

Elodie Abergel

Artiste & Artivist



Artist Statement

The artistic and social work of the young French-Israeli artist Elodie Abergel has been for many years highly relevant to the contextual art movement.

Through her artistic works and actions (Territories to Share - Territoires de Partage*), she has developed an art of the present moment, offering a humanistic, poetic and critical outlook on the political situation in the Middle East, the place of women in society, the migratory crisis, the excesses of consumerism, etc. ...

She defines herself as a committed artist, an "activist" who "uses territory as an open-air workshop and social immersion as a source of inspiration. From Jerusalem to Paris via New York, she also collects material, particularly photographs, to compose digital works of art "by hand".

The issues of territory and identity are central to her work. In this process, she uses and puts her own twist on materials or objects from her environment, as well as different artistic media (photographs, installations, videos, performances ...) according to the message she aims to convey.

* A concept born in 2005, consisting of an art installation where individuals from different religious and cultural associations can interact. Traces of these exchanges are re-transcribed into new forms, creating a new territory, giving rise to the final project. The "Shared Territories" ("Territoires de Partages, T.D.P.") are what Nicolas Bourriaud calls "relational aesthetics".



Corps Raccords ,2017

C-print & Diassec

3 x (200 x 60cm)

1/8

A choreography about the relations between men and women, Corps Raccords is a truly visual oxymoron. Made after construction site photographs, and replicating Kamasutra positions, this piece unveils the inherent complexity between individuals.

The work concentrates on love. The poetry behind the erotic positions emphasizes the beauty of the physical union linking the characters.



Artwork detail



Endless Process, 2017

C-print & Diassec

2 x (70 x 140) cm

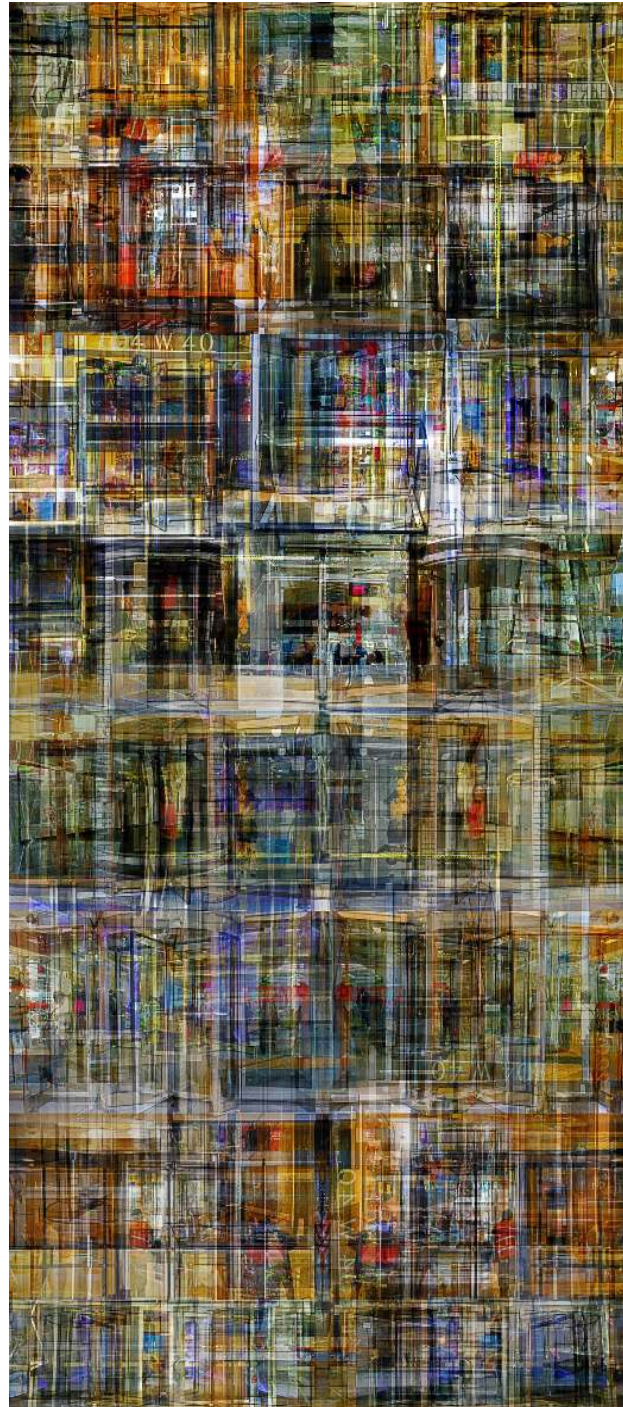
1 x (100 x 100) cm

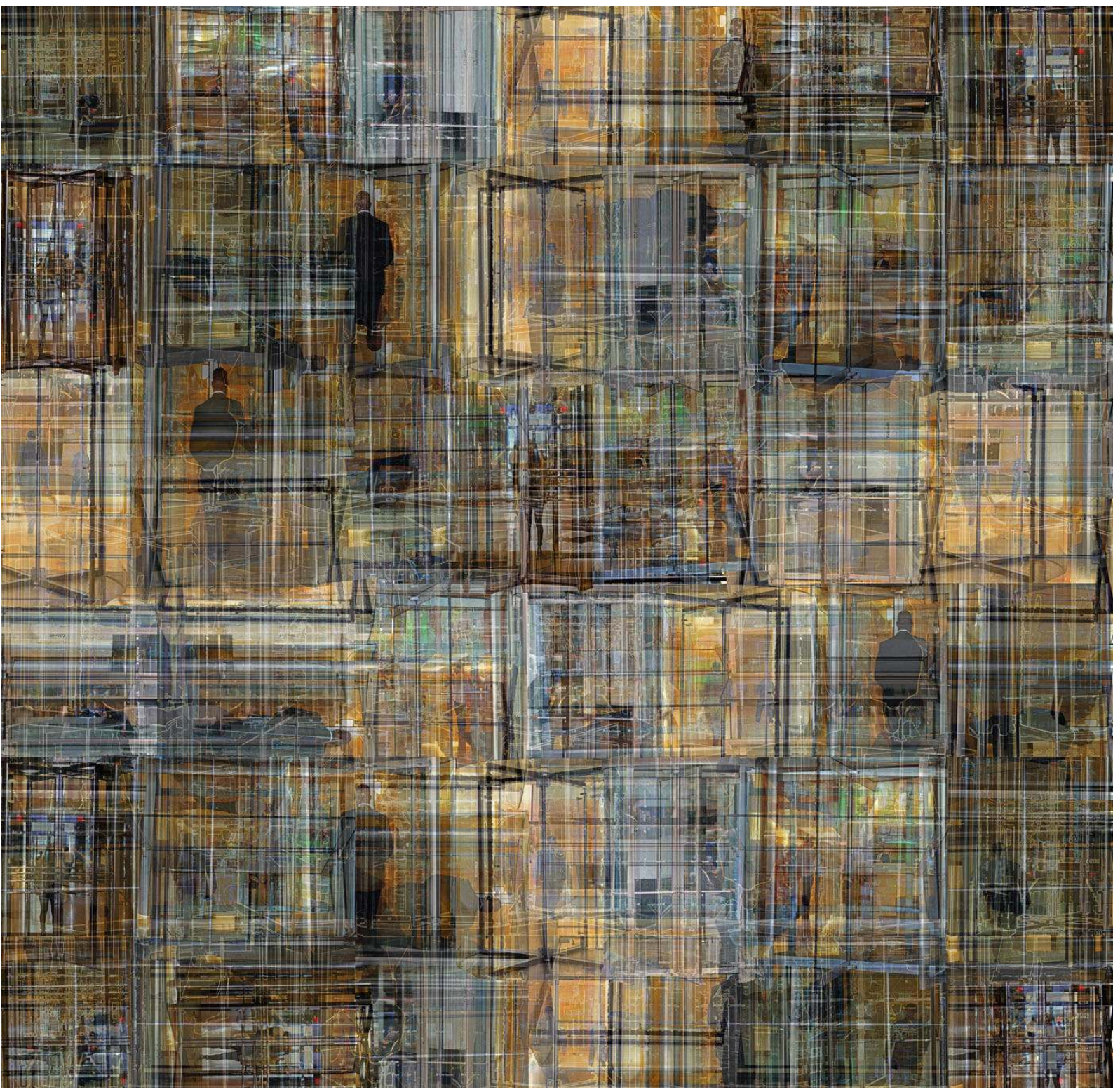
1/8

The artwork represents a blatant parallelism between the automation of the environment and the automation of human behaviours.

