**EXPLANATIONS**

**BORDERS**

Borders depicts barbed wire with spikes almost the size of human fingers. Barbed wire is an image enlarged recognized by human kind all over the world, in different cultures and geographical places. Wherever there are humans, there is always barbed wire. It represents a physical image of borders, metaphorically and realistically.

Society could not exist without boundaries. As individuals, we need to recognize the boundaries between ourselves and our fellow beings. What I want does not have to be what the other wants. What I like does not have to be what the other likes. What I prefer does not have to be what the other prefers. Tolerance of differences allows coexistence. However, that tolerance may be quite fragile and easily shattered.

Intolerance turns boundaries into destructive practices on individual and societal levels. Rather than respecting differences, people may use them to devalue the other and subsequently keep them away from them, curb their rights, keep them out, kill them or even mass exterminate them.

Borders addresses these dualities

**COVER**

Cover represents the tight, confined spaces, for meditating monks or for torture. The work is a metaphor for physical stress juxtaposed with a higher mindset, emphasizing the conflict between the spiritual and corporal reality of day to day life.

Maylor’s works constantly deals with the duality and combination of disparate materials that underscore their special power and expressive qualities. In her art she engages in contradicting perceptions and issues related to identity, alienation, and the multiplicity of meaning.

**WINGS**

The simple use of wings as a motif makes the work almost abstract in the vast range of contexts deriving from it, from the intimate and localized to the universal, cross-cultural and multi-layered.

Three elements are characteristic to the series. First, Maylor fondly calls the wings the “wearable size”, as if they’re made to fit existing individuals. Second, the wings embody a life force, whether left aside, nailed or hanged like meat, remaining very much alive, ready to fly with a small change of circumstance. Thirdly, the wings are fragile, transparent and opaque.

As a universal motif, the Wings express the exalted, the angelic, the spiritual, which by its very essence is sacrificed, crucified with nails to a wooden log, hanged like meat at the butchers. They also represent an expression of the primeval struggle between good and evil, spiritual and corporeal, and the never ending human striving for the sublime.

**PERSONAL LUGGAGE**

Personal Luggage is dedicated to generations of “travelers” to Israel. The Holy Land is a focus of yearning and nostalgia, pilgrimage and desire to find a home. Travelers throughout history, brimming with ideas, ideals, myths and theologies, have connected to Israel. The power of this emotional-ideological motivation has been multifaceted and diverse . The effort entailed by leaving home and embarking on the journey has also varied, subject to the circumstances of each period. However, what is common to all of them is the basic drive to abandon everything - home, country, homeland - and set off on the great voyage to Israel. This drive and effort of the journey is embodied in Personal Luggage, capturing the essence of the human saga.

**The Numbered Figures - Soldiers**

A cast glass gure is placed on a background of construction wood with skin covering her eyes, falling to one side revealing the number on the skin.

The branded number marks the previous life of the last owner of this skin: the milking cow whose milk production rate came down and was moved to the next stage to be slaughtered. The cow becomes meat products and her skin becomes sacred after going through a careful procedure of ancient hand process and blessings.

This sacred skin is used for Jewish religious items like the “Totafot” in the “Tefilin” which hold the same high status like the holy book of the Torah and can’t be thrown away but buried respectfully if damaged.

Skin branding was also used on the Jews during the Second World War, numbering them as a part of the dehumanization process prior to their extermination in various ways. The Jewish victims of the Shoa have a sacred status today in the bloody history of the Jewish people.

The humble wood background with its angled piece references the cruci xion motifs as a process of change between the sacred and the profane.

The eye covered figure resembles mythological depictions of justice and injustice, and carries a dialogue with Venini the famous renaissance Italian sculptor and his Pieta Scenes with issues of Godly punishment and justice.

