

TRAP

Tache-Levy Gallery, Brussels.

The female image in Hilla Ben Ari's works, seems like a faceless marionette tied with threads. The figures resemble in their posture the crucifix, and the blood sprouting from their body calls to mind bleeding female crucifixion marks.

In the works *Trap 1* and *Trap 2* a complicated array creates opposing power. The duality governing the works is manifested in the tension between the bursting violence of the antlers and the passive tenderness of the figures. The installation's name - *Trap*, relates to the hunting domain. The duality of the trap is emphasized, above all, by the rounded work, in which the figures trapped in a rigid pattern and in the imbroglio of the threads, also create an animalistic trap which has a seductive beauty.

As opposed to *Trap 1*, in which a pattern of a fence or a protector lattice is created, In *Trap 2* a large hole is opened. The hole, which can be thought of as a weakness in the defense system, is also an enormous vagina, which captures the spectator inside it. As in the rounded work, the work *Necklace* raises another stereotype of the female body, a body built around a hole and an absence. *Necklace* pretends to be a normal piece of jewelry, but actually exposes its harsh violence. This strategy of a bated trap runs through the entire installation, in which the innocent decorative images serve as a veil to the underlying subversive expression.