



▶▶▶ as Landau's work. "I took Kibbutz Manara's dishwasher, they were very suspicious, didn't think this was what would happen. I gave the machine eternal life and turned it, together with Yarden, into a music box with strings, bells, household items, all moving back and forth in a mix of the public, the private and what's been abandoned."

What have the reactions been?

"People with a kibbutz background are very nostalgic. Creating something this demanding isn't usually done. Here's the madness. I myself didn't believe it when we assembled it again here. You can say that the volume and pretension were way above average. I had works like this abroad, but today in Israel it's difficult to pull off these kinds of megalomaniac works."

As we stand opposite the installation, a woman approaches Landau. "You were a kibbutznik? Right? It's impossible that you weren't."

Landau shakes her head. "Never."

Sigalit Landau is today the

world's best-known Israeli artist. Her works are in private collections and museums everywhere. She works in sculpture, video and installations all starring, from her personal point of view, Israeli society and Jewish history.

Your interpretation takes standard materials beyond the usual limits?

"That's my kind of work. I transform things behind everyone's thoughts, things that bother and disturb them, according to my own thoughts."

How does a work come about?

"I get down to details from the general, the big to the specific, but there are no rules and I'm very figurative in my work. The dishwasher was ready-made. I maintain contact with reality but play and invent on every tray, which are the links in this 'big cleaning machine.'"

We've noticed a tendency to preserve, recycle, take something that another person would throw away and hang on to the objects.

"That's the idea. Presenting something we are blind to. To

recycle through art."

Sigalit Landau was born in Jerusalem to two criminologists. As a child she lived in England and the U.S., studied dance and, after her army service, studied at the Bezalel Academy of Art and Design and moved to Tel Aviv, where she still lives.

She gained prominence with "Tranzit," which offered artists display space in vacant areas of Tel Aviv's New Bus Station, a place frequented by the homeless. In preparing her installation, based on her final Bezalel project, Landau opted to live among them.

"I slept in a place where homeless and workers from the territories stayed. Because I had to be in Tel Aviv every day and had no place to stay, and because it's what Palestinians who didn't want to return to the siege did. From the beginning, I was identified with the work. I had a mattress and a sleeping bag. It's wasn't difficult to do, and it wasn't a performance... I liked being there, falling asleep there. But a homeless person once came to sleep near me and I was kind of frightened. I preferred being alone."

Landau's signature use of renewed material is evident in her works and installations. Familiar materials are used to symbolize something new and different that seeps through to the viewer.

She sometimes uses her own body. In her 2000 video "Barbed Hula," she rotates a hula-hoop of barbed wire around her bare midriff. The hypnotic work combines the beauty of movement with the pain inflicted by the ▶▶▶