The so-called “work ritual” embodied here by the simple gesture of passing a revolving door shows the banalisation and the absolute tedium felt by the working class.

Nowadays, the contemporary man has to fill tasks day by day, such as a soulless machine to attain the goals dictated by the current economical system.





Abstract Resolutions, 2017

C-print & Diassec

12 series of 12 photos

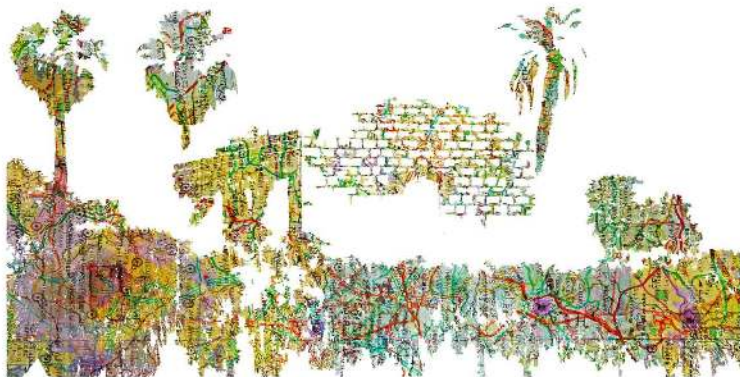
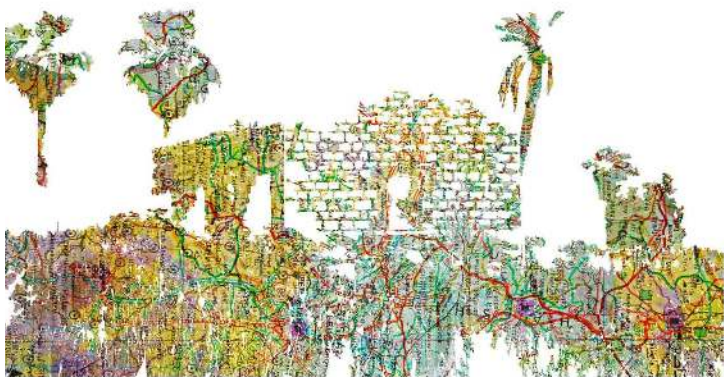
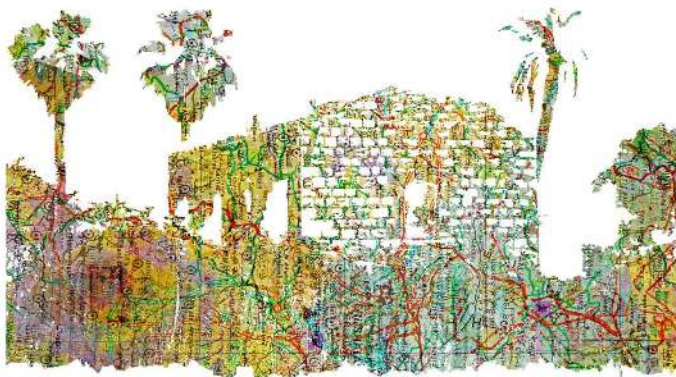
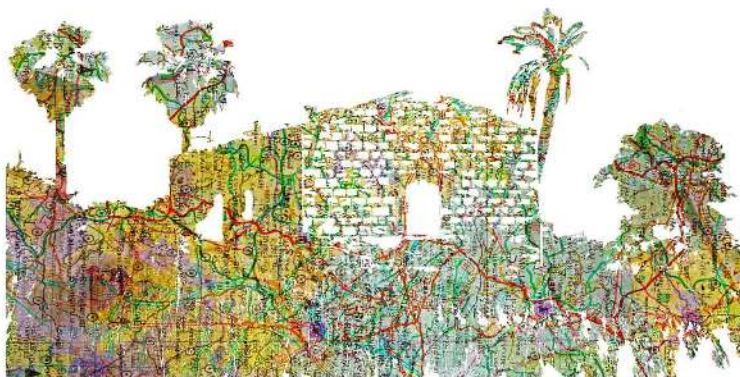
12 x (110 x157) cm

1/8

Cartography of the absurd, Abstract Resolutions is a photographic series made after the superposition of maps. Gradually, 12 houses fragment. In the end the spectator is unable to recognize the primal form and everything becomes abstraction.

This work represents the gears and links of history whose understanding and discernment are disturbed by the highly publicized polemic of the Israeli-Palestinian conflict.





Spirale Hasardeuse, 2016-2017

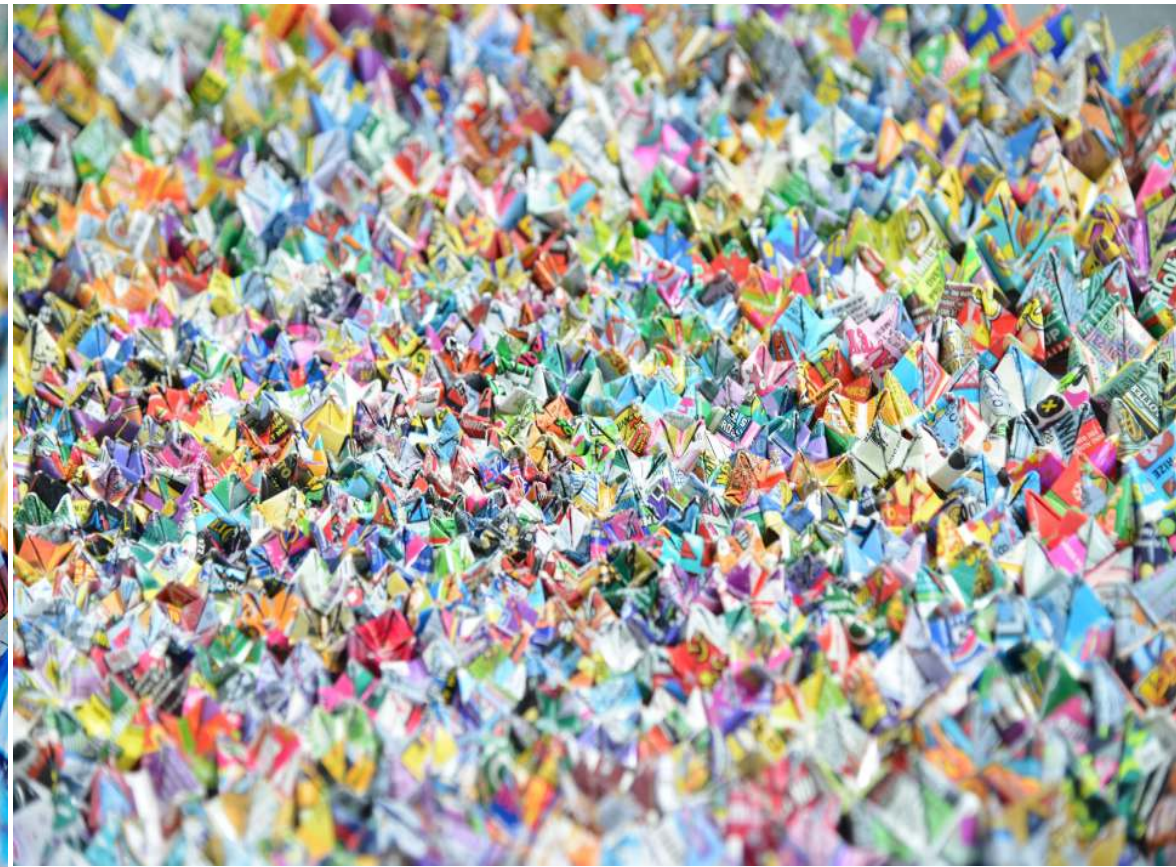
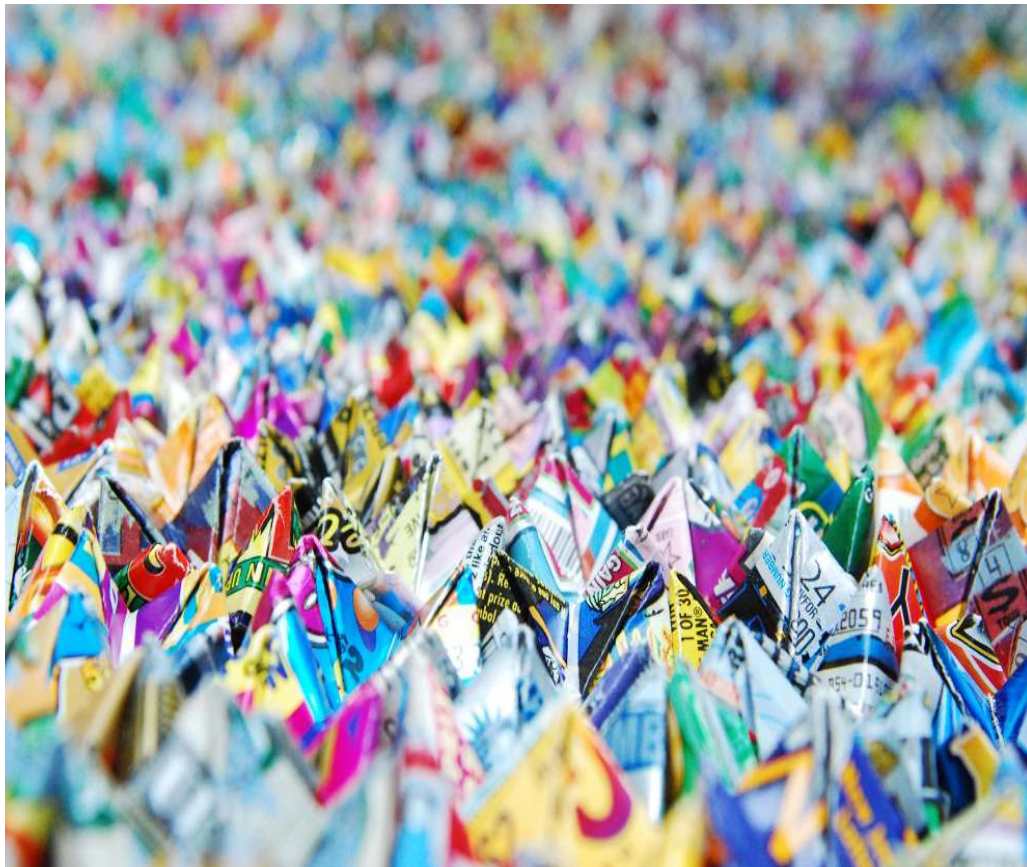
Mixed Media

