



100
SCULPTORS
OF
TOMORROW

Thames & Hudson

Kurt Beers
Foreword by Richard Cork

ZAC HACMON

b. 1981, Holon, Israel
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In *Have a Nice Day* (2015), artist Zac Hacmon has stacked twenty-five or so used mattresses in a row, like dominoes, and excavated a giant hole through the centre. Viewers are able to peer into the resulting 'core' and see the layers of mattress strata; a strange, intimate archeological dig through the lived experiences of others. The work is reminiscent of the work of Gordon Matta-Clark, who also excavated giant holes in public and private spaces in an attempt to analyze the complex systems at play in our senses of identity, history and privacy.

It feels almost like a violation of the private pains and problems of others. These are inner lives suddenly made public, thrust even further into scrutiny through display in a gallery setting; they offer an eerie reminder of our actual lack of privacy or individuality. In a gallery context, the viewer is almost certainly being watched while

looking at Hacmon's work. 'The viewer has a crucial role in my work,' he admits, 'I want to challenge viewers' perception of their bodies in relation to space.'

Michel Foucault describes places of otherness as heterotopic; spaces that tend to double back on the viewer, containing more layers of meaning than are immediately visible. This doubling is evident in Hacmon's use of media and an architectural vernacular that is familiar to us in public and private arenas: commercial tiles, metal barriers, medians, viewing windows and divides. There is a subtle sense of humour present, but above all the works create a pervasive, Orwellian sense of distrust, blurring the line at which public and private intersect. The works function as chilly reminders of our highly mediated age, and our inability to truly separate ourselves from the various entrapments of the 21st century.



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