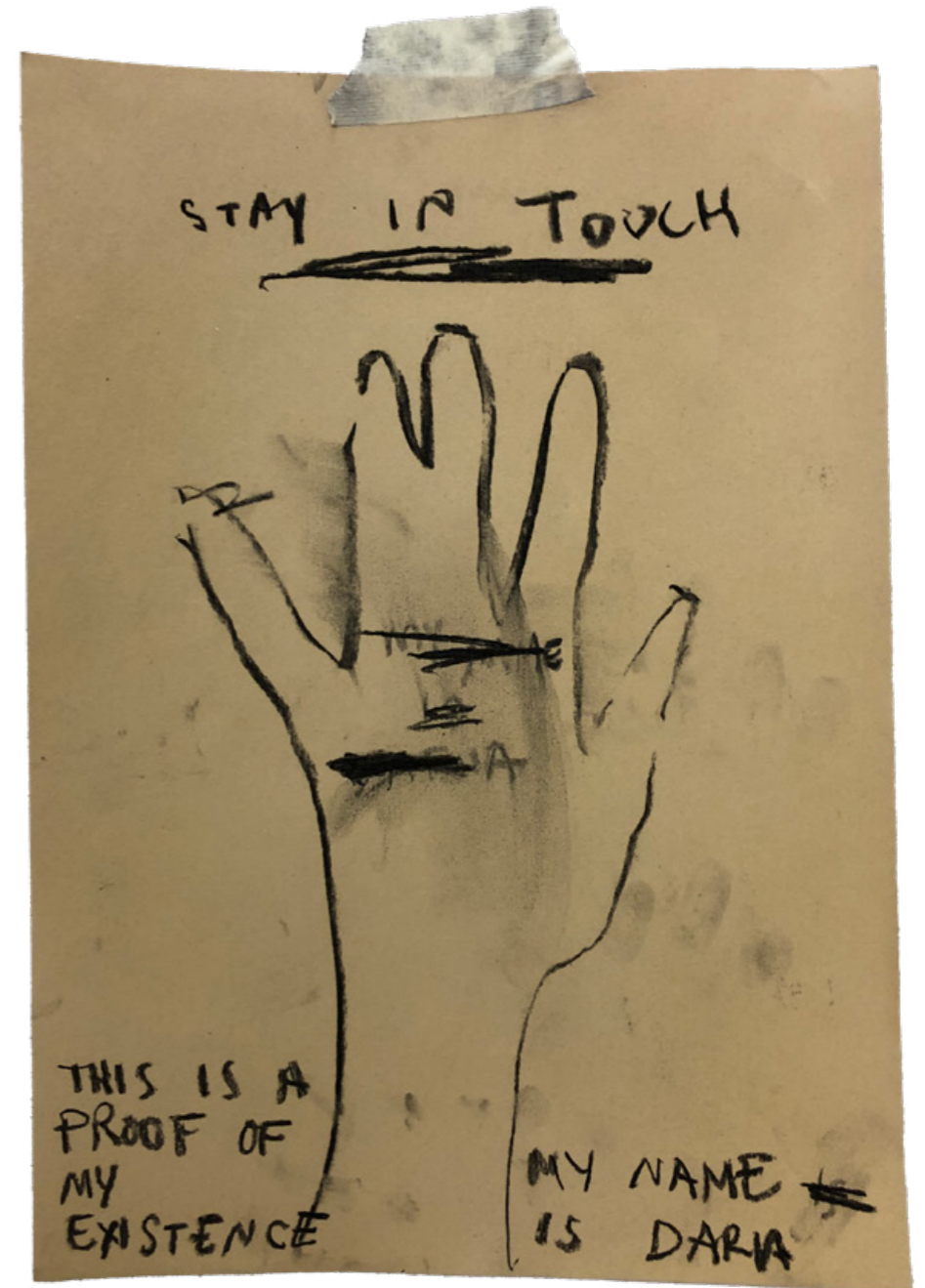




• **DARIA SHOSHANI**
Portfolio February 2026

Daria Shoshani (b.1998) lives in Vienna where in the past year she assisted Gelatin/Gelitin in their studio. Her practice includes mainly sculpture, painting, drawing and video. Her works are a confessional research of how immaterial aspects such as ephemerality, heritage, politics and location interact with the material figure. The interaction is retelling narratives by intertwining the mundane with the oneiric. The works recruit a childish, intuitive and dynamic visual language, often contrasting form and substance.

