

Kincifelh
SIGALIT
LANDAU



of the father, or the mother,
Fellow men they are and brothers,
different only by their name,
different only by their colour,
nature made them all the same.

Fellow men they are and brothers,
whether white or black or pale.
Different faces, natives, races—
it is but a fairy tale.

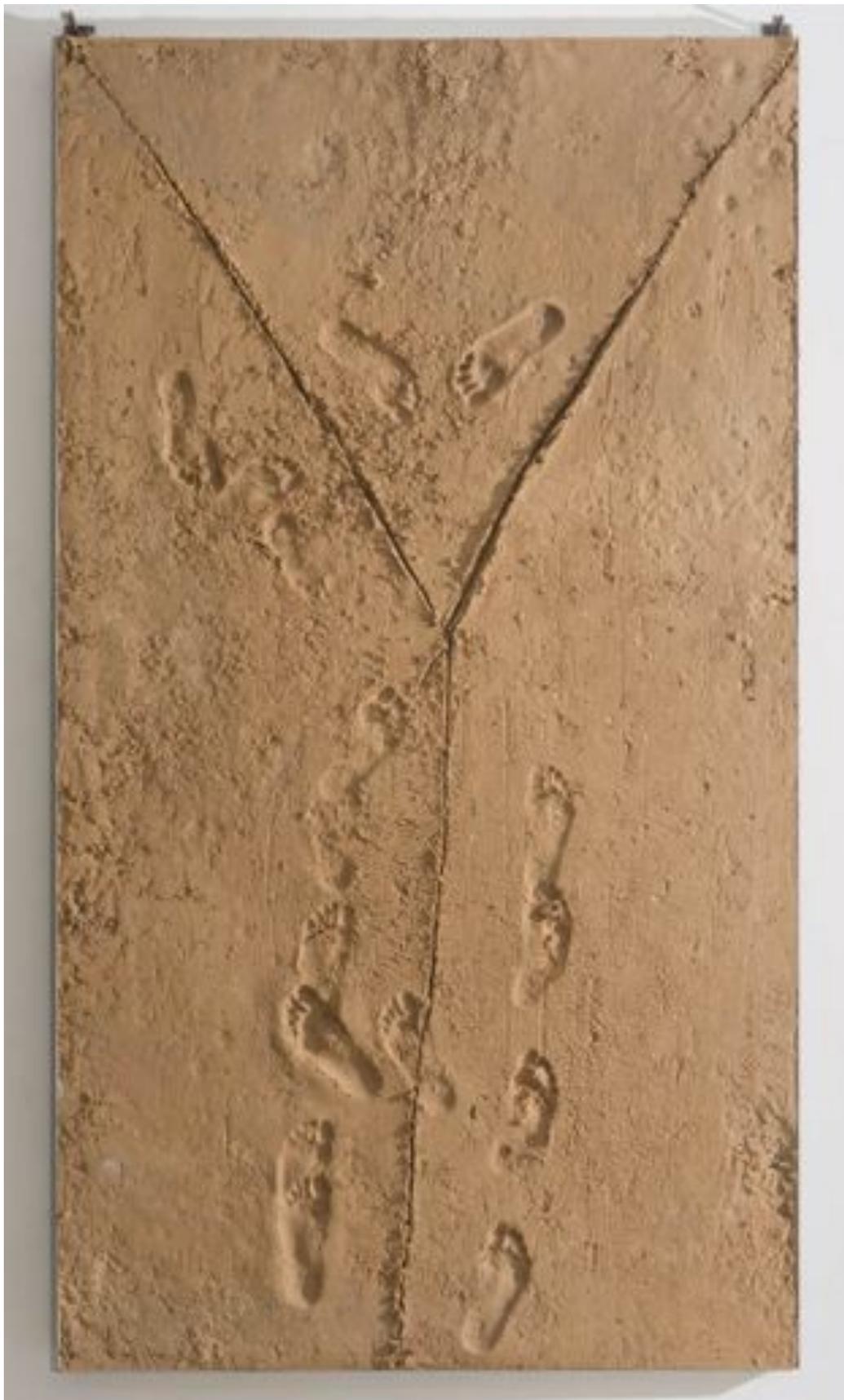
The World is No No-Man's Land

Don't think that the world is a no-man's land, made
for wolves and for foxes to rob and to raid ;
the heavens—but there to hide from God's view ;
the mists—to conceal the criminal few ;
the soil—to soak in the blood that is spilled.
Don't think that the world is a free-for-all place.

No no-man's land—no ! No jungle, no waste !
For measured and weighed are all things on this earth.
No tear and no blood-drop are shed without count.
No spark in an eye is put out without pain.
Of tears will grow rivers, of rivers an ocean,
of oceans a flood and of sparks will spring thunder.
Don't think there is no justice, nor judge !

