



Ariel Reichman

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The world vibrates in Ariel Reichman's works.
Objects transform into confusing or dismaying feelings.
His practice is about human vulnerability as well as of the moment
at which the senses of things overwhelm people.
In Japanese aesthetics, the term mono-no-aware was shaped: the
pathos of things, empathy with them, and the consciousness of
their momentariness. Reichman's works are characterized by this
sensitivity. They draw a map of intensive sentience's, the influence
of a conflict on senses, feelings and perception.

Text by Hito Steyerl



SumSum, PSM, 2022

In his work *SumSum*, Reichman invites the viewer to a moment of silence to comprehensibly reveal his own process of drawing everyday objects as a retreat from everyday life and coping with trauma. The terrazzo slab, called SumSum in Hebrew, was embedded in a chair after the drawing process and invites the viewer to sit and contemplate.



SumSum (green), 2022
Metal, lacquer, terrazzo,
colored pencil on paper, framed
46 x 31 x 31 cm



SumSum (grey), 2022
Metal, lacquer, terrazzo,
colored pencil on paper, framed
46 x 31 x 31 cm



SumSum (brown), 2022
Metal, lacquer, terrazzo,
colored pencil on paper, framed
46 x 31 x 31 cm



SumSum (black), 2022
Metal, lacquer, terrazzo, colored
pencil on paper, framed
46 x 31 x 31 cm



I AM (NOT) SAFE, PSM, 2021

AM I SAFE? The question is as complex as it is elementary. The answer depends on a number of factors that concern all of the mosaic stones of our current living situation. We cannot get an overview of all of them; not all of them matter equally. And yet we can answer quickly, because in the end it essentially points to the individual feeling of each of us: "Do I feel safe right now?" Ariel Reichman raised this question as a kind of preface to his exhibition "This is Worse" at PSM (17.01.–10.04.2021)

I AM SAFE can be read on the neon lights outside in front of the gallery building. Or I AM NOT SAFE —depending on the answer we ourselves give by pressing a button in the exhibition or online at <https://iamnotsafe.digital/>. If we press NO , all of the letters of I AM NOT SAFE light up. If we press YES , the small word NOT goes out: I AM SAFE . Our emotional state becomes visible—and so subjectively and temporarily as the question per se allows. It cannot be made objective and can scarcely be differentiated, because if we were to answer it in the absoluteness with which it is posed, the rigorous answer would always have to be: No, because there is no total safety. But I can certainly feel safe. At least sufficiently safe to answer the question with YES , even if it is/was only for the moment and in reference to those aspects that are foremost for me right now.



I AM (NOT) SAFE, 2020

Interactive light sculpture with LED, acrylic,
steel, arduino (1 of 2 parts)

422 x 300 x 7 cm

Ed. 3 + AP



I AM (NOT) SAFE, 2020
Interactive light sculpture with LED,
acrylic, steel, arduino (2 of 2 parts)
106 x 34,5 x 35,5 cm

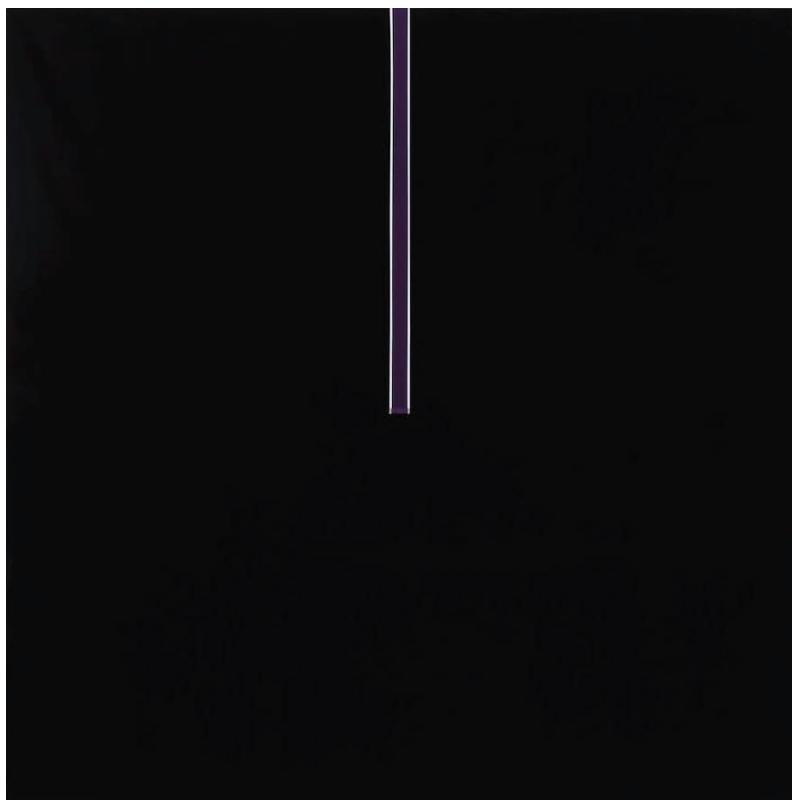


Installation view, *This is Worse*, PSM, 2021

His painting series titled *Military Landscapes* refers to military troop insignia, often depicting landscape motifs as backgrounds. Reichman removed the military elements from the original imagery of the badges and focused exclusively on the landscapes as a painterly subject, executing them in the manner of a "naïve" geometric abstraction while maintaining the color code of the original badges.



Military Landscape Paintings, 2020
Acrylic on linen
30 x 30 cm each



Purple heart (above), ... 1

War of exhaustion, 2021
Lacquer on aluminium,
military ribbon
142 x 142 cm



On and Off, 2021

In his light (performance) installation "On and Off", Reichman questions structures of power and / or strength. Several lamps connected to socket timers, switch from being "on" to "off" and "on" again. And then "off" and "on". And "on" and "off". At points in time, several lamps are simultaneously "on", while at other times only the little bear is left lighting up the space. The viewer experiences this choreographed performative action, played by the different lightbulb characters. As the larger and stronger lamps turn "on", the smaller and more subtle lamps almost disappear in their presence and ability to create a visible light. And the teddy goes „off“ the viewer is left gazing at the stars.



On and Off, 2021

Several lamps, digital timers, self-adhesive stars glowing in the dark
Dimensions variable



Not in this case, either | This is worse, 2020
 (Pre/post disasters of war)
 Graphite on paper, each 24 x 28.5 cm



In the drawing series **Pre/post disasters of war**, Reichman refers to the print-series **'Disasters of War'** (Spanish: **Los desastres de la guerra**) created by Francisco de Goya between 1810 and 1820. The aquatint etchings depict the atrocities committed by Napoleon's soldiers in battle with the rebellious Spanish population against the French occupation. The pictures show crimes against humanity on both sides, rape, shootings, massacres, mountains of corpses, half dead.



The last (last) light, PSM, 2019

In his exhibition *The last (last) light* in 2019 at PSM Ariel Reichman directly related the numerous symbolic levels of meaning that are assigned to light to the technical significance of the medium in photography. And yet, the individual series of works by Reichman in this exhibition at the first sight seems to lack precisely this component: light.



Grain #1, 2019
Silver gelatin print
120 x 160 cm
Ed. 3 + AP

In the photographic series *Grain*, Reichman concentrates on classical analogue photography. By not looking for motifs, but simply photographing “nothing” he takes the viewer’s gaze back to the starting point of photography. Taking the non-existing images of “nothing”, Reichman photographed either in a glaringly bright or pitch-black room or directly into a source of light. By reducing the motif to nothing, and either being of all light or no light, what is recorded in the analogue process is the photographic material itself. The fact that photographic film of different grain sizes can be obtained becomes visible, and only the strong enlargement of the photographs ultimately allows the grain to be seen—in light or dark, depending on the initial situation. What is achieved is the total reduction of a photographic image.

In contrast to the image pixels of digital photography, the different grain sizes are all characterized by an organic, not schematic arrangement. Due to the random arrangement of the grain following no system, different picture worlds seem to open up in front of the eye of the viewer—following the human desire and its quest for pictorial logic. The over- or underexposure, which is otherwise to be read as a mistake, here becomes the concept, in order to not only break down the process of photography but also to present multilayered readabilities.

