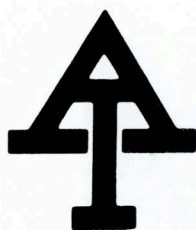


TARBUT תרבות

WINTER 1971/72 / NUMBER 20



THE KIBBUTZ



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Editor's Note

*Music must take rank as the
highest of the fine arts—as
the one which more than any
other ministers to human welfare.*

— Herbert Spencer

In this issue, TARBUT pays tribute to Isaac Stern; violinist, AICF chairman of the board, friend of Israel and minister to the human spirit. Bringing his special abilities and a warm, engaging personality to a myriad of activities, he is the paragon of the committed man of heart and action. ■

Photos in this edition by Gil Amiaga (New York), Belga (Brussels), Isaac Berez (Tel Aviv), Fernbach (Haifa), Boris Goldenberg (New York), Mula & Haramaty (Tel Aviv), Arnold Newman (New York), Photohouse Prior (Tel Aviv), Starphot (Tel Aviv), State of Israel Government Press Office and Oskar Tauber (Haifa).

The America-Israel Cultural Foundation has devoted itself to the enlargement and enrichment of the cultural life of Israel for the past 30 years. Its projects aim at creating the widest possible basis for artistic and cultural activity among all strata of the nation—for the veteran as well as the newcomer, for adults and for youth. This includes providing buildings and support for cultural institutions, youth centers, museums and theaters. AICF fosters young talent in the arts through hundreds of study scholarships awarded yearly to Israelis. Among Foundation projects are "Culture for the People," the mobile "Israel Painters' Exhibition," and the "Musical Program," all of which reach into hundreds of communities throughout Israel.

The Israel Cultural Center in New York City is the home of an American program for promotion of the finest of Israel's arts and crafts. The House enhances the career opportunities of Israeli artists in the United States, sponsoring tours and exhibits and serving as a meeting place for artist and public. ■

COVER PHOTOGRAPH:



The poster cover was created by Yochanan Simon, who was for many years a resident of Kibbutz GanShmuel. His stylized versions of kibbutz life and landscapes are realities constructed through the artist's personal prism. ■

What Is A Kibbutz?

What is a **kibbutz**? For a bored tourist, a **kibbutz** is a collection of slides, a few strange faces and some blurred memories. For an economist, the **kibbutz** is a rural and industrial community whose members share the means and results of production. For a housewife, a **kibbutz** is a community in which every woman works and in which the children sleep in "houses of children."

For statisticians, the **kibbutz** is only 3.5 percent of the population of Israel. For the historian, the **kibbutz** is an active movement which took a decisive role in the formation of Israeli society.

For the dreamers, it is an attempt to create a new society. For the cynics, it is one of many attempts to change man, which will fail.

But for us, members of the **kibbutz**, the **kibbutz** is something we can't explain. Statistics, historical implications and abstract concepts are aspects of the truth, but they are frozen pictures which cannot accurately describe our changing life.

A **kibbutz** is our home. Can one explain what a home means? It is a landscape of the present and memories of the past, a belonging and a basis for revolt. The **kibbutz** is a way of life with which we struggle.

Those who decided to join a **kibbutz** remember the decision as a major change in their lives. Many of us never made this decision; we were born in a **kibbutz**. For us the **kibbutz** was always home, a way of life built by our parents, a world we accept and reject, want to change and to rebuild.

The **kibbutz** of today is a creation of its 100,000 people—a reality and a dream with roots in the past and aspirations for the future. A conscious community who wants to live by certain principles without forgetting the needs and life of its people. ■

A kibbutznik

CRAFTS, CHILDREN'S DRAWINGS HIGHLIGHT KIBBUTZ SHOW AT ISRAEL CULTURAL CENTER

The **kibbutz**, that communal life-style so inherently Israeli, is the theme of the current exhibit at the Israel Cultural Center in New York City.

Mrs. Meira Geyra, artistic director of the center, has assembled a collection of crafts, films, archaeological artifacts, photographs and musical instruments that relate to life on today's **kibbutz**.

A visitor to the Israel Cultural Center is greeted by a message from David Ben Gurion. Israel's elder statesman and former Prime Minister explains the role of the **kibbutz** in Israel's history, spirit and politics.

