



Photo: Studio Sigalit Landau

▶▶▶ sharp wire. "I didn't really get wounded by the barbed wire; it wasn't pleasant, but the sharp barbs were turned outwards. But it's still hard to look at or even talk about, although it speaks to the audience differently everywhere there's a conflict, in different world cities." That same year, "Somnambulin/Bauchaus," in which she turned a concrete mixer into a music box and distributed popsicles in the image of the Little Match

Girl. "I was really a performer," she says. "I presented myself as the girl and distributed the ices." The works speak for themselves. Landau also deals with sculpture. One of her works is currently on display at the Israel Museum in Jerusalem as part of the museum's 50th anniversary exhibitions. Subsequent works include "Sugar Masks," which enlists the audience to cover their faces and hair with warm cotton candy; "Salt, Sails + Sugar Knots," in which water spilling out of salted watermelons was trapped in fountain-like copper plates; "DeadSee," connecting her familiar themes of salt and watermelons; and "The Ram in the Thicket," combining videos of the Israeli olive harvest and an intimate conversation between women.

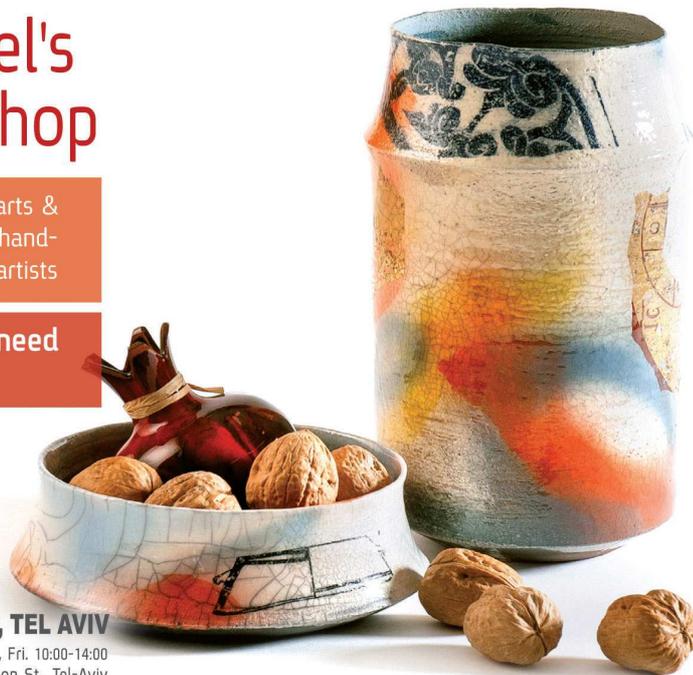
The Dead Sea returned to star in "One Man's Floor is Another Man's Feelings" at the Israeli Pavilion of the 2011 Venice Biennale, which included a discussion of the idea for a salt bridge between the Israeli and Jordanian sides of the salty sea. "I represented the little girl who tied together the shoes of everyone trying to talk about the future," she says, adding that the bridge "is progressing very well, but slowly, with the help of the Spivak organization and other groups." The bridge's symbolism is clear: You can take the artist out of Israel, but you can't take Israel out of the artist. 🌐

Dr. Maya Guez is a researcher at Tel Aviv University's Goldstein-Goren Diaspora Research Center.

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