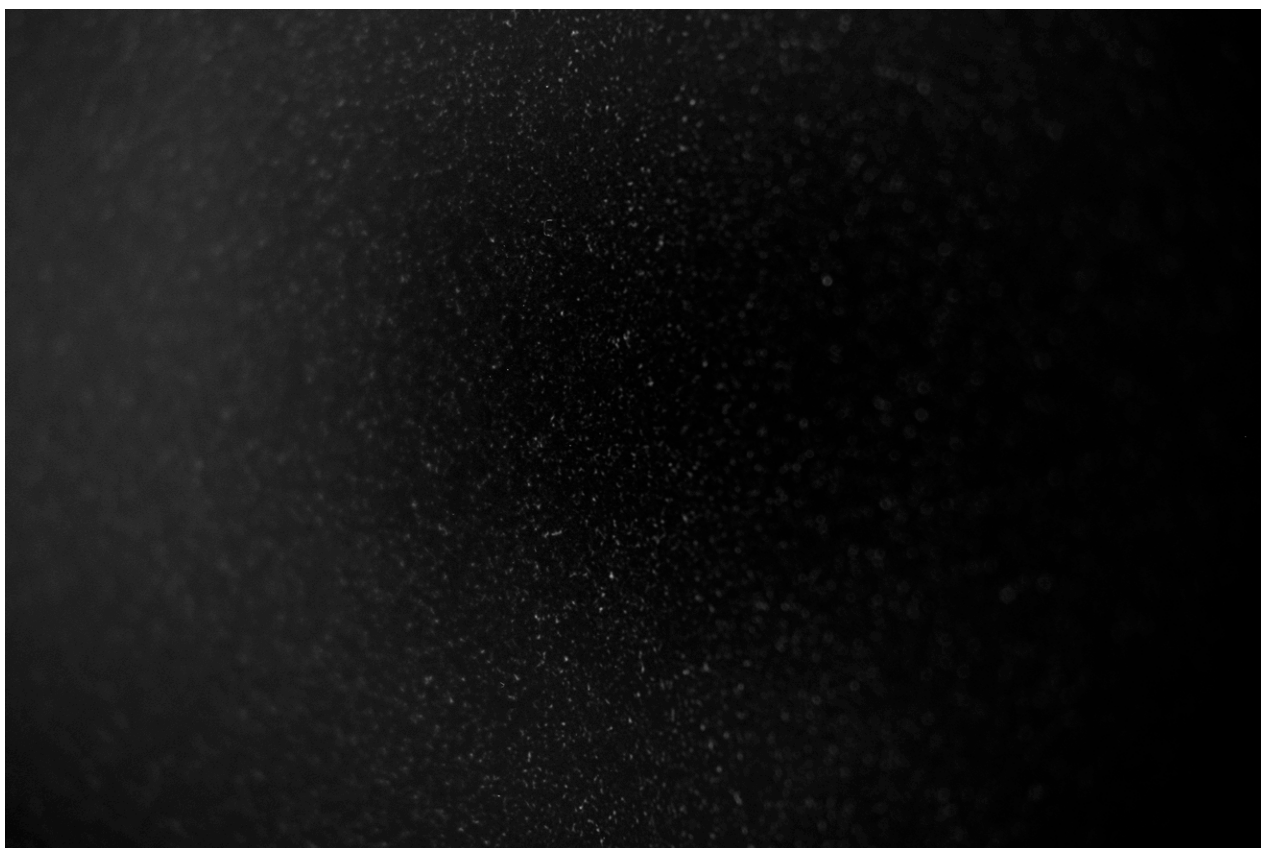


detail:
Grain #1, 2019
Silver gelatin print,
120 x 160 cm
Ed. 3 + AP

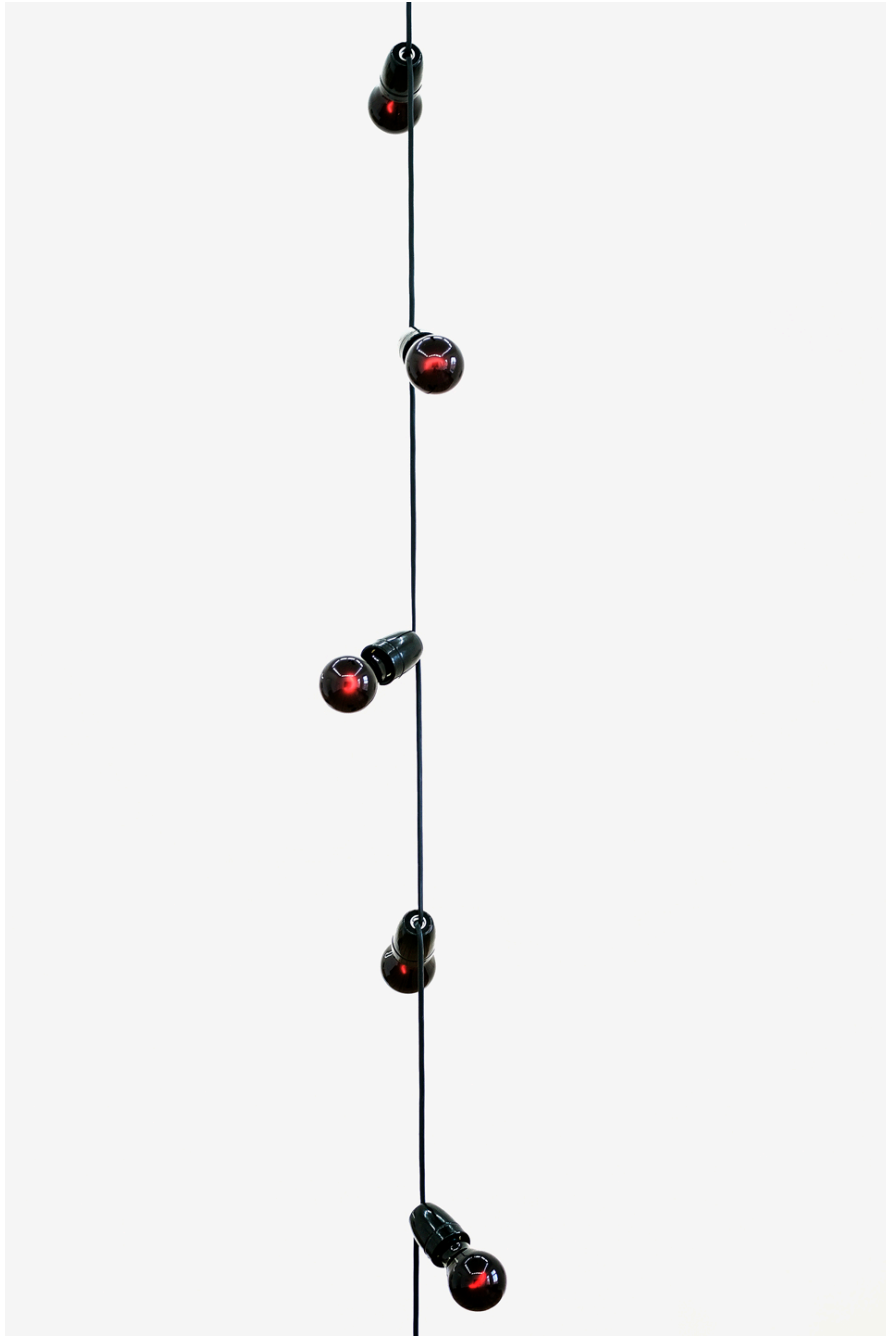


Grain #2, 2019, C-print, 160 x 120 cm

The last (last) light, 2019, 10 painted light bulbs, dimmer, dimensions variable



detail: **Grain #3**, 2019, C-print, 160 x 204 cm



The last (last) light, 2019, 10 painted light bulbs, dimmer, dimensions variable

The light work *The last (last) light* has a clear reference to Félix González-Torres. Reichman has worked with the appropriation of other artworks previously: in particular works by González-Torres or Bruce Nauman can be found in a modified form and continued concept in his oeuvre. In *The last (last) light* black colored light bulbs hanging on a black cable of the ceiling form a contrary reference to the “white” version of González-Torres’ series *Untitled (Last Light)*. Disturbing the black paint on the otherwise translucent glass prevents the effect of light scattering. The light is there and it shines, but it is captured under the black lacquer coating, with which Reichman has covered the bulbs by hand. The light is only weakly visible through the lacquer layer; it appears slightly reddish through the “color filter”, strongly recalling human veins under the skin.





The view outside my basement window. PSM. 2016

Upon entering PSM, a box-like wall positioned off-center in the main gallery space greets you. This purpose-built, simple plasterboard wall (21, 22, 23, Boom) has a large, asymmetrical hole cut out of it. In the hole Reichman has placed a 3-D print, which was modeled on a “blast hole.” Blast holes are used by militaries around the globe to simulate explosive damage. While the nature of this wall installation may have a hostile origin, Reichman’s goal was not really to draw attention to this, but rather to create a physical reminder of the effect of living (much of) our visual lives online. Viewed on a computer screen, these holes look like they are from a film set, and do not evince the serious purpose for which they are built. In the process of seeing such images we become enddistanced from the actuality of threat and the use of violence against it.

Reichman has also made a new series of sculptures (Reminiscing Virtual Landscapes) that take their shape from a video of an explosion, digital shards of a sort. A camera was attached to a missile in an effort to show how precisely it could hit its target; watched all the way to the end you come to the scrambled static that is the explosion. The 3-D prints are filled with ceramic cement and then polished on top, creating a modernist-like totem of the physicality of highly abstracted digital imagery.