Each Artwork is unique with different sizes

In this work, the artist creates a new colorful form giving the viewers a visual impression of a spiral in which the gaze is lost. In the meantime, this spiral shape evokes the grip of the game in which one can shut oneself gradually and which seems to have no end.

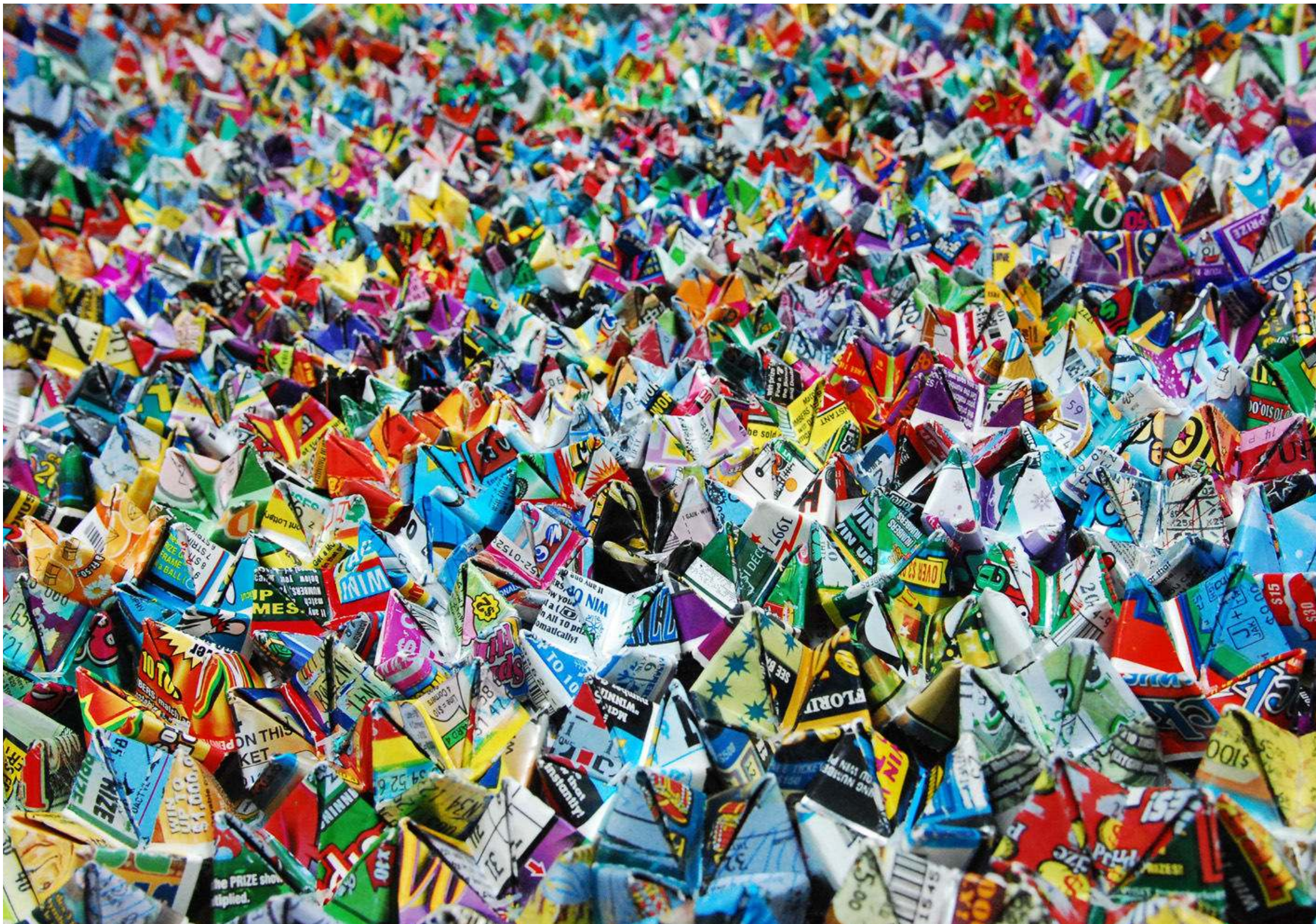
The player thus delivers his destiny to the hands of chance, he is caught by the game, as aspirated, and may even lose his critical sense or even lose himself.

The paper cocottes, apart from the direct reference to childhood, refer to the ephemeral and fragile aspect of the hope that the player, often loser, put in the games.



Artwork Details





Eaux Man's Land, 2016

Installation

In this installation, the artist evokes the situation of exiles who "fail" at the gates of Europe by crossing the Mediterranean, which has become an immense cemetery.

From colored plastic bags (known as "Tati bags"), used mainly by African migrants exiled in Europe, the artist manufactures child-like boats which she superimposes on transparent crystal canvas.

The idea of making boats of simplistic shape and different sizes with these bags, refers to the precariousness of the boats used by the exiles, ready to do anything to survive.

The Wave created by the superposition of the transparent canvas gives a movement and depth to the work in which the artist allows us to imagine the boats both buried under the sea and those who arrive as best we can to cross the gates of Europe.



