

SELECTED WORKS  
LIAT LIVNI



livniliat@gmail.com / [www.liatlivni.com](http://www.liatlivni.com) / +972-50-4494940



Veneer on PVC foam boards / 270 x 1200 cm





sand and cardboard / 270 x 170 x 130 cm



Solo exhibition / General view

Documentary video

# Lotus in the Backyard

Shir Meller-Yamaguchi

In the exhibition, Liat Livni explores the relationship between Kibbutz HaZorea, which houses Wilfrid Israel Museum, and the East Asian art displayed in it. Livni's site-specific research and practice are rooted in a real interest in this conceptual and material multilayered dialogue, and formulate through the artworks the Museum's connection to the kibbutz that serves as its home.

In her exploration of the Kibbutz's farming branches, Livni found that two of these have a direct link to East Asian aesthetics: aquatic plants, including lotus plants that are a prevalent image in Buddhist art, and koi fish – an ornamental carp that is particularly popular in Japan. Three of the pieces Livni created for the exhibition are based on a photograph of the lotus ponds and made of very fine sand in different shades.

The sand, which represents a connection to the land and to the place from which it was collected, was used by Livni in some of her previous works. Two additional pieces, which bring to mind Chinese scrolls, delineate landscapes with fine and delicate lines using soil from Kibbutz HaZorea, which Livni gathered and glued to plastic sheets from the local factory "Plastopil." The familiar Kibbutz landscape transgresses its localism and starts drifting amid Chinese mists, among which we catch glimpses of the Kibbutz's dining room, water tower, museum, and the serpentine, stylized lines of Nahal HaShofet. The view, which feels very familiar yet utterly different, seems to underscore the question: is there a clear distinction between local and foreign landscape?

In homage to the Kibbutz's founders, Livni created two Indian style statues of goddesses with multiple arms – The Goddess of Creation and The Goddess of Construction. In each of their many hands they hold a different tool, symbolizing the almost superhuman number

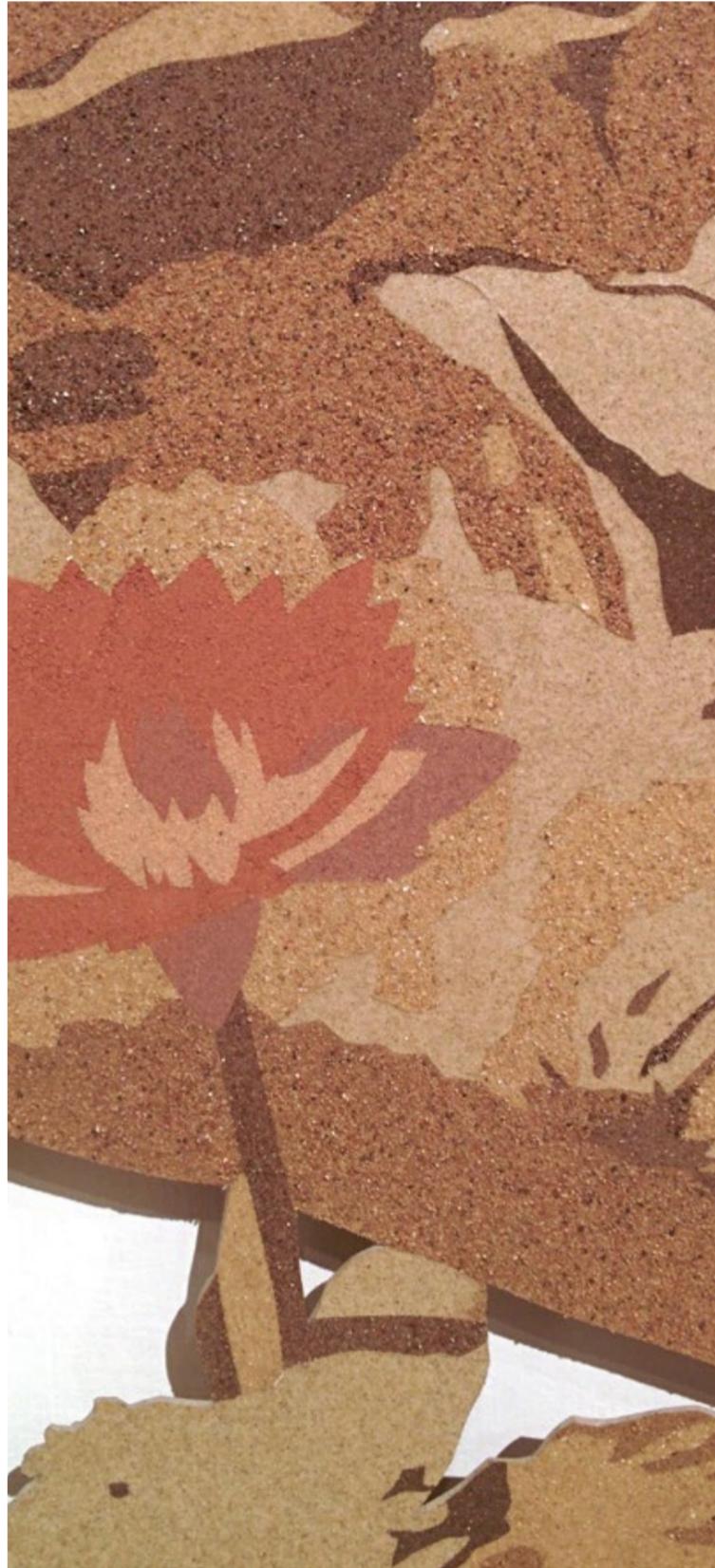
of labors that were necessary for the fulfillment of the pioneers' vision, and perhaps the many hands that contributed to it.