Reichman further presents several series of paintings, including his new series of “cloud” paintings, which use photos of the Israeli air defense system known as the Iron Dome in action, blowing up missiles from Gaza mid-air. Again, the inspiration for the work—photos Reichman took from his basement window in Tel Aviv—highlights encounters with conflict that make it seem unreal and far away, when it is in fact anything but. The works in *The View Outside My Basement Window* are a physical manifestation of the intangible nature of most of our interaction with war and violence—it is distant, desensitized, anesthetized—on the computer screen or even through a window. To rephrase Susan Sontag’s thoughts on the pain of others, being a spectator of calamities taking place somewhere else, to someone else, is the quintessential contemporary experience.



Reminiscence of a virtual landscape #3, 2016
Ceramic powder, 3D print
95,5 x 25 x 46,5 cm



Reminiscence of a virtual landscape #2, 2016
Ceramic powder, 3D print
95,5 x 27 x 34 cm



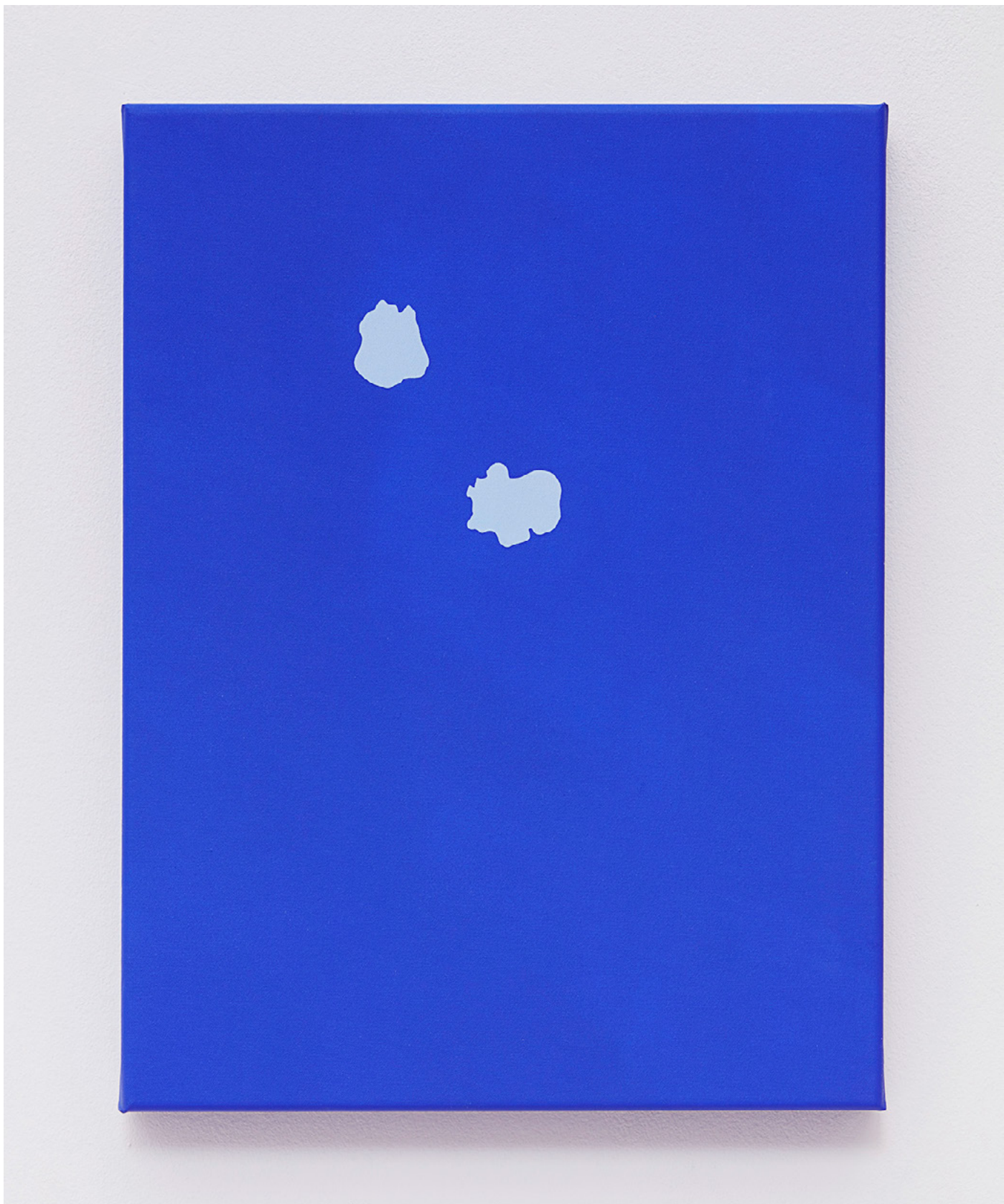
Reminiscence of a virtual landscape #1, 2016
Ceramic powder, 3D print
95,5 x 19 x 23,5 cm



Reminiscence of a virtual landscape #7, 2016
Concrete
31 x 16 x 10 cm



Boom, 2016
Acrylic on canvas
150 x 150 cm



Cloud #3, 2016
Acrylic on canvas
40 x 30 cm



Cloud #5, 2016
Acrylic on canvas
40 x 30 cm



18/07/14, 2016
Mixed media on canvas
150 x 250 cm



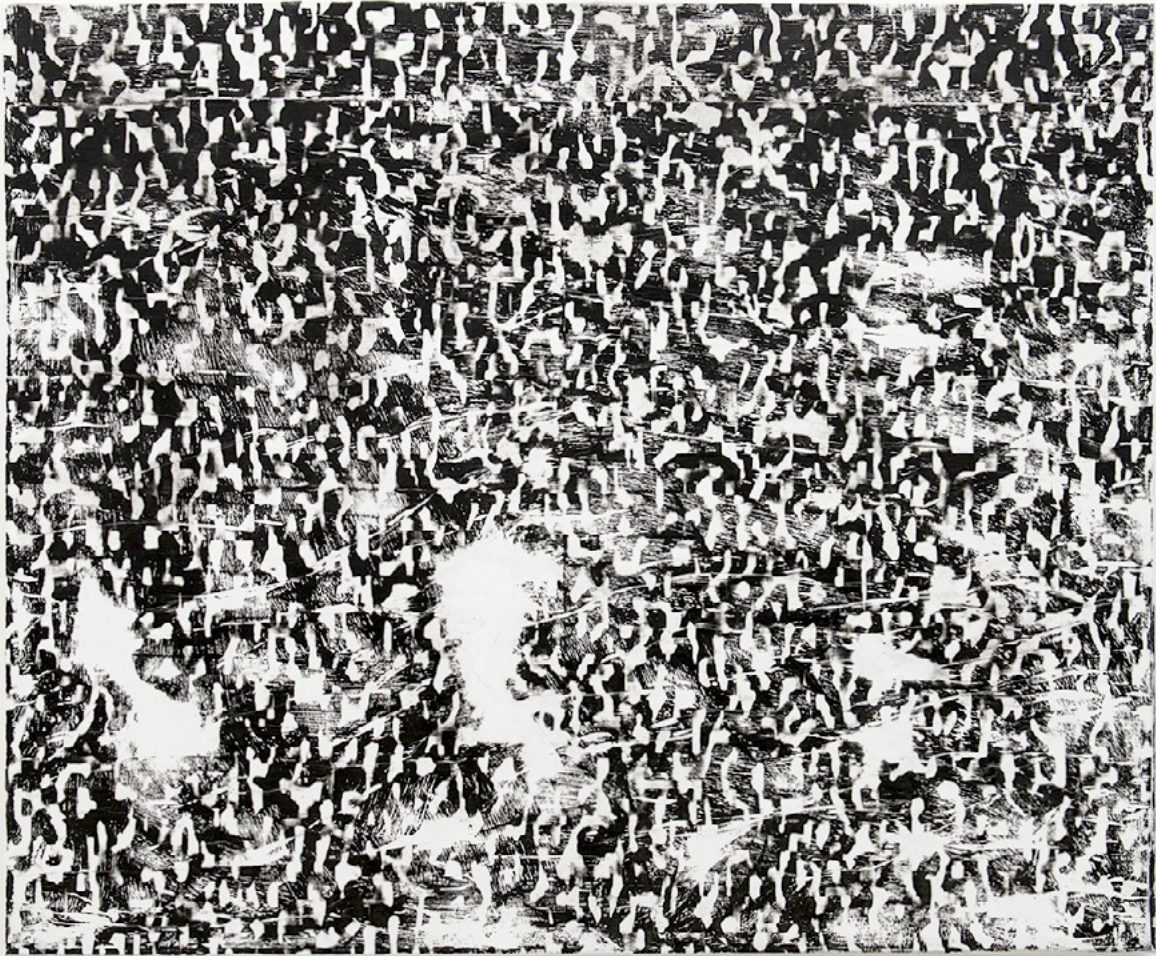
20/07/14, 2016
Mixed media on canvas
100 x 120 cm



Installation view, PSM and Klemm's, Art Düsseldorf, 2023

During the Gaza war, Ariel Reichman watched online video footage distributed by the government. He focused on video images from cameras connected to the rockets aimed at Gaza. Just before the rocket explodes, a split second appears in which the video image appears deconstructed.

