



Museum der Moderne
Salzburg

Press Release

Sigalit Landau

Salt Years

July 6—November 17, 2019

Mönchsberg [3]

Rupertinum [1] & [2]

The Museum der Moderne Salzburg is proud to present a comprehensive survey of Israeli sculptor and video installation artist Sigalit Landau. Presented at both the museum's venues—Rupertinum and Mönchsberg—the exhibition constitutes Landau's first solo show at a museum in the German-speaking countries.

Salzburg, July 4, 2019. Sigalit Landau (b. Jerusalem, IL, 1969) is one of Israel's most prominent contemporary artists of her generation. For over fifteen years, the Dead Sea has been a source of inspiration and a laboratory for Landau's video works, photographic series' and salt sculptures. Her site-specific work, in a variety of mediums, relates to private and collective memory, archaic and utopic myths, and to present day issues of the human condition. Using a diverse range of materials, while interacting with the human body, Landau weaves the social with the intimate, the historical with the private, the local with narratives of epic scale. The exhibition at the Museum der Moderne Salzburg will premier salt-crystallized sculptures and installations created by Landau throughout her years of work at the Dead Sea. Almost as a ritual, she and her team have been immersing objects in the saturated saline waters of this unique lake. Some of the submerged objects are hand made from specific and symbolic materials, e.g. fishing nets or barbed wire, others from personal belongings, and many of these objects stand for a world that has gone missing. Through the submersion in the water of the lake, these sculptures are then coated in salt-crystals, becoming fragile creations imbued with a terrifying beauty, reminiscent of archaeological finds that tell of the unceasing transformation of all things and of the darkest chapters in the history of the 20th Century.

The artist describes her salt pieces as conceptual readymades. In the galleries of the museum at the Mönchsberg, she will arrange them in site specific choreographed installations. A selection of her videos, which relate to the Dead Sea and also to the Mediterranean seashore, will be shown on two gallery floors at the Rupertinum. In these works, Landau addresses questions of female identity and bodily experience as well as the political situation in Israel and the man-made disaster and consequential threat to the Dead Sea itself. Titled *Salt Years*, the monographic exhibition gathers expansive installations featuring salt sculptures, a series of photographs made in collaboration with Yotam From, and 13 video works. Thorsten Sadowsky, director of the Museum der Moderne Salzburg, explains: "Powerfully moving, profoundly poetic, and pregnant with sometimes harrowing symbolism, Sigalit Landau's oeuvre speaks to existential and ambivalent rites of passage and liminal experiences. Created in one of the most conflict-ridden regions of the world, her works bear the vision of peaceful coexistence between different people, religions, cultures, and world-views, and this vision lends them universal relevance." The artist Sigalit Landau notes: "In the light of history, and in the shadows of my family's past in Austria, I am excited and challenged by this opportunity to exhibit my work in Salzburg—a city in whose history salt played a key role.

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The new sculptures are making their journey from the earth's lowest point to the top of Mönchsberg hill. In my works, the Dead Sea is able to reflect and sustain contrasts. A place, which transforms time into glamorous crystals; salt—an element that heals as well as enables life, a substance that can also be toxic, preservative, constructive— it is my medium magnifier and messenger.”

The daughter of Jewish immigrants with Austrian roots, Sigalit Landau grew up in Jerusalem; her family also spent several years in Philadelphia and London. She studied at the Bezalel Academy of Art and Design in Jerusalem. Over the past twenty-five years, the interdisciplinary artist has built an extensive oeuvre spanning video and installation art, photography, and sculpture that has drawn wide international acclaim. Landau is fascinated by biblical and mythological narratives and the expressive-figurative traditions of art history. Many of her works feature her own body in a central role, reflecting her training in dance. Her creative practice also undertakes an interpretation of the history and nature of her native country in order to initiate a process of healing and to build bridges between communities that would seem to be living in different worlds. Landau first came to the attention of broad audiences when her art was on view at documenta X in Kassel in 1997. Over the past two decades, she has had numerous exhibitions in several countries, including at MoMA, New York (2008), in the Israeli pavilion at the 54th Biennale di Venezia (2011), at the SCAD Museum of Art, Savannah (2012), and at the MACBA Museu d'Art Contemporani de Barcelona (2014).

