music, language and emotions. In an interview with "Globes", Katzenstein talks about music emanating from kinetic sculptures, And to the machine: "We live in a culture and an age of coexistence between man and machine, and many of our needs are directed to satisfaction by machines ... I try to touch a spot that is on my own." -- **Hagit Peleg-Rotem**



A girl on her mother's hands looked a bit frightened, as the strange machine-tool began to drum on a hollow barrel, to pluck the gut-free guitar strings, then bang loudly on the floor, an oar with a wide rubber fin. The mother seemed happy and fascinated. Such as adults and other children who came to the exhibition space, who paused for a long time and tried to locate every sound source and found themselves in a process of deciphering and discovery, following the unexpected artifacts set up by Uri Katzenstein in the unique exhibition Backyard at the Tel Aviv Museum of Art.

In a rough division, one can try to place the works in the exhibition in three categories: sculpture, language and music. But it would be an injustice to complete creation. For music, for example, emerges from kinetic sculptures. Improvised "improvised" musical instruments, programmed and operated to a high degree of precision and astonishment.

"The search for the right music is what motivates me to build musical instruments:

Sound is something we send out, like a letter, it penetrates everything, you can not block it, with a statue - you can close your eyes and not see it. Sound surrounds us and thus becomes a subcutaneous experience" says Katzenstein.

This total penetration of the spectator's senses is the secret aspiration of every artist. Katzenstein gives the aspiration an open presence not only in his musical machines - which act like "one man orchestra" that has grown to fantastic proportions and compositions, until the presence of the musician itself is almost no longer needed (he remains behind the scenes). Another extreme expression of this penetration is presented in an installation work in which he connects electrical wiring to himself and to another person (one of the viewers in the exhibition, who wishes to participate), transmits a low-frequency current and an electric-human "circuit".

Do not worry, this is not a high-voltage electric shock, reminiscent of Milgrom's well-known psychological experiment of the 1960s, but it hints at the danger inherent in every human encounter and a relationship of reciprocity and circularity. Electricity is like a stream of life, with a destructive balance of power, potentially harmful, even lethal.



From the exhibition; photos by Aviv Hofi and Public Relations



On the lower level, he presents in a sculpture gallery, which was divided into two halls so that part of the exhibition is revealed separately. The sculptures in the front space of the exhibition are human figures, engaged in various activities. They all have the same face, a fact that creates foreignness and raises the question of whether they are human beings or robotic clones. The connection between the various spaces gradually becomes apparent to the viewer: "The films represent, in one way or another, the sculptures, the sculptured figures dressed like the characters in the films," he explains. "The exhibition has a number of physical-visual postings and quotations that continue the world that appears in films." Thus, for example, the film "The Brothers' Family" refers to the figures of the four sons of the Haggadah, and they are also expressed in the presence of the figures in sculpture. "The action I put into sculpture is like scraps from cinematic work, which is time-based," says Katzenstein. "Like dumb objects on the shelf behind the scenes, they had a role - movement, time or voice - there is an object that mediates effort, or an object that has the ability to contain - perhaps it contains fear."

Painted with blood

The text is a prominent element in the exhibition, in part because it is not readable. An attempt to decipher the letter system of the exhibition title reveals that this is a personal, idiosyncratic language. A sign language developed by Katzenstein, and he assigns it to its viewers and readers of the catalog. "This is a hieroglyphic system developed as a common language for man and machine," he explains. "The figures in the sculptures are either man or machine-they have no navel, where are they born from? We live in culture and in an age of coexistence between man and machine. Many of our needs are directed to satisfaction by machines, many of the desires and solutions we seek will provide computers. I try to touch a spot that is timeless, to produce an inventory that on the one hand it returns to periodic symbols and symbols, and on the other hand it is a kind of enigma that enables the creation of endless connections between objects and figures. "