

Tamir Hadar

- PORTFOLIO -

In The Name Of



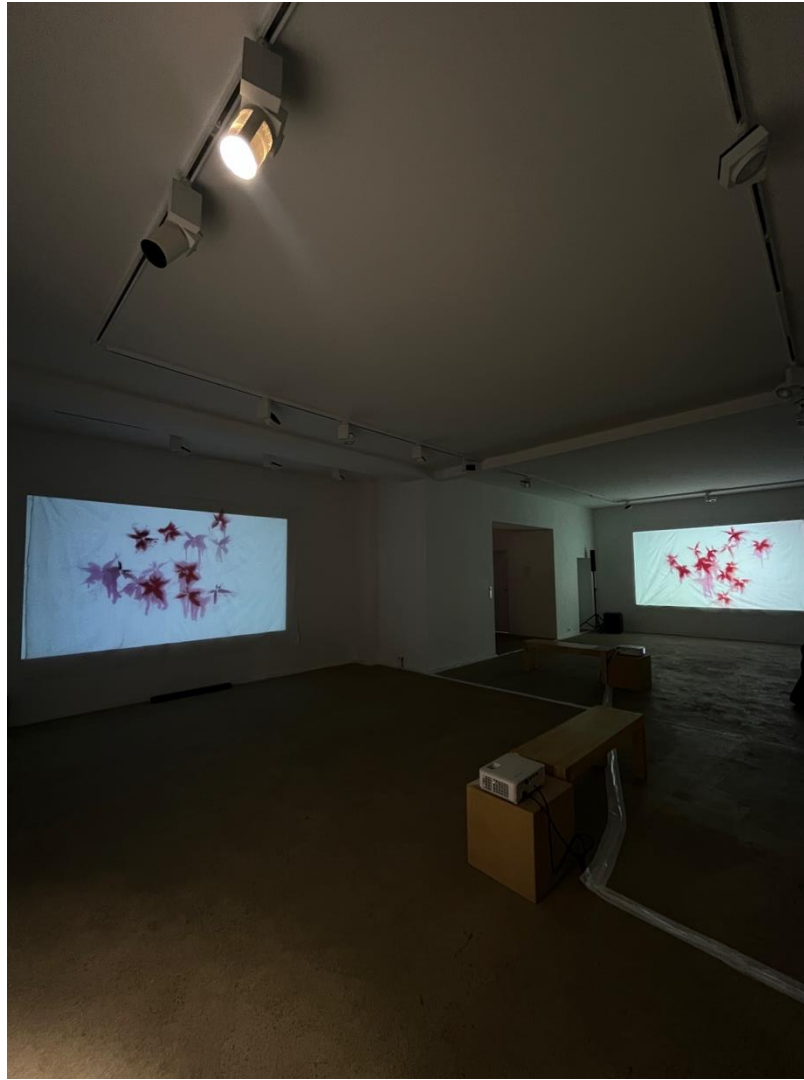
The pomegranate occupies a centrifugal point of royalty, blessing, and righteousness: a symbolism distributed across civilizations, carrying particular weight within Jewish tradition as an ancient cipher for abundance and fertility. The fruit has consistently occupied threshold space, suspended between life and death. the Hebrew word RIMON names simultaneously the pomegranate and the hand grenade is not, then, an anomaly. It is a unguarded articulation of what the symbol has always held.

Within the installation, video documents rotting pomegranates thrown against white fabric, the projection calibrated to fall precisely upon the existing stains. The fruit's idealized iconography is contaminated, recast as an index of damage, decay, and dispossession.

It's as friction between symbolic authority and its contemporary application: an interrogation of what it costs to honor tradition when tradition is conscripted into the service of destruction, and of the precise moment at which images of life become mechanism of harm.

