

# I would not think to touch the sky with two arms

Marianne Berenhaut

Lisetta Carmi

Yudith Levin







*'I would not think to touch the sky with two arms'*, 2021  
exhibition view, Dvir Gallery Tel Aviv





*'I would not think to touch the sky with two arms'*, 2021  
exhibition view, Dvir Gallery Tel Aviv





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# LISETTA CARMİ

Lisetta Carmi was born in 1924 to a Jewish family in Genoa. Having initially studied music, Carmi became a fairly famous concert pianist, before turning to photography in the 1960s. Although her career as a photographer lasted only eighteen years, it resulted in a major body of work.

Carmi saw photography as an important tool for 'understanding' reality. The sole purpose of her gaze was to give a voice to the voiceless, highlighting social injustices. Among her most important series of photographs are those on the theme of work: *Genova Porto* (1964), in which she focuses on the difficult working conditions of the port workers, and the series *Italsider* (1962), dedicated to capturing the most spectacular and dangerous processes in Genoa's steel industry. In the series *Erotismo e autoritarismo a Staglieno* (1966) she proposes an unconventional reading of funerary statuary, through the images of the sculptures in the historical cemetery of Genoa. She also made a series of famous portraits of Ezra Pound for which she won the Niépce prize, as well as portraits of Lucio Fontana, Leonardo Sciascia, Claudio Abbado, Luigi Nono, Sylvano Bussotti and Jacques Lacan. The indomitable desire to understand and to explore drives Carmi to Europe and to distant countries such as Israel, Latin America, Afghanistan and India. Her images remain an indispensable tool for the historical knowledge of these places and realities.

Dvir Gallery is delighted to present one of her most important series - *I Travestiti* - shot in Genoa from 1965 to the early 1970s. It is an intimate and deeply sensitive meditation on sexual identity. The honesty of her gaze and her empathy with her subjects, caused this photographic essay to be related to works of photographers such as Christer Strömholm and Nan Goldin.

## LISETTA CARMİ

*I travestiti*, 1965-1970

C-print (2017) on Hahnemühle paper

40 x 30 cm (framed), edition of 6 + 1 AP







*'I would not think to touch the sky with two arms'*, 2021  
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**LISETTA CARMİ**

*I travestiti, Sissi, 1965-1967*

C-print (2017) on Hahnemühle paper  
40 x 30 cm (framed), edition of 6 + 1 AP (2/6)





**LISETTA CARMİ**

*I travestiti, 1965-1970*

C-print (2017) on Hahnemühle paper  
40 x 30 cm (framed), edition of 6 + 1 AP (2/6)





**LISETTA CARMİ**

*I travestiti, Cabiria, 1965-1970*

C-print (2017) on Hahnemühle paper,

60 x 50 cm (framed), edition of 6 + 1 AP (2/6)





**LISSETTA CARMİ**

*i travestiti*, 1965-1967

C-print (2017) on Hahnemühle paper,  
40 x 30 cm (framed), edition of 6 + 1 AP (2/6)





**LISETTA CARMİ**

*I travestiti, Renée, 1965-1970*

C-print (2017) on Hahnemühle paper,  
40 x 30 cm (framed), edition of 6 + 1 AP (3/6)





**LISSETTA CARMİ**

*I travestiti, Renée, 1965-1970*

C-print (2017) on Hahnemühle paper,  
40 x 30 cm (framed), edition of 6 + 1 AP (3/6)





**LISSETTA CARMİ**

*I travestiti, Lola Montez, 1965-1970*

C-print (2017) on Hahnemühle paper,

50 x 60 cm (framed), edition of 6 + 1 AP (2/6)



# MARIANNE BERENHAUT

Marianne Berenhaut, Belgian-born (1934) artist has been gathering, curating, transforming objects found in her immediate surrounding creating powerful yet delicate sculptures and installations. Her work addresses longing, trauma, absence and memory. Through her vast body of work, spanning through 55 years, Marianne Berenhaut has created a unique visual language. Today, she divides her time between Brussels and London, constantly creating. The objects collected by Marianne Berenhaut are staged and linked in installations designated under the general title 'Vie Privée' (Private Life). They then become actors of imaginary situations and stories that each spectator can recompose. Between humor and tragedy, these works are all linked by recurring themes, linked to the personal story of Marianne Berenhaut who lost her parents and her older brother in the Nazi extermination camps as a child. Her installations evoke childhood, vain expectation and absence.

