

The arbitrariness and absurdity of everyday reality lie at the heart of Inbal Cohen-Hamo's artistic practice. She investigates its physical remnants and the images it leaves behind. Her decision to work with reality itself is a political act: the objects and images she selects carry their own histories, the cultural frameworks from which they emerged, and the new meanings generated through her engagement with them. Cohen-Hamo explores the space between the natural and the artificial. She conceptualizes nature and culture as a single living environment, where what we consider "natural" has been shaped in countless ways by human intervention, while human-made objects are subject to natural processes of weathering and decay.

Her work engages directly with materiality through sculpture, casting, and digital photography—employing both a camera and a scanner. By doing so, she challenges notions of "truth" and the idea of a stable, objective reality. The world she constructs is inherently unstable, even though she uses reality-reproducing media such as photography and casts. Only a thin membrane separates us from the Lacanian Real; the possibility of a rupture in the surface and the collapse of established order is always present.