Kincafeh
SIGALIT
LANDAU

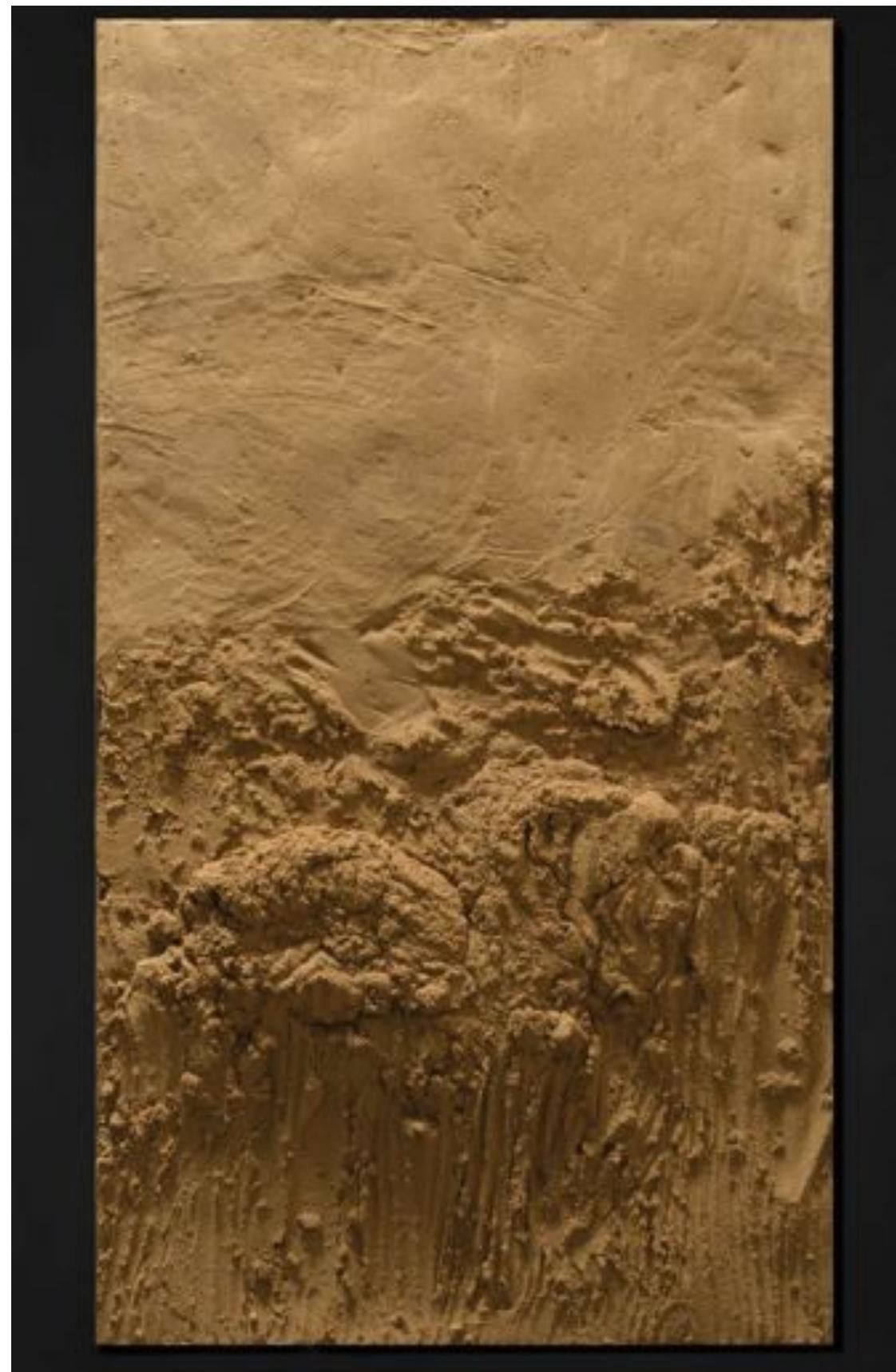




previous spread
Dusk (detail), 2014
sand and bonding materials
101 × 180 × 5 cm

Sand Flag, 2013
sand and bonding materials
250 × 140 × 8 cm

Tide, 2014
sand and bonding materials
101 × 180 × 10 cm



Dawn, 2014
sand and bonding materials
101 x 180 x 8 cm





A Prince is Born (detail), 2013
Bardiglio marble
56 x 41 x 32 cm

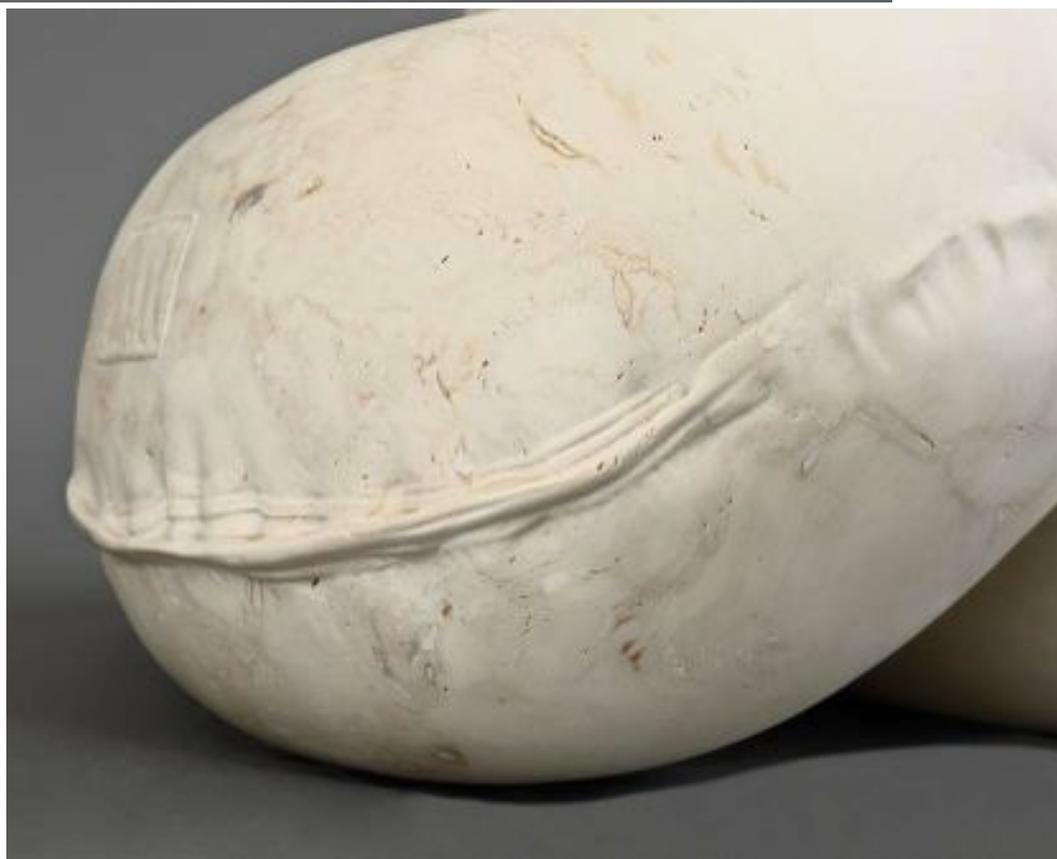
Pickaninny Baby, 2013
Belgian black marble
38 x 43 x 50 cm





Trava Maria, 2013
Travertine stone
39 x 52 x 48 cm

Trava Maria (detail), 2013
Travertine stone
39 x 52 x 48 cm



Massima, 2013
Portuguese pink marble
57 x 94 x 56 cm





Knafeh, 2014
video
16:20 min







Sigalit Landau, Marie Shek and
Andrew Renton in conversation

THE WORLD IS NO NO-MAN'S LAND



Salt Bridge Summit, 2011
12 channel video & sound installation,
300 cm round wooden table, 12 laptops

MARIE SHEK Sigalit, we are starting this dialogue in the midst of a military operation that's taking place right now between Israel and Gaza. The sounds, the sirens, the news, the death of civilians makes us crazed, enraged and incapacitated.

SIGALIT LANDAU Yes, times are getting harder – not better. The conflict is consuming every bit of energy and erasing the fragile normality again and again. I am thinking of the third and final room of the Israel Pavilion at the 2011 Venice Biennale. There I installed the Salt Bridge Summit, an abandoned negotiation table, a reenacted debate between voices on 12 laptops attempting a quasi-political discussion.

MS Yes, a typically layered situation: under the table, over the table, and echoes of your bridge-building meetings.

SL On all the screens of the laptops I showed a barefoot girl in a cage of 24 seated legs; 12 women and men taking part in a debate. The child was connecting the group by tying their shoelaces to each other. (I used 12 cameras to shoot one 'take' resulting in 12 points of view.) But as she ties the participants' shoelaces to each other, they abandon their shoes, their discussion and the table like refugees or prisoners of war.