A pottery demonstration by ceramist Rina Peleg, a display of crafts fashioned by **kibbutz** artists, and part of the archaeological collection of General Moshe Dayan occupy the main floor galleries.

Paintings by **kibbutz** children are on view on the second floor of the Israel Cultural Center. Depictions of life in the underground shelters contrast sharply with peaceful rural scenes.

PELEG DEMONSTRATES POTTERY-MAKING ART

Rina Peleg, a well-known Israeli ceramist, is in New York to demonstrate the art of pottery-making at the Kibbutz Show at the Israel Cultural Center.

Mrs. Peleg has her workshop and gallery in Kibbutz Sha'ar Ha'amakim near Haifa, where she was born. She resides on the **kibbutz** with her husband, a designer of **kibbutz** housing projects, and their three children.

She studied ceramic arts at the Bezalel School and in the workshop of Hanna Harag Zunz, one of Israel's leading ceramic artists. Mrs. Peleg has received many awards, including first prize for kitchenware design given by the Israeli Packing and Design Institute. Last January, she had a one-woman show at Maskit in Tel Aviv, sponsored by Mrs. Ruth Dayan.

Recently, Mrs. Peleg has been working on architectural ceramics in collaboration with her husband. She has completed a big wall in northern Hatzor and another in an architect's office in Tel Aviv. ■

One group of drawings contains the works of kindergarten-age children who lived in Galilee and Negev border settlements in the years prior to the 1967 war. The everyday tensions and fears are conveyed in the children's works.

The emotional stress of the Six-Day War is reflected in another group of children's drawings on display. The sparing use of color and hesitant, jerky lines convey a sense of disquiet and tension. The works of older children are also included in this section, some of the drawings having been created in shelters while the settlements were under bombardment. This exhibit was arranged through the cooperation of Dr. Haim Gamzu, director of the Tel Aviv Museum.

Musical instruments made from plants by the children of Kibbutz Moaz Chaim, under the direction of Tamar Yardeni-Yaffe, are also displayed in the center.

Short subjects by **kibbutz** filmmakers are shown on a continuing basis in the second floor Music Room. The works of three generations of **kibbutz** photographers are displayed in the third floor galleries. The romantic pioneering era, the war of liberation and the present new wave artists are all represented.

Evening events for America-Israel Cultural Foundation members and their guests are coordinated with the **kibbutz** theme. Happenings will include folk-dancing, lectures and film showings, and the recreation of a **kibbutz shabbat**. ■



CERAMIST RINA PELEG



THE JERUSALEM THEATER

The Jerusalem Sherover Theater was inaugurated with a gala pageant Sunday October 17, in the presence of Israeli President Zalman Shazar, Mayor Teddy Kollek of Jerusalem, cabinet members and international celebrities.

In his speech, Mr. Miles Sherover, major benefactor of the theater, requested that his name be removed and that the massive stone building be known henceforth as the Jerusalem Theater.

Israeli personalities Hanna Maron, Yosef Yadin, Levana Finkelstein and Oded Te'omi participated in the opening program along with three guest artists from abroad: Eli Wallach and Anne Jackson from the United States and Irene Worth from England.

The Symphony Orchestra of the Israel Broadcasting Authority, conducted by Mendi Rodan, and the Batsheva Dance Company performed. Hy Kallus, American director and Jerusalem resident, has been named artistic advisor for the theater. ■

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Plaited Clay

by RINA PELEG

ALMOST EVERYWHERE one walks through an Israeli kibbutz one practically stumbles over pottery shards that are sometimes the only evidence of previous Middle Eastern cultures. First acquainted with ceramics through these fragments, working with clay became a way to make contact with the world outside the kibbutz and, ultimately, outside Israel. While studying ceramics at Alfred University, New York, I explored coiling vessels and decided to try "weaving" with grogless plastic clay.