View at Haifa Museum of Art





Sublim-Action, 2015

Print on Diassec

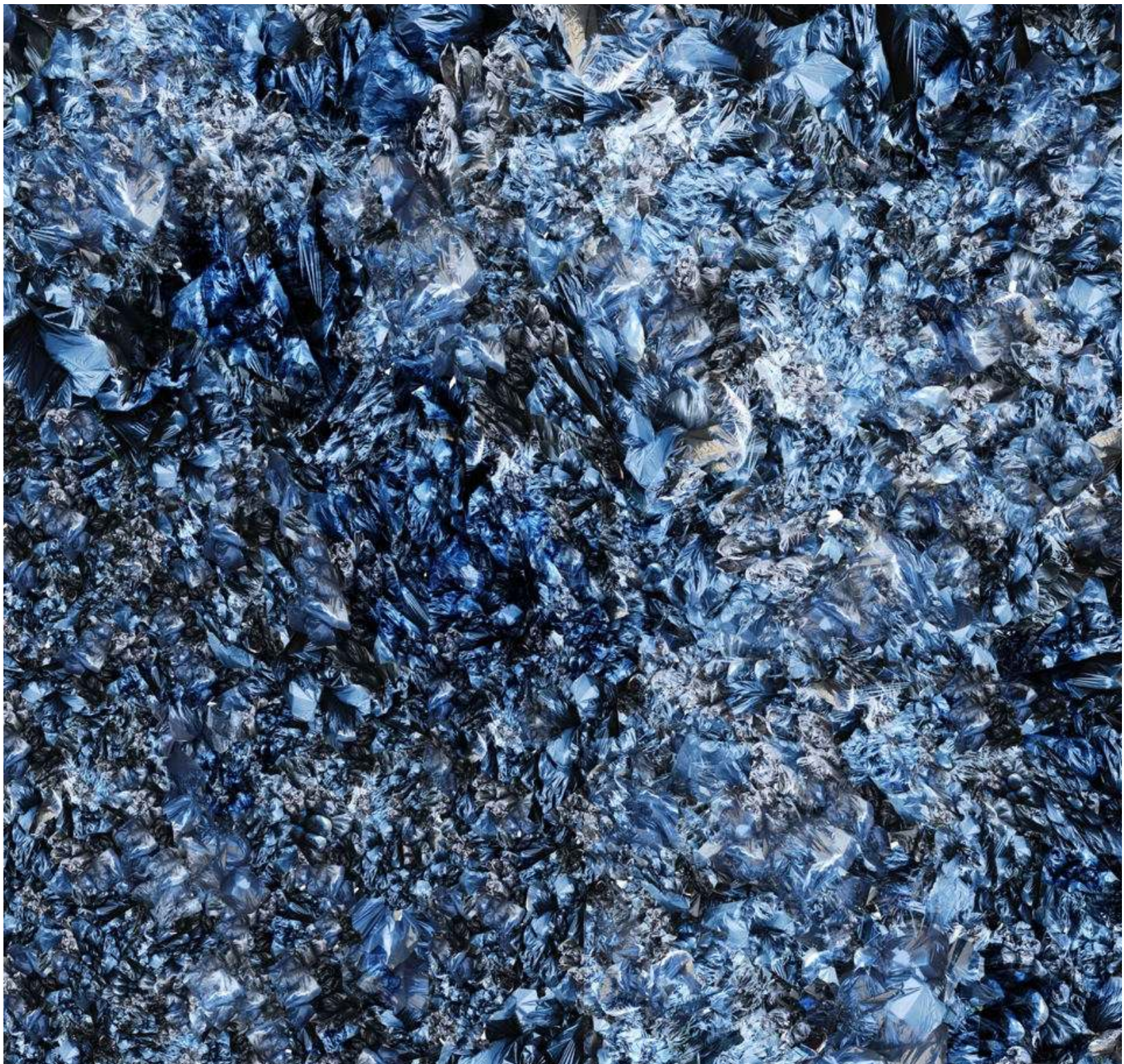
3 x (150 x 150 cm)

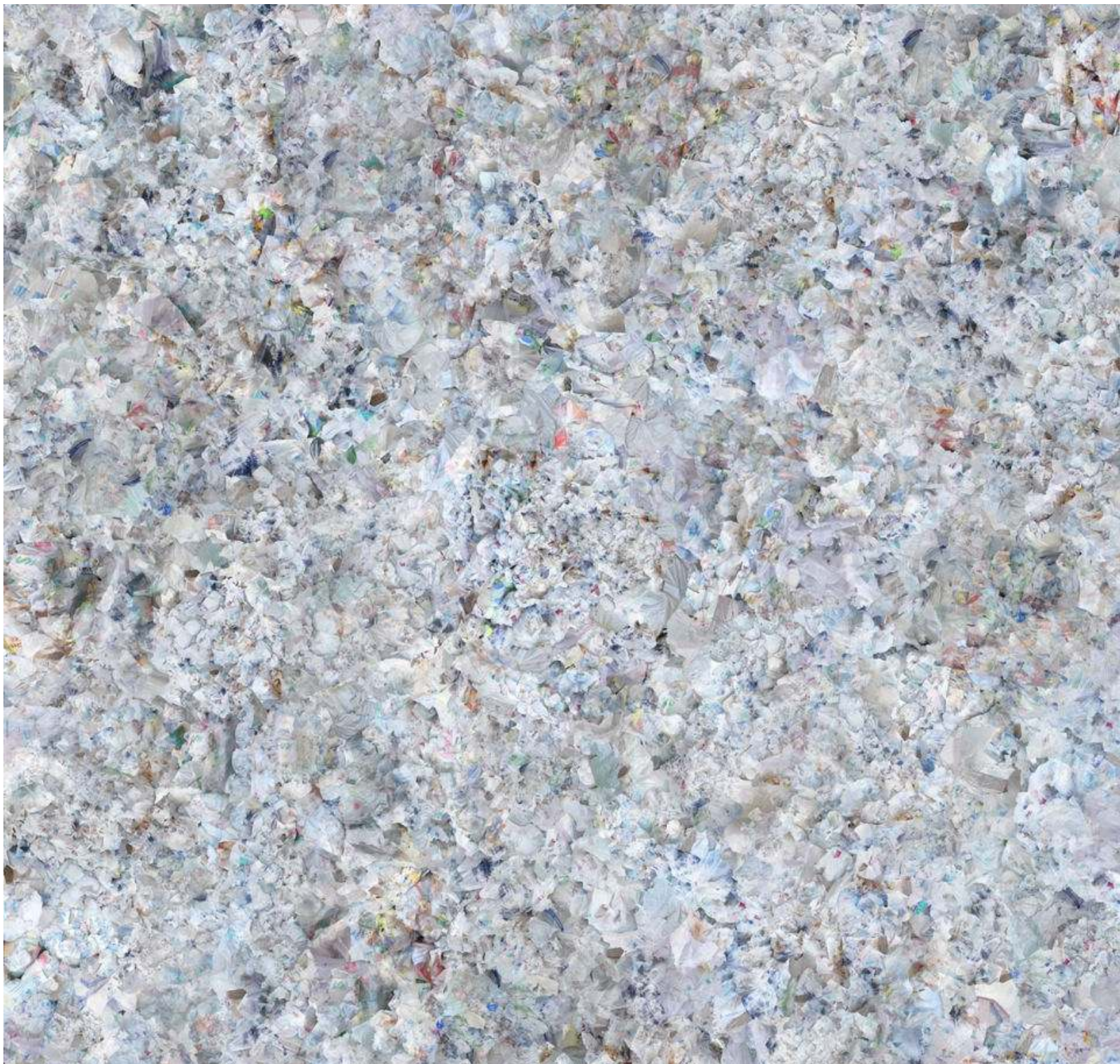
1/6

Through her work, the artist composed a contemporary portrait from snapshots of garbage bins taken in the streets of New York.

She thus transforms what visually invades our daily environment into graphic artwork. This is as much a sublimation of our worst excesses as a sublime action of embellishment.