She has participated in various exhibitions in recent years e.g MAXXI museum (2024), Fondazione Pastificio Cerere (2024), Wasserwasser Vienna (2025), and Barbur Gallery (2025). Her duo artist book done with the painter Lorenz Kunath *Long Time No See* was published with Vienna Printing Cooperative (2025), other works were published with Granata, Portfolio magazine, Dito Publishing. She did her BA with in the Hebrew University of Jerusalem in the department of general and comparative literature (2023), and graduated her MFA with excellence in the department of sculpture and installation in Rome University of Fine Arts (2025) where her thesis work *The Space Between Zeros and Ones* received an excellent honorarium.



Girls Like Us Don't Cry
from **Waypoint**, group
exhibition in Barbur gallery
2025

fish tank, water, black gold fish,
wood, metal, cement, poliaritan
foam, silicon, textile, nylon wire.

The Caryatides are crying as they carry an aquarium. The work is retelling narratives of womanhood and power structures while the aquarium stands for microcosm, worldmaking, and screens. It refers to the architecture of our being, the architecture of oppression and that of memory. Restriction and monitoring are woven into the liberty of rewriting the story of the women of Karay, forever destined to support and carry the burden of their humiliation due to their political betrayal.







Frames from the video
Add Water To Water
2024

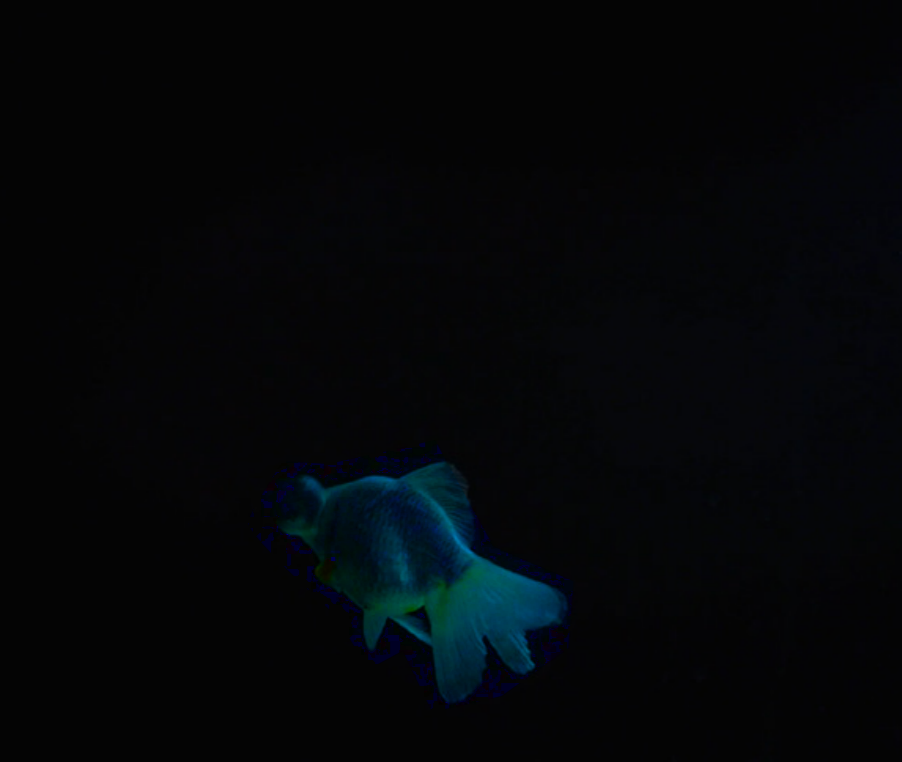
15 minuts

[Link to Video](#)

Password: waterzwater



A dreamer who doesn't sleep at night and builds aquariums at day creates himself a microcosmos at home so he will never have to leave his house again.