**Barbed Wire II- Circle of Barbed Wire**

The works in this series depict enlarged barbed wire with spikes that are almost the size of human ngers. Barbed wire is an image recognized by human kind all over the world in different cultures and geographical places. Wherever there are humans, there is always barbed wire. The barbed wire is a physical image of borders, metaphorically and realistically. The works in this series use two materials to illustrate the multiple meanings within the image of the barbed wire. The rst element is taking the physical image of barbed wire and enlarging it as if one would use a magnifying glass. The second element is the use of two opposite materials—the massive cast bronze and the delicate, fragile, and transparent glass. The juxtaposition illustrates the elusive and deceiving de nitions of borders.

The circle of barbed wire in cast bronze is one meter (3 feet) in diameter, positioned 3-4 inches from the wall. When lit, it creates a dark and powerful shadow that echoes the strong form of the circled barbed wire. The full circle is a metaphor in many cultures of the basic cycle of life and death. The glass circle of barbed wire adds fragility and beauty to the image. The lit glass has a glittering effect both in its form and shadow, different from the massive bronze and its ominous shadow. Putting the two circles in juxtaposition illustrates the many aspects of borders and boundaries.

The Duality of Borders Society could not exist without boundaries. As individuals, we need to recognize the boundaries between ourselves and our fellow beings. What I want does not have to be what the other wants. What I like does not have to be what the other likes. What I prefer does not have to be what the other prefers. Tolerance of differences allows coexistence. However, that tolerance may be quite fragile and easily shattered. Intolerance turns boundaries into destructive practices on individual and societal levels. Rather than respecting differences people may use them to devalue the other and subsequently, keep away from them, curb their rights, keep them out, kill them or even mass exterminate them. The Barbed Wire Series addresses this duality.

**A Travel Bag for the Mythological Traveller**

The bag, which belongs to the series ‘Useful Things’, is dedicated to all the generations of “travelers” to Israel. The Holy Land as a focus of yearning and nostalgia, pilgrimage and the desire to find a home. Travellers throughout history, brimming with ideas, ideals, myths and theologies, who became connected to Israel. The power of this emotional-ideological motivation has been multi-faceted and diverse through this endless gallery of travelers. The effort entailed in leaving home and embarking on the journey has also varied, subject to the circumstances of the period. However, what is common (I believe) to all of them is the basic drive to abandon everything – home, country, homeland, and set off on the great voyage to Israel.

The drive and effort integral to the journey is embodied (for me) in the image of the travel bag, which captures the essence of this human saga.

The bag is made of glass

The cold, greenish, semi-transparent (somewhat cloudy) material blatantly contradicts the very essence of the bag:

* It is inconceivable to have a travel bag made out of glass.
* The organic shape of the bag, which seems full and has many bumps and wrinkles, hints at a human body curled up inside (as if it were a cradle?!)
* The juxtaposition with the other materials comprising the work: gnarled, shabby, thick leather, aged wooden boards that show their years of use and the huge iron hinges from which the bag hangs.
* The greenish color is somewhat reminiscent of water, like a transparent container made of water as the foundation stone of every journey to Israel.  Glass – the ultimate anti-material abstracts the earthy, material essence of the bag, and transforms it into an object of virtual capacity.

**Home Concept 2**

Home Concept includes an installation made of thick, rusty iron and encompassing a small glass house. The house seems to be a rendering of a generic childhood home, innocent, outlined in shaky lines of delicate, fragile glass. At first sight it appears to be enveloped within the protective iron, but a more in-depth look reveals a heavy, threatening trap, a tool of destruction, hanging by a one thread.

The duality of innocent, childlike security on the one hand and the sense of threat hanging over the house on the other is present in other aspects of Israeli life also – in the undermining of the sense of personal security caused by violent events.

**Dark Cover**

The work “Dark Cover” (2016) by Mira Maylor belongs to the Cover series. It contains a dark cast bronze gure enclosed in a wooden box. It can represent the tight, con ned spaces for meditating monks or for torture. The work is a metaphor for physical stress juxtaposed to a spiritual mindset. “Dark Cover” emphasizes the con ict between the spiritual and the corporal reality of day to day life.