End of DNA, 2016

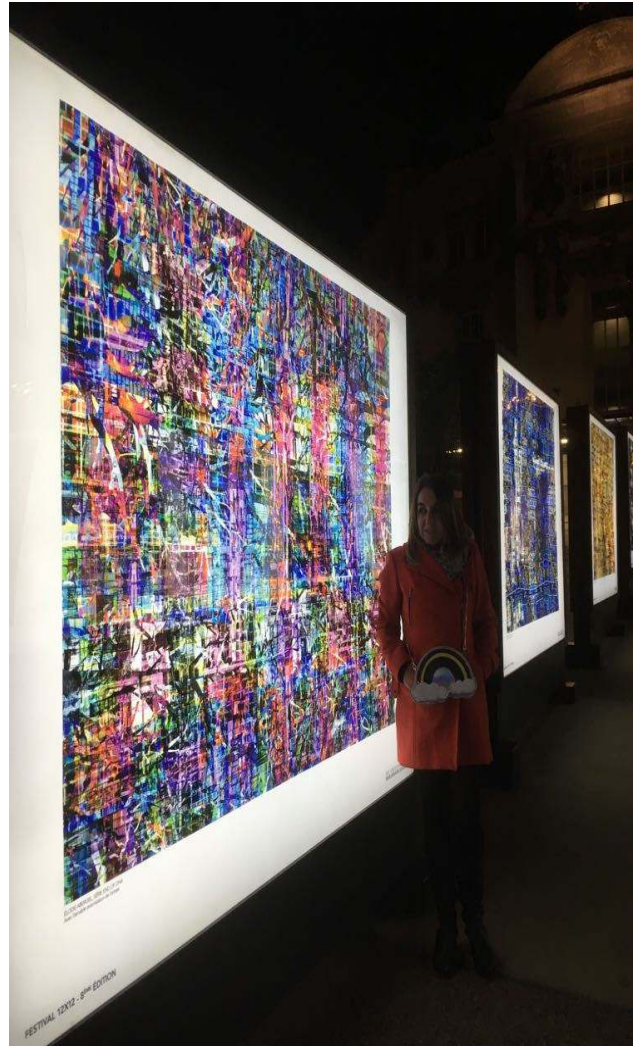
Color prints on Diassec

11 x (120 x 140) cm
1/8

Series of photographs of buildings worked by the artist to create both a graphical effect and a loss of visual references.

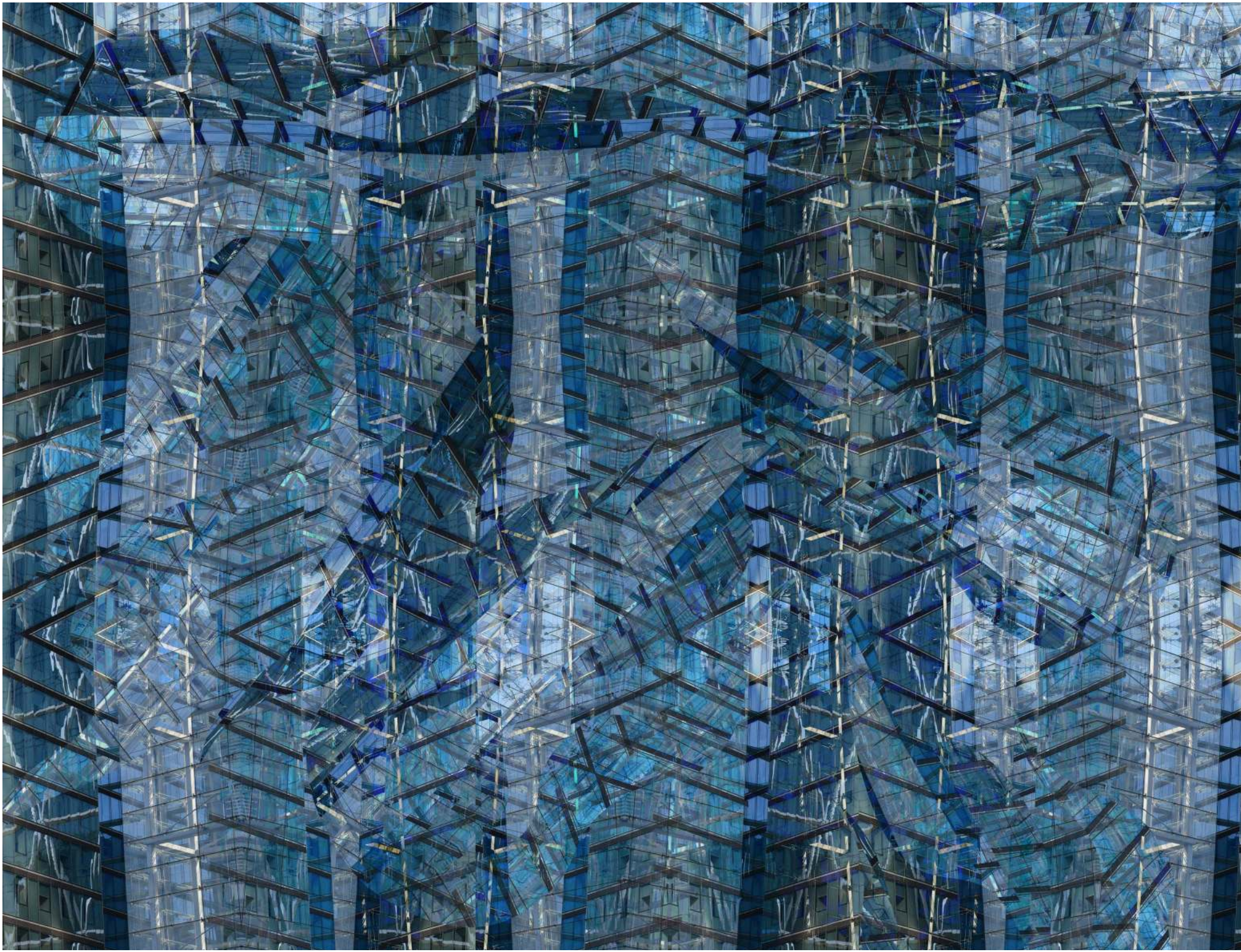
Here the artist questions the uniformity of modern societies in which human individualities are subsumed into the globalisation process which tends towards conformism.

The uniqueness of each individual, their DNA, disappears for the benefit of an increasingly demanding modern life in which the subjects disintegrate into a shapeless mass. There appears a disharmonic image of contemporary living, with these buildings giving a reflection of society as dysmorphic in its makeup.



View of the Exhibition End of DNA at Gare de Lyon, Paris 2017.









American Dream Card Project 2017-2020

Participative art work in progres

The American dream. Symbolized among others by the green card of entry on American soil, this notion means that everyone can dream "great" for his life. Today this "American dream" crosses borders and affects any nationality.

To dream is a way to cross the walls and the borders that surround us. Physical walls that separate populations or build themselves but also those mental barriers that separate us from the unknown. American Dream Project invites you to the universal dream, to question the reality to take ownership of its own vision of the world.

Thanks to these dreams gathered around the world, the artist, wants to create a wall of dreams. A symbolic and participatory way of erecting a wall that does not separate but which brings together people of all backgrounds and all nationalities combined.

This structure will move to position itself at emblematic places like the border between Mexico and the United States.

To participate :
www.americandreamcardproject.com



UNITED STATES OF AMERICA PERMANENT DREAM

Surname

Given Name
ISA

My American Dream is freedom, respect, together, community.

My American Dream is happening

Place of Residence
Lausanne, Switzerland

Place of Birth
Meudon, France

Date of Birth
05/22/1981

Sex
F

Non Expiring Dream
American Dream Resident since **11/15/2016**

RESPECT

Illustration of five diverse children holding hands.



UNITED STATES OF AMERICA PERMANENT DREAM

Surname
C

Given Name
Kenyan

My American Dream is to believe that Trump's election is just a bad dream.

My American Dream has come true

Place of Residence
Flint, United States

Place of Birth
Detroit, United States


Date of Birth
04/02/1969

Sex
M

Non Expiring Dream
American Dream Resident since **11/11/2016**

Illustration of a person in a white shirt with a thought bubble showing Donald Trump's face.