Add Water to Water
Installation view from
Unstable Realities, group
exhibition in MAXXI
museum
2024

Cement, bricks, metal, screen,
headphones.
Environmental measurements.



To Whom It May Concern
installation view from
Waypoint, group exhibition
in Barbur gallery
2025

Environmental measurements

Plaster, iron, paper, concrete, nylon
wire, aluminium, textile and glass.



Virtuality and intimacy do
meet, in the encounter
between craft and pixels,
touch and screens. The quilt
exists in the space between
flaunery and mapping, in
feeling close while being far,
in the way we think and speak
of spaces and places.





Future Over Past, I Will Not Turn to Salt But to Sugar
Installation view from *Past, Pass, Future*, group exhibition in Export Gallery 2023

Environmental Measurements.

Woodcut print on tissue paper, sugar, Jerusalem stone.

The petrification of Lot's Wife, due to her inability to move on and not turn back in the symbolic sense of the action turns the salt pillar into a monument mirroring itself. A lesson for generations to come.

The work is a second metamorphosis in an attempt to sweeten the punishment of Lot's Wife, and accept the remains of the memories with us as something that does not contradict the aspiration for a future. A gaze of forgiveness to the attachment to time and place, as well as the trauma that remains.





**Friction, Inscription,
Engraving, Scraping,
Carving, Rubbing**

Installation view from
Miksha group
exhibition in Fortress gallery
2025
Done with Nir Dellus

175x100 cm

Plaster

The work begins with frottage prints the two artists collected being far away from each other. As a way of maintaining touch, the prints encapsulate direct contact being transferred through pressure. Between preservation and transformation, it records what already exists while simultaneously abstracting it. The paper becomes a temporary skin – a thin membrane that carries the texture of another surface. The imprints are then translated into digital files. As pixels, they travel across continents in milliseconds. They are processed into code and sent to a CNC machine, where the image regains physical depth through carving.

What begins as friction on the street returns as incision in plaster. White. Clean. Newly formed.



Baggage-Laguage

2025

65 X 36 X 9 cm each

Textile, filling, passport photos, gouache.

Soft city like pillows on which one can lay their heads and rest. I move from place to place, yet I insist on nesting, creating sculptures that I then carry on trains, cars, and planes.

I drown in bureaucracy, take passport photos, stamp documents in foreign languages, waiting for permission to stay. The soft structures are mobile, They can be emptied and folded into a carry on luggage. When there is a place to settle, they can be filled with whatever comes to hand- papers, yarn and socks with holes.





Long Distant Dream
Installation view from
LongTime No See duo
exhibition in Wasserwasser,
Vienna.
2025

Video loop, 15 minutes.

An open call invited strangers to sleep and dream together. The video consisted of a grid of screens showing people documenting themselves sleeping. Sleeping is probably one of the most private, fragile, and animalistic acts. Those who are scattered all around the world shared the ultimate intimacy, as a part of an ongoing research of intimacy in the digital age. Displaying the tension that is between the private, the warm, the emotional, and its render into the pixelated screen, creating an echo and a reverb of technological loneliness.



