

Statement Nadia Hotait
(English)

In making my work I use video, found footage, and photography to deal with events in contemporary history, emphasizing and prioritizing the experience of individuals above the accepted historical narrative. I believe that the lives of anonymous individuals are the catalyst and the driving force from which history is made.

One of the main concerns in most of my work is how time revolves in an eternal loop that apparently does not stop but is transformed. Thus, the protagonists in my videos are often surrounded by a larger historical context, in which they lightly and unconsciously rebel against, becoming unwitting collaborators in a strange and subtle conspiracy.

The awareness of uncertainty in my life, and those of my contemporaries, leads me to create these loops, in which, eventually, I hope at some point to find a way out. In the video installation "The connivance of watching birds", set in an Israeli prison and a Palestinian refugee camp, the characters dwell in a kind of limbo, in which they search for the means that will lead towards a final and restorative change, which have to be found through silent objects and spaces of waiting, tension, and boredom.

I approach my themes using settings from everyday life and a sense of humor, in an attempt to transform and confront the ruling idea of reality, which is fraught with deadly seriousness, by using the banality of the ordinary and the poetry that goes with it. In "A glance and I thought it was a greeting", I employed a strategy of weaving and arranging found footage in a hyperbolic fashion, in order to highlight the difference between what we actually feel and how we choose to represent our experiences.

I believe that large changes in history occur and will occur from subtle and insignificant facts, which ultimately will affect the life of an individual or an entire people. In "Preferring the Fleeting Happiness on Earth", I focus on small and monotonous gestures, but then trying to break the repetition, as I want to invite the possibility of an escape from the loop in which we are enclosed.

My installations are built to physically engage the viewer within a literal space, they then become a collaborative and implicit part of the piece. Because the installations are open circuits with no fixed points of spatial or temporal entry, they present an alternative model to the fixed narratives of history, which are told with a beginning, a middle, and an end.

Above all, I'm interested in supplanting official history, proposing another angle, and looking for those little stories that I believe precipitate radical change and perpetuate the continual spinning of history and the world.