Other works that connect the local imagery with East Asian art offer a tongue-in-cheek approach to the encounter: a fragment from van Gogh's Sower is painted on a Korean fan, disseminating his seeds above the Kibbutz's lotus pond. Fans that Livni had brought from artists' residencies in Taiwan and Japan became "souvenirs" on which she created images from the photographs of the Kibbutz's archive: a proud tractor driver, fisherman, or the image of a plowman with his horse in the fields, as a distant silhouette from a different era, when farming was still an object of desire and longing. These hybrid objects conjure up a sense of simultaneous distance and intimacy.

At the end of the hall spreads a Zen garden. While in Japan Zen gardens are designed for quiet contemplation and meditation, here it is made of meticulously raked plastic crystals culled from the Kibbutz's factory. The ancient rocks are replaced by rocks made of plain brown wrapping paper. The appearance of the rocks, which look like artificial islands floating at sea, is associated with the series Maps of the Island of Israel that Livni created in Taiwan in 2012, inspired by ancient maps of Formosa Island. In this context, Wilfrid Israel Museum could be perceived as an island of East Asian culture in the Kibbutz, and the Kibbutz as an island of social utopia within Israeli society. However, the isolation and calm embodied in the image of the island are not the options Livni selects in her path as an artist. Like a culture alchemist she fuses art with life, works with everyday materials, and brings together seemingly distant cultures.



The Lotus Sower / Israeli sand on cardboard / 194 x 83 cm or 102 x 46 cm



Water Lilies / Israeli sand on cardboard / 192 x 81 cm / detail on the left



There / Israeli sand on cardboard / 192 x 81 cm



The Goddess of Construction / Various materials coated with HaZorea's soil / 180 x 90 x 40 cm

The Goddess of Creation / Various materials coated with HaZorea's soil / 190 x 90 x 40 cm



Scroll 2 / 2016 / Sand on cardboard on plastic sheet / 172 x 61 cm



Scroll 1 / 2016 / Sand on cardboard on plastic sheet / 172 x 61 cm



Sand on cardboard / 90 x 118 cm



Sand on cardboard / 45 x 101 cm



Israel, Kohler, USA cups / 2015 / Slip cast and Mold cast / 14/16 x 10 x 10 cm each