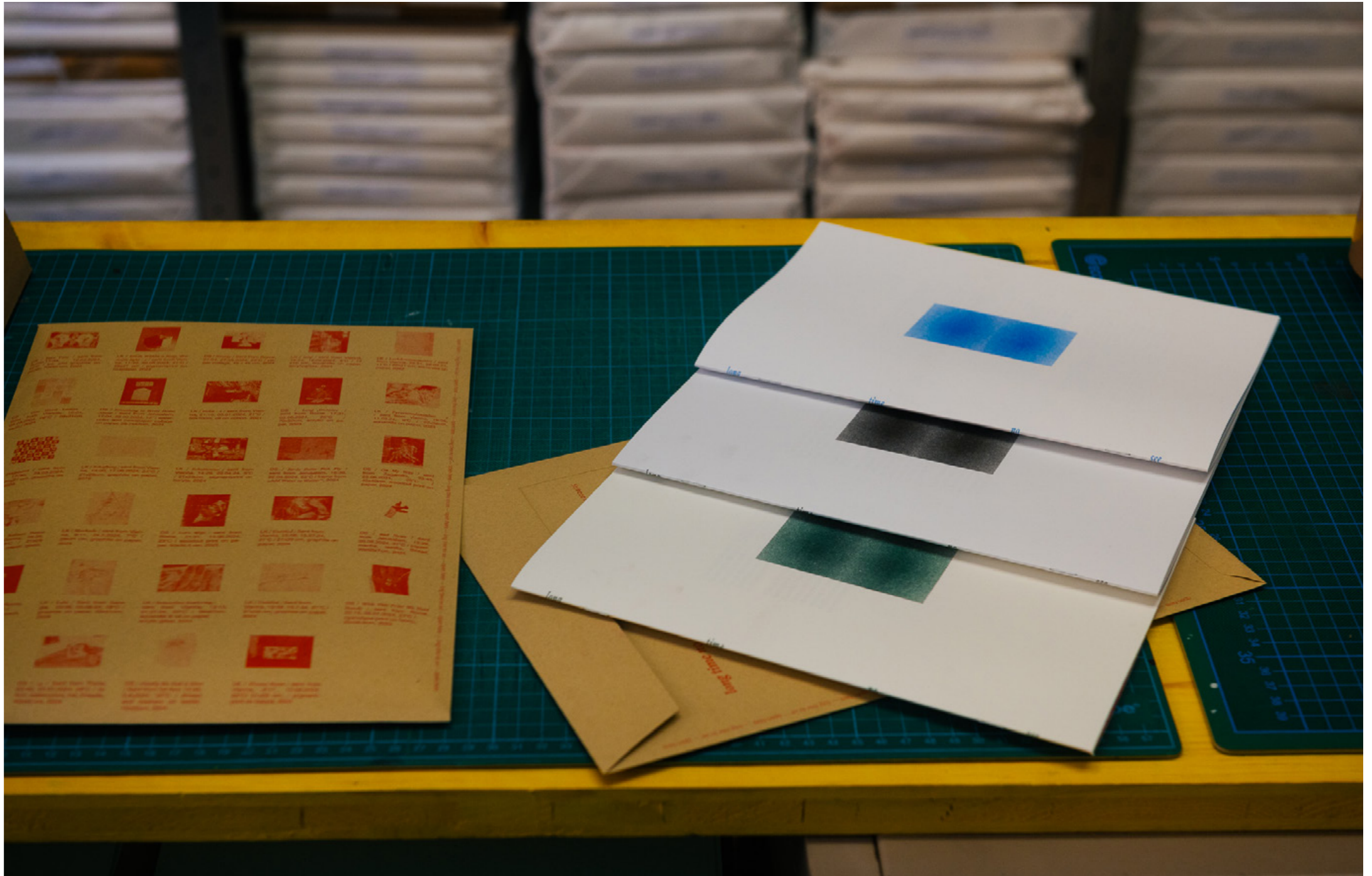
Long Time No See

2025

Publication done with Lorenz
Kunath

The project is based on an email exchange that forms the backbone for a publication and a series of two exhibitions.

After being invited by Vienna Printing Cooperative to work on an artist book, the two artists who met in 2019 in Jerusalem and haven't seen each other since, one in Vienna and the other in Rome, sent a picture of an artwork every week via email. The perpetual, back-and-forth exchange of works, words, and ideas created a visual-based form of communication that crossed distance and uplifted questions regarding archives, and the transformation of materials into digital forms.



Installation view of **1+1=11**
Solo exhibition in RUFA
Space
2024

Environmental measurements

Papier-mache, charcoal on
paper and on textile.



a math exercise:
You + me \neq us.