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
S
Given Name
NADIA
My American Dream is to buy a beautiful home in a quiet neighborhood.
My American Dream hasn't happened yet
Place of Residence
Bobigny, France
Place of Birth
Tunis, Tunisia
Date of Birth
10/20/1974 Sex
F
Non Expiring Dream
American Dream Resident since **11/13/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**




Surname
Z
Given Name
Magalie
My American Dream is that all people around the world unite and live in Peace
My American Dream hasn't happened yet
Place of Residence
Tsofit, Israel
Place of Birth
Paris, France
Date of Birth
11/27/1981 Sex
F
Non Expiring Dream
American Dream Resident since **11/14/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
J
Given Name
ALI
My American Dream is to live in Peace and harmony.
My American Dream hasn't happened yet
Place of Residence
Jerusalem
Place of Birth
Ramallah, Palestinian Territories
Date of Birth
10/10/1978 Sex
M
Non Expiring Dream
American Dream Resident since **11/15/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**




Surname
R
Given Name
THOMAS
My American Dream is to become selfish
My American Dream is happening
Place of Residence
Madrid, Spain
Place of Birth
Tours, France
Date of Birth
06/12/1978 Sex
M
Non Expiring Dream
American Dream Resident since **11/15/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
F
Given Name
Yael
My American Dream is that all extremists people disappear.
My American Dream hasn't happened yet
Place of Residence
Saint Denis, Paris
Place of Birth
Paris, Paris
Date of Birth
12/25/1968 Sex
F
Non Expiring Dream
American Dream Resident since **11/14/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
D
Given Name
Myriam
My American Dream is to be a super Mom! and a Superwoman at home like it was in 50's
My American Dream hasn't happened yet
Place of Residence
Brussels, Belgium
Place of Birth
Antwerp, Belgium
Date of Birth
09/22/1971 Sex
F
Non Expiring Dream
American Dream Resident since **11/15/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
G
Given Name
SABINE
My American Dream is that i have Nothing to declare.
My American Dream is happening
Place of Residence
Paris, France
Place of Birth
Paris, France
Date of Birth
05/24/1967 Sex
F
Non Expiring Dream
American Dream Resident since **11/16/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
D
Given Name
Romain
My American Dream is mutation oportunities
My American Dream hasn't happened yet
Place of Residence
Paris, France
Place of Birth
Paris, France
Date of Birth
13/04/1980 Sex
M
Non Expiring Dream
American Dream Resident since **11/15/2016**

UNITED STATES OF AMERICA **PERMANENT DREAM**



Surname
B
Given Name
VINCENT
My American Dream is to be annuitant, have time to have fun.
My American Dream hasn't happened yet
Place of Residence
Paris, France
Place of Birth
Issy les Moulineaux, France
Date of Birth
09/02/1984 Sex
M
Non Expiring Dream
American Dream Resident since **11/16/2016**

Some works under the thematic Lilith, 2014-2015

According to the Kabala, Lilith was Adam's first female companion in the Garden of Eden, before Eve. Made from the same clay as Adam, she considered herself as his equal, and refused both her inferior place in the couple and any reconciliation with God's order to comply with man's desire.

A woman both rebellious and free, she represents matriarchy pre-existent to patriarchy whose advent relegated the former to evil and even demoniac status – a creature of the night, embodying a sexual demon, at once the “femme fatale” or sterile crone.

Around this myth, the artist constructs works which query women's place in a world dictated by men for men: a world where, for some, women become respectable only when they become mothers, and yet...

Texte de Déborah Abergel

Unveiled, 2014

Installation
(190 x 168 cm)
Unique

Color prints
(110 x 140 cm)
1/4

In this installation, the artist presents her own body covered by the stone wall of Jerusalem which hides her skin, thus rendering her real body inviolable.

From all angles, she asserts, on what is for her an object of submission (ironing table), her freedom to be a woman.



Contextuel, 2014



collage on Canvas
(40 x 125 cm)
Unique

This triptych represents three religious women (Jewish, Christian and Muslim). Their forms detach themselves and merge with religious texts concerning women's status in each religion.

Here the artist questions woman's rightful place in monotheism.



Artwork details

R-evolution, 2014

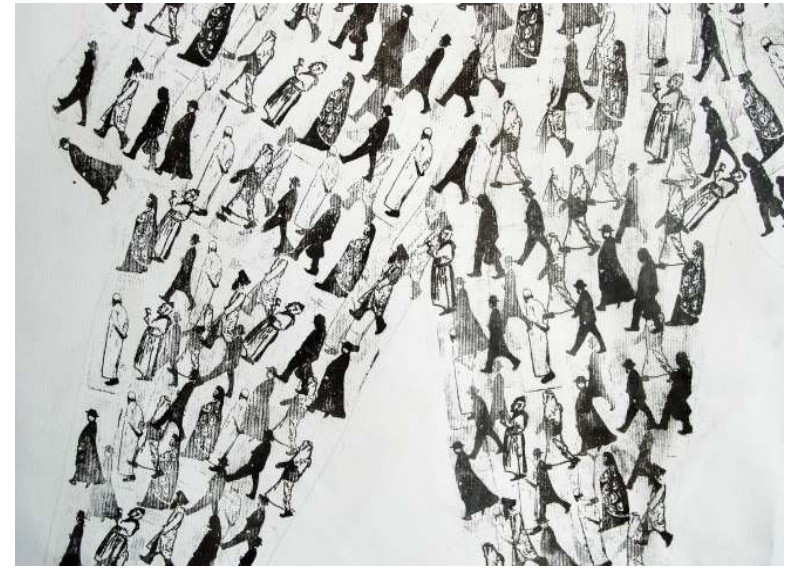
Stamps on Canvas

(168 x 500 cm)

1/10

The artist uses tampons to represent men of religion from the three monotheistic faiths, to create a work of human proportions where a woman rises from right to left moving from a submissive to a vertical position.

Going against the classical representation of the theory of evolution, the artist rebels against religious “extremism”, in that it prevents women from evolving freely.



Some works under the thematic

Allyah Therapy, 2012-2013

At the age of 25, the artist chose to settle in Israel, her “Allyah”, which means literally “going up towards Israel”. This was not a “return to the promised land” for her, but an exploration of new “shared territories” in the continuity of her Fine Art studies and work.

Pursuing her chosen path in terms of personal, artistic and civic-awareness development in Jerusalem, in “Aliyah Therapy”, the artist gives expression to her powerful but paradoxical links with Israel. These links are revealed in works fraught with both a profound attachment to ancestral Judaism and a similarly profound rooting in French secularism.

Daughter to a Jewish father of Moroccan origin and a French mother wedded to Jewish culture, the artist, who had long been immersed in the traditional Judaism of the Diaspora, lived this experience as a therapy to which these works bear poignant witness. A “therapy” also in the sense that this lesson in life has also allowed her to seek out new shared territories within her.

Text written by Déborah Abergel



Adora-Sion, 2013

Color Print
2 x (140 x 93 cm)
1/8

These two photos, taken in the Judean desert, refer to the Biblical episode of the golden calf, when the Hebrews made a golden statue of a calf which they sometime worshiped, causing Moses' ire on his return from Mount Sinai with the tablets of the law.



Adora-Sion, 2013

Color Print
2 x (140 x 93 cm)
1/8

Here the artist uses little golden calves – enclosed in food packaging (hummus pots), piled up only to come crashing down – as so many modern idols, to castigate consumer society, also present in Israel.



Migra-Sion, 2013

Color Prints
2 x (140 x 93 cm)
1/8

These two photos, taken in the Judean desert, evoke the exile of the Jewish people, those “children of Israel”, who experienced such hardship throughout the world.

In this photo, the giant Israeli passport becomes a shelter for the artist leaving behind the Diaspora by gaining Israeli nationality.



Migra-Sion, 2013

Color Prints
2 x (140 x 93 cm)
1/8

In this photo, the artist questions the lack of formal constitution to which an Israeli citizen may appeal by making an implicit reference to the founding text of Judaism, the Decalogue.



Isola-Sion, 2013

Color Prints
2 x (140 x 93 cm)
1/8

The two photos, taken in the Judean desert, refer to the biblical episode of Noah's Ark. Here the artist places animal figurines on the map of Israel, but they cannot avoid the flood by gaining the Ark supposed to save them.



Isola-Sion, 2013

Color Prints
2 x (140 x 93 cm)
1/8

The artist sees Israeli society, her host, as many-faceted, inward-looking and cut off from the rest of the world, unable to get to grips with the tempestuous political and territorial problems that affect it.

Some works under the thematic

Capharnaüm, 2012

The word “Capernaum” comes from the Hebrew “Kfar Nahum”, which literally means village of consolation or reconciliation.

In biblical tradition, the town of Capernaum was the scene of great tumult.

Jerusalem, where the artist has lived for the last eight years, represents for her both a village of consolation and reconciliation, and a teeming, tumultuous source of inspiration, astonishment and experimentation.