MS When we met yesterday, we were both so desperate, so lonely, so sad, our energy was low to a degree that we could not develop any deeper concept or any clear image of what the new upcoming show will be like. A day later, I read your thoughts from the middle of the night and I am wondering...

SL I woke up needing to invent some other time – a different time, where we have legitimate and almost healthy bodies to be in. Archeology, traces of events, the marks, the debris and vulnerable reality construct can be my sources for creation only if I exist – I outline and carry inside me what feels like a weak armature. This echoes something intangible which feels displaced until I treat it...

"Let's start there: what isn't body is mass, or substance in the sense of mass, without extension, without exposition, a point. We can just as well call this spirit itself, spirit taken as concentration in itself, which we can call, in a still more terrible way, precisely, concentration as such. I need say no more. What concentration in itself means for us today is effectively the annihilation of bodies, the annihilation of the body as extension, of the body of which there are always several. Of the body, there's always a lot. There's always a crowd of bodies, there's never a mass of bodies. Where there's a mass of bodies, there's no more body, and where there's a mass of bodies, there's a mass grave. And this is concentration."

MS On one hand, your use of materials like sand, salt crystals, strands of sugar, water, sheep and cow dung... are materials that are everywhere and unlimited. These materials, are local ones, Mediterranean ones, cling well and surround you. But on the other hand, there is always an approach to the limit, a border, a threshold to your effort.