There is also a contrast between the human gure made out of the dark, hard, and cold material of bronze and the organic, almost warm enclosure of the wooden box. Maylor’s work constantly deals with duality and the combination of disparate materials that underscores their special power and expressive qualities. In her artistic work she often engages in contradicting perceptions, dealing with issues related to identity, alienation, and the multiplicity of meanings.

**Makom - Earth Series**

The work includes a pair of cast glass (crystal) hands holding red sand lying on an old shovel.

Part of the multi layered talk of the work, begins with the choice of materials: The glass as an anti matter and the iron and earth as the primordial materials. The composition is somehow “wrong” with the powerful hands not holding the working tool, but rather lay on it, holding the red earth in a sort of offering.

In the Israeli and Jewish culture, the spiritual connection to the land is based on the ancestral right, and God’s promise to inherit it. Makom (Makom=place in Hebrew) being one of the names of God. The work also re ects, the current geopolitical situation, that holds within it meanings of existential struggle and danger.

The relationship with the earth, land, has always been an indispensible part of the human existence and holds metaphorical issues that touch the viewer, emotionally and intellectually.

**Touch Series & Jewish Stigmata**

The “Touch” series takes the basic image of hands as a metaphor to the human condition and various relationships represented in the different positions and background of the hands. The “Jewish Stigmata” uses the visual metaphor of the Christian stigmata (bleeding wounds in one’s hands in the height of religious exaltation, related to the cruci xion of Jesus Christ) to point out a religious trend of zealousness and messianic yearning, leading to extreme behavior in the name of religion. The visual metaphor is the dripping blue, being a color associated with Jewish symbols.

**Erets, Earth Series**

A wooden box, with a perforated metal top held open by a delicate string of glass in it a hand lying on and holding some red soil. Jews, all over the world, used to keep soil from the holy land in small boxes. They used the soil in burial ceremonies. It represented their connection to their past and their collective identities. It was their most prized possession.

**Between The Sacred and Profane (Back)**

The work includes a cast glass human back, partly folded and rising from a confined old wooden box. The back is surrounded and coming out of sacred parchment in the box from the Judaica Industry. The position of the back is helpless, exposed, and vulnerable. The glass body emphasizes the fragility of the figure and, when illuminated, becomes almost like a ghostly metaphor for the human body. The work is presented on a low stand, exaggerating the vulnerability of the back as the viewers are overlooking it.

The figure speaks about the borders of human existence, life, death, the sacred and the profane. It is about humanity’s weakness, strength, and compassion as basic values.

**We Will Win**

By casting the massive old brick wall in glass, turning it to a fragile transparent wall, and bringing the act of graf ti into the museum establishment, numerous implications are brought to attention - old walls as silent witnesses to history untold and bearers of memories and graf ti as the anonymous feedback to events, an expression of emotions oftentimes illegal and subversive that provide a larger context.

**Desert Eagle**

The title of this triptych, Desert Eagle, was drawn from the name of an American pistol created by the Israeli Military Industry, popular among arms collectors. The work consists of three light-boxes made of mirrors, which duplicate the pistol images endlessly.

**Wing**

The “Wing” is a sole white glass wing, hanging on a rusty hook, by another “empty hook”. This work expresses longing, longing to the missing half, longing to “freedom of ying” inherent to the wing. The work belongs to the “wings Series”. The simple and touching use of wings as a motif makes the work almost abstract in the vast range of contexts deriving from it, from the intimate and localized to the universal, cross-cultural and multi-layered. Three elements are characteristic to this series. Maylor fondly calls the wings “the wearable size” as if they’re made to t people. The second element is the force of life in the wings, whether they are left aside nailed or hanged like meat they are very much alive looking, ready to y with change of circumstances. The third element being the fragility, weather transparent and more obvious or opaque looking.

The very idea of freedom is de ned by its borders, like the white de ned by the black. The intimate aspect of freedom, personal freedom, and its borders are partly a matter of personal choice and individual preferences based on cultural and social environment. The borders of freedom, partly protective, partly a burden, at times intolerable, are a cause of struggle. That personal freedom being actual physical freedom, or freedom of thought and feelings

On a local Israeli level, the wings represent the end of an innocent era of ideology in an Israel that was established and built on the ful llment of an idea and the present of post Zionism.

