



Pretzels

Uri Katzenstein believes that art possesses a therapeutic potential that can work only when we are inundated with visual materials. Only if we confront the trauma will we be able to discuss the pain itself. The artist engages with traumatic issues both personal and national, touching upon themes that are taboo in the artistic discourse in general, and in national discourses in particular.

The juxtaposition of a chair and a swastika, the epitome of evil, spawns a discussion about the preservation of memory: how the individual and society relate to trauma, how it is conveyed, how we render it present in our culture, and with what tools we furnish our children so they may come to terms with historical pain.

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