Reichman printed out the images he found on the Internet and transferred the image to canvas by gluing the print to the surface and peeling it off just before the glue fully cured. This process was to leave traces in the video image.



17/07/14, 2014
Mixed media on
canvas
100 x 120 cm



Burned sticks, 2016
Burned wood, paint
10 x 10 x 200 cm



A space between here and there, 2017
Installation view
Akershus Art center, Norway



A space between here and there, 2017
Installation view
Akershus Art center, Norway



A space between here and there, 2017
Installation view
Akershus Art center, Norway



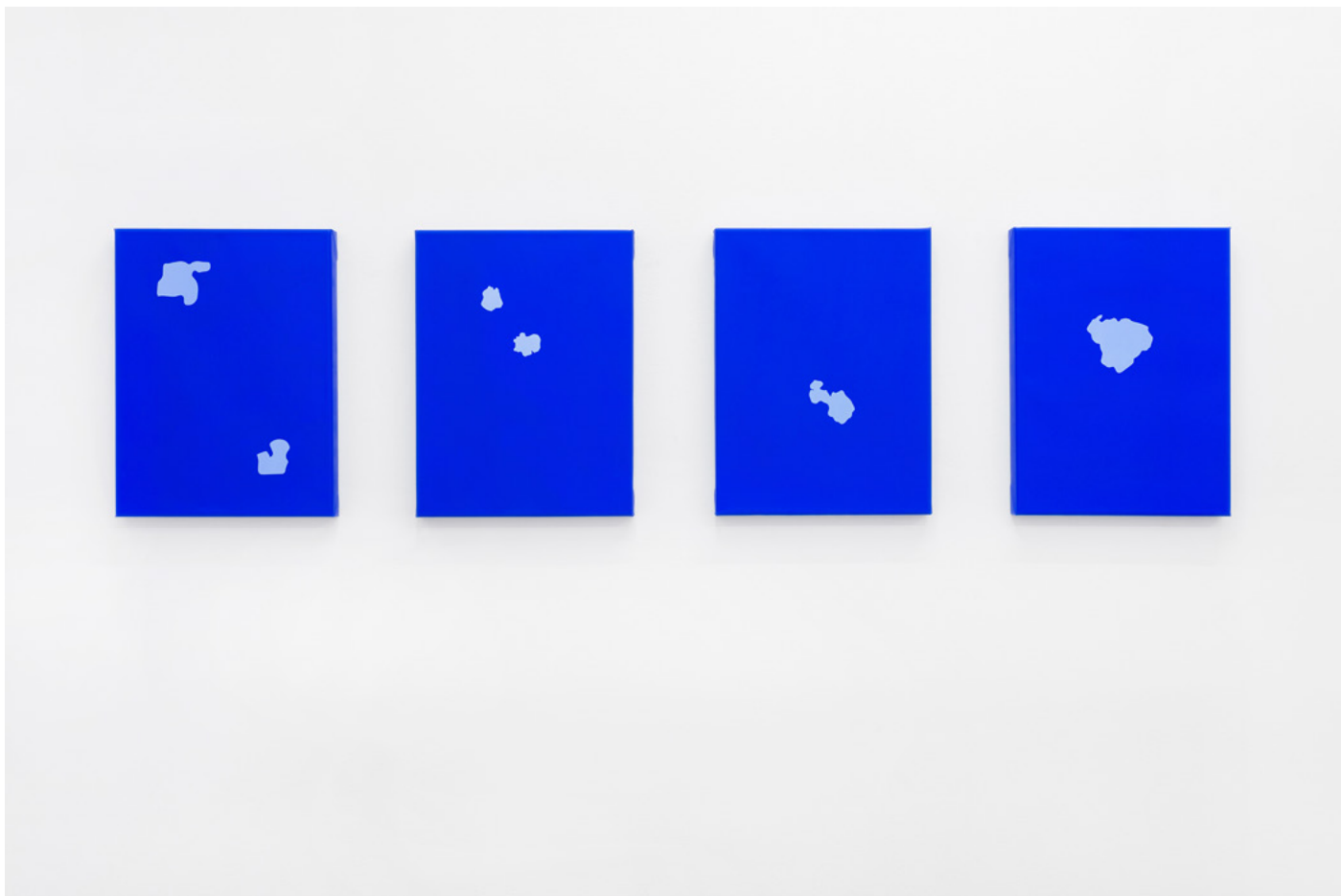
Stacked on the floor is a pile of hand-sized stones. Each one is engraved with the English phrase "Hold me." The stones invite visitors to follow the inscription and take them in their hands. With this gesture, the artist ties in with the artistic practice of Félix González-Torres, who incorporated visitors into his works. Ariel Reichman's content reference, however, is his own reality as an individual. Thus, the total weight of the stacked stones is based on the current weight of the artist (71 kg).

The reference to his body symbolically represents the person itself. Against this background, the invitation to lift up the stones and possibly put them down again at another place takes on an ethical and political dimension that extends beyond the act itself. For it is connected not only with the expression of a collective responsibility towards the individual, but also with decision-making power. The recipients become agents, empowered and ethically left to their own devices. They can intervene in the givenness of a found reality or, in a figurative sense, the reality of another person. In this way, external awareness is to be made tangible.

A space between here and there, 2017
Installation view
Akershus Art center, Norway



Hold me, 2015
25 engraved stones
Approx. 71 kg (the weight of the artist)



A space between here and there, 2017
Installation view
Akershus Art center, Norway



A space between here and there, 2017
Installation view
Akershus Art center, Norway



A space between here and there, 2017
Installation view
Akershus Art center, Norway



A space between here and there, 2017
Installation view
Akershus Art center, Norway



Maria. Installation view. Tel Aviv Museum of Art, 2016. Curated by Ruti Direktor

Ariel Reichman's search for Maria, the woman who was his nanny in Johannesburg, is primarily personal, yet cannot be detached from the wider political aspect: where is the black woman who worked as a home help for a Jewish family during the Apartheid years, was an inseparable part of the family's life, but with whom all contact was lost upon their return to Israel? Reichman was born in Johannesburg, where his father was serving as the Jewish community's cantor, and lived there until he was 13. His works on show in the exhibition all relate to his Johannesburg childhood memories and focus on Maria, the woman who worked for his parents and raised him, and about whom he knows nothing. The film *Maria* was shot in 2015. Reichman was invited to exhibit at the Goodman Gallery in Cape Town, where he met a woman who had known his family. She told him that her own domestic worker, Dora, used to accompany her sons to the Reichman family home for Bar Mitzva lessons, and while they were studying with his father, would spend time with Maria in their kitchen. Reichman flew to Johannesburg, met Dora and traveled with her to the street where his childhood home stood, and together they tried to find Maria. The film is shot in the street, along fences, gates and yards, and some of the conversations are held through door phone systems. Although it centers on the search for Maria, it is driven by Dora, Maria's duplicate, who was and still is a domestic worker in Johannesburg. The Reichman family left South Africa in 1991, three years before the end of Apartheid, and it is not only the personal quest for Maria at the core of the film, but also an attempt to understand what has changed in South Africa, what happened to the people who experienced the political change and how it affected their lives. Shot using a hand-held camera, the film has a documentary-detective mood: *In Search of Maria*. At times there is a sense of getting there, that there might be a trace leading to her, but eventually the film ends without a result. During the personal-artistic process, Reichman hung posters with Maria's image throughout the Johannesburg neighborhood and one of them features in the exhibition. In addition, a sequence of photographs taken from the family album is screened: photographs of Reichman and his brothers, wearing skullcaps, with Maria, Lewis the gardener and a team of black workers against the background of a beautiful garden and the swimming pool. When Maria is photographed with Reichman's grandmother, who came on a visit from Bnei Brak, Israel, they both look like proper religious Jewish women. Reichman remembers his childhood in the large, fence-surrounded house, as an idyll. When he screens the family photographs, innocent memories from Africa, he uses them as testimonies for unraveling underground layers which he is now mature enough to see and decipher.