As a universal motif, they express the exalted, the angelic, the spiritual, which by its very essence is sacri ced, cruci ed with nails to a wooden log, or hanged like meat at the butcher’s. The wings also represent an expression of the primeval struggle between good and evil, spiritual and corporeal, and the never ending human strive for the sublime.

**Archeology of the Third Millennium**

This “Freedom” work belongs to the series of “Archeology of the Third Millennium” viewing our present time from the distant point of an archeologist, looking at the beauty of a lost world. The image of the cage - prevalent in many of Maylor’s past works —a delineated area which emerges here as a type of a home and a territory with clear-cut boundaries. The cage represents lack of freedom, whether real or imaginary, touching upon beauty and loss. The use of glass, and specifi- cally glass fibers, an utmost fragility combined with beauty, as the elements of a cage, suggests the imaginary moral dilemma of protecting the fragile beauty or smashing the cage, in the name of freedom.

By the same token, the seductive beauty of the huge mass of black roses corresponds with loss and mourning.

In an era of globalization without borders, the conceptual home exists as a reminder of the concrete world of the past, Home is no longer the house made of walls, but rather of a myriad of emotions. This mental home is a universal structure containing fears and dreams, often creating a virtual personal cage, on the very intimate level as well as social and cultural

**Home Concept 4**

Home Concept 4 is a mosaic of mirrors from which the con guration of a house folds out, enclosing a surprising imaginary interior. The mirror mosaic ickers, re ecting the entire work setting, generating refractions which deconstruct reality into fragments. Mira Maylor presents three-dimensional works addressing houses that once existed or could have existed; conceptual homes forever lost, whose contents roll from place to place with their bearers. For Maylor, the house is a promise ful lled only partially, if at all. Even when the original house ceases to exist, however, it continues to be borne as an archetype moving from place to place in one’s mind. Having been dissociated from its natural setting, the house is no longer made of walls, but rather of myriad elements, trans gured based on the emotional relationship they represent. The mental home is a universal structure containing fears, dreams, and a passion to wander in pursuit of its lost origin. Today, in an era of globalization and transparent borders, the conceptual home exists as a reminder of the concrete world of the past, which in Maylor’s work hides under a glass dome.

**Jerusalem Home**

Jerusalem Home simulates a mechanism designed to raise water from an underground well. It is based on an architectural feature that was present in every house constructed in ancient Jerusalem – a rainwater reservoir. The work consists of a suspended installation constructed of massive iron and thick rope, creating the impression that it can barely bear the weight of the enormous green glass vessel. It combines water as a symbol of life, on the one hand, and a suspended scaffold mechanism on the other. The glass object too is strange, reminiscent of some internal organic organ, like a heart with a life of its own.

The tension supported by the installation is obvious, the effort required to hold up the suspended glass object symbolizing an image of Jerusalem bowed by the weight of emotions, myths and the endless con icts that make up its existential, urban reality.

**Containment**

Containment is a self-portrait that exudes a fragile, disordered calm. The face, my own, cast in white glass, contains and withholds more than the pearl in its mouth. The scene is hard to decipher but is ruled de nitively by an exploration of the borders of containment. The borders of inside and outside, consuming and purging, are obscured by the gure and its mysterious motive of holding the pearl.

The white glass head cast from life “documents” an imaginary gure while she holds a white pearl in her mouth salivating, white translucent saliva dripping down her chin upon a surface background of white pearls framed, again, in white. The color, indeed the ery spark of life itself and perhaps even the struggle of containment, seem drained from the gure. A half-connected form, feminine in its delicacy, half there and half not there, emerging or perhaps about to be swallowed itself by the creamy white pearls behind her.