With about sixteen extruded coils (each 36 inches in length), the warp for a circular basket was laid over two pieces of canvas or cotton cloth in a concave plaster mold. Several dies were employed to extrude a variety of coils. To form round coils, extruded clay was rolled on a table. The warp coils, meeting at the bottom center, were secured with a woven horizontal coil. One to three more of these at a time were then plaited with the warp; double-walled baskets were made by adding another layer of warp and weaving the two plaited walls together at the

lip. Made without a mold, square baskets were begun with longer warp coils, adjusted when necessary with additional clay. Patterns were developed in the baskets utilizing various plaiting techniques and incorporating following clay bodies:

White Porcelain Body (Cone 6, oxidation or reduction)

Talc	3.0
Custer Feldspar	11.0
Nepheline Syenite	9.0
Ball Clay	5.0
Georgia Kaolin	17.0
Kaolin (6 Tile Clay)	34.0
Flint	17.0
	<u>100.0</u>

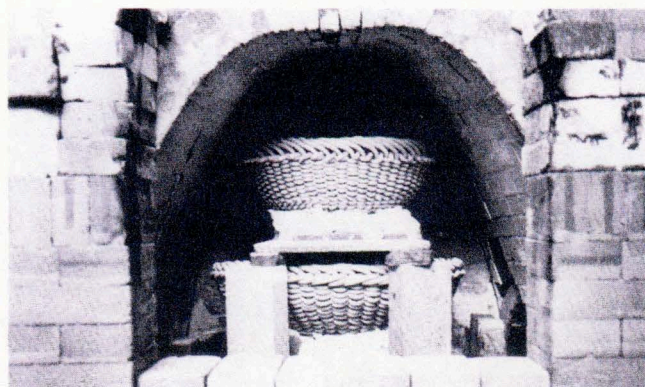
Black Clay Body (Cone 4, oxidation or reduction)

Barnard Slip	13.0
Earthenware Clay	13.0
Ocmulgee Red Clay	13.0
PBX Fireclay	40.0
Wollastonite	20.0
	<u>100.0</u>

Add: Black Iron Oxide	4.0
Iron Chromate	4.0
Manganese Dioxide	10.0



The author's clay baskets were plaited (intertwined or braided) from extruded coils and slats.



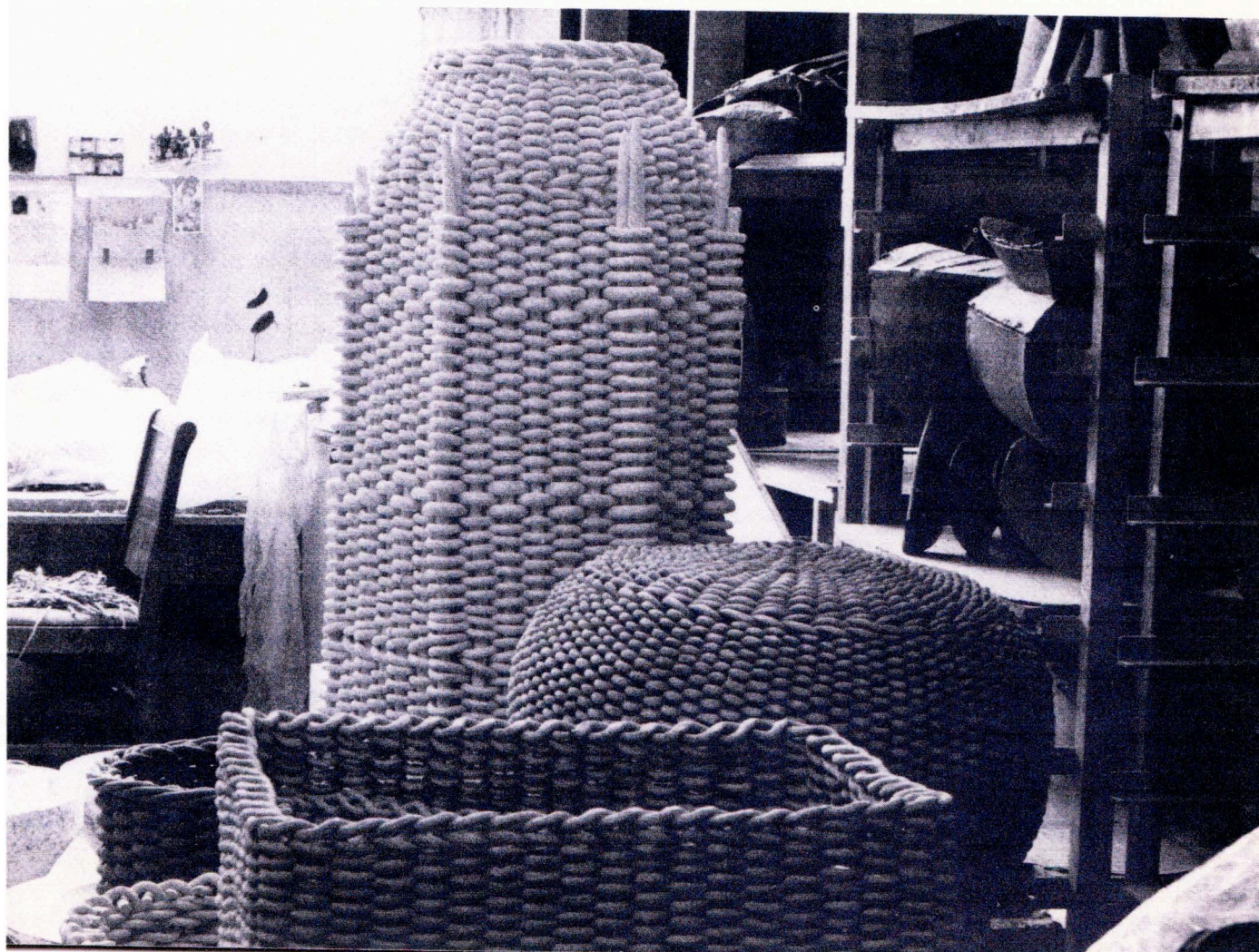
Two baskets await reduction firing in a catenary arch kiln; Kaowool lends support against slumping.