SL Not only are the materials Mediterranean, but my references are very instinctively and consciously local – be it a children's game on the shore or an ancient Egyptian document. Local to me means the Middle East. The one identified in the past as the 'Fertile Crescent'. I am attracted to shadows, borders – places and materials coming from this zone... Bad reception, poor connections.

MS In the video Arab Snow (2001) you treated sugar and cotton candy in a most abstract and attractive way. The watermelon videos in the Dead Sea (Dead Sea, Standing on a Watermelon in the Dead Sea, Under the Dead Sea, all 2005) have powerful form, political metaphor and the simple sweetness of a beautiful local fruit.

ANDREW RENTON I'm conscious of these aspects on several levels. Sigalit deals with signs that come out of very local situations and they resonate in a more universal way. I like the wilful title of the show, Knafeh, as a provocation to untranslatability. The word doesn't translate because it is of its place.

Actually, Sigalit, I remember one of our very first meetings – twenty years ago – you took me on a surprise journey through Jerusalem, without telling me where we were going. We ended up in that amazing place in the Arab quarter that serves the most delicious knafeh I have ever tasted. I remember it well, because it still strikes me that this was the site of common ground, of a shared language. Something in its place, in its right place. Do you remember that? Do you still go there?

SL I remember taking you from the Bezalel Academy of Art and Design, adjacent to the ivory tower of the Hebrew University, into the ancient hidden part of Jerusalem, the north-eastern labyrinth in the Old City. Into the Muslim quarter, we entered the kingdom of knafeh. My big desire on the excursion was to share a knafeh moment with you, also as a glimpse into what this 'place' is for me – the optimistic version. Via the tantalizing smells of the Damascus gate, we were very soon surprised! Only ten minutes away from the Department of Art. A palace famous for its delicacies – "Jaafar" – a famous coffee house. Same dark granite covering the floor, as well as the tables, and an identical, overpowering, almost black, marble covering the walls. Skilled, busy, fast and not too friendly workers fill this hive: adding to the knafeh large quantities of honey, butter, melt, bliss !!! ... The colour – orange. Hunger and joy mix the air and make it move. I think I saw that this place touched you because it is where you suddenly understood the east/west contradiction in harmonious parallel?

AR Opposition, or contradiction, yes. It was very personal for me, a cultural, even theological, point of intersection. There was possibly more familiarity for me in that coffee house than in the Jewish Quarter. I guess we were there in more optimistic times, with freedom to pass from one quarter to another, but it remains for me the site of possibilities, of something shared. I don't mean to be overly utopian, because these places should always be a site of tension ancient/modern, east/west, etc.

SL A fantasy is to belong and coexist and this is what the place essentially tastes like, the best kept haven where I am no longer welcome as of late.

AR ... And after the knafeh into the chaos of the kasbah...

SL ...Where I grew up. My family gravitated there almost every weekend to walk through the alleys of the Old City; colours, life, and excitement. No two visits were ever alike. Affordable jewellery, practical camel wool carpets, garments, shouting merchants, byzantine churches and trolleys with sesame seed rolls speeding through the crowds, screaming for them to "move out the way!" My parents (immigrant Mother and refugee Father) and I, their first born, are unsure to this day which side of Jerusalem was our home. Maybe neither side was. Maybe our 'project(ion)' lay in the east side, with the Palestinian refugee/labourer, the oppressed.

MS Knafeh brings feeding, sweetness, oriental culture and sensuality into movement. The dialogue between all these elements still insistently yearns for warmth as you insist on bridge-making. Demanding 'Open Sesame!' According to Gideon Ofrat, energy of sweet nourishment has preoccupied modern art since Marcel Duchamp. In your creation, the sweet works represent redemption while the salt sculptures might symbolize paralysis and apocalypse. It reminds me of my sweet Tunisian childhood. Like the famous Madeleine cakes that Proust was so longing for as a memory of the mother and the pursuit for time. À la recherche du temps perdu. Now I learn that it's also an old memory from your past, east is sweet! When the family was alive and gathered and when peace was almost tangible.



Laces, 2011
12 channel HD-video
11:03 min

AR Looking at the image of someone creating the sticky tray an image of two things is formed. First it resonates in a painterly way. It's a video of composition in motion. It looks like painterly expressionism. And then there is the politics of making something as simple and symbolic as this pastry. It's a modest practice, but a tradition that bridges, like so much of your work, as Marie points out. It's a continuity that doesn't recognise borders.

SL I agree. The film is rooted in my fascination. By carefully observing the beautiful process, precise components, skilled and elegant movements and compositions involved, especially the materials. It is not only a metaphorical, nostalgic joy/lament, but also an insistent wish to return, to be contained by this other.... A video is already, in its essence, half a painting, half a pixelized two-dimensional representation by air and light. While eating knafeh you feel the maize as grains of sand clinging to your teeth. This actually connects very well to the sand works inspired by the location of the video Azkelon (2011).²

AR Yes, I was keen for some of these works to be included in the show. Again, because they speak the language of painting – anything framed into a rectangle should always alert us to this. But they are also materially derived from the place. Political because of this origin. There's you walking on the sand, cutting into the sand, drawing a flag. Metaphorical because they point to the shifting ground, one that may barely be contained. It occurs to me that so many of the works you make reflect these tensions between the literal (material) and the metaphorical (mythical). And in so many forms and genres. Sometimes fully resolved, polite and art historical (the marble cushions), sometime raw and immediate, temporary almost, of its moment (the sand reliefs). I often thought about this in relation to the persistence of conflict there. It was always surprising to me how little contemporary art in Israel depicts the conflict, how little puts an actual image to it. Yet it does seem to carry the conflict's burden...





