

# KEREN BENBENISTY

Born in 1977 in Israel, lives and works at New York, USA.

## EDUCATION

2003

California Institute of the Arts, CA, USA

2004

DNSAP (M.F.A equivalent) Ecole Nationale Supérieure des Beaux Arts Paris, France

## RESIDENCE

2018-2020

Open Sessions, The Drawing Center, NY, USA

2017

Arts Maebashi, Japan

2016

Residency Unlimited (RU), Brooklyn, NY, USA

2011

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

2009

Skowhegan School of Painting & Sculpture, ME, USA

## ONE AND TWO-PERSON EXHIBITIONS

2019

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

2018

Fajja, Petach Tikva Museum, Israel

2017

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

2016

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

2015

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

2011

Fabulous Opera, Gym Gallery, Seoul, Korea

2011  
Parking, La BANK Gallery, Paris France

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

### **GROUP SHOWS (SELECTION)**

2019  
What's Love got to do with it, The Drawing Center, New York, USA (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, USA (curator Andrea Inselmann)  
Fourteen Interpretations, Mishkan Ein Harod Museum, Israel (curators Yaniv Shapira and Tal Gelfer)  
Distance, Dorsky Gallery, LIC, NY, USA (curators Betsy Alwin and Steve Locke)  
Let's Try Listening Again, A.I.R Gallery, NY, USA (curators Sarah Demeuse & Prem Krishnamurthy)  
Elsewhere, Ulterior Gallery, NY, USA  
The Latest, Tel-Aviv Museum of Modern Art, Israel (curator Irith Hadar)

2018  
Unexpected Encounters, Arts Maebashi, Japan  
Unreliable Library, Foundation for Contemporary Arts Prague, Czech Republic

2017  
Almost Home, Dorsky Gallery, LIC, NY, USA (curator Shlomit Dror)  
Sinkholes, Arad Contemporary Art Center, Israel (curator Hadas Kedar)  
Push / Strike / Resist, Equity Gallery, New York, USA (curator Melinda Wang)

2016  
Apparatus for a Utopian Image, The Elizabeth Foundation for the Arts, New York, USA  
House of Dust, Cuny Graduate Center for Humanities, New York, USA (curators K. Carl, M. Jacquin and S. Pluot)  
Residual Historical Haunting, Johannes Vogt Gallery, New York, USA (curators Roxana Fabius & Humberto Moro)  
56a Mostra della Ceramica, Castellamonte, Italy (curator Olga Gambari)  
EFA + Middle East, Shirin Gallery, New York, USA (curator Bill Carroll)

2015  
In Conversation II, From the Museum collection, Tel-Aviv Museum of Art, Israel  
Of Average Means, Human Resources, Los Angeles, USA (curator Thomas T. Cordoba and Eric Kim)  
Sextant, NurtureArt, Brooklyn, USA (curator Marco Antonini)  
Gatherer/Nonfunctional Display, Artist House, Jerusalem, Israel (curator Tali Ben-Nun)  
Two Different Ways To Do Two Different Things, Kristen Lorello Gallery, USA (curator S. Callegari)

2014  
Under Erasure, Tel-Aviv Museum of Modern Art, Israel (curator Irith Hadar)

2013  
Traces V, Drawing Biennale in Jerusalem, Israel (curator Tal Yahas)  
F\_II in th\_bl\_nk, Nars Foundation, Brooklyn, NY, USA (curator Shlomit Dror)  
Tracing The Fish Bladder, Radiator Gallery, Brooklyn, USA (curator Guy Goldstein)

2012  
Molecular Gastronomy, Young artist biennial, Bucharest, Romania (curator Ami Barak)  
The Artis Shuk – NADA Art Fair, New York, USA  
So Near The Garden But Still Miles Away, 1/9 Unosunove Gallery, Rome, Italy (curator Carmen Stolfi)

2011  
Plutôt que rien, Maison populaire de Montreuil, France (curator Raphaele Jeune)

2010

La nature ne fait sans objet, LA BANK Gallery, Paris, France

2008

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

2007

Dessins, Appartement 22, Rabat, Morocco (curator Abdellah Karroum)

2006

Passage, Waterloo, London, United Kingdom (curator Eline Van Der Vlist)

## **AWARDS**

2019

Emergency grant, Foundation for Contemporary Art

2016

The National Endowment for the Arts (NEA)

2013

Shpilman Institute of Photography award, IL

2012

ARTIS, Professional Development grant, New York, USA

2011

ARTIS, Contemporary Israeli Art Fund, New York, USA

Ostrovsky Family Foundation, Jerusalem, IL

Office of Cultural Affairs, Consulate General of Israel in New York, USA

2009

French Ministry of Culture

Wallace-Reader's Digest Endowment, USA

2005

Installation-Sculpture award, ENSB-A Paris, France

2004

Colin-LeFranc Foundation, France

## **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, Israel 2015 (exhibition catalogue)

Under Erasure, Tel Aviv Museum, Israel 2014 (exhibition catalogue)

Demontage, 2012 (exhibition catalogue)

**PUBLICATIONS/ PROJECTS**

2014

VECTOR, Printed Publication, New York, USA

2013

Apparatus, Ha'rama Magazine, Israel, Summer

2012

Ecstatic Streaming, Kunsthuis SYB Residency by Noa Giniger

2010

Material Press

**BIBLIOGRAPHY**

2019

Is There Anything Left to Squeeze Out of Zionism's Former Symbol? Ha'aretz, Moshe Gilad, (English)

Elsewhere, Artefuse, Jonathan Goodman, (English)

2017

The Biometric ID of the Fish, Ha'aretz, Moshe Gilad(Hebrew)

2016

Il Mare Come Origine Del Mondo, Artribune, Percile Guaglianone, (Italian)

2015

Gatherer, Calcalist, Reut Barnea (Hebrew)

2012

Du" Levantinism" au Romantisme Conceptuel, BLOUIN ARTINFO, Juliette Soulez, (French)

2011

Parking, Paris-art, Garance Malivel (French)

2009

Self-Portrait, Achbar Ha'ir, Hemda Rosenbaum (Hebrew)

Une Archéologie de L'intime, Le Coin de L'oeil, Valery Poulet (French)

Forever Young, Artpress, Paul Ardenne (French)

Never Again, Zerodeux, Mathilde Villeneuve (French)

Traceuse d'Empreintes, STILETTO (French)

2008

Forever Young, EXPORAMA (French)

## BIO

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 colour, 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.