Embodying the paradoxical
nature of togetherness and
coupling as we face the
inevitable solitude persisting
within human connections.
The urge to merge into a
singular entity, from the
prison of separateness and
into the prison of physical
need for another.



OPEN CALL | TERRITORIES

Daria Shoshani – A Map To Get Lost

My practice crosses between the geopolitical and the domestic, the monumental and the intimate. Memory accumulates in materials: this is the starting point from which I navigate this proposal. For SCHAUFÜNF, I propose a large-scale quilted textile work in which the fabric carries frottage impressions collected from urban thresholds – the surfaces of gates, barriers, pavements, and window grills will be inscribed onto the soft material.

Frottage is itself a form of mapping: it traces what is already there, generating an imprint that is simultaneously a record and a territorial mark. Frottage exists at the edge of archival logic. It remembers only the surface and assembles it into an archive that cannot be indexed, non-hierarchical, not inventoried, impossible to file. It refuses the authority of the map while performing the same gesture: reclaiming the space that surrounds us day after day and translating it into matter, generating a new terrain, a map in which one can get lost. This work holds surfaces without possessing them. What it preserves is contact itself.

Hung as a semi-transparent barrier within the shop window, functioning as a threshold object that both separates and reveals, dividing without fully closing, the work remains penetrable, seductive, inviting. The work plays with the idea of the partition dividing what is to be seen and that which is forbidden, while it carries the traces of details we tend to overlook in their mundanity, demanding full attention to them. The work is made in the spirit of psychogeography and offers a phenomenological experiment of experiencing the city. Traditionally associated with domestic labour and collective storytelling, quilting carries a history of care and shared knowledge. Here it becomes a surface where multiple territories overlap. The softness of the material stands in deliberate contrast to the hard architectural boundaries. What was stone, iron, or concrete is now textile. The window as exhibition site is by itself a liminal space, transitional, suspended between public street and private interior, between visibility and enclosure. The site-responsive work refers to the window as what it always already is: a frontier, a place where inside and outside negotiate.

Judaic thought tends toward transcendence: God exceeds material, and the sacred resides not in things but beyond them. The most holy site in Judaism is the Wailing Wall: not an image, not a figure, but a fortified boundary. Papers with written prayers are pushed into the cracks between its stones, as if the wall itself were a membrane between the human and the divine. It is not holy because divinity exists in its stone, but because of what it faced, what it lost, and what it orients toward. The frottage impression works within this logic – it does not claim to capture the sacred in matter, but to record the surface of things that point beyond themselves. It does not depict; it transfers. It does not possess; it carries texture as a trace, a memory, an orientation toward something that remains absent. Therefore the work sidesteps the question of representation altogether and asks instead what a surface remembers – what it holds within it.

Estimated production costs– 170 EUR

Textile and thread (90 EUR), charcoal and fixative spray (40 EUR), sewing and mounting materials (40 EUR). Artist fee as per the open call (400 EUR gross incl. transport costs).

Reference

2026

Charcoal on textile



As a site-responsive work, I propose to sew a piece specifically for the vitrine's dimensions and to include patches with frottages from the area surrounding the exhibition space.



EDUCATION AND EXPERIENCE

- 2025-26 Internship in the studio of Gelatin/Gelitin. Vienna, Austria.
2024 Internship in the stone workshop of M'artescultura. Zagarollo, Italy.
2022-2024 MA with excellence in Fine arts- Sculpture and installation from Rome University of Fine Arts.
2020-2023 Founder and artistic director of Cinema Rex, an independent cinema in Jerusalem.
2021 Assistant in the studio of Oren Fischer.
2020 Studio and teacher assistant in mosaic courses held Annan Ednan.
2019-2023 Member of Studio Strauss Collective.
2017-2021 BA with excellence in General and Comparative Literature from the Hebrew University of Jerusalem.