Text by Ruti Direktor



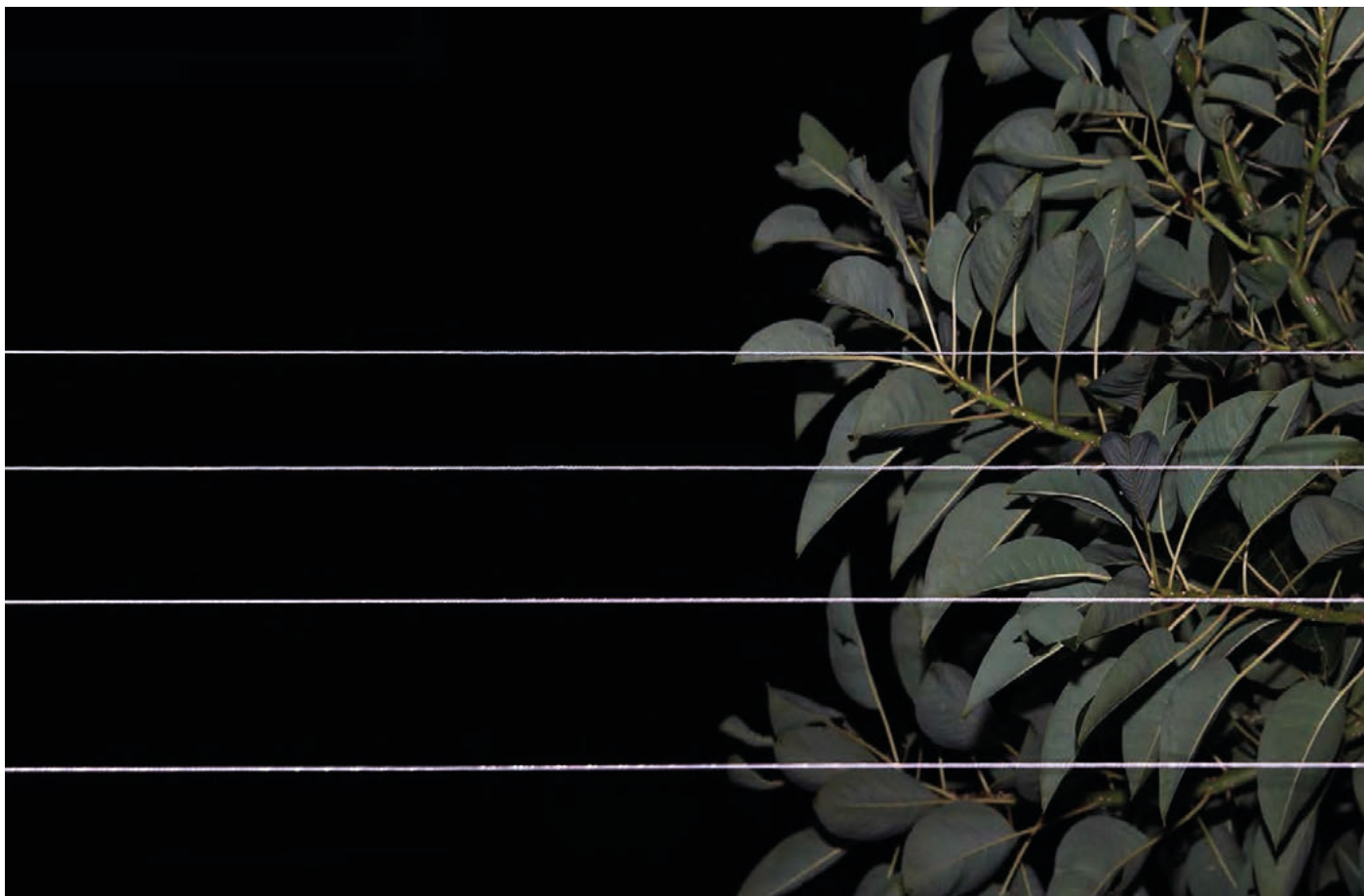
Maria, 2015
Acrylic sprayon paper
59,4 x 84,1 cm



Family album. 2016
23 slides



Electric Fence #3 Johannesburg, 2015
Pigment print on paper
50 x 40 cm



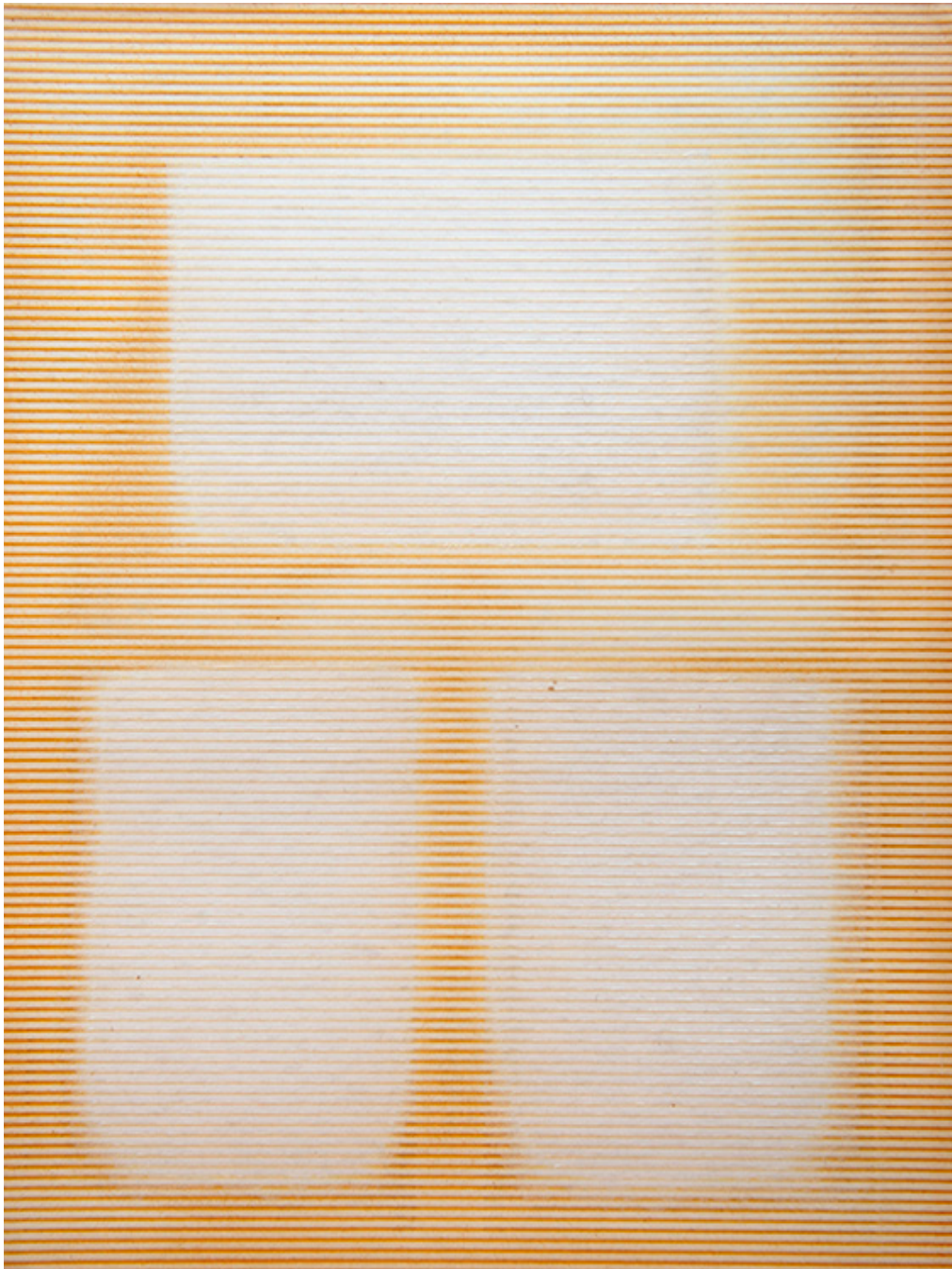
Electric fence #4 Johannesburg, 2015
Pigment print on paper
200 x 300 cm
Ed. 3 + AP



Electric fence #2 Johannesburg, 2015
Pigment print on paper
100 x 150 cm



Wire and tree, 2017
Pigment print on paper
30 x 40 cm



Memory of a family album, 2015
Pigment print on paper
28,5 x 23,81 cm



Above the artist's parent's childhood bed was installed a bell. Every morning his parents would ring this bell and Maria would enter serving tea for the master, and coffee for the madam. The times are Apartheid South Africa. During the duration of the performance, as the visitors ring the bell, the artist prepares and serves tea for the masters, and coffee for the madam.