2 channel installation ; cotton, rotten pomegranates / SplitArts Gallery (solo exhibiton) / C. Julia Harrauer & Marlene Stahl

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2 channel installation ; cotton, rotten pomegranates / SplitArts Gallery (solo exhibiton) / C. Julia Harrauer & Marlene Stahl

Oracle of Silence



*Terracotta, rusted metal, pomegranate / SplitArts Gallery (solo exhibiton) / C. Julia Harrauer
& Marlene Stahl*



And No Land Left for My Burial



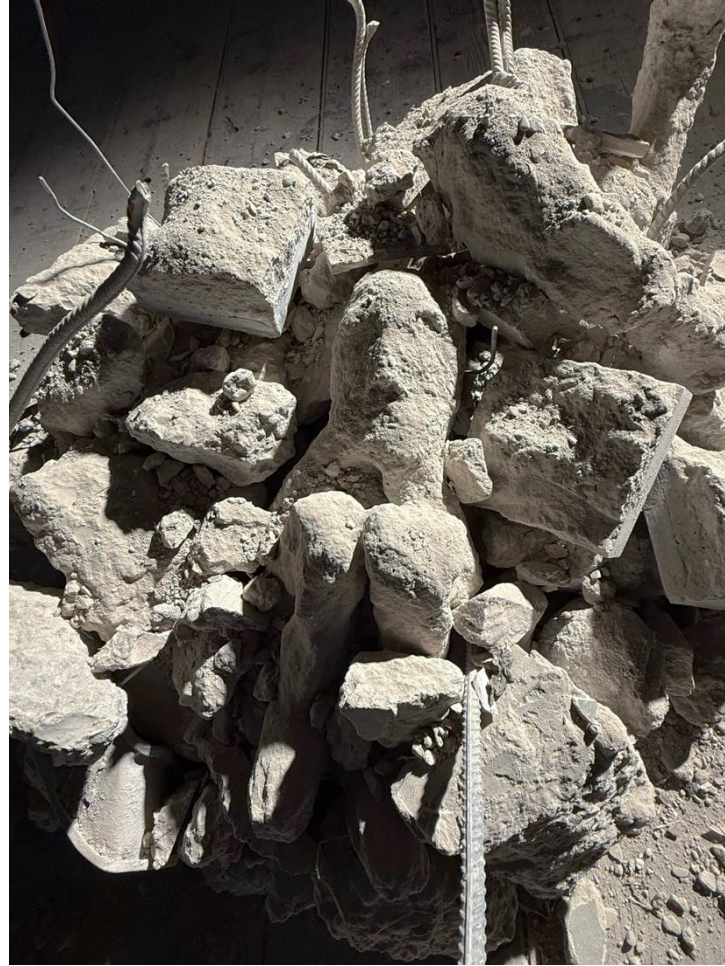
*7 human figure sculptures embedded in the rubble , 2026 , Rundgang
Construction debris and papier-mâché*

“And No Land Left for My Burial” is a sculptural installation exploring displacement, memory, war, and the fragility of belonging. Seven human-like figures are embedded within rubble, nearly indistinguishable from the debris. The work creates a space where personal and collective memories intersect, evoking the elusive and negotiable nature of home.

As an Israeli artist who left Israel for Vienna, a city tied both to my family’s personal history and to the collective memory of the Holocaust, the installation expresses the tension between longing for home and the impossibility of finding a fully inhabitable place, even for my own burial. Through layers of historical and contemporary conflict, from the Holocaust to Gaza and modern wars, the piece gestures toward home as fragile, broken, and ultimately unreachable—a reflection of my longing for a place, a land, where I could truly belong.

The work also reflects how memory and landscape shape our sense of home. Rather than presenting a traditional city or natural scene, the installation embodies my memory of place: rubble, ruins, and bodies, emphasizing the intimate, traumatic, and contested nature of belonging. Metal wires, shaped in position, emerge from the figures and debris, symbolizing growth, rebuilding, and hope—gesturing toward the possibility that from displacement and destruction, a home can eventually be rebuilt.

And No Land Left for My Burial



7 human figure sculptures embedded in the rubble , 2026 , Rundgang

Entre chien et loup (The Hour Between Dog and Wolf)



*Performance Installation, 2024 , SadnAot HaOmanim TLV
Collaboration with Sarah Benjamin*

Twilight blurs the line between the familiar and the unknown- the hour when dog becomes wolf.