SOLO AND DUO EXHIBITIONS

- 2025 *Long Time No See. With Lorenz Kunath*. Wasserwasser. Vienna.
Long Time No See. With Lorenz Kunath. Studio archivio fratelli M. Rome.
2024 *1+1=11*. Rufa Space, in collaboration with Comitato Fondazioni Arte Contemporanea, Fondazione Memo and Fondazione Pastificio Cerere, Rome.
2023 *Borne From Egg*. With Alexandra Fongaro, Teatro Sala Umberto, in collaboration with Su Arte, Rome.
Nameless Cave. with Giulio Gamba.Caffarella Park, Rome.

GROUP EXHIBITIONS

- 2025 *Miksha*. Fortress Gallery, Tel-Aviv.
Women, Work, and Sustainability. Bread and Roses Gallery, Tel-Aviv.
Roma. Acer Roma and Ance Giovanni, Rome.
Waypoint. Barbur Gallery, Jerusalem.
2024 *Acqua: di vita - di conflitto*. Fondazione Magis, Rome.
Unstable Realities. Maxxi Museum of Contemporary art, Rome.
Cosa è Arte. Fondazione Pastificio Cerere, Rome.
2023 *Elem*. Jaffa Well House, Jaffa.
Il Timore Delle Bestie. Passamonti gallery, Rome.
Past, Pass, Future. Export gallery, Jerusalem.
Vedrò come luccica il buio. Casa Cent'anni, Rome.
2022 *Export 001*. Export, Tel-Aviv.
Passage Hod. Passage Hod. Tel-Aviv.

COLLECTIONS

Mareva and Arthur Essebag collection, Acer Roma, and private collections.

RESIDENCIES

- 2019 *Artbnb* residency program. Muslala Project, Jerusalem.

SCREENINGS AND PERFORMANCES

- 2026 *Add Water to Water* in Smadar Festival, Jerusalem.
2025 *Night of the Dead* in Tel Aviv International Film Festival.
Night of the Dead in the Jerusalem Arts Festival.
2024 *Night of the Dead* in Eretz Israel Museum, Tel-Aviv.
Add Water to Water in "Bolla Blu" screening. In collaboration with Spazio Y, Rome.
Night of the Dead in the Shaon Horef festival, Jerusalem.
Night of the Dead in Cinema Shablulim festival, Jerusalem.
Disjointed performed in the performance cluster festival *Beyond The Pale*. Rufa Space, Rome.