Book:

Sigalit Landau. Salt Years

Sigalit Landau (Ed.)

With texts by David Goss, Rona Cohen, Amitai Mendelsohn, Eli Raz, Dalia Manor, Tal Sterngast, Luna Goldberg, Sigalit Landau and Thorsten Sadowsky

Hardcover, 400 pages, 198 pictures

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An exhibition by Sigalit Landau with Yotam From

Curators: Thorsten Sadowsky with Marijana Schneider

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Events

July 5, 2019, 5 p.m.
Exhibition opening

July 27, 2019, 3 p.m.
Artist talk with Sigalit Landau, Artist, IL, Thorsten Sadowsky, Director
Museum der Moderne Salzburg and Albert Lichtblau, Historian, AT
Rupertinum, Franz-West-Lounge

Press contact

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Visitor information

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Hours: Tue to Sun 10 a.m.–6 p.m., Wed 10 a.m.–8 p.m.
During the festival season also Mon 10 a.m.–6 p.m.

Admission Mönchsberg

Regular €8.00

Reduced €6.00

Families €12.00

Groups €7.00

Tickets with reduced Mönchsberg lift tariff available at the bottom station.

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Press Images

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Mönchsberg [3]
Rupertinum [1] & [2]

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Sigalit Landau
DeadSee, 2005
Filmstill
© Studio Sigalit Landau



Sigalit Landau
Elevating Postcard Stand, 2016,
from the water of the Dead Sea
Photo: Shaxaf Haber

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Sigalit Landau

Crystalized ballerina dress lifted
from the water of the Dead Sea,
2016

Photo: Shaxaf Haber



Sigalit Landau

Tutu, 2017

Tutu Ballet skirt, coated in salt
crystals

Photo: Yotam From



Sigalit Landau

Littoral, 2017

Readymades (stool, fishing nets,
crocheted tablecloths, woven
wicker cradle), coated in salt
crystals

Photo: Yotam From

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Sigalit Landau

All those Grapes, 2017

Fishing net (Detail), coated in
salt crystals

Photo: Yotam From



Sigalit Landau

When I go, 2017

Readymade objects (double-
sided stool, cello, bow, wooden
stool, bridal veil) coated in salt
crystals

Photo: Yotam From



Sigalit Landau

Echo, 2018

Cello, coated in salt crystals

Photo: Yotam From



Museum der Moderne
Salzburg

Exhibition Views

Sigalit Landau

Salt Years

July 6—November 17, 2019

Mönchsberg [3]

Rupertinum [1] & [2]

All: *Sigalit Landau. Salt Years*

Exhibition view, © Museum der Moderne Salzburg, Photo: Rainer Iglar

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Sigalit Landau

Climb Every Mountain, 2018

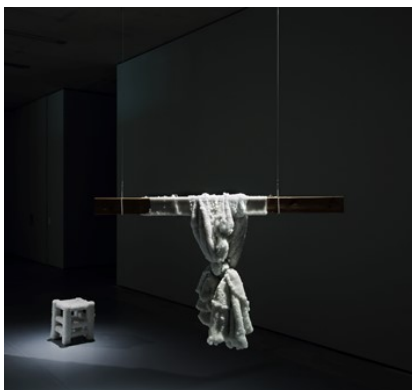
Ladder, shoes, basket, bottle, and
sugar canes coated in salt
crystals



Sigalit Landau

Littoral, 2017

Fishing nets, table cloths, and
stool coated in salt crystals



Sigalit Landau

Littoral, 2017

Detail

Table cloth and stool coated in
salt crystals



Sigalit Landau
Strand, 2017
Objects made of wire coated in
salt crystals

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Sigalit Landau
Strand, 2017
Objects made of wire coated in
salt crystals