Tee for the master, coffee for the madam

2 chairs, C-print, door bell

Installation view at Goodman gallery, South Africa
2015

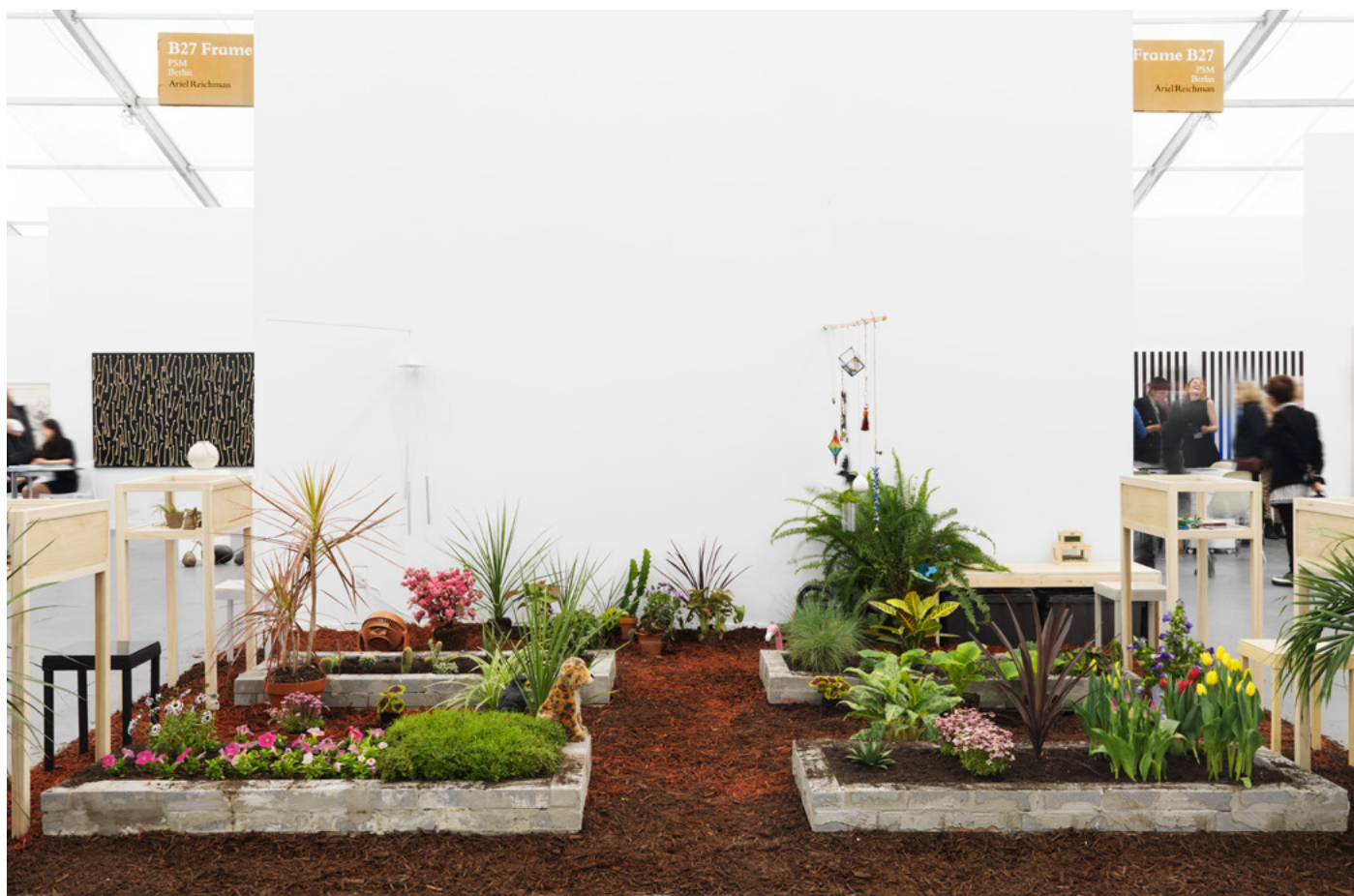






On Randomness, by Drorit Gur Arie.
1200 kg dirt. Petach Tikva Museum of Art. 2015

It is an act of embodying the ties between the past and present. In the wish to create a living site, the memorial house, built as a site for memory and commemoration, was erected not far from the city's center, hence not completely separated from the sounds of everyday life. Ariel Reichman's 1200 kg of Dirt proceeds to perform a similar, almost painful act of hybridization of nature and culture, of the inanimate with the living, of growing and decaying, nurturing and killing; the bugs eating away at the garden plants, threatening the lives of the artworks chosen by the artist as an active part of his work, are all doomed to die. Internal contradictions reside and thrive simultaneously in this installation that moves the soul, is breathtakingly beautiful and heartbreakingly sad. The struggle of the living and the dead is expressed in the etymology of the Hebrew word for space ('halal', or 'void'), that is also the term used for those killed in military action. 'Halal' is almost synonymous with the word 'fallen' used to designate those whose life cycle was cut short. 'Hallal' also refers to an exhibition space, which is a 'graveyard' for art objects but also a burgeoning place for art viewers. In Reichman's ongoing installation the two types of 'voids' are situated side by side: the names of the fallen are engraved forever in the stone in the opposite room, as artworks and chests filled with land lie silently on the gallery floor evoking graves. Then something happens and the garden appears as a breathing, living world. Light bulbs nourish its plants ensuring they continue to thrive, wind chimes and colorful weather vanes that are placed among the plants create sounds with every visitor's movements, and even the iconic statues of fallen soldiers and the drawings from the museum's collection seem to show signs of life for a moment when viewed in the context of the plants and flowerbeds surrounding them. Randomness resides in this installation, a kind of randomness that is present in other works by Reichman. Death in the battlefield is often quick and random. The fate of the garden lies in Reichman's hands; 'the gardener and the griever' who tends a garden which conceals personal stories that deviate from the cruel and fixed order, like a military formation for the heroes brought to rest in military cemeteries. A single yellowing leaf in one of the planters quivers between life and death while other plants attempt to reach out beyond the confines of their containers. Earth is dispersed in the exhibition space, perhaps a moment before it will be collected into a planter, or before it is swept off the black marble gallery floor. Ostensibly, chaos govern order here: dead plants will be replaced by fresh ones; art works will be taken out of the gallery for a while to be conserved. The day the show opens will be just another day in Reichman's gardening process, which will end with the closing of the exhibition in a number of months. What will become of the garden? Time will tell.



Regarding the memory of others, 2014
Installation view
Frieze NY
Dimensions variable



The artists army boots, 2015
Leather boots, rubber, vitrine
Dimensions variable



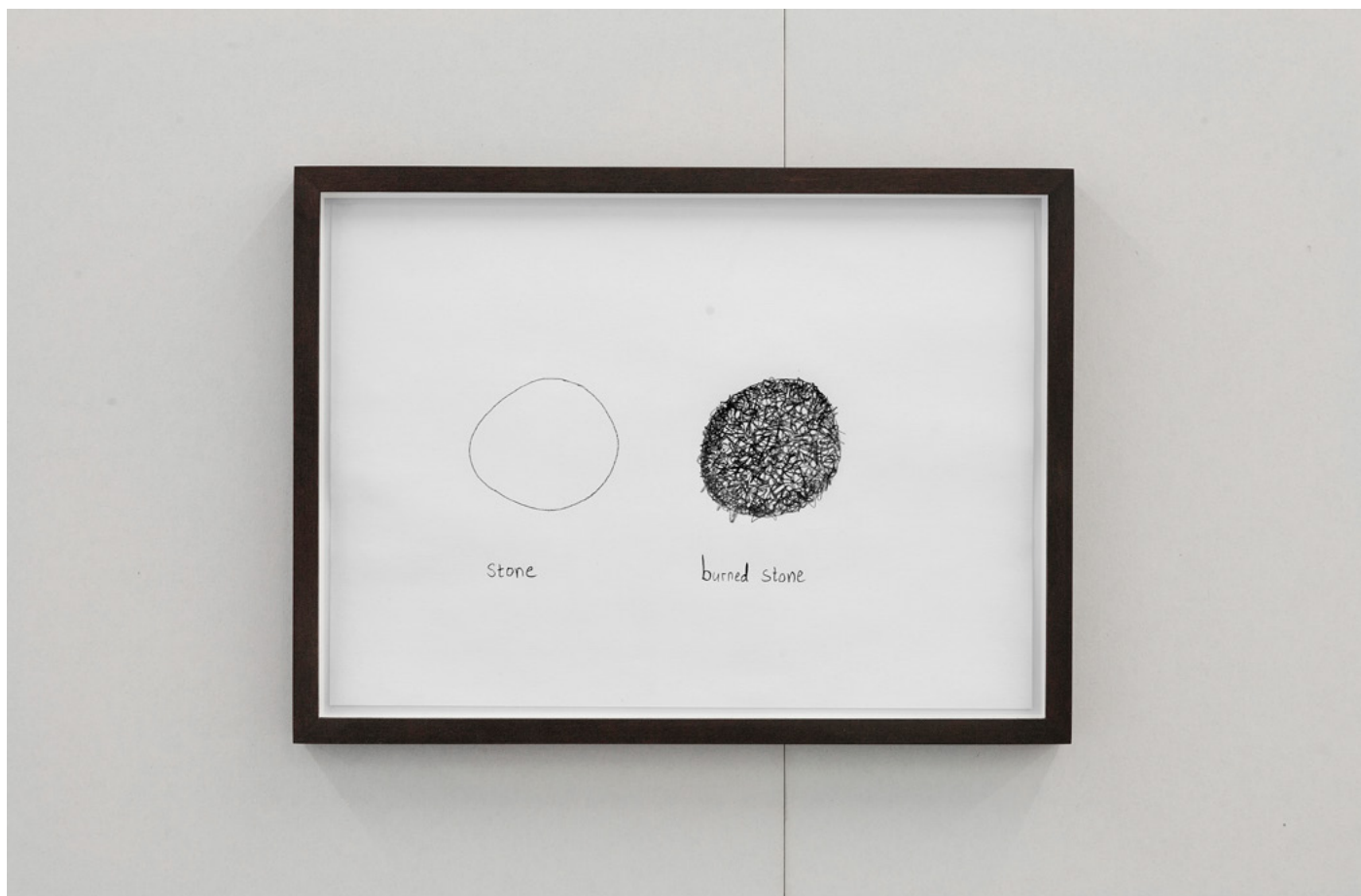
And all she wanted was to bring him home, 2015
Foam, color, wood, vitrine
57 x 42,5 x 9,5 cm