AWARDS

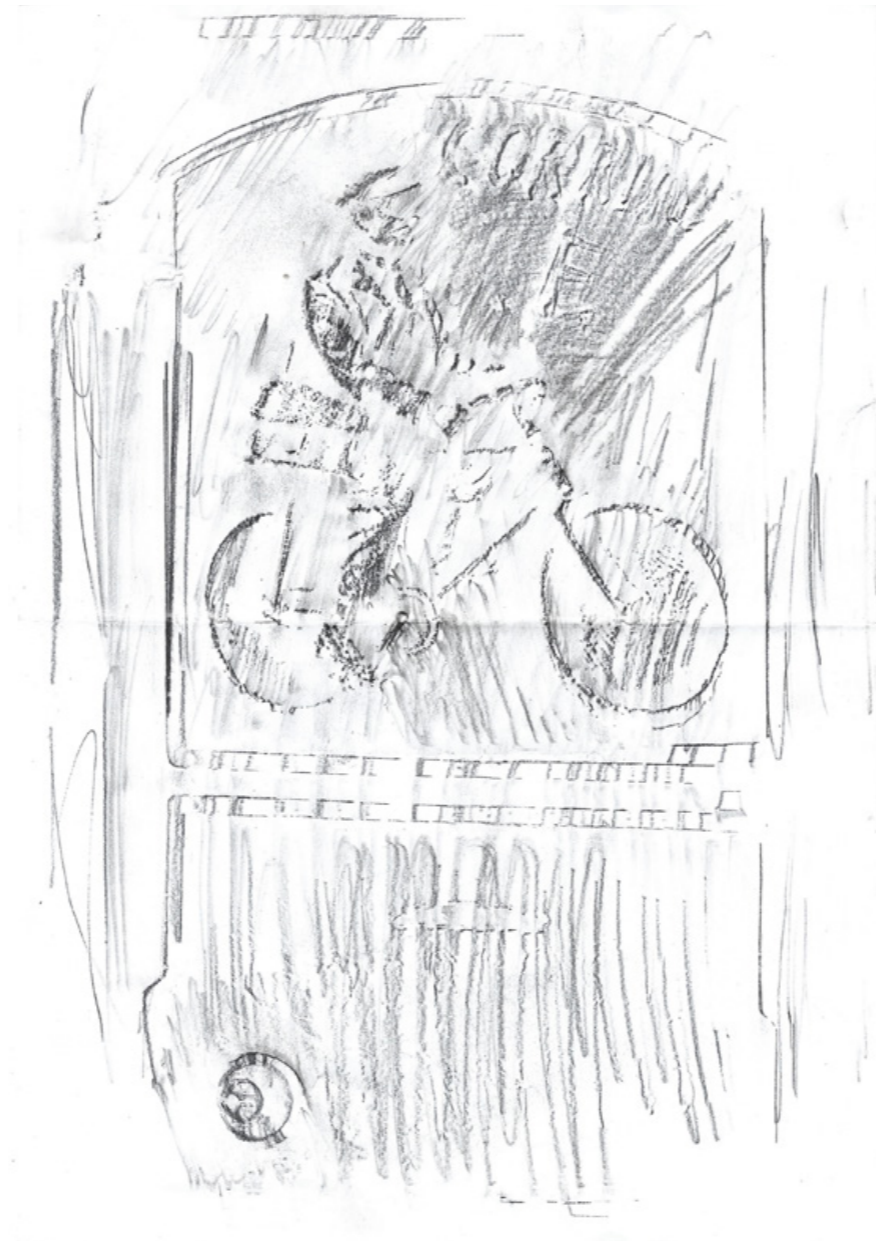
- 2025 Erasmus plus grant of a year long internship for graduates
2024 Best experimental film award to *Add Water to Water*, Cinema Kanada.
Experimentation in technique award for *Add Water to Water* by IUVART's "Cosa è Arte" competition in collaboration with Loveitaly and Art Centrica.

PUBLICATIONS

- 2025 *Long Time No See* duo artist book with Lorenz Kunath, published by Vienna Printing Cooperative.
Waypoint in Granata Magazine.
2024 *Adonis in Nova* in the Institute for Israeli Art.
MOON, collective artist book by Dito Publishing.
2023 *Broadcast, Spasm magazine* 1st edition.
Food, collective artist book by Dito Publishing.
Bayad magazine 10th edition.
2022 *Mamzer* magazine 1st edition.
2021 *To Georges Perec* in Granata Magazine.
2020 Studio Strauss on gggaaallleerrryyy.

SCENOGRAPHY

- 2024 Art director in short movie *Birdboy* directed by Marco Galleazi.
2023 Art director in short movie *Digital Diary* directed by Yasmin Scheft.
2020 Director and art director in short movie *ZOOM* done with *Tal Elkayam*
2021 Director and art director in Video clip *The North Star* For Shen.
Art director in Video clip *Yesh Hamon* directed by Tamir Fainegold for musician Ziv Barashi.
Costume Designer Short film *A Silent Movie* directed by Naama Shmueli.
2020 Art director in th web series *The whole world is a Bed* directed by Roe Mashiah.
Art director in Video clip *A Vase* directed by Tamir Fainegold for music duo "Kashaiof"
Art director in short film *Brightening Hour* directed by filmmaker Shiri Kuban.
2019 Art director in music video *Hold* for Red-Axes with SIIDS Duo, Amos Peled and Nevo Revivo.
Stage Designer Israel Museum: Israel Festival: annual Jazz Festival- show by "Red Axes", live drawing session directed by artist and filmmaker Eden Kalif.
Stage-designer Three days of live shows hosted by Kapitan in Teder, Tel-Aviv.
Stage Designer in Shen's live show in Teder, Tel-Aviv.



STAY IN TOUCH
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