Israel cup / 2015 / Slip cast and Mold cast / 14 x 10 x 10 cm each



Paper cups / 13 x 9 x 9 cm

"Dialogue" / Curator Julia Katharina Thiemann

Group exhibition

January 2014 / Kubus municipal Gallery, Hanover, Germany

*created at ida (intercultural dialogues in art)*

*Artist-in-Residence Program*

*by schir – art concepts together with Susanne and Jörg Maaß*

"Almost emblematically, the exhibition visitor is greeted with a representation of the morgue as a silhouette in a plastic under-plate for flowerpots. During her stay in Hannover, the Israeli artist Liat Livni began her search for regional specialities and typical materials using her small plastic sculptures; she developed her work, amongst other things, out of Leibniz butter biscuits, traditionally made in the Hannover biscuit factory. In her work created in Hannover, references to fairy tales and architecture can be seen. On an old decorative spoon, in her work "Smoke Teaspoon" (2013), a smoke cloud is poetically presented out of biscuit crumbs. In another piece, the artist plays with the viewer with her work "The Princess Portrait" (2013). This is also framed in a flowerpot under-plate, with a seemingly vintage photo montage in the dress of the Princess Sophie Charlotte from Hannover. For her work "Hollow Hannover Planters" (2013), Liat Livni sawed the silhouette of the city out of plastic flowerpots placed inside each other, highlighting prominent places and landmarks in Hannover and therefore producing a very concrete and figurative reference to her place of stay. This is how Liat Livni better got to know Hannover and its residents, playing with the architectonic shapes of the city, the cultural-historic traditions and the popular (even in Israel!) butter biscuits as the material and content of her work..."



TotenHaus (House of the dead) / Paper, sand and a plastic planter bottom / 30.5 x 30.5 x 5 cm



Hollow Hannover planters / 2013 / Plastic planters / 26 x 27 x 27 cm



Hannover / 2013 / 3d sand print / 24 x 26 x 26 cm



The princess portrait / 2013 / planter bottom and print on pvc / 22 x 22 x 2 cm



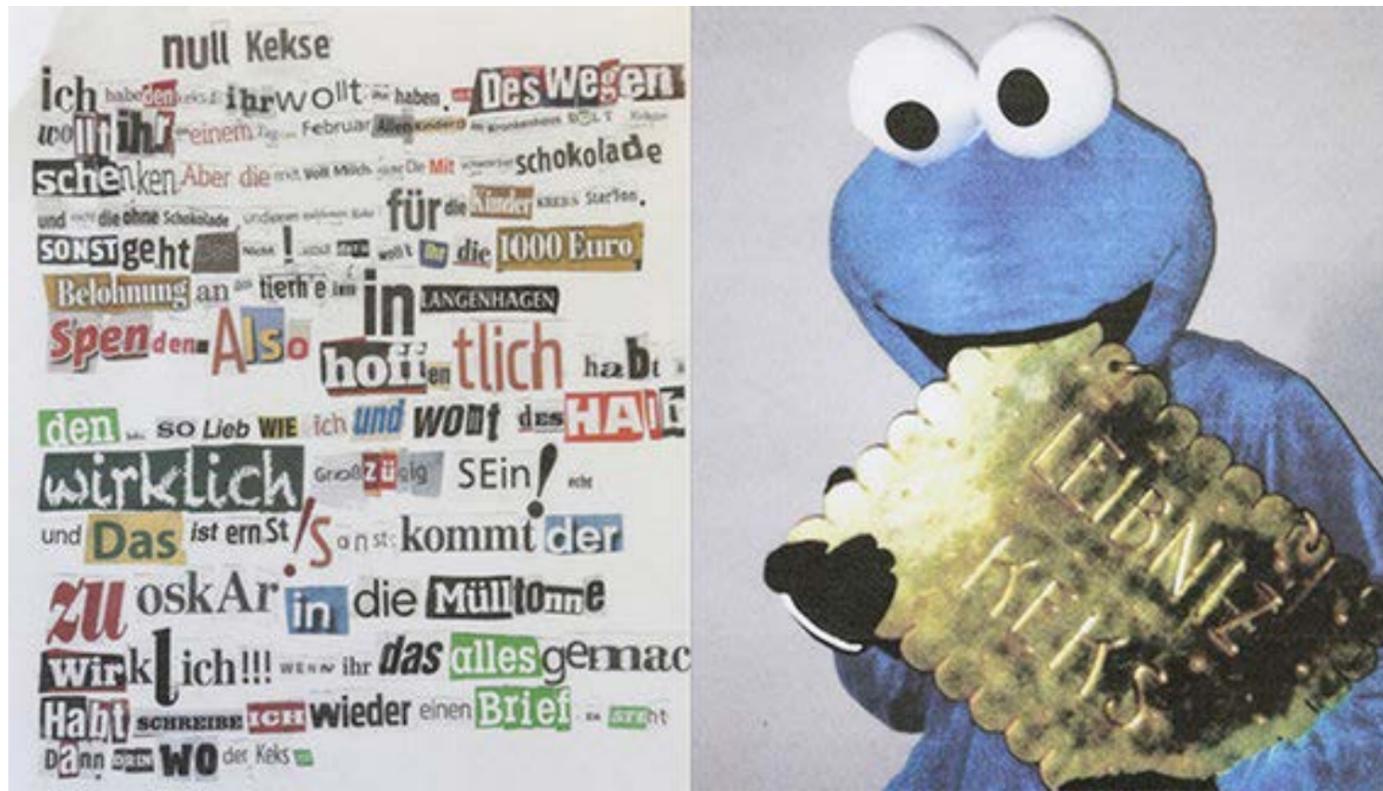
Smoke teaspoon / 2013 / Cookies and metal spoon / 11.5 x 12 x 4.5 cm