In this installation, youth inhabit the gallery as if it were their own bedroom, alone with their thoughts, rituals, and anxieties. Each figure occupies a space of quiet tension, suspended between intimacy and isolation, between the longing for connection and the constraints of society. Their solitude becomes both a shield and a vulnerability, revealing the hidden negotiations that shape our sense of self.

The fragile, temporary environment mirrors this precarious state: walls, floors, and structures shift, erode, and fracture, reflecting the instability of the worlds we inhabit. In this suspended liminality, the work asks: Are we the builders of our own sense of belonging, or merely the material worn down by it? Can home exist in the spaces we occupy, or only in the places we imagine?

The Hour Between Dog and Wolf



*Performance Installation, 2024 , SadnAot HaOmanim TLV
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Wood for the Battle Array

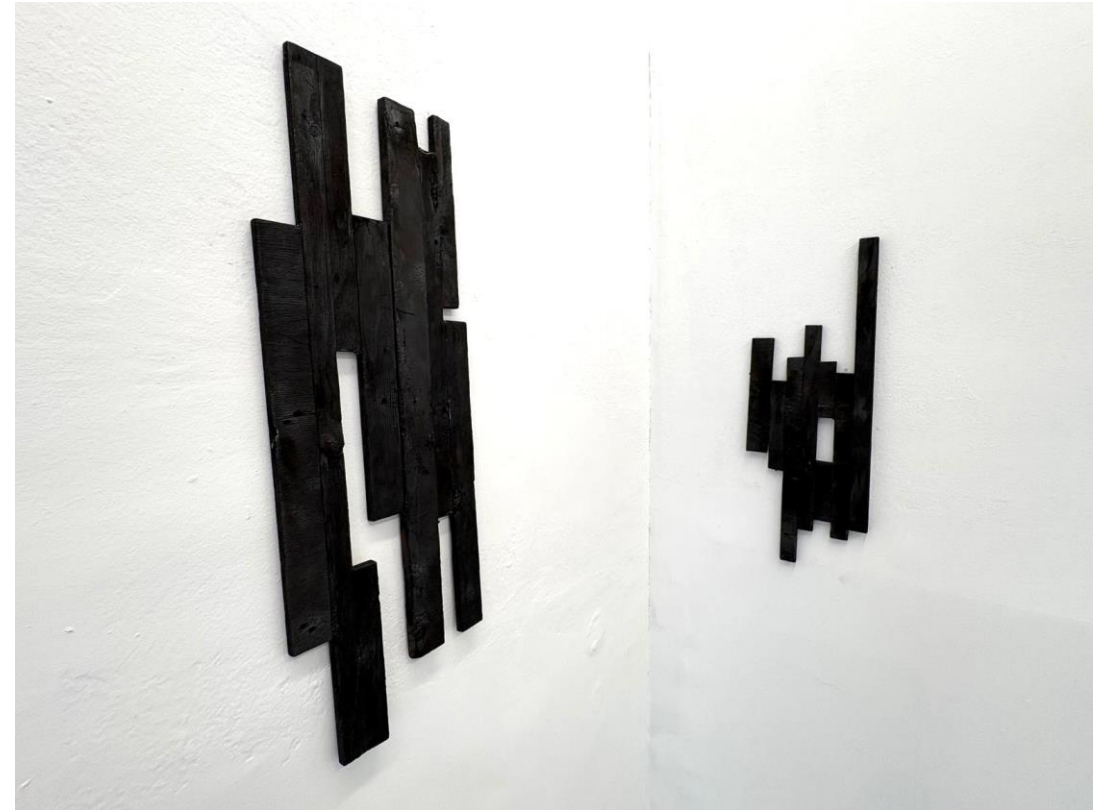
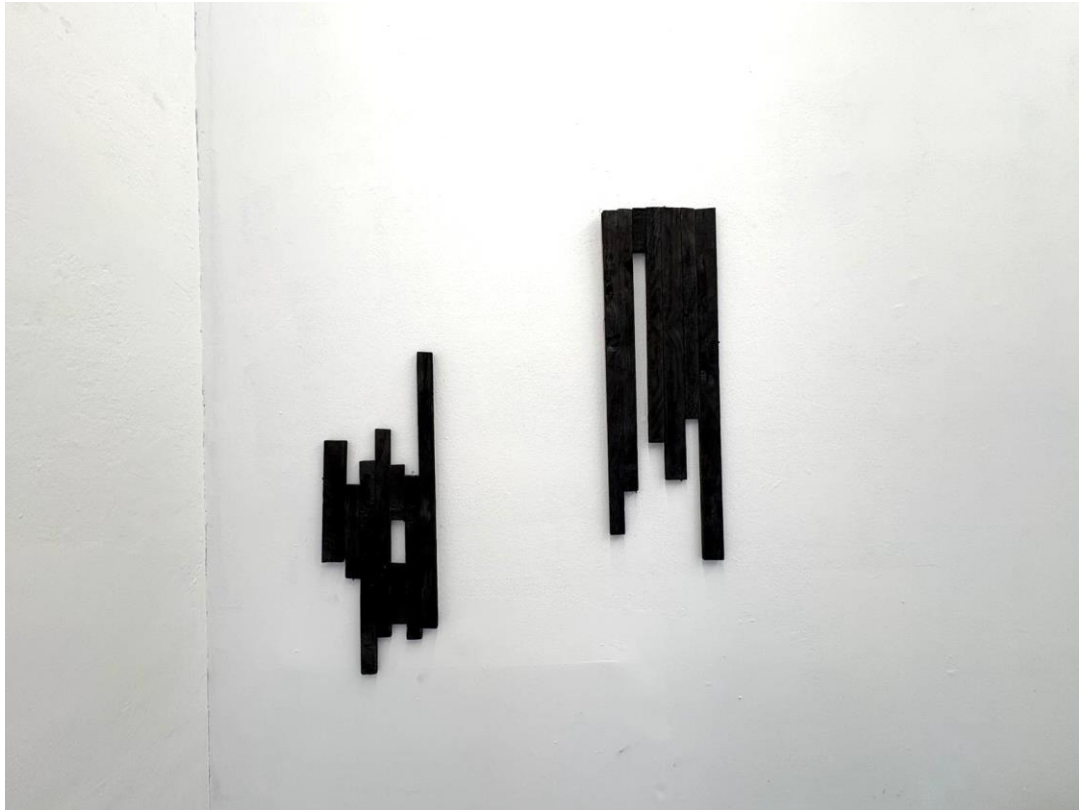