Through film, photography, drawing and installation, Reichman's practice explores a paradoxical space between the poetic and the political, retaining a sense of innocence and childlike conviction with which to critically observe its institutional surroundings.

The exhibition itself rejects the perimeter of the gallery, leaving all walls empty. A central, purpose-built structure houses *Secret Performance (I have to be strong)*, in which the artist tries to operate a wind-up torch to provide light for the duration of a reel of 16mm film, struggling to sustain the action and himself remaining obscure. Reichman creates conditions for seeing, a moment in which the personal becomes public and extrovert. In the video *My Mother*, you see, she doesn't know how to use a lighter, the artist's mother tries to ignite a cigarette lighter, having never held or used one before. Her hand enjoys the un-known object's potential of light and warmth, but these come at a price – and this admission of unknowing and hesitation brings both reward and frustration. Images appear at once metaphor and figurative, and it is often not clear whether we are looking in or out. Using modest means and forms, the artist places his viewers near a boundary, a physical, ideological or emotional structure. *Electric Fence*, a series of photo-graphs consisting of a single continuous white line that is at first difficult to identify, withdraws into seductive abstraction with ease. All the same, the image reproduces stark and unforgiving conditions – negation, invisibility, permanence.

This repeating ambiguity in Reichman's work is an invitation to cross from one mental state to the other, and highlights that while this experience can be freeing, it can also lead to renewed confrontation.



Burned stone, 2013
Pencil on paper
24 x 33 cm



Curtains, 2013
Pencil on paper
Dyptich. 35 x 28 each



Rescue seats, 2013
Pencil on paper
35 x 28 cm each



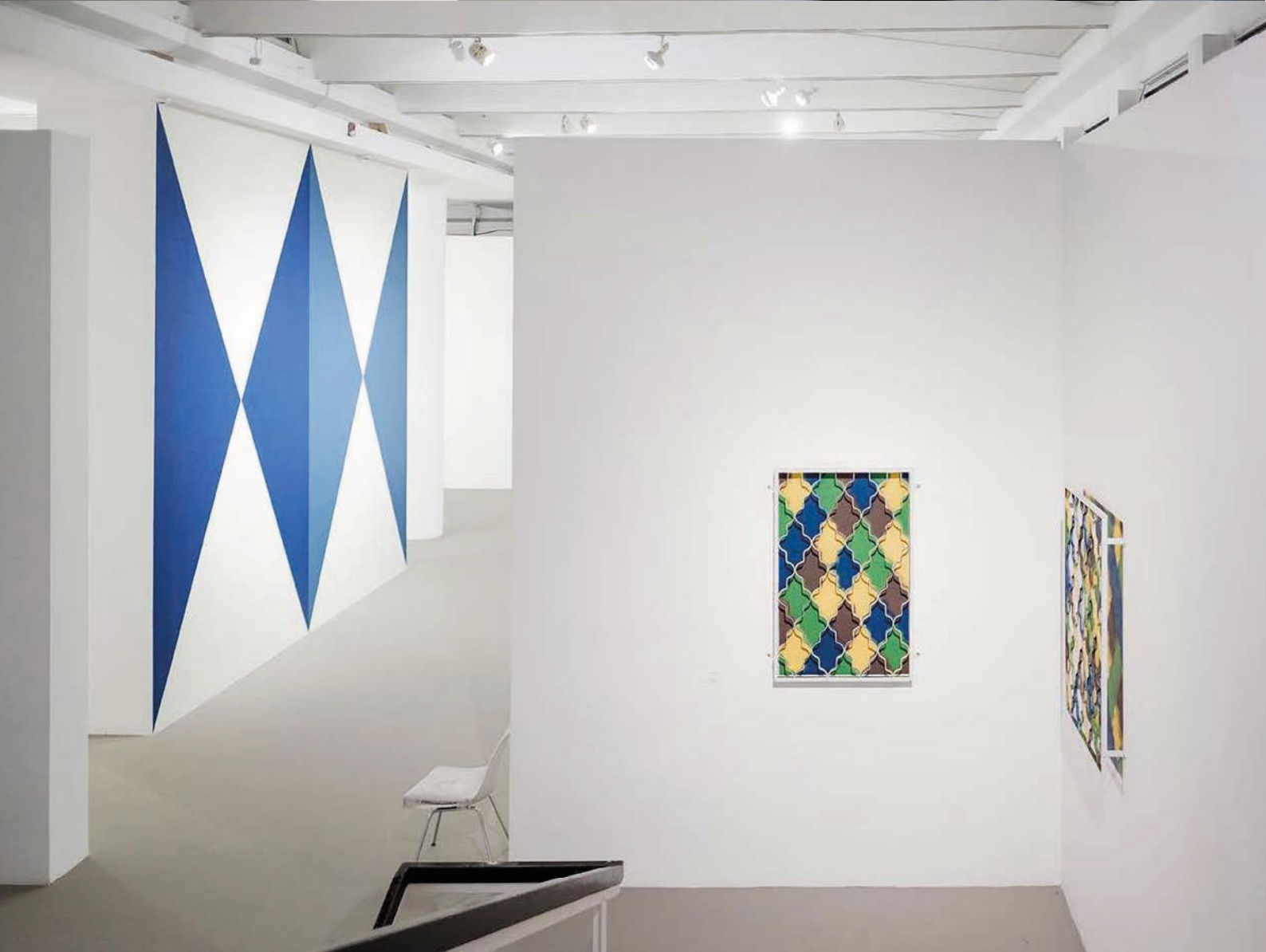
Untitled window bars (Kalisher Street), 2015
Metal, Acrylic
100 x 100 cm



Untitled window bars (without the bars), 2015
Acrylic on canvas
100 x 140 cm



**Untitled (from the series 'Window Bar
Paintings'), 2015**
Welcome to the jungle
KW Berlin
Curated by Ellen Blumenstein





For abc 2016, PSM will present a series of eleven drawings by Ariel Reichman entitled **I Am Sorry Felix, But We Are Just Too Scared To Fly, A–N** (2013–2016). The drawings stem from Reichman's interaction with Cuban-American artist Felix Gonzalez-Torres's photographic series *Untitled (Vultures)* of 1995. Reichman scanned the works as they appear in Gonzalez-Torres's catalogue raisonné, blew the images up and digitally deleted the birds. He next drew the pixelated sky of Gonzalez-Torres's original image on paper the same size without the birds, creating a work only faintly reminiscent of the source piece—the drawing could be anything from a scene of white noise to the sky that it is actually modeled on. Reichman's series increases the forlorn aspect of Gonzalez-Torres's work, making it more ominous and heightening the sense of vulnerability found within it. While this is a relatively straightforward move in the game of artistic referencing, Reichman's drawings not only extend the possibilities of interpretation of Gonzalez-Torres's work, they also expose Reichman's own emotive approach. This intimate action is something that is becoming less frequent in contemporary art, confronting the viewer with a powerful quietness as it does, which is part of the reason why the subtlety of the drawings is so affecting.

Text by Aaron Bogart



I am sorry Felix, but we are just too scared to fly #C, 2013 - 2016
Pencil on paper, framed
57,4 x 83,4 cm



I am sorry Felix, but we are just too scared to fly. #A, 2013
Pencil on paper, framed
57,4 x 83,4 cm



Bob and Myself, 2010
Metal, barbed wire, cutter
180 x 90 x 90 cm



The minimal looking sculpture is actually an article of daily use, which Reichman knows from his time as a young soldier in the Israeli army: A Kicking Wall is used as a training object in the military. The red line shows the minimal height to kick on to be able to have the momentum to jump over the wall.