Ruin / 2013 / Cookies and Parchment paper / 13.5 x 13 x 3 cm



The princess tower / 2013 / Leibniz cookies / 38 x 20 x 20 cm



Hanover cookies monster from the local news was an inspiration to my works



Cuckoo clock 1 / Collaboration with Carl Grütter / 2013 / Wood and Quartz mechanism / 20 x 12 x 10 cm



Drawing and sand on cardboard / 30/25 x 40 cm each



Solo exhibition / General view

## Liat Livni / Reflections on Taiwan

Solo exhibition

October 2012 / Kuandu Museum of Fine Arts, Taipei

The work shown in 'Reflections on Taiwan' represents both the place that I'm from, Israel, and my initial impressions of Taiwan as a visiting artist.

During my stay at 'The Artist-In-Residence Program at Kuandu Museum of Fine Arts', I examined the differences between the two countries by seeking visual inspiration sources, local materials, and items and objects of culture and importance.

"...till you return to the ground, for out of it you were taken; for you are dust, and to dust you shall return."  
(Genesis 3:19)

Judaism claims we are all created from ashes. The exhibited work is in sync with this thought by implementing various work techniques with sand and earth - materials that I find myself fascinated with as they symbolizes dry and desert-like climate - the kind frequently associated with my home country.

The work 'Patterns of Modernity' is driven by a common and mutual fear of earth quakes, as the two countries are inconveniently located on a tectonic break.

The work is inspired by floor tiles that were popular in Israel during the last century. In this work I created new

patterns and designs based on images of ornaments I collected on the streets, train stations or just along the roads, to create a wall that seamlessly blends into the floor and becomes one with the familiar earthquake cracks.

It didn't take long before I learned that the Taiwanese people are the nicest I've ever met and Taipei is a fun city that made me feel secure from day one. However, a fear of unpredictable weather. Not knowing where, when and how strong a storm can strike.

In my work 'Tornado - Hourglass' - a sculpture that unites the floor and the ceiling - I was aiming to express that exact feeling of 'borrowed time' where the sand builds up like in an hourglass.