Sigalit Landau
De Deux, 2017
(About Two), Detail
Stretcher coated in salt crystals



Sigalit Landau
Hands, 2013
Filmstill
Phoenician Sand Dance, 2005

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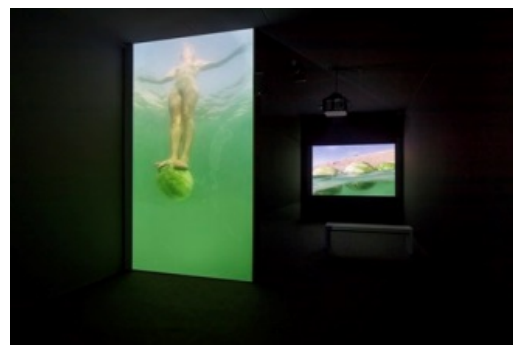
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Sigalit Landau
Mermaids (Erasing the Border of Azkelon), 2011
Filmstill



Sigalit Landau
Working Title WM I+II, 2010
Filmstill
Three Men Hula, 1999
Filmstill



Sigalit Landau
Standing on a Watermelon in the Dead Sea, 2005
Filmstill
Under the Dead Sea, 2005
Filmstill



Sigalit Landau
DeadSee, 2005
Filmstill



Sigalit Landau
Salted Lake, 2011
Filmstill

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Sigalit Landau

Salt Years

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Mönchsberg [3]

Rupertinum [1] & [2]

Introtext Mönchsberg

The sculptor, video and installation artist Sigalit Landau (1969 Jerusalem, IL) is one of Israel's most prominent contemporary artists of her generation. For over fifteen years, the Dead Sea has been a source of inspiration and a laboratory for Landau's art. Spanning the Museum der Moderne Salzburg's two venues, this exhibition is her first solo show at a museum in the German-speaking countries. Profoundly poetic and deeply political, the exhibition is a comprehensive and meticulous presentation of salt sculptures and video installations from the past two decades.

In the galleries of the museum's Mönchsberg venue, Landau presents a sprawling installation of objects that she immersed in the highly saline waters of the Dead Sea. Through this process, the items – such as fishing nets, musical instruments and costumes – underwent both a physical metamorphosis and a metaphorical transformation. Landau describes her harvest from the sea as “twentieth-century archeology” and “memorial-conceptual readymades”. They evoke her long-held concern over the man-made disaster that poses a threat to the existence of the Dead Sea. Landau raises fragile creations imbued with terrifying beauty from the Dead Sea, reminiscent of archeological findings, demonstrating the unceasing transformation of all things and the passing of time as well as the scars and sediments left in Israeli society by the darkest chapters in the history of the twentieth century. Landau works with biblical and mythological materials and stories as well as the expressive-figurative tradition in Western art history. Many of her works feature her own body in a central role, reflecting her training as a dancer in her youth. She interprets the history and nature of her land seeking a process of healing and bridge-building between communities that seem to be living in disconnected worlds.

A survey of her videos relating to the Dead Sea and the Mediterranean seashore is on view on two gallery floors at the Rupertinum venue. In these works, Landau explores questions of identity, femininity and bodily experience against the backdrop of history and the political situation in Israel.

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Introtext Rupertinum

The two gallery floors of the Rupertinum venue are dedicated to a survey of Landau's videos relating to the Dead Sea and the Mediterranean seashore. In these works, she explores questions of female identity and bodily experience as well as the political situation in Israel. Landau is fascinated by biblical and mythological narratives and the expressive-figurative traditions of art history. Many of her works feature her own body in a central role, reflecting her training in dance. Her creative practice interprets the history and nature of her native country in order to initiate a process of healing and build bridges between communities that seem to be living in different worlds. The works on video are complemented by the installation *Salt Bridge Conference* (2018) on view on floor [2]. The installation presents Landau's work on the politics of water, land and borders, and the extensive research she has undertaken in preparation for her future project *Salt Bridge*.