Kicking Wall, 2013

Brick wall, paint, video performance

Dimension variable

Haifa museum of art. Curated by Ruti Direktor



And we shall disappear one day, 2010
Pigment prints on paper, framed
Diptych, 140 x 240 cm



A white flower and myself, 2008
Pigment print on paper, framed
42,7 x 70 cm



Untitled #3, 2015
Pigment print on paper
100 x 100 cm



Trying to draw the Star of David with my left hand, 2010
Glass, pencil on paper, plaster walls, nails
14 x 9 cm



In nearly every supermarket or food market one visits, you'll likely encounter a small sticker in the fruit section adorning the oranges, embedded with the name "Jaffa". Jaffa is a historic Arab city that sits next to Tel Aviv and shares the same municipality, namely Tel Aviv – Jaffa. The Jaffa oranges were a symbol of Arabs and Jews co-existing and collaborating in the fields.

While the city after which the logo is named has a rich Arab history, the contemporary image of the Jaffa orange represents a vision of a social and equal society striving to establish a new home in what was told to be a new land. The fruit encapsulates this complex narrative, encompassing notions of home, land, society, and nationhood.

Imagine a dark night as you wander through a field, and a flashlight suddenly unveils the vibrant orange hues and distinctive forms of these oranges. The flash enables us to see these forms and momentarily contrasts starkly with the darkness of the field and the night sky. In Hebrew, there is a term that can be roughly translated as "a hit of light." In a space of just a few seconds, two photographs are captured, and the light flashes twice, offering two perspectives in successive moments. Each image focuses on the same orange resting on the same tree, planted in the same land.

Oranges, 2010
pigment prints on paper
diptych, 42 x 34 cm each



ARIEL REICHMAN

Born 1979 in Johannesburg, South Africa. Lives and works in Berlin, Germany.

EDUCATION

2012 - 2014 MFA Bezalel Academy of Arts and Design, Jerusalem, IL

2004 - 2008 University of the Arts Berlin (Class of Hito Steyerl), DE

SELECTED SOLO EXHIBITIONS

- 2024** Museumsquartier Osnabrück, DE
- 2023** Presentation I AM (NOT) SAFE / Museum facade, Mishkan Museum of Art, Ein Harod, IL
- 2022** *Window Bars*, OPEN, Berlin, DE
Sum Sum, PSM (Loggia), Berlin, DE
- 2021** *Becoming Gewish*, in collaboration with Jackie Grassmann, Kunstverein Heidelberg, DE
Becoming Gewish, in collaboration with Jackie Grassmann, Kunstverein Arnsberg, DE
This is worse, PSM, Berlin, DE
- 2020** *In Limbo*, Kunstverein Arnsberg, DE
- 2019** *The last (last) light*, PSM, Berlin, DE
Afraid to be Afraid, SP A C E D O U T, Kerkow, DE
- 2017** *The Space Between Here and There*, Akershus Kunstsenter, Lillestrøm, NO
- 2016** ABC, Solo Presentation with PSM, Berlin, DE
The View Outside My Basement Window, PSM, Berlin, DE
- 2015** *Conservation*, Sommer Gallery, S2, Tel Aviv, IL
- 2014** *At Night They Sleep, They Do*, Center for Contemporary Art, Tel Aviv, IL
Regarding the Memory of Others, Frieze NY, Solo Presentation with PSM, New York, US
Who Distinguishes Between Light and Dark, Waterside Contemporary, London, UK
- 2013** *1200 kg Dirt*, Petach-Tikva Museum of Contemporary Art, IL
Dear Felix, I am sorry but we are just too scared to fly, PSM, Berlin, DE
- 2011** *3 seconds inhale, 7 seconds exhale*, Verein zur Förderung von Kunst & Kultur am Rosa-Luxemburg-Platz, Berlin, DE
- 2010** *And It Is In The Space Between Here And There*, PSM, Berlin, DE
I have to be strong, Galerie Jones, Cologne, DE
- 2009** *Legal settlement*, PROGRAM, Berlin, DE
- 2008** *'How Can I Say Something About Them If You Don't Know Who I Am'*, Bannwarth Galerie, Paris, FR

SELECTED GROUP EXHIBITIONS

- 2023** *Imagine a Museum (or Remembering Body)*, curated by Ruth Direktor, Tel Aviv Museum of Art, IL
Who by Fire: On Israel, curated by Liav Mizrahi, Haus am Lützowplatz, Berlin, DE
(MIT)FÜHLEN, Museumsquartier Osnabrück, DE
- 2022** *Power! Light!*, curated by Andreas Beitin and Holger Broeker, Kunstmuseum Wolfsburg, DE
The Weight of Being, Week of Contemporary Art in Plovdiv, BGR
- 2021** *MINDBOMBS. Visual Cultures of Political Violence*, Kunsthalle Mannheim, DE
Art moves mountains, Sommer. Frische. Kunst., Bad Gastein, AT
An/Aus, Kwadrat Gallery, Berlin, DE
 Curating on Shaky Grounds, KW Institute for Contemporary Art, Berlin, DE
- 2019** *This is not a photo*, Galerie Mitte, Bremen, DE
Mostyn open, Mostyn, Llandundo, Wales
THE LID, Almacén, Cultural Center, Tel Aviv-Jaffa, IL
Looking Back, thinking Ahead, FREIRAUM in der Box, Berlin, DE
- 2018** *Class Relations*, Kunstverein im Hamburg, DE
Night shift, invited by Ossian Fraser, Bar Babette, Berlin, DE
Bodytalk, Circle1, Berlin, DE
In-visible realness, PS120, Berlin, DE
- 2017** *Current Affairs*, Tel Aviv Museum of Art, IL
- 2016** *Regarding Africa: Contemporary Art and Afro-Futurism*, Tel Aviv Museum of Art, IL
False Flags, Pelican Bomb, New Orleans, Louisiana, US
- 2015** *Welcome to the Jungle*, Kunst-Werke Institute for Contemporary Art (KW), Berlin, DE
The Museum Presents Itself 2, Tel Aviv Museum of Art, Tel Aviv, IL
Poetry in Between: South South, Goodman Gallery, Cape Town, ZA
- 2013** *One hundred years readymade*, Haifa Museum of Contemporary Art, IL
Mythographies, Yaffo 23, Jerusalem, IL
- 2012** *Body Without Body*, Georg-Kolbe-Museum, Berlin, DE
City and public spaces, Museum night, Plovdiv, BG
Positioning Osmotic Impulses, SAVVY Contemporary, Berlin, DE
- 2011** *ARTificial LIGHT*, The Centre for Contemporary Art, Tel Aviv, IL
Metrospective 1.0, PROGRAM, Berlin, DE
A-I-R Public, CCA Ujazdowski Castle, Warsaw, PL
Mix the path, HEIDI Gallery, Nantes, FR
U-Turn, ArteBA, Buenos Aires, AR
- 2010** *Manifesta 8*, Murcia, SP
Codes/ Chiffren / Zeichen, Haus am Kleistpark, Berlin, DE
Mediations Biennale, Poznan, PL
Endless Beginning, PSM, Berlin, DE
Freischuss, Kleine Humboldt Galerie, Berlin, DE
- 2009** *Cliché*, Museum of Modern Art, Moscow, RU
Kunst und Öffentlichkeit, NBK, Berlin, DE
- 2008** *The Political Body*, Center of Contemporary Art, Tel Aviv, IL
Im Licht der Projektion, Kino Arsenal, Berlin, DE
Vertrautes Terrain, Contemporary art in and about Germany, ZKM, Karlsruhe, DE
- 2007** *SalonD21*, Leipzig, DE

Altenburg Provinz in Europa, Lindenau-Museum, Altenburg, DE
f-stop, International Photography Festival, Leipzig, DE

RESIDENCIES, PRIZES & LECTURES

- 2021** Projektförderung | 700 Jahre jüdisches Leben in Deutschland, DE
Researchgrant. Senatsverwaltung für Kultur und Europe, Berlin, DE
Presentation Grant. Asylum, NY, US
- 2020** 2. Platz, Nicht-offener Wettbewerb. Gedenkort. Stadthaus Hamburg, DE
Artist grant, Asylum, NY, US
- 2018** Exhibition Grant, Artis, NY, US
Catalog grant, Mifal Hapias, IL
- 2016** University of the Arts, Kiel, DE
- 2015** New School, New York, US
Residency Unlimited, New York, US
- 2014** Bezalel Academy of Art, Tel Aviv, IL
ICA, Culture Now with Juliette Desorgues, London, UK
- 2010** Warsaw University of the Arts, PL
University of the Arts Murcia, SP
Air Residency, Ujazdowski Castle, Warsaw, PL
- 2009** IBB Prize for Photography, Karl Hofer Gesellschaft, DE