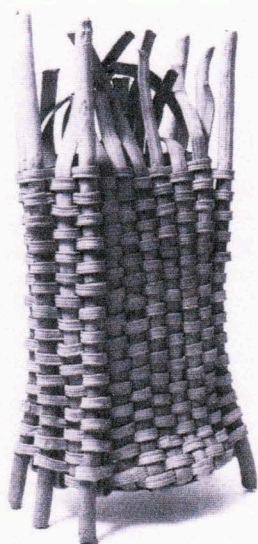


ve Rounded baskets are plaited in a concave mold;
is a stronger warp and often replaces clay.

Below Rina's studio at Alfred University, with clay
baskets in various stages of completion.



RINA PELEG



Ceramic Sculpture, 1981

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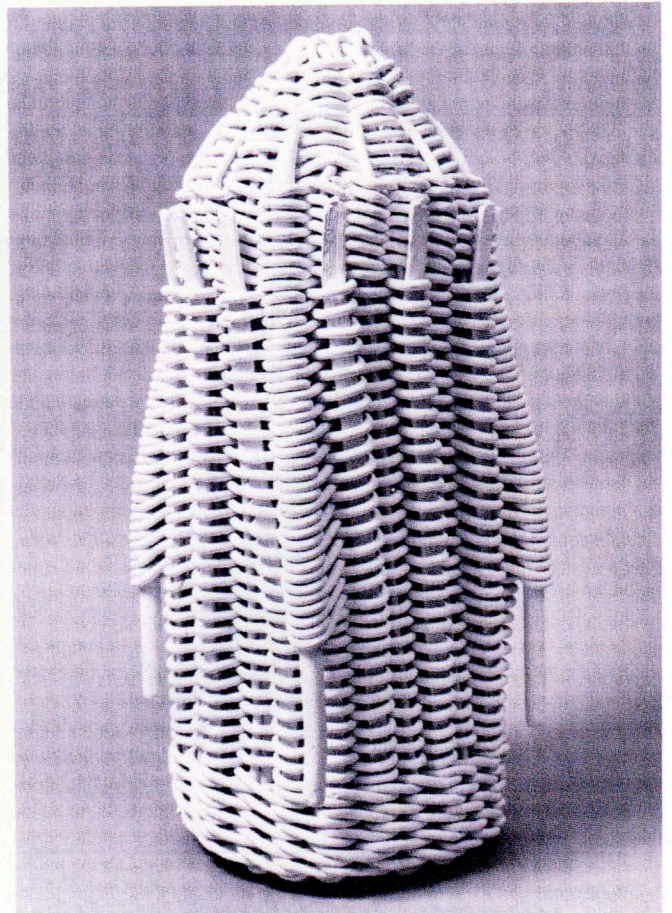
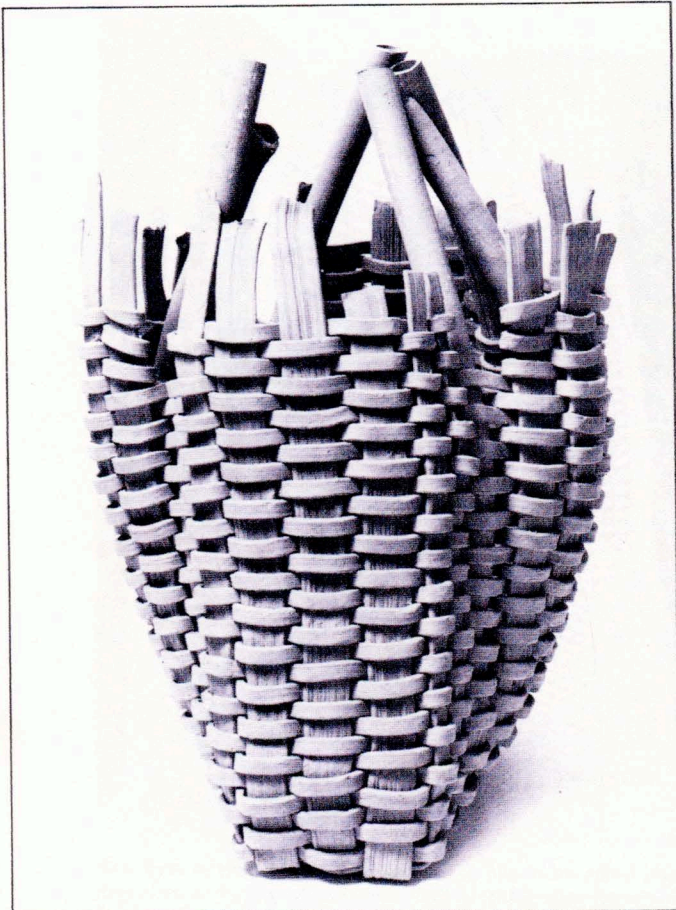
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Rina Peleg