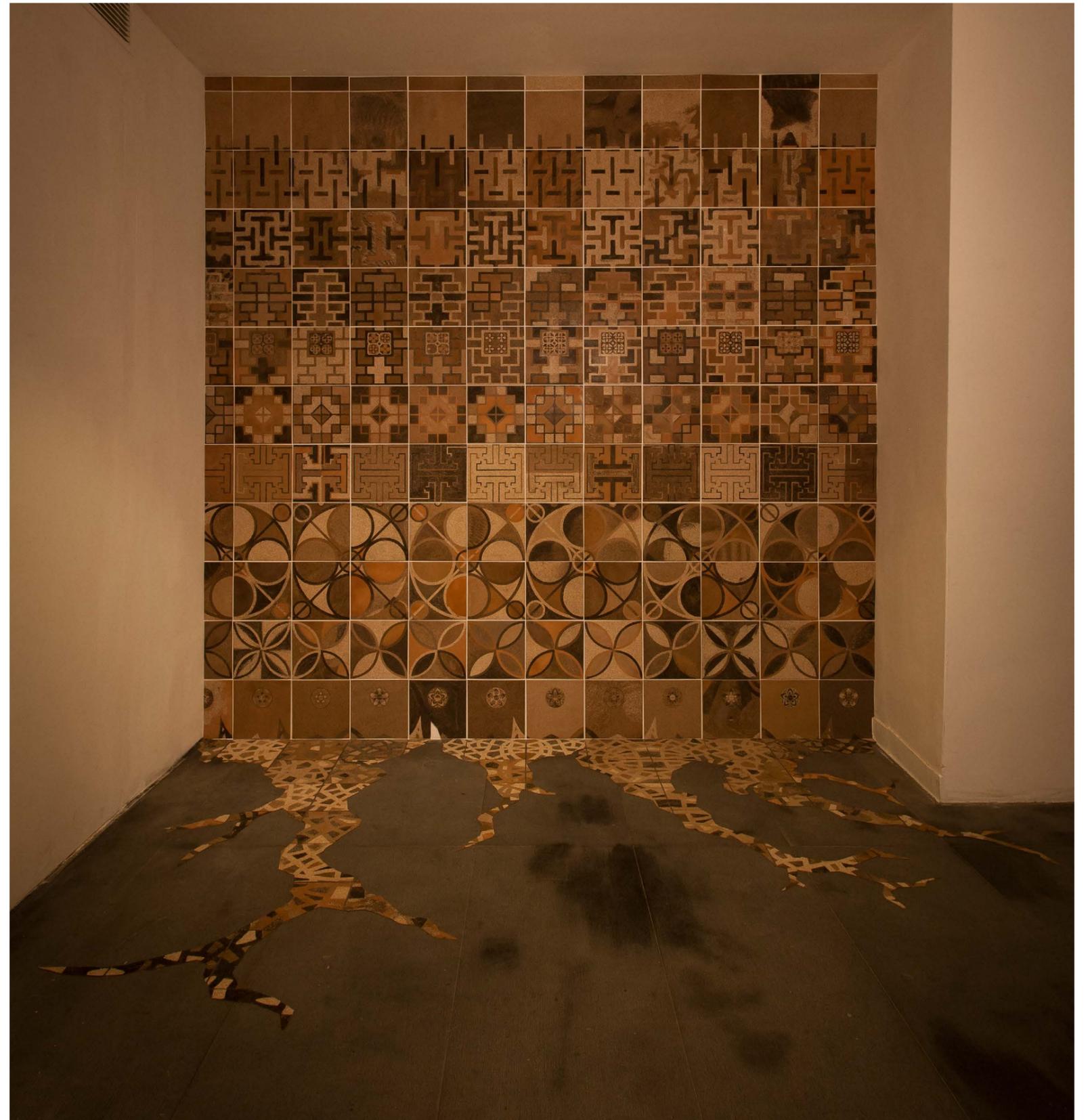
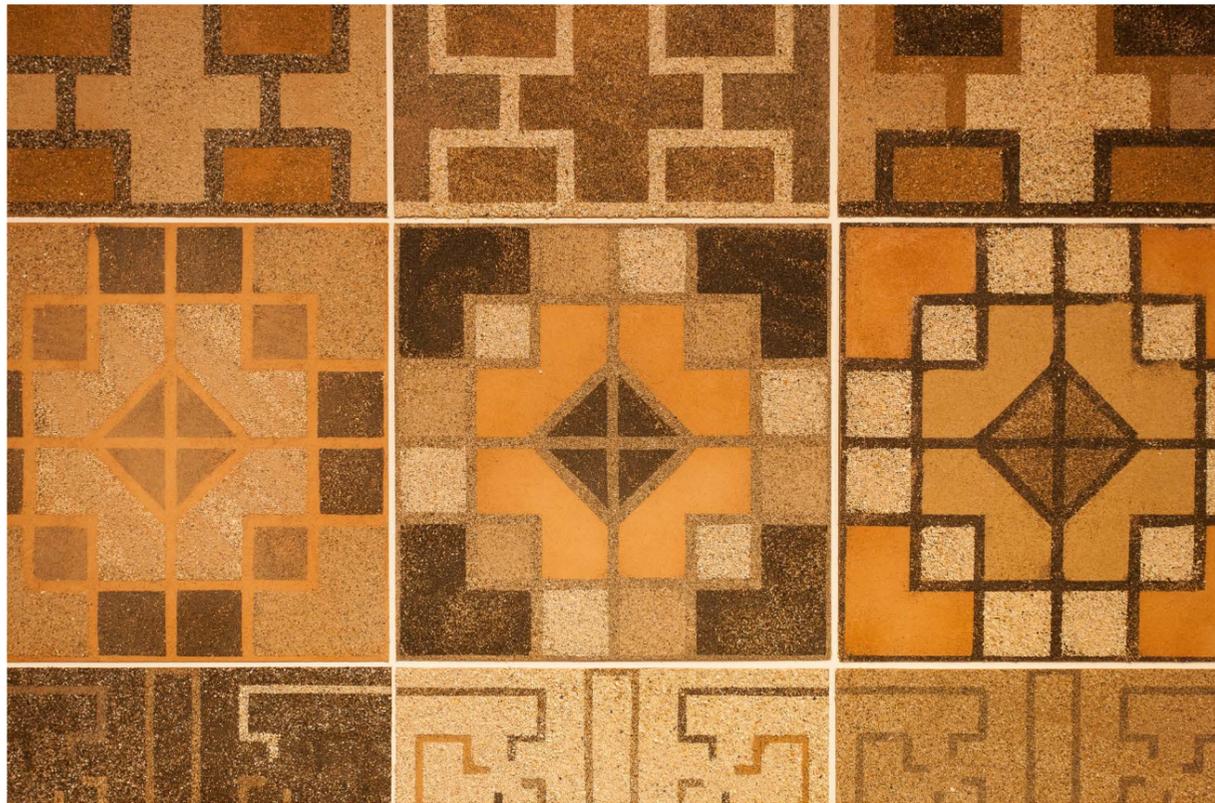
Old engraved Chinese window frames were the basis for my work 'Windows of modernity'. After a visual research and photography of the Taiwanese urban environment, I set out to create a surreal vision of urban motives that replaced the common and traditional rural patterns with new ones. Images that requires the viewer a second look in order to come into light.