“Wood for the Battle Array” explores the dual meaning of the Hebrew term *Ma’aracha*, both a military formation and the ritual arrangement of wood for sacrifice. The work consists of three wooden structures, echoing the altar’s formations that sustained the eternal fire in the Holy Temple in Jerusalem.

Arranged in rigid, repetitive lines, the structures suggest order, discipline, and strength. Yet, composed of charred wood, they reveal a state of internal erosion. The work reflects on the individual within systems of war caught between structure and destruction, destined to be consumed as part of a larger machinery.

Charred wood, nails, 2026, Lombardi—Kargl

Wood for the Battle Array



Charred wood, nails ,2026, Lombardi—Kargl



A black-and-white analog photographic print depicting a five-month-old decaying pomegranate. The pomegranate, traditionally a symbol of royalty and fertility in Jewish culture appears here darkened, deteriorated, and out of focus, making it difficult to fully discern its form. This visual obscurity destabilizes recognition, transforming a familiar cultural symbol into something ambiguous and unsettling.

Through the process of decay and the erosion of clarity, the work reflects on the perceived moral and social disintegration within Israeli-Jewish society, carried out in the name of “Jewish values.”

Silver gelatin print , 2025



An ink print on paper made with decayed pomegranates.

Once a symbol of fertility and sovereignty in Jewish culture, the pomegranate is reduced to a blurred trace of decay. The work reflects on the erosion of meaning within Israeli-Jewish society, where symbols persist as their substance deteriorates.

Rotten pomegranates and ink on paper, 2025