SL Maybe by working away like a 'siren of hope', lips just move silently. And passing by the mirror I see my (ageing) lips still whispering: Oh no, but this bombing right now from Gaza ... this can't continue forever. Heaping fresh and old scars on a leper. Guilt killed the knafeh. Why was it poisoned? Why did Great Britain leave our area with this explosive potential?

AR You might say that the British left when their idea of orientalism, fictionalized through architecture and mapmaking, backfired. It was something of the return of the repressed. But it's interesting that very little of the mandate era remains, except for a few civic edicts here and there. This is hugely different from any other British ex-colony, for example.

On this subject, of course, we should mention your own British roots. Your grandparents came here; your grandfather was one of the crucial intellectual voices in London through the Jewish Quarterly, which he founded in 1953...

SL After a brief attempt at living in Palestine in the 1930s, as pioneers expected to work in agriculture, my grandparents (he: poet/journalist and she: movement and dance teacher) returned to Vienna and then fled to Prague in 1935 as a result of the fascist Putsch. There my grandfather was helped by the Czech Trust Fund and the National Union of Journalists in England, in November 1938, after the Munich Agreement to refuge in London. The family of my grandmother perished in either Theresienstadt or Treblinka, traces unclear. My mother was born in England in 1942. My father was born in 1940 and grew up in a concentration camp.

MS The marble breastfeeding pillows, both feminine and phallic, are embracing the theme of the 'Madonna and Child', as understood in the history of art throughout the centuries. I assume that it's the very deep moment in which you yourself became a mother. We can see clear influences of Louise Bourgeois, and also subtly dealing with the fragile relationship between men and women. Henry Moore forms could also be a relevant point of reference as you create an abstract motherly body/site. How was it to move into working with marble?

SL My 'usual' mineral is salt – those sterile Dead Sea crystals. There I also experience the desert, stones, rocks, drought, silence ... My wish to evolve my practice from papier mâché into working with marble came around the time I became a mother. (Maybe becoming suddenly extremely heavy had something to do with it?) Entering terra incognita. Face to face. Me and my concrete being, raising a child. What a sanctified (dis)comfort! Marble was always the stuff of the kitchen work-counter or monument material [mega-place]; but in the nursing cushions – I think I merged the two opposites and I make homage to both Bourgeois and Moore, yet given I started the process with a cast of a mother and baby and started the work process with a cast of a readymade. Marcel Duchamp may also come to mind.

MS Maybe moving from more temporary, unstable materials to the permanence of marble, makes something which will outlive us and will share space with historical sculptures and feminist issues. The way you give shape to the nursing cushion, following from Bourgeois, is your way of answering this conflict. Motherhood will always be the saviour of manhood: we were born to mother...

SL Motherhood is part of a woman's life if she chooses to accept this marvellous role. I don't think it is our essence in principle, only our need – in practice. Same as breathing. The act of making giving and receiving, love is what we do, or we die. My art is sometimes about what I can't do but yearn for. I know movement but I don't know knowledge. I feel and see how women were absent in culture, suffer(ed) a burden, have a different story to yell – but how can we, from this chaos, insist on being burdened, wronged, and so different?

July 2014



Arab Snow, 2011
video
6:09 min

notes

1. Jean-Luc Nancy, *Corpus*, trans. Richard A. Rand, New York: Fordham University Press, 2008, p 124.

2. The title Azkelon is a coined hybrid of the Israeli 'Ashkelon' and Palestinian 'Aza' (Gaza), adjacent cities, separated by a border, sharing the same shore.





Hope, 2013
rope suspended in Dead Sea water
85 x 30 x 18 cm

Slopes, 2013
rope suspended in Dead Sea water
65 x 30 x 18 cm



previous spread
Azkelon, Freeze-Frame #1 - 3, 2011
archival inkjet prints
120 x 67 cm

Erasing #2-5-10, 2011
archival inkjet prints
120 x 67 cm



Born

1969, Jerusalem, Israel

Lives and Works

in Tel Aviv

Studies

- 1995 Post graduate extended studies at Bezalel, Jerusalem
- 1993 Cooper Union School of Art and Design, New York City (student exchange)
- 1990-94 Bezalel Academy of Art and Design, Jerusalem (B.F.A.)

