

KEREN BENBENISTY

Born in Israel. Live and Works in New York.

EDUCATION

California Institute of the Arts, CA, USA 2003

DNSAP (M.F.A equivalent) École Nationale Supérieure des Beaux-Arts de Paris, FR 2004

RESIDENCIES & PROGRAMS

2018-2020 Open Sessions, The Drawing Center, NY

2017 Arts Maebashi, Japan

2016 Residency Unlimited (RU), Brooklyn, NY

2011 International Studio & Curatorial Program (ISCP), Brooklyn, NY

2009 Skowhegan School of Painting & Sculpture, ME, USA

ONE AND TWO-PERSON EXHIBITIONS

2019 Open the Land to the People, Soloway, Brooklyn, NY

2018 Fajja, Petach Tikva Museum, IL

2017 Migration: Jaydia, Genia Schreiber Gallery, Tel Aviv University, IL (curator Irit Tal)

2016 Mare Nostrum, Francesca Antonini Gallery, Rome, IT (curator Carolina Pozzi)

2015 Saxa Loquuntur Stones speak, El Museo de Los Sures, Brooklyn, NY

2011 Fabulous Opera, Gym Gallery, Seoul, KR

2011 Parking, La BANK Gallery, Paris FR

2009 You Are Here To Stay, La BANK Gallery, Paris, FR

SELECTED GROUP EXHIBITIONS

2019

• What's Love got to do with it, The Drawing Center, New York (curators Lisa Sigal & Rosario Guiraldes)

• This is Not an Apricot, SixtyEight Art Space, Copenhagen, Denmark (curator Mary L. Coyne)

• How the Light Gets In, Johnson Museum, Ithaca, New York (curator Andrea Inselmann)

• Traces, ANNE+, Paris, FR

Fourteen Interpretations, Mishkan Ein Harod Museum, IL (curators Yaniv Shapira and Tal Gelfer)

• Distance, Dorsky Gallery, LIC, NY (curators Betsy Alwin and Steve Locke)

• Let's Try Listening Again, A.I.R Gallery, NY (curators Sarah Demeuse & Prem Krishnamurthy)

• Elsewhere, Ulterior Gallery, NY

• The Latest, Tel-Aviv Museum of Modern Art, IL (curator Irith Hadar)

2018

• Unexpected Encounters, Arts Maebashi, JP

• Unreliable Library, Foundation for Contemporary Arts Prague, CZ

2017

• Almost Home, Dorsky Gallery, LIC, NY (curator Shlomit Dror)

• Sinkholes, Arad Contemporary Art Center, Israel (curator Hadas Kedar)

• Push / Strike / Resist, Equity Gallery, NYC (curator Melinda Wang)

2016

• Apparatus for a Utopian Image, The Elizabeth Foundation for the Arts, NY

• House of Dust, Cuny Graduate Center for Humanities, NY (curators K. Carl, M. Jacquin and S.Pluot)

• Residual Historical Haunting, Johannes Vogt Gallery, NY (curators Roxana Fabius & Humberto Moro)

• 56a Mostra della Ceramica, Castellamonte, IT (curator Olga Gambari)

- EFA + Middle East, Shirin Gallery, New York, NY (curator Bill Carroll)

2015

- In Conversation II, From the Museum collection, Tel-Aviv Museum of Art, IL
- Of Average Means, Human Resources, Los Angeles, CA (curator Thomas T. Cordoba and Eric Kim)
- Sextant, NurtureArt, Brooklyn, NY (curator Marco Antonini)
- Gatherer/Nonfunctional Display, Artist House, Jerusalem, IL (curator Tali Ben-Nun)
- Two Different Ways To Do Two Different Things, Kristen Lorello Gallery, NY (curator S. Callegari)

2014

- Under Erasure, Tel-Aviv Museum of Modern Art, IL (curator Irith Hadar)
- 2013
- Traces V, Drawing Biennale in Jerusalem, IL (curator Tal Yahas)
- F_ll in th_bl_nk, Nars Foundation, Brooklyn, NY (curator Shlomit Dror)
- Tracing The Fish Bladder, Radiator Gallery, Brooklyn, NY (curator Guy Goldstein)

2012

- Molecular Gastronomy, Young artist biennial, Bucharest, RM (curator Ami Barak)
- The Artis Shuk – NADA Art Fair, New York, NY
- So Near The Garden But Still Miles Away, 1/9 Unosunove Gallery, Rome, IT (curator Carmen Stolfi)

2011

- Plutôt que rien, Maison populaire de Montreuil, FR (curator Raphaelle Jeune)

2010

- La nature ne fait sans objet, LA BANK Gallery, Paris, FR

2008

- Forever Young, ANNE+ Art Project, Ivry S/Seine, FR (Curator Ami Barak)

2007

- Dessins, Appartement 22, Rabat, MA (curator Abdellah Karroum)

2006

- Passage, Waterloo, London, UK (curator Eline Van Der Vlist)

AWARDS AND GRANTS

Emergency grant, Foundation for Contemporary Art 2019
The National Endowment for the Arts (NEA) 2016
Shpilman Institute of Photography award, IL 2013
ARTIS, Professional Development grant, NY 2012
ARTIS, Contemporary Israeli Art Fund, NY 2011
Ostrovsky Family Foundation, Jerusalem, IL 2011/2012
Office of Cultural Affairs, Consulate General of Israel in NY 2011
French Ministry of Culture 2009
Wallace-Reader's Digest Endowment, USA 2009
Installation-Sculpture award, ENSB-A Paris, FR 2005
Colin-LeFranc Foundation, FR 2004