Her profound concern over the man-made disaster that now poses a threat to the very existence of the Dead Sea also speaks from the presentation on floor [3] of the Mönchsberg venue, where Landau choreographs objects that she immersed in the waters of the Dead Sea in sprawling installations.

An exhibition by Sigalit Landau with Yotam From

Supported by Friede Springer



Museum der Moderne
Salzburg

Sigalit Landau

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Mönchsberg [3]

Rupertinum [1] & [2]

Worktext

Sigalit Landau

1969 Jerusalem, IL—Tel Aviv, IL

In collaboration with Yotam From

Salt-Crystal Bridal Gown I, 2014

Salt-Crystal Bridal Gown III, 2014

Salt-Crystal Bridal Gown IV, 2014

Salt-Crystal Bridal Gown VI, 2014

Salt-Crystal Bridal Gown VIII, 2014

5 photographs

Courtesy the Artist

This series follows the transformation and crystallization of a dress under the Dead Sea. The dress, seen in these works is a replica of the gown worn by Leah, the female protagonist in S. An-Sky's *The Dybbuk* (1914), which tells a dark tale of Hassidic exorcism and Jewish black magic. The legendary actress Hanna Rovina played this role for four decades with the Habima Theater, Tel Aviv. The black version of the mythical dress was worn by her when Hanan, Leah's dead lover, came to possess her body, and spoke from her lips. In these photographs, salt crystals gradually cover the black dress. The crystallization transforms the morning gown into a white bridal dress. A salt bride.

© by Sigalit Landau

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Sigalit Landau

Salt Years

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Mönchsberg [3]

Rupertinum [1] & [2]

Biography

Sigalit Landau, an interdisciplinary artist who works with installation, video, photography, and sculpture, was born in Jerusalem in 1969. She graduated from the Bezalel Academy of Arts and Design in Jerusalem in 1994. She currently lives and works in Tel Aviv. Landau's work has been exhibited in leading venues around the world. Her one-person shows include: *Temple Mount*, The Israel Museum, Jerusalem (1995); *VoorWerk 5*, Witte de With Center for Contemporary Art, Rotterdam (1996); *Resident Alien I*, Documenta X, Kassel (1997); *The Country*, Alon Segev Gallery, Tel Aviv (2002); *Carcel de Amor*, Museo Reina Sofia, Madrid (2005); *Bauhaus 04* (performance), The Armory Show, New York City (2005); *The Endless Solution*, Tel Aviv Museum of Art, Tel Aviv (2005); *The Dining Hall*, KW Institute for Contemporary Art, Berlin (2007); *Projects 87: Sigalit Landau*, The Museum of Modern Art, New York City (2008); *Salt Sails + Sugar Knots*, Kamel Mennour Gallery, Paris (2008); *One Man's Floor Is Another Man's Feelings*, The Israeli Pavilion, 54th International Art Exhibition—la Biennale di Venezia (2011); *Caryatid*, The Negev Museum of Art, Beersheba (2012); *Margin*, Műcsarnok Kunsthalle, Budapest (2013); *The Ram in the Thicket*, Ginza Maison Hermes, Tokyo (2013); *Phoenician Sand Dance*, MACBA, Barcelona (2014); *Moving to Stand Still*, Koffler Centre of Fine Arts, Toronto (2014); *Better Place*, cellule516, Marseille (2015); *The Experience of Auschwitz*, MOCÁK, Krakow (2015); *Shelter*, 2012, Place des Arts, Musée d'art contemporain de Montréal, Montréal (2015); *Miqlat*, Musée d'art et d'histoire du Judaïsme, Paris (2016); *Sorrow Grove*, Wiener Festwochen, Vienna (2016); *Growth and Change: Sigalit Landau with Yotam From*, Jewish Federation, Cleveland, Ohio (2019); *Sea Stains*, Mishkenot Sha'ananim, Jerusalem (2019); *Salt Years*, Museum der Moderne Salzburg (2019).