Under the title “Capernaum”, the artist has gathered together works whose aestheticism is suggestive of accumulations of objects, photos, newspapers, flags, etc. to which she at times gives order, but at others mixes, mingles and even mangles in her personal “washing machine”.

The artist plays on this disorder as if to de-dramatize a situation which she sees as totally “topsy-turvy”. There is a distinctly playful aspect to these works. A game in which she invites the passer-by to become the initially unwitting and puzzled actor: the costume game (birds of a feather...), the game of telling looks (United Nations), the advertising game (Made in Holy Land), the hop-scotch street game (Peace Zone), the imitation game (doing one’s dirty washing in public) and finally the stool-pigeon game (don’t be gulled!).

In these works, she also throws up derisively humorous parallels between the “outrageous” behavior of one side and the other, pitting them back to back, aligning them side by side, and even putting them face to face with their responsibilities.

Her critical, humane but ironic take on Jerusalem won’t fail to involve the spectator in an entertaining and off-beat experience of this “world city” at the heart of the Israeli-Palestinian conflict.

Texte written by Déborah Abergel

Birds of feather, 2013



Photographic Montages on transparent paper 30 x (80 x 170 cm)

Whereas the global trend in dress codes is towards uniformity, here in Jerusalem each and every one makes no secret of their faith and religious identity.

The artist has gathered life-size photos of garb worn by the inhabitants, mingling the modern with the traditionally religious, Orthodox with other Christians and Jews and Muslims of all hues, so as to uncloak the hitherto cloaked, anonymous silhouettes whose shadows cast a pall across the city.



United Nation without « s », 2012

Color Prints on Diassec & chaises

4 x (60 x 91cm)

1/4

In the very place where to put an Israeli or Palestinian flag in one's window is an assertion of territory and "patriotic" defiance, the artist points up behavioral parallels in the two camps' claims and counter-claims by inviting citizens to take a seat and sit in session in chairs whose decoration is created from snap-shots of Israeli and Palestinian houses over which flies their respective flag.

The patterns thrown up are revealing and the empty chairs serve as a paradigm for the blockage in settlement of the thorny problem of which Jerusalem remains the epicenter.

By laying out these chairs at different points in the town, she offers a critical reading of the links between the two peoples, which may cross over (West Jerusalem), oppose each other (the wall of separation), share common values (places of worship) or gaze in the same direction (desert).



Vue de l'exposition Tohu Bohu, ANPA, Paris





A real Conundrum, 2012

Installation vidéo
Rubik's Cube stickers and video

Over the years, the artist collected photos of a multi-faceted Jerusalem with which she has now created more than 80 original Rubik's Cubes. She then invited inhabitants to puzzle them out (video).

The result testifies to the complexity of the situation and the artist's desire to share her amused but critical vision of Jerusalem.

Some Works Under the thematic Borderline, State Border, 2009-2011

The artwork presented in the “Borderline/State Border” exhibition seeks to incite an in-depth reflection of Israeli and Palestinian internal insecurities concerning the current situation, where they have reached an impasse. The artist shows Israeli-Palestinian youth taken hostage by this conflict in “*Walled-in, Boxed-in*”.

The greater part of the works in this exhibition were created in Jerusalem, a Holy City, three times over, where every stone bears the weighty burden of the past, recalled by the “*Monopieristes*”, pictured in prayer. Jerusalem, a borderline town, is where the artist virtually reconnects people with multiple identities like “*Teoudat Ze’ut*” and “*Connexion*”. The artist uses humour to raise awareness in “*Signal-ethics*”, reclaiming elements in the urban space of Jerusalem to expose the absurdity of the situation.

There is trauma in each of these people resulting from the Shoah for some and the Naqba for others; they are one and all “*Dislodged*”. The artist tries to draw a parallel between the suffering and trauma of both people, without comparison, through what unites them rather than in what separates them. She denounces in “*Home*”, the contrast within the Middle-East, where the inner and outer limits often appear clearer to those in the West, who try to reveal its contours. This ambiguity captured by the artist invites the viewer to join her on a hallucinatory journey in “*This is God’s Country*”, where confused perception evokes the effect of a “Disorganizing Trauma”.

These works of art call into question the place of the father, as well as the salience of deism in the very structure of these patrilineal societies who say continually “*In the Name of the Father*”. The artwork also questions the complexity of sharing this earth, heavily disputed between covetous brothers, symbolised by the olive tree in “*Tree of Peace and Discord*”. These fertile grounds of Jerusalem, represented by a plaster cast of the artist’s body, and from which spring the “*Sein des Saints*”, hang the stones of an endless struggle, whose words fall helplessly to the ground.

The artist plays with the symbols (colours and motifs) belonging to each in “*Hasar-dieux*” and “*Recovery*”, where she decries their fear of losing themselves. Each can find themselves “*Alone in the World*”, with his fears, his grief and his hope.

And finally, facing such complexity, the artist is powerless, despite her dream of peace in “*Secular Depression*”, she insists on repetition to highlight the perils of the situation. This is also what she censures by the repeated gesture, shared in “*Fallafel*”.

The “Borderline/State Border” exhibition is an act of resistance taking shape in art; it is the victory of Eros over Thanatos in the face of man’s folly.

Text written by Deborah Abergel



In the name of Father, 2011

Composite materials

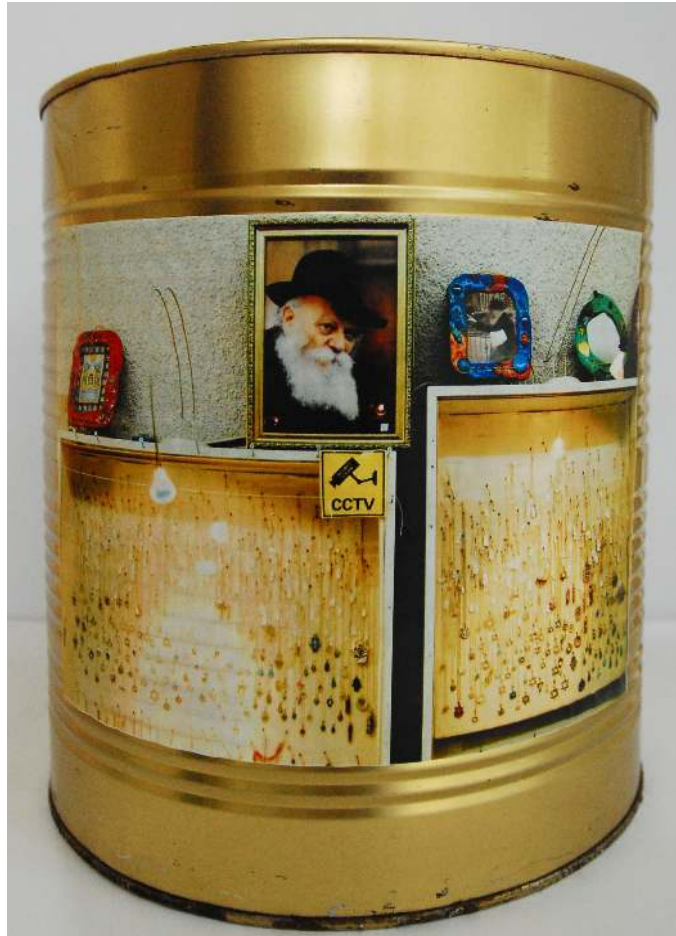
150 x 172 x 150

Unique

Through this pyramidal installation the artist expresses mankind's attempt to get closer to the truth and to the gods like in Ancient Egypt where pyramids symbolized the transition from life to death.

With the use of boxes, the artist emphasizes the conservative aspect of the references of each community to the Father (s) as a connection to a patrilineal filiation whilst the Mother Land is so intensely contested.

In the land of God, "the Father", portraits of real or spiritual fathers exposed for all to see can be found in most homes and shops (regardless of religion or culture) (pictures on the boxes, 2011).



Artwork Detail

Walled-in, boxed-in, 2011



Bethlehem Screening of one video and composite materials 7'07"

This installation focuses on the imprisonment of youth in the current climate of insecurity and on the security responses prompted by the Israeli-Palestinian conflict.