Solo Exhibitions

- 2014 Moving To Stand Still, Koffler Centre of Fine Arts, Toronto
- 2013 The Ram in the Thicket, Maison Hermes in Ginza, Tokyo
Margin, Mucsarnok, Kunsthalle Budapest, Budapest
Olives, Tromso Kunstforening, Tromso
- 2012 Caryatid, The Negev Museum of Art, Beersheba
Infinite Games, Solyanaka Gallery, Moscow
Soil Nursing, Kamel Mennour Gallery, Paris
Angel Laundry, Givon Art Gallery, Tel-Aviv
- 2011 One man's floor is another man's feelings, Israeli Pavilion, 54th Biennale, Venice
- 2008 Salt sails + Sugar knots, Kamel Mennour Gallery, Paris
Projects 87, MoMA – The Museum of Modern Art, New York City
- 2007 The Dining Hall, Kunst-Werke Institute for Contemporary Art, Berlin
- 2006 Sherman Galleries, Sydney
- 2005 Carcel de Amor, Relatos culturales sobre la violencia de genero CARS, Museo Reina Sofia, Madrid
Treading Water, Ballroom Marfa, Marfa
The Endless Solution, Helena Rubinstein Pavilion for Contemporary Art, Tel Aviv Museum of Art, Tel Aviv
Bauchaus 04, (performance), The Armory Show, New York City
- 2002 The Country, Alon Segev Gallery, Tel Aviv
Video and zoetrope installation, Ikon Gallery, Birmingham
- 2001 Installation at the Thread Waxing Space, New York City
- 2000 Somnambulin-Station 1, (sonic performance piece), Spacex Gallery, Exeter
- 1999 The Natives are Restless, New Work UK, Chisenhale Gallery, London
- 1997 Resident Alien II, The Israeli pavilion to the Venice Art Biennial (with Yossi Breger and Miriam Cabessa), Venice
Resident Alien I, Documenta X, Kassel
VoorWerk 5, Witte de With Center for Contemporary Art, Rotterdam
- 1996 Temple Mount, Israel Museum, Jerusalem

Group Exhibitions

- 2014 Corpus, Zacheta National Gallery of Art, Warsaw
Feast Your Eyes, Davis Museum at Wellesley College, Wellesley
A Moving Image, Art Gallery of Alberta, Edmonton
Dance Me, Wanås Konst / The Wanås Foundation, Wanås
The expression of suffering in the art of the XX and XXI century', Red Cross Museum, Geneva
Sculpture du Sud, Villa Datris, L'Isle sur La Sorgue
Carte Blanche, Galerist, Istanbul
Silent Among Us, Loft Project ETAGI, St. Petersburg
The Chicago Triangle, Haifa Museum, Haifa
The Art Of Life - Between Tradition and Change in the Middle East, Uppsala Art Museum, Uppsala
Political, Social and Global Issues of the Body', Sungkok Art Museum, Seoul
Danse Macabre, Binyamini Gallery, Tel Aviv
Confrontation, Galerie Minotaure
Galerie Alain le Gaillard, Paris
Go Get Your Knife, Salon Akademii, Warsaw
- 2013 International Biennial of Photography and Visual Arts, Liège
Zbib El-Ard, Har-El Printers & Publishers, Tel Aviv
Zarya Centre of Contemporary Art, Vladivostok
Anti Atlas of Borders Exhibition, Tapestry Museum, Aix-En-Provence
The Compromised Land: Recent Photography and Video from Israel, Neuberger Museum of Art, New York City
Tempocolor Festival, Les Chirous, Liège
DIGGING UP, Group Show, Binyamin Gallery, Tel Aviv
Unstable Territory, Borders and Identity in contemporary art, Center of Contemporary Culture Strozzi, Palazzo Strozzi, Florence
Between Language & Image, collected stories #5, Watou Art Festival, Watou
Emulsion, Oranim College, Collaboration with David Goose, Tivon
Six Memos for the Next, Magazin4, Bregenzer Kunstverein, Bregenz
Moving images, inspired video-art, Deventer
Suffering and Redemption, SCHUNCK*, Heerlen
SKIN, Royal Hibernian Academy, Dublin
Here, elsewhere, Contemporary Art Museum, Marseille-Provence
Cadavre exquis, Musee Granet, Aix-en-Provence
Arte in Memoria, Sinagoga di Ostia, Rome
Flash and Blood, Museum on the Seam, Jerusalem
Touch, FUTURA Centre for Contemporary Art, Prague