Anthony Bannon



2

Rina Peleg's clay sculpture weaves a loose tapestry of references from the rich cultures of the ancient Middle East to a fascination with contemporary urban architecture. Yet finally, and for all of the New York artist's declarations of influences and origins, her basket-shaped clay-woven works provide rich occasions for light and a compelling oscillation between the appearance of great mass and the illusion of fragile grass.

Peleg's work deserves out-of-doors installation, for it casts shadows, gives shade, creates changing lattices of light, blocks vision, and demands viewing from all sides. At Artpark, the 200-acre, New York State-supported park for the arts located several miles down river from Niagara Falls, Peleg created a six- by three- by one-and-one-half-foot, 1,200-pound sculpture on a hill overlooking the gorge of the Niagara River. She was selected for a three-week summer residency in the park.

Terms of artists' residencies at Artpark are that the artists challenge their medium, take a risk, try something out that hasn't been tried before. Peleg had never built a piece this big; building it outside and firing in a kiln built around it didn't make things any easier.

Woven with plaited coils of clay pulled from an extruder, this Artpark work is conceptually similar to her previous pieces, though heroically scaled. The theme she explores is the shape of a

flattened basket, woven as if with loose bands of straw that one is tempted to snap off or pull tight. Vertical support struts project beyond the weave, bending in various directions, as if to suggest an interrupted process. Those of her sculptures that do bend in the firing, whether in part or wholly along the face of a piece, infer the element of chance that finally rests at the root of what have now become the broad, expressive possibilities of clay.

Peleg's work suggests historical references, from vessel to adobe structure, while at the same time enriching that visual enterprise with the formality of abstracted concerns. Still, her work cannot avoid associations with primal, fecund imagery more connotative endowed than even a basket or a dwelling. For sometimes a piece suggests the shape of an egg, at other times the gastrula, that open-ended, two-layered sac that appears in the early embryonic development of a complex organism.