Video: the artist paints a young Palestinian in the colour of the separation wall right in front of it close to a checkpoint near the entrance to Bethlehem.

Music box: the artist gives a different meaning to toys by placing in the centre of the box a little soldier who is a young Israeli forced to do his military service at the age of 18.



Te'udat Zeout, 2011



Jerusalem

Color prints

26 x (30 x 45cm)

8/8

Portraits "ups":

"Te'udat zeout" means identity document in Hebrew. In Jerusalem all people whatever their origin or religion, have the same identity card (blue card), even if they do not have Israeli citizenship.

Portraits "low":

Jerusalem residents also have other papers according to their status: Israeli, Jordanian passports or passports from other countries, "te'udat ma'avar (Laissez-passer), "te'udat-olé"(immigrant identity card).

- 1.TOUFIK, native and resident of East Jerusalem, of Christian faith with a Jordanian passport and an Israeli laissez-passer.
- 2.MERVAT, a resident of West Jerusalem, a native of northern Israel (Akko or St. Jean d'Acre), a Muslim with an Israeli passport.
- 3.ASHKAN, résident of West Jerusalem, new Jewish immigrant from Iran.
- 4.SEGOLENE, resident of West Jerusalem, born in France, immigrant of Christian faith without an Israeli passport.
- 5.BURHAN, resident of East Jerusalem, a Muslim with a Jordanian passport and an Israeli laissez-passer.
- 6.ALMASJID, resident of West Jerusalem, Israeli of Jewish faith from Ethiopia having relinquished her Ethiopian nationality.
- 7.AMAL, a resident of West Jerusalem, a native of the north, of Druze faith (Muslim Ismaili) with an Israeli passport.
- 8.NOURIT, native and resident of East Jerusalem, of Christian faith with an Israeli passport.
- 9.NATHANAEL, resident of West Jerusalem, Israeli, Jewish immigrant from Switzerland.
- 10.NANCY, a resident of East Jerusalem, a Muslim with a Jordanian passport and an Israeli laissez-passer.
- 11.RAI, a resident of West Jerusalem, Jewish new immigrant from India.
- 12.VICKY, native and resident of East Jerusalem, of Christian faith without a passport with an Israeli laissez-passer.
- 13.ITZIK, a resident of West Jerusalem, Jewish new immigrant from Turkey

Dislodged, 2010



Color prints

2 x (70 x 90 cm)

1/10

1/2 Western-Ouest, German Colony

Suitcase of an Jewish immigrant survivor of the Holocaust (customized with Israeli stickers) on the track of a disused railway from Jaffa to Jerusalem.

2/2 East-Jérusalem, Sheikh Jarrah

Same bag (customized with Palestinian stickers) in front of a Palestinian home occupied by Israelis.

Mono-Pierriste(s), 2009



Jerusalem
Color prints
3x (70 x 100 cm)

**Mono-pierriste(s) is a french coded play on words invented with the words monotheist (mono) and stone (pierriste(s)).*

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Lives and works in Jerusalem and Paris
Nationality : French and Israeli
Born in 1981 in France

Education :

Ecole des Beaux Arts in Nantes (FR) :

French Art School Degree, Four years

2005 : D.N.A.P. (National Diploma of Fine Arts)

2003 : C.E.A.P. (Fine Arts Certificate)

Solo Exhibitions :

2017 : End of DNA, Fondation Emergie Mécénat, Gare de Lyon, Paris, (FR).

2017 : Territoires Passionnels / Territoires Rationnels, Le 100, Paris, (FR).

2016 : End of Dna, Xinhua Gallery, Paris, (FR).

2015 : Allyah therapy, Beit Esther, jerusalem, (IL).

2014 : Capharnaüm, Zographos Cultural Center, Paris, (FR).

2013 : Borderline- State Border, Beit Esther, jerusalem, (IL).

2012 : Sharing Territories, Abu Gosh, (IL).

2011 : Israeli- Palestinian Creations,Zographos Cultural Center, Paris, (FR).

Israeli-Palestinian Creations, Commune Libre d'Aligre, Paris, (FR).

2010 : SharingTerritories, Zographos Cultural Center, Paris, (FR).

Sharing Territories, University of Bobigny, (FR).

2009 : Women, TheGIL, Geneva, (CH).

Crossed perspectives, Catholic Institute, Paris, (FR).

2008: Israeli and Palestinian youths enduring the conflict, Paris, (FR).

Group Exhibitions:

2017 : Dangerous Art, Haifa Museum of Art, (IL).

End of Dna, Gare de Lyon Paris (FR).

End of Dna, Festival 12 x12, Le 100, Paris (FR).

Digital Exartcise II, Festival Futur en Seine, Paris (FR).

2016 : Biennale de Venise, It's liquid group, (IT).

Festival Incubarte, Valence, (ES).

2015 : Spielart Festival, Munich, (DE).

Tohu Bohu, Xinhua Gallery, Paris, (FR).

Factory art project, Berlin, (DE).

Empire Hotel show, New York, (US).

Turquoise Sky, Lala Gallery, (US).

2014 : Empire Hotel show, New York, (US).

Pixel of Identities, (Istanbul, (TR).

Parallel Shift, Nars Foundation. New York, (US).

Incubarte Festival, Valencia, (ES).

2013 : The story of the creative, Orensanz foundation, New York, (US).

Creative Rising, See me Gallery, New York, (US).

Border Bodies, mixing cities, (PL).

Border Cities and new identities, Suceavia, (RO).

Festival of contemporary vision, Frieze, (IT).

Liquid Cities & Temporary Identities, Espoo, (FL).

Sharring tables, Haifa, (IL).

2012 : Arts Takes Miami, Miami, (US).

Corp(s)-respondence, Memoire de l'avenir, Paris (FR).

2005: Arc sewing, Lieu Unique, Nantes, (FR).

Prize :

- 2015 :** Certificate of Excellence Artavita Contest
All Women Art Competition Special Recognition Category
- 2013:** Artslant Prize category Photography

Residency :

- 2014 :** Nars International Residency, NewYork, (US).

Bibliography :

- 2017 :** Art Premium Magazine cover page (FR and US).
- 2016 :** Art Premium Magazine section "we believe in"
(FR and US)
Une philosophie à l'épreuve de la paix (FR)
- 2015 :** Peripheral ARTERies Art Review (US)
365artists /365days (US)
- 2013 :** Dayonne art (IT)
- 2012 :** Arts Takes Miami (US)

Participatory Artwork :

Since 2005 : Sharing Territories (TDP): Creation concept launched in 2005 which consists in setting up an installation with which the public interacts. The final piece of artwork is obtained from artistic exchanges.

Urban art actions:

- 2011:** BubbleDream, Jerusalem. (IL).
Tent Agreement, Jerusalem. (IL).
Re-li-er, Jerusalem. (IL).

Actions within institutions:

- 2011 :** The other in motion, Gan Saker, Jerusalem. (IL).
- 2010 :** Dod Shemesh, Mur de réparation, Jerusalem. (IL).
- 2009 :** The Stones, Abu Gosh Village, Jerusalem and Catholic Institute, Paris, (FR).
- 2008 :** The wall of forgiveness, Beit-Esther Association, Jerusalem. (IL).

Symposia:

- 2017 :** Art and mediation, UEJF and S.O.S Racism organization, (IL).
- 2015 :** Artistic Mediation in a zone of conflict, University of Paris 5, (FR)
- 2011:** Artistic Mediation in a zone of conflict, by PI4 Doctoral College, Jerusalem, (IL)
Territory Sharing Conference, the subject and the institution, University of Geneva, (CH).
- 2010:** Territory Sharing and Zellige's house of artists symposium of la Revue L'Autre: Arts care, Bordeaux, (FR).

Work experience in Art :

Since 2016

Workshop at Opej Baron de Rothschild Organization, (FR).

- 2012 :** Artist coordinator at Mémoire de l'avenir, (FR).
Logo designer at department of the New York State Police forensic Science Laboratory, (US).
Artist coordinator at Bait-Ham, (IL).

Since 2010 :

Founder, Coordinator and Artistic Director of Paris-Jerusalem Zellige organization, (IL & FR).

2006-2010 :

Art & Mediation Coordinator at Beit Esther organization, (IL).