Tornado - Hourglass / Detail



Tornado - Hourglass / Detail / 2012 / Sand and cardboard / 240 x 160 x 110 cm



Patterns of Modernity / 2012 / Taiwanese sand on cardboard / 230 x 230 x 156 cm



Windows of modernity 6 / 2012 / Taiwanese sand on cardboard / 108 x 58 cm

Windows of modernity 7 / 2012 / Taiwanese sand on cardboard / 55 x 80 cm





Sand, cement and plaster / Varying sizes



Collage and veneer / 60 x 17 cm



Cement on wood / 100 x 100 cm



Veneer, paper and light / 40 x 60 cm



Veneer on wood / 85 x 80 cm



Veneer Layers / 69 x 35 cm



Veneer Layers / 98 x 108 cm



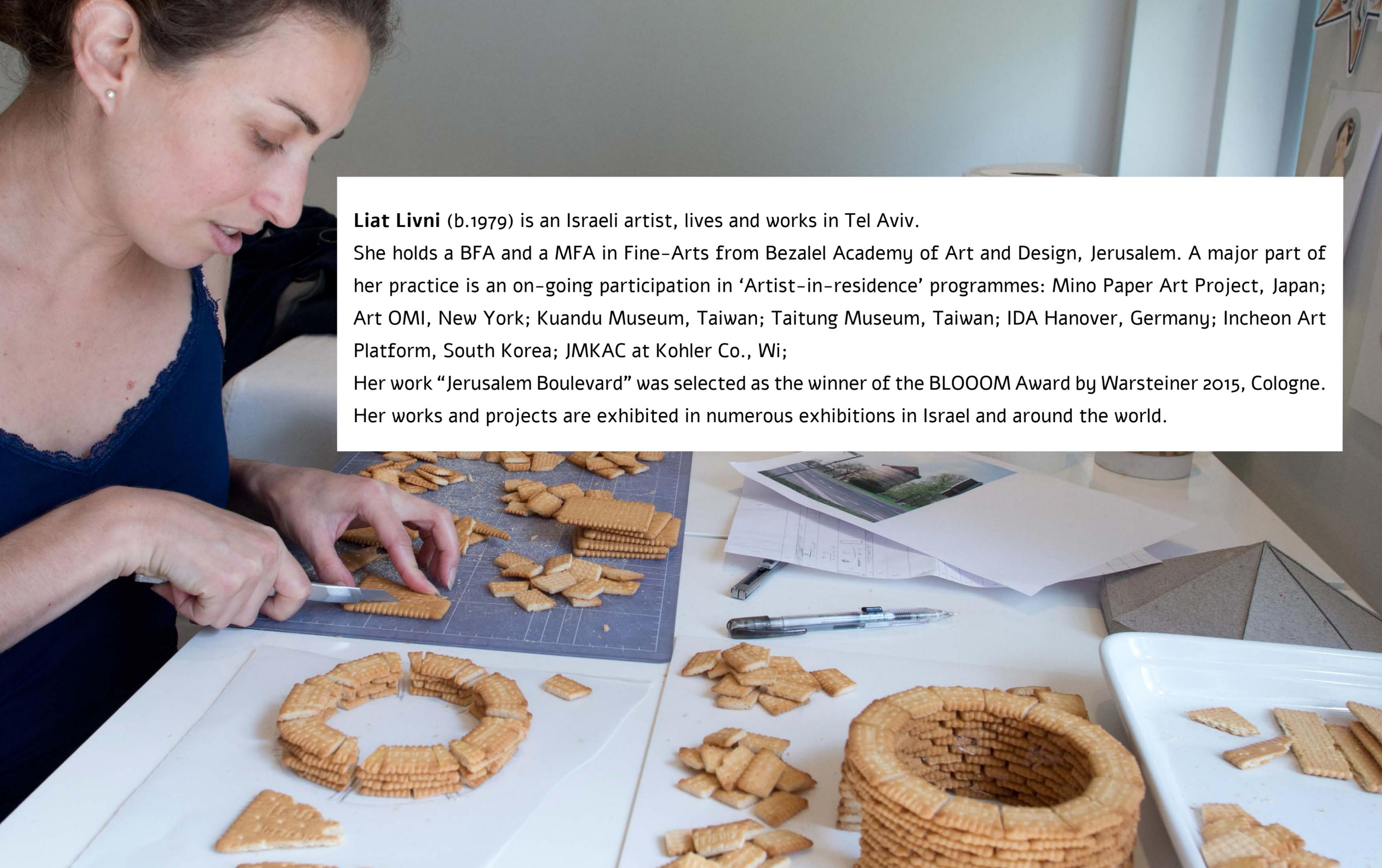
330 Veneer layers, glass and light / 28 x 23 x 24 cm



