



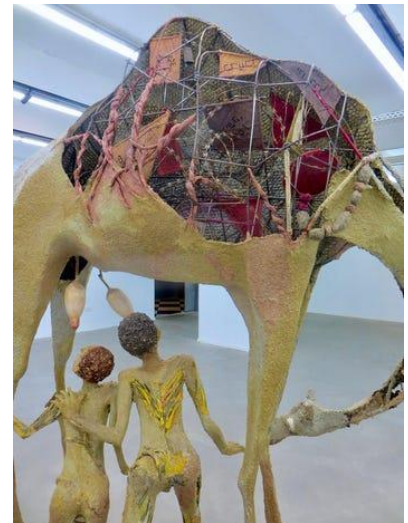
Ouzi Zur

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## Yudith Levin and Sigalit Landau: Part Two

### Dvir Gallery, Tel Aviv

At the heart of the second part of the joint exhibition of Yudith Levin and Sigalit Landau, Landau's unique talent to create a canonical artwork from its inception is evident. It fearlessly confronts the obvious and self-evident, emerging as a birth on the divine. It is an extraordinarily expressive sculpture sculpted from everyday recycled materials, portraying a camel's hump, natural in size, symbolizing Ishmael and Isaac, as a great paraphrase on the Capitolina she-wolf, symbolizing the twins Romulus and Remus, founders of Rome. The half-brothers, reunited after their forced separation (the eviction of Hagar and Ishmael into the desert), yearn to suckle from the tiny breasts of the zipped-up camel, while she bends her head to gaze at them, a sign and metaphor for their origin and the shared destiny of the two conflicting nations.



Beyond the idyllic sculpture's rear, their polished backs reveal ribs, hips, bones, traces of hunger, and thirst. Landau peels away the skin of the camel to expose its innards, the landscapes of the ongoing conflict, strips of torn nylon fabric embroidered with words like "Hand of every in her" and "Maid servant," describing the bitter fate of Hagar, Ishmael's mother. This hints that the half-brothers are already suckling from their mother's milk the evil fluid of the future schism.



Ishmael and Isaac are already gazing toward the promised land, the land of future bloodshed, in the iconic creation of Levin, "The Old Amor (Emor and Psycha)" from 1984, hanging opposite. The torn pieces of the land in the form of pieces of driftwood washed up on the beach as remnants of a shared glorious past that never materialized. Levin dismantles the myth into its parts on pieces of used broken plywood and reassembles them on the wall in a one-off beauty that never fades, when between the cracks there is a constant flow of the elements of fire and water and light and darkness that wear and strip the figure of the heroes and nature, as one unity soaked in the dryness of pieces The driftwood.

Enveloping this scene from the past are two paintings by Levin from the past year. Despite the forty years separating the dictatorial tears from the expansive fabric paintings and the difference in Levin's practice since then, they also carry the freshness of a young artist. The spirit of painting and the spirit of the depicted subject rotate in a mill beneath a thin layer of milky light, and the vibrations of color and darkness conducted within them are in constant inspiration, as felt more acutely in the performance painting "Pieta," where the Holy Spirit, the Son of God, and the Mother of Mercy coalesce into one that forms and dissolves at the heart of the universe.