2012

- Alone Together, Rubell Family Collection, Miami
Muezzln, Kayma Gallery, Jaffa
CARNEM, DOCVA Documentation Center for Visual Art, Milan
Private/Corporate VII, The Doron Sebbag Art Collection ORS. Ltd., Tel Aviv, In dialogue with the Daimler Art Collection, Stuttgart/Berlin
Exposition Pluriel – Regards sur l'art conteporain Israelien, Villa Emerige, Paris
Garden of Learning, Busan Biennale 2012, Busan Museum of Art, Busan
Who is Afraid of Cylinder, the Sphere and the Cone?, Musee d'art contemporain de Rochechouart, Rochechouart
The Fertile Crescent: Gender, Art and Society, Rutgers Institute for Women and Art, New Brunswick
Memories of the Sea, The Avignon Castle, Camargue
The Absent Body, Beit Hatfotsot, Tel-Aviv
Darkness at the edge of town, exURBAN Screens Project, Frankstone Arts Center, Melbourne
EXenMOORD, Rotterdamse Salon, Rotterdam
Sport in Art, MOCAP, Krakow
Survival Techniques: Narratives of Resistance, MoCP, Chicago
Neon: who's Afraid of Red, Yellow and Blue? The Red House, Foundation Antonie Galbert, Paris
Art and Press: Art. Truth. Reality, Martin Gropius Bau Museum, Berlin
One man's floor is another man's feelings, SCAD Museum of Art, Savannah
Unnatural, Bass Museum of Art, Miami
LA MEP museum, Paris
lichtsicht – 3, Biennale, Bad Rothenfelde
Streams of Consciousness, Salina Art Center, Salina
Incheon Women Artists' Biennale, Incheon
Eroi (Heroes), GAM-Civic Gallery of Modern and Contemporary Art Echos, Musée Nissim de Camondo, Paris
New in the Collection, The Israel Museum, Jerusalem
Portrait, Terrain, Museum of Art, Ein Harod
Yokohama Triennale, International Triennale of Contemporary Art, Yokohama
- 2010 'Signs of life', Museum of Art Lucerne, Lucerne
Thrice upon a time, Magasin 3, Stockholm
Konsthall, Stockholm
Krieg / Individuum – Ausstellungshalle zeitgenössische Kunst Münster – AZKM, Münster
The Calm Before The Storm, Winzavod Art Center, Moscow
Family Tree, The Helena Rubinstein Pavilion for Contemporary Art, Tel Aviv
- 2009 2009 League, Amiad Center, Jaffa

2008

- Redemption through the Gutters, W.W.T.P, Rishon LeZion
Art TLV, Nehushtan Space, Tel Aviv
Cockeye – Male Nude in Contemporary Israeli Art, Gal-On, Art Space, Tel Aviv
History of Violence, Haifa Museum of Art, Haifa
Reinventing Ritual, Contemporary Art and Design for Jewish Life – The Jewish Museum of New York, New York City
Indomitable Women, Centre de Cultura Contemporania de Barcelona, Barcelona
- 2008 ORIGINS, HVCCA, Peekskill
Real Time: Art in Israel 1998-2008, The Israel Museum, Jerusalem
The white sport-myth's of race, Minshar for Art Gallery, Tel Aviv
Youth, Young Israeli Art during the '90s, Herzliya Museum of Contemporary Art, Herzliya
Territorial Bodies, Museum Beelden aan Zee, Haag
- 2007 Global Feminisms, Brooklyn Museum, New York City
The Rear – The First Herzliya Biennale of Contemporary Art, Herzliya
Into Me/Out of Me, KW Institute for Contemporary Art, Berlin
Memorials to Identity, New Media from the Rubell Family Collection, Haifa Museum, Haifa
- 2006 Figuratively Speaking: The Figure in Contemporary Video Art, Queensland University of Technology, Brisbane
The Raft of Medusa, The National Museum, Warsaw and Krakow
'Israel. Art and Life 1906-2006', Palazzo Real, Milan
Inside-Out, Contemporary Artists from Israel, Museum Marco, Vigo
Designing Truth, Wilhelm-Lehmbruck Museum, Duisburg
In Between Places: New Art From Israel, Vivian Horan Gallery, New York City
Into me/Out of me, P.S 1 MoMA, New York City
Shared History/Decolonising the Image, organized in collaboration with the University of Amsterdam and Maison Descartes, Institute Francais des Pays-Bas, Amsterdam
Walking & Falling, MAGASIN 3, Stockholm
Konsthall, Stockholm
Petach Tikva Museum of Art, Petach Tikva
Leaps of Faith, Nikosia
L'Actualité Requalifiée, San Sebastian
Wonder Women, Frac Lorraine, Institute for Contemporary Art, Metz
Dreaming Art / Dreaming Reality, Nathan Gottesdiener Israeli Art Award-the First Decade, Tel Aviv
Museum of Art Die Hebräer, Martin-Gropius-Bau, Berlin
Affirmative Action, Tel Aviv Museum of Art
Artic 5, Young Israeli Art, Ramat-Gan
Museum of Israeli Art
Orifice, Australian Center for

Contemporary Arts, Victoria
 Borderlines, Theaterfestival 2003,
 Antwerpen
 35 prints, 35 Years of Occupation,
 Artists' House, Jerusalem
 Young Israeli Art from the Jacques and
 Genia Ohana Collection, Tel Aviv
 Museum of Art, Tel Aviv

2003 ArtFocus 4, International Contemporary
 Art Biennial, Underground Prisoners'
 Historical Museum, Jerusalem
 Heiliger Sebastian, A splendid readiness
 for Death, Vienna Kunsthalle, Vienna
 Attack!, Art and War in the Media Age,
 Vienna Kunsthalle, Vienna
 Spiritus, Magasin3, Stockholm
 Kunsthalle, Stockholm