Veneer Layers / 186 x 200 cm / [more details](#)



Jerusalem Boulevard – details / 2010 / Veneer Layers / 186 x 200 cm



**Liat Livni** (b.1979) is an Israeli artist, lives and works in Tel Aviv.

She holds a BFA and a MFA in Fine-Arts from Bezalel Academy of Art and Design, Jerusalem. A major part of her practice is an on-going participation in 'Artist-in-residence' programmes: Mino Paper Art Project, Japan; Art OMI, New York; Kuandu Museum, Taiwan; Taitung Museum, Taiwan; IDA Hanover, Germany; Incheon Art Platform, South Korea; JMKAC at Kohler Co., Wi;

Her work "Jerusalem Boulevard" was selected as the winner of the BLOOOM Award by Warsteiner 2015, Cologne.

Her works and projects are exhibited in numerous exhibitions in Israel and around the world.

# LIAT LIVNI

Born in Ramat-Gan, Israel, 1979

## Contact Information

Studio: 29 Nisanboim, Bat-Yam, Israel

+972-(0)-50-4494940

livniliat@gmail.com

www.liatlivni.com

## Education

- 2007 MFA, The joint program of the Hebrew University and the Bezalel Academy of Arts and Design, Jerusalem, Israel
- 2005 BFA, Fine Arts Department, Bezalel Academy of Art and Design, Jerusalem, Israel
- 2004 Parsons school of design, New York, USA (Bezalel Study Abroad Program, Undergraduate Fine Arts Department)

## Solo Exhibitions

- 2016 "Lotus in the Backyard", The Wilfrid Israel Museum, Kibbutz Hazorea, Israel
- 2015 "In the Depth of Paper", The Yigal Alon Center Art Gallery, Ginosar, Israel
- 2013 OUTLOOK project space, Robert Drees Gallery, Hanover, Germany
- 2012 "Reflections on Taiwan" The Kuandu Museum of Fine Arts, Taipei, Taiwan
- 2009 "Cut in the Landscape", The Rehovot Municipal Art Gallery, Israel