Berenhaut graduated the Académie du Midi and Atelier de Moeschal in the sixties. A major retrospective of her works is currently on view at CIAP, Genk as well as a solo exhibition at Museum of Modern Art (M HKA) In the past she has presented solo shows at institutions such as La Maison des Femmes (Brussels), Island (Brussels), Belgium Jewish Museum (Brussels), MAC's Grand Hornu (Belgium). She has been part of several group exhibitions not only in Dvir Gallery but also at Maison Grégoire (Brussels), Gladstone Gallery (Brussels), Bureau des réalités (Brussels) as well as Carl Freedman Gallery (Margate, UK).



**MARIANNE BERENHAUT**

*Poupées poubelles: Mannequin doré et deux enfants, detail, 1971-1980*

mixed media

variable dimensions, unique





**MARIANNE BERENHAUT**

*Poupées poubelles: Mannequin doré et deux enfants, 1971-1980*

mixed media

variable dimensions, unique





**MARIANNE BERENHAUT**

*La Frontière*, 2017

4 metal bases

110 x 110 x 75 cm, unique





**MARIANNE BERENHAUT**

*A tous vents*, 2016

umbrella, clothes

130 x 70 x 70 cm, unique





**MARIANNE BERENHAUT**

*Le gris et son ombre*, 2018

Red cotton carpet and grey, cotton/nylon piece

5 x 80 x 175 cm, unique





**MARIANNE BERENHAUT**

*C'est quoi ça !*, 2021

two plush dogs, stone plate, wooden element with paint

37.5 x 120 x 60 cm, unique





**MARIANNE BERENHAUT**

*Le long du Bleu*, 2016

rubber blue gloves

5 x 160 x 30 cm, unique



# YUDITH LEVIN

Born in Israel in 1949, Yudith Levin lives and works in Ein Vered.

Levin is considered one of the key figures in Israeli art.

Over an artistic career spanning over more than four decades, Yudith Levin has been creating paintings on both traditional and untraditional supports, covering canvases as well as scraps of discarded plywood found on the streets of Tel Aviv with expressive, gestural brushstrokes and semi-abstract figures and landscapes. By combining abstraction and figuration and using deliberately vague titles, Levin makes evocative works that are open to varied readings.

How was this first series of Yudith Levin's figurative painting created?

This is answered by the famous myth about the beginning of painting. It is worth exploring this myth in the context of Levin since she confronts the viewer with a borderline painting – in-between nothingness and a whole universe, between chaos and diamond, between a dump and flight. One of the places where Levin's work deviates from the rational is the lack of distinction between figurative and abstract. Her figurative paintings are created like abstract paintings, from gestures which are not underlain by any figurative plan or intention. Levin's woman figures originate in female figures from paintings by Edgar Degas, Edvard Munch, Pierre-Auguste Renoir and Michael Angelo, as well as from popular sources, among them characters from television soap operas.

Her exhibitions include Helena Rubinstein Pavillion for Contemporary Art Tel Aviv, Museum of Contemporary art Ramat Gan; The ICA Boston, Massachusetts; Gallerie Knodler, Zurich; The Israel Museum, Jerusalem; Fondazione Giorgio Cini, Venice, Opera House, Leipzig and others.

Her work is part of prestigious public collections such as Tel Aviv Museum of Art, Israel Museum of Art, Jerusalem, Albertina Museum as well as in prominent private collections. She is the laureate of the Sandeberg Prize of the America Israel Foundation, Pundik Prize, Prize of the Ministry of Culture and The Discount Bank Prize.



**YUDITH LEVIN**  
*Gaudi's Room, 1976*  
 photograph and bamboo  
 79 x 82 x 12 cm, unique





**YUDITH LEVIN**

*Yudit Levin, The man I loved / 5, 2021*

acrylic on canvas

160 x 150 cm, unique





**YUDITH LEVIN**

*Yudit Levin, The man I loved / 2, 2021*

acrylic on canvas

140 x 180 cm, unique





**YUDITH LEVIN**

*Yudit Levin, The man I loved / 5, 2021*

acrylic on canvas

160 x 150 cm, unique





**YUDITH LEVIN**  
*Untitled, 2019*  
acrylic on canvas  
160 x 150 cm, unique