2002 Imagine, Umn el-Fahem Art Gallery,
 Umn el-Fahem
 Video Zone, International Biennial of
 Video Art, Herzliya Museum of Art, Herzliya
 Side Effect, Midrasha Gallery, Tel Aviv
 Land of Shadows, Tel Aviv Museum of
 Art, Tel Aviv

2001 Spunky, Exit Art, New York City
 Messages to the New Millennium: Israel
 Art Today, Museum of Modern Art,
 Saitama
 Action Express, The Rachel and Israel
 Pollak Gallery, Kalisher Art School,
 Tel Aviv
 Four Israeli Artists, LeQuartier, Centre
 d'Art Contemporain, Quimper

2000 Contemporary Art from Israel,
 Heidelberger Kunstverein, Heidelberg
 Angel of History, The Herzliya Museum
 of Art, Herzliya

1999 Tales of the Sand, The Fruitmarket
 Gallery, Edinburgh

1998 Hebrew Work, Museum of Art Ein Harod,
 Ein Harod
 Ninety Years of Israeli Art, Selected
 Works from the Hachmi – Israeli Phoenix
 Collection, Tel Aviv Museum of Art
 Political Art of the Nineties, Haifa
 Museum of Art, Haifa

1997 Imprisoned without Trial, Beit Ha'am
 Gallery, Tel Aviv

1996 Resident Alien I, ArtFocus 2, The Herzliya
 Museum of Art, Herzliya
 The Event Horizon, Irish Museum of
 Modern Art, Dublin

1994 Transit, ArtFocus, Tel Aviv central
 bus station, Tel Aviv
 Export Surplus. (ArtFocus 1), Bugrashov
 Gallery, Tel Aviv

Awards and Scholarships

2012 Artis Grant Recipient
 2007 Dan Sandel and the Sandel Family
 Foundation for Sculpture Award,
 Tel Aviv Museum of Art, Tel Aviv
 2004 The Beatrice S. Kolliner Award for
 Young Israeli Artists, Israel Museum,
 Jerusalem
 The Nathan Gottesdiener Foundation
 Israeli Art Award, Tel Aviv Museum of Art,
 Tel Aviv
 2003 The America-Israel Cultural Foundation

Jannette and George Jaffin Scholarship
 'IASPIS' – Stockholm, May–September
 Residence
 2001 Acquisition Prize, Tel Aviv Museum,
 Tel Aviv
 Young Artist Award, Ministry of Science,
 Culture and Education
 2000 Winner of the ArtAngel/Times
 commissions 2000 competition, London
 1999 Artist-in-residence at the Hoffmann
 Collection, Berlin 1999
 1998 The Ingeborg Bachman Scholarship,
 established by Anselm Kiefer,
 Wolf Foundation
 1994 America-Israel Cultural Foundation
 Scholarship; Mary Fisher Award,
 Bezalel Academy of Art and Design,
 Jerusalem
 1993 The Jewish National Fund (USA)
 Sculpture Award

Selected Bibliography

2012 "Sigalit Landau - Caryatid", The Negev
 Museum of Art, Negev
 2011 Jean de Loisy, Ilan Wizgan, "Sigalit
 Landau - One man's floor is another
 man's feelings", éditions kamel
 mennour, Paris, 54th International Art
 Exhibition, La Biennale di venezia,
 Israeli Pavillion
 Yigal Zalmona, "100 Years of Israeli
 Art", The Israel Museum, Jerusalem
 2010 "Signs of Life", Kunstmuseum Luzern
 2008 "Sigalit Landau", Publishers: Hatje Cantz
 "Eventually We'll Die: Young Art in Israel
 of the '90s", Herzliya Museum of
 Contemporary Art
 2007 Volker Adolphs and Phillip Norton,
 "Going Staying: Movement, Body,
 Space in Contemporary Art", Hatje
 Cantz, Germany
 2005 "Dreaming Art Dreaming Reality",
 Nathan Gottesdiener Foundation,
 Tel Aviv Museum of Art
 2004 "The Endless Solution", Tel Aviv Museum
 of Art
 2002 "The Country", Publishers: D.K. GraubArt
 & Spartizan
 1997 "Friction: I-body, I-language, I+you",
 The Venice Biennale / The Ministry of
 Education

Works in Public Collections

Israel Museum, Jerusalem
 Kunstmuseum Kloster Unser Lieben Frauen,
 Magdeburg
 Pompidou Center, Paris
 The Tel Aviv Museum of Art, Tel Aviv
 The Jewish Museum, New York City
 The Brooklyn Museum, New York City
 Magazine 3, Stockholm
 Museo De Arte Contemporáneo De Castilla
 Y León Musak, León, Spain
 Museos Archivos y Bibliotecas, City of Madrid,
 Madrid
 Museum of Modern Art, New York City

Sigalit Landau
Knafeh
17 September – 1 November 2014

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inside front and back cover
Knafeh (detail), 2014
video
16:20 min

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Poem by Y.L. Peretz, translated from Yiddish by Landau's
grandfather, Jacob Sonntag, and included in the first volume of
Jewish Quarterly in 1953, which he founded and edited. (S.L.)





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