Landau was the recipient of the 1993 Jewish National Fund (USA) Sculpture Award; the 2000 Times/Artangel Open Commission, London; the 2004 Nathan Gottesdiener Foundation Israeli Art Prize, Tel Aviv Museum of Art, Tel Aviv; the 2004 Beatrice S. Kolliner Award for Young Israeli Artists, The Israel Museum, Jerusalem; the 2007 Dan Sandel and the Sandel Family Foundation for Sculpture Award, Tel Aviv Museum of Art, Tel Aviv; and the 2016 Sandberg Prize for Israeli Art, The Israel Museum, Jerusalem, among others. In 2017 Landau received an Honorary Doctor of Philosophy from the Ben-Gurion University of the Negev, Israel, and in 2019 she was conferred the title of Chevalier dans l'Ordre des Arts et des Lettres by the French Government.

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Sigalit Landau

Salt Years

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Mönchsberg [3]

Rupertinum [1] & [2]

List of Works

Works are listed in chronological order. Dimensions are given as height by width by depth in centimeters.

All works of art are in the collection of the artist.

All salt works were suspended in the water of the Dead Sea.

Sigalit Landau

1969 Jerusalem, IL—Tel Aviv, IL

Mönchsberg

Salt Crystal Bridal Gown I, III, IV, VI, VIII, 2014

5 photographs, in collaboration with Yotam From

180 x 125 x 6 cm (70.87 x 49.21 x 2.36 in.) each, framed

De Deux, 2017

(About Two)

Installation

Stretcher and ballerina dress coated in salt crystals

Overall dimension determined by space

Let Me Inside You, 2017

Installation

Corsets coated in salt crystals

Overall dimension determined by space

Littoral, 2017

Installation

Fishing nets, table cloths, and stool coated in salt crystals

Overall dimension determined by space

Strand, 2017

Installation

Objects made of wire coated in salt crystals

Overall dimension determined by space

When I Go, 2017

Installation

Cello, bow, stool, and veil coated in salt crystals, and furniture

Sound, composed by Jean-Philippe Feiss

8:44 min.

Overall dimension determined by space

Burning Fleece, 2018

Installation

Shoes coated in salt crystals

Overall dimension determined by space

Climb Every Mountain, 2018

Installation

Ladder, shoes, basket, bottle, and sugar canes coated in salt crystals

Overall dimension determined by space

Flooding, 2018

Installation

Shoes, basket, and bow coated in salt crystals

Overall dimension determined by space

Rupertinum

Three Men Hula, 1999

Video (color, no sound)

1:36 min.

Barbed Hula, 2000

Video (color, sound)

1:52 min.

Dancing for Maya, 2005

Three-channel video (color, sound)

16:05 min.

DeadSee, 2005

Video (color, sound), sound composed by Jean-Philippe Feiss

11:39 min.

Phoenician Sand Dance, 2005

Video (color, sound)

8:54 min.

Standing on a Watermelon in the Dead Sea, 2005

Video (color, sound)

5:21 min.

Under the Dead Sea, 2005

Video (color, sound)

4:08 min.

Working Title WM I+II, 2010

Two-channel video (color, sound)

9:06 min.

Azkelon, 2011

Video (color, sound)

16:46 min.

Mermaids (Erasing the Border of Azkelon), 2011

Video (color, sound)

12:16 min.

Salted Lake, 2011

Video (color, sound)

11:05 min.

A Tree Standing, 2012

Video installation (color, no sound)

1:25 min.

Hands, 2013

Video (color, sound)

9:12 min.

Salt Bridge Conference, 2018

Installation

Models, drawings, photographs by Yotam From, letters, sketches, notes, print-outs, various props

Videos and presentations (color, partly with sound), audio station

Overall dimension determined by space