

## Bad Honnef / Atalya's Sister's House Project

This is writing about a piece, not yet existing. I, as the maker, know as much of the piece's outcomes as do the readers of this writing. I strive to utilize my imagination to give an inimitable shape to this piece. It is almost unavoidable for a gap between the pre-conceived form and the actualization of the piece to occur.

The work is a photographic image of a landscape, applied to three windows and a door of an existing empty shop on a relatively busy street in Bad Honnef, which lies in Rhine region of Germany. The image is a continuous panorama scene from a kibbutz called Hazorea in Israel. It is in color and transparent, and is pasted onto the glass of the windows and the door. The windows and the door will cast double images; the reflection of the landscape across the street, and the pasted image of the landscape. Various colored shadows will be cast onto the street and the interior space's floor throughout a day.

There is a two-story house above the empty shop. My friend, Atalya's sister and her family live there. Her name is Dikla, and she lives with her husband, Ilan, and two daughters, Naomi and Maya. Dikla and Ilan are both from Israel. They started their family in Germany, where their two daughters were born. Naomi and Maya are lively, pretty girls who communicate with the mix of German, Hebrew, and a bit of English. The family acquired this building recently, and is renovating it into their home.

Atalya and Dikla grew up in a kibbutz called Hazorea in Israel. They often speak of German landscapes as reminders of their home kibbutz. The kibbutz was founded by German Jews in 1930's. There was a lot of effort made to create a beautiful landscape reminiscent of their home country. Some plants such as poplar and cedar were brought from Germany to the kibbutz, whose climate differs drastically from that of Germany. The founders of the kibbutz took great care in rooting the German plants in foreign soil. Atalya and Dikla are fond of talking about their memories of the kibbutz and do so very frequently. They are chatty sisters.

My participation seems minute so far, despite my ownership of the piece. I was fascinated by the sisters' stories of the kibbutz because the whole idea of kibbutz was foreign to me and I could not imagine how it is. I wanted to create this piece as a scene from the kibbutz, and through this to become a voyeur of a place that is unknown to me. Atalya and Dikla's strong tie and nostalgia toward their home is something unfamiliar to me, although I myself have lived away from my home country for more than a decade now. I do not know where this difference in relationship to place and repeated reconfirmation of memory originates, but it fixates me. Moreover, the phenomenon of interchange between the original and the reminder (German and the kibbutz landscapes) over the different generations (the founder of the kibbutz, Atalya-Dikla sisters, and Naomi-Maya sisters), caused by migration, is essential to me. I have also migrated; this family's history feels personal to me, as if I am looking at my possible future constellation.