CATALOGUES

Fourteen interpretations, Mishkan Ein Harod Museum, Israel (exhibition catalogue)
Passport, Arts Maebashi, Japan, 2018 (exhibition catalogue)
Migration, Tel-Aviv University, 2017 (exhibition catalogue)
NurtureArt, 2014-2015 (exhibitions catalogue)
Gatherer/Nonfunctional Display, Artist House, Jerusalem, 2015 (exhibition catalogue)
Under Erasure, Tel Aviv Museum, 2014 (exhibition catalogue)
Demontage, 2012 (exhibition catalogue)

PUBLICATIONS/ PROJECTS

VECTOR, Printed Publication, New York, 2014
Apparatus, Ha'rama Magazine, Israel, Summer 2013
Ecstatic Streaming, Kunsthuis SYB Residency by Noa Giniger, 2012
Material Press, 2010

BIBLIOGRAPHY

Is There Anything Left to Squeeze Out of Zionism's Former Symbol ? Ha'aretz, Moshe Gilad, 2019 (English)
Elsewhere , Artefuse, Jonathan Goodman, 2019 (English)
The Biometric ID of the Fish , Ha'aretz, Moshe Gilad, 2017 (Hebrew)
Il Mare Come Origine Del Mondo , Artribune, Percile Guaglianone, 2016 (Italian)
Gatherer , Calcalist, Reut Barnea 2015 (Hebrew)
Parking , Paris-art, Garance Malivel, 2011 (French)
Du " Levantinism" au Romantisme Conceptuel , BLOUIN ARTINFO, Juliette Soulez, 2012 (French)
Self-Portrait, Achbar Ha'ir, Hemda Rosenbaum, 2009 (Hebrew)
Une Archéologie de L'intime , Le Coin de L'oeil, Valery Poulet, 2009 (French)
Forever Young , Artpress, Paul Ardenne, 2009 (French)
Never Again , Zerodeux, Mathilde Villeneuve, 2009 (French)
Traceuse d'Empreintes , STILETTO, 2008/09 (French)
Forever Young , EXPORAMA, 2008 (French)

Keren Benbenisty's multi-disciplinary practice explores notions of loss, displacement and communication through historical narratives and myths. Her work focuses on micro-events and their long-term ramifications within the disciplines of archeology, biology and linguistics. In her recent projects, she examined subject matters related to migration, colonialism and exile in her homeland, Israel, a territory charged with continuous conflicts that fuel the perpetual geographical, political and social crisis.

Keren Benbenisty (b. Israel) moved to Paris in 1998, graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris in 2004 and attended California Institute of the Arts (Cal'Arts) as an international exchange scholar. Benbenisty has been artist-in-residence at Skowhegan School of Painting and Sculpture in Maine (2009); ISCP – The International Studio & Curatorial Program (2011); Residency Unlimited, New York (2016); Arts Maebashi, Japan (2017). She is currently a participant artist at the Open Sessions Program at the Drawing Center, New York.

Recent exhibitions include A.I.R. Gallery, Brooklyn; Soloway Gallery Brooklyn; Mishkan Ein Harod, Israel; Petach Tikva Museum, Israel; Ulterior Gallery, NY; The James Gallery, CUNY Graduate Center for Humanities in New York City; Tel-Aviv Museum of Art; Genia Schreiber University Gallery, Tel Aviv; The Artist House in Jerusalem; Francesca Antonini Gallery in Rome and Human Resources in Los Angeles.

Keren Benbenisty is currently living and working in Manhattan and her studio is located at The Elizabeth Foundation for the Arts.

Artist Statement

Rooted within my identity as an immigrant, my multi-disciplinary work, including sculpture, drawing and video, explores notions of loss, displacement and communication through historical narratives and myths. My work focuses on micro-events and their long-term ramifications within the disciplines of archeology, biology and linguistics. In my recent projects, I examined subject matters related to migration, colonialism and exile in my homeland, Israel, a territory charged with continuous conflicts that fuel the perpetual geographical, political and social crisis.

*My practice involves both painstaking intellectual research and intuitive work in the studio—from mining archives and consulting books, to collecting ephemera and non-traditional materials— which in addition to being a primary source of my investigation, yielding to new discoveries, occasionally becomes a physical part (material) of the work itself. There is a direct link between the material and the concept, while the materials I work with, be it fish skin, orange peels or fingerprints, convey the concept embedded in each project. For example, the project *Jaydia* is based on species migration to the Mediterranean Sea, in which I draw a parallel between fish and human migration. Using fish skin as my material, which I transformed to transparent 35mm slides, I address notions of migration through substance of memory, a principal inherent in photography. This metamorphosis and manipulation to the material, contemplates the evolution of human skin color, from black to lighter tones, caused by the first and second migration from Africa to Northern poles.*

Similar to the psychoanalysis methods in which language is a tool used for “carving” and “digging” into the past to stimulate the patient’s subconscious as a way of analyzing the present, my work allows me to link between the archaic and the modern, and demonstrate repetitions in history, bringing the past into the present. This approach, which is consistent throughout my work, is inspired by the Nietzschean concept of the eternal return, implying that time is not linear, but rather cyclical in nature.