## Residencies, Scholarships and Awards

- 2019 XYZ4 Symposium Griffner Haus, Griffen, Austria
- 2017 Tarbut movement Artist-in-Residence Program, Afula, Israel
- 2015 1st place Bloom Award by Warsteiner, Art Fair, Koelnmesse, Cologne, Germany  
Arts/Industry residency program, John Michael Kohler Arts Center at Kohler Co., Kohler, Wisconsin, USA
- 2014 Asylum-Arts, Garrison, New York, USA
- 2013 Incheon Art Platform Artist-in-Residence Program, Incheon, South Korea  
ida (intercultural dialogues in art) Artist-in-Residence Program, Hanover, Germany
- 2012 The Taitung Art Museum, Artist-in-Residence Program, Taitung, Taiwan  
The Kuandu Museum of Fine Arts Artist-in-Residence Program, Taipei, Taiwan
- 2009 Omi Artist residency, Omi international Arts Center, Ghent, New York, USA
- 2007 Mino Paper Art Village, Artist in Residence, Mino, Japan
- 2006 Holon Municipality Scholarship for, Academic Excellence in the Arts  
Sharett Scholarship for the young Israeli Artists, America-Israel cultural foundation
- 2005 Noam Shodofsky Prize for Young Israeli Artist, Fine Art Department, Bezalel Academy of Art and Design, Jerusalem  
Sharett Scholarship for the young Israeli Artists, America-Israel cultural foundation

## Selected Group Exhibitions

- 2021 "Ego Land", Gallery 51, Modi'in-Maccabim-Reut, Israel
- 2020 "The Body alone", The Social Gallery, Musrara Community Center, Jerusalem, Israel  
"Time", The Museum for Islamic Art, Jerusalem, Israel
- 2019 "The Green Village", Ramat Hasharon Municipal Art Gallery, Israel  
"Internally: Emotional Landscapes from Israel", Hillel Art Gallery, University of Southern California, Los Angeles, USA
- 2017 "Mountain of Dreams: Mitzpe Ramon in the mirror of time 1956-2016", the Eretz Israel Museum, Tel Aviv, Israel
- 2016 "Struktion", Kuehlhaus Berlin, Germany  
"Nord Art 2016", International Art Exhibition, Kunstwerk Carlshütte, Büdelsdorf, Germany  
"Imago Mundi", The Art of Humanity exhibition, the Pratt Institute, Brooklyn, New York, USA  
"Urbanism", Litvak Contemporary Gallery, Tel Aviv, Israel  
"Dirty white", Florentin 45 Contemporary Art Space, Tel-Aviv, Israel
- 2015 "SOMA Drawing : Mindful Mindless", Seoul Olympic Museum of Art, Seoul, South Korea  
"Cutout line: Drawing with scissors", The Kfar Saba Municipal Art Gallery, Israel
- 2014 "Anti shefa", Bar-david museum, Baram, Israel  
"Partners", Chelouche Gallery, Tel Aviv, Israel  
"Dialogue", Kubus municipal Gallery, Hanover, Germany  
"Restart", Litvak Gallery, Tel Aviv, Israel
- 2013 "Israeli Paper Art 2", the Eretz Israel Museum, Tel Aviv, Israel
- 2012 "Great Wide Open: New and Old in the Collection", The Israel Museum, Jerusalem, Israel  
"Austronesian International Arts Award", The Taitung Art Museum, Taitung, Taiwan  
"What Do Trees Do?", Haifa Museum of Art, Haifa, Israel  
"Exposed space", Jerusalem artists' House, Jerusalem, Israel
- 2011 "Site specific", The Open gallery, The Open University Campus, Raanana, Israel
- 2010 "More than Canvas", Tel Aviv Museum of Art, Education Department, Tel Aviv, Israel  
"Nord Art 2010", International Art Exhibition, Kunstwerk Carlshütte, Büdelsdorf, Germany
- 2009 "Fragile Worlds", Dwek Gallery, Mishkenot Sha'ananim, Jerusalem, Israel
- 2008 "Making It", RFD Gallery, Swainsboro, GA, USA
- 2007 "Mino Paper Art Village Project 2007", Mino Washi Paper Museum, Japan
- 2004 The Third Biennale for Israeli Ceramics, Eretz Israel Museum, Tel-Aviv, Israel

## Collections

The Israel Museum | Paper Museum, Mino, Japan | The Kuandu Museum of Fine Arts, Taipei, Taiwan  
The Taitung Art Museum, Taiwan | The John Michael Kohler Arts Center Collection | Kohler Co.  
Collection | Art Omi collection | Luciano Benetton Collection | Griffnerhaus GmbH | Facebook