Its complete absence of color, its de nitive whiteness and the discrete shades of whiteness therein, impart a cryptic femininity, delicate and detailed. The use of glass and pearls, as well as these materials’ absence of color, transports the viewer away from what could have been a gory scene instead to a distant land of personal associations. Containment favors suggestion and mystery over confrontation, emanating a discursive feminine energy. The materials used in Containment irt with light like a lover, subtly and carelessly, but do so upon a ground of grotesque struggle. This striking shift between content and form, between gives Containment its haunting beauty.

I nd the human ability to contain the most fascinating because containment also indicates, paradoxically, the ability to give. The white salivating gure surrounded by pearls suggests contact points for existing bipolarities: giving and taking, conceiving and consuming, accepting and rejecting. Self-possession seems an afterthought to this battle eld of opposites, this dilemma of morals and abstraction but also of tangible actions, emphasized in the visceral scene of saliva, pearl, and mouth.

While the narrative arc of this Containment is unclear, whether the gure has completed her mission to contain or is about to fail as the pearl holds tenuously to her lips, the striking restraint and beauty in its rendering provide a counterpoint to the high stakes scene.

**Icon—Phoenix Series**

The work consists of a glass head seeming to hover over the glass surface. The head is made of fragments that on a frontal look seem to wipe the details of the face. Only on a close look from the side, does the pro le reveal its beautiful details. The gure partly seems to fall apart and disintegrate, and partly to reassemble itself. Like the mythological Phoenix, the human ability to reinvent one self, is an inspiration to this series.

**The wall series**

Bertolt Brecht: This is all there is, and it’s not enough. It might do to let you know I’m hanging on. I’m like that man who carried a brick around with him To show the world what his house used to look like. The Wall Series is glass panels cast in the shape of very old brick walls, some of them with graf ti. The concept of walls and homes is common to cultures across the world. This series is a continuation of my Home series.

My works have been addressing houses that once existed or could have existed; conceptual homes forever lost, whose contents roll from place to place with their bearers. In an era of globalization, the conceptual home exists as a reminder of the concrete world of the past. My work employs basic archetypal substances, engaging with the narrative of the material: the massive walls and the fragile glass.

In the act of remembrance, consciousness confronts that which was and no longer is, but has left only a trace. The space transpiring between the perception of the home and its memory, the imaginary space extending in the individual’s mind, consisting of memory fragments, reality and imagination, re ect the personality of the individual bearing them. Graf ti on old walls is a record of non-formal history. Version of history, echoing the pulsating heart of the street and the faceless, nameless people.

**Golem**

The Golem represents a mythological gure in Jewish history and a prominent theme in Jewish mystical thought- Kabbalah. It inspired my installation Sodot (Secrets) at the Hebrew University Mount Scopus Campus in Jerusalem , later on it inspired the Golem. In Jewish folklore a Golem is an animated anthropomorphic being, magically created entirely from laminated matter, it can be infused with life by its creator,

And serves to protect and bene t the community. However it also has the power to turn on its creator. Description of the work: The Series borrows the image of the cocoon ( Golem in Hebrew) from biology. The cocoon serves to separate a miraculous process from the prying eyes of the world And thus, in the dark a crawling caterpillar morphs into a ying butter y.

The objects in the series are big organic looking imaginary cocoons, however unlike the biological cocoon they are made of unvarnished stainless steel wire and do not conceal anything. Inside the wire cocoon there is an unstructured looking object made of semitransparent glass that carries on a dialogue with light.

The beautiful stainless cocoon with the glass object inside reminds one of a big piece of Jewelry while at the same time hints of an organic living creature. Furthermore it hangs from the ceiling literally and metaphorically. The series represents Jewish exegesis (Pardes in Hebrew) literal, symbolic, comparative and mysterious (given through inspiration or revelation.

The image of Golem and the cocoon as its metaphoric expression, contains in it primeval fears and our yearning for the sublime, via incorporating the ability to create so as to utilize it for the human needs of individual and community. The story of the Golem raises questions about creation, life, meaning of life and what it means to be human.

“Golem” participates in the **“Golem” exhibition at the Jewish Museum Berlin in 2016.**