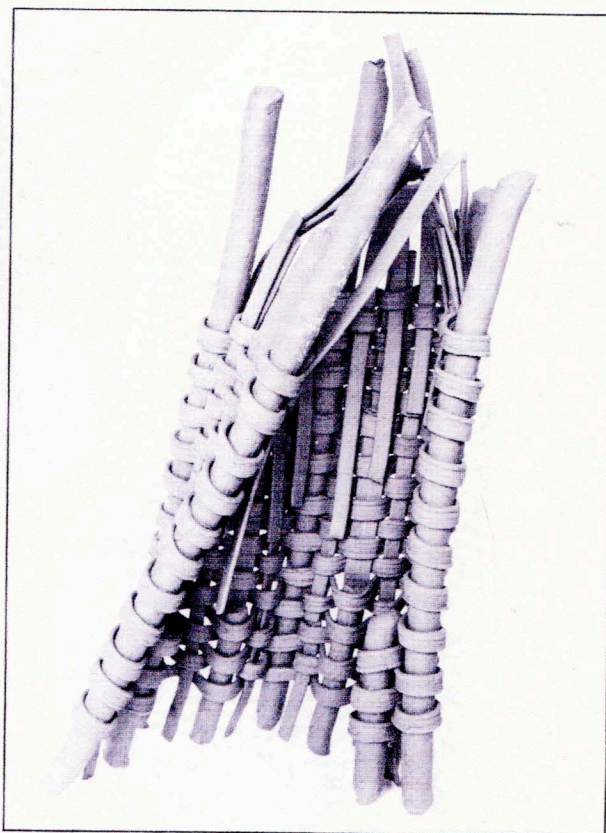
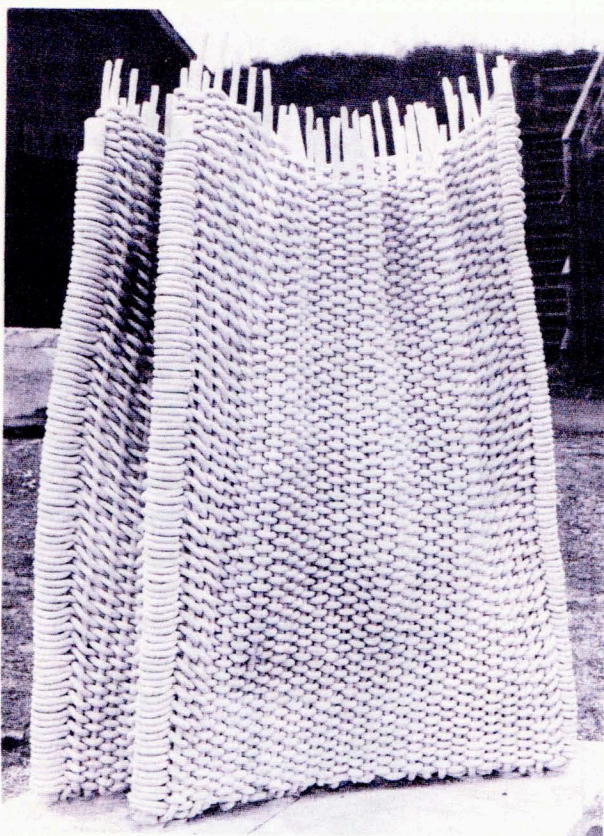
"I grew up in Israel on a kibbutz," the artist explains. "Almost everywhere one walked one practically stumbled over pottery pieces that are sometimes the only evidence of rich cultures that existed in the Middle East in the past. My first acquaintance with clay was made through these fragments." Although Peleg was graduated from the Bazalel Academy of Arts and Crafts in Jerusalem in 1960, her career did not blossom to its present concerns until her year of study at Alfred University in upstate

Untitled (1981), 32" (81.3 cm) high.

Untitled (1981), 30" (76.2 cm) high.

Untitled (1982), 72" (183 cm) high.

Untitled (1981), 26" (66 cm) high.



New York in 1980. "At Alfred I worked on handmade coiled-clay structures and a play of unconnected coils within these structures. This experience taught me that a coil may be used as rope or string in weaving and plaiting. I decided to try to 'weave' using clay coils. Since these coils are the same coils used for traditional pinching, the transition to 'clay weaving' was simple—being one of concept and but a slight change in technique."

Peleg enjoys "the idea that fired clay is very stiff and strong, and it cannot move, but it *can* move before firing . . . it can bend like hair." And she fashions a piece into various thicknesses of coils, often up to three or four deep in places, and creates works of varying heights. Installed in a tasteful space, the work yields strong architectural values.

The Artpark residency presented the challenge of working outside, with the possibilities of rain, strong winds, heat, and humidity changing normal working patterns. "But I feel the clay is something you always can work out," explains Peleg. "It comes from outside, after all. . . . And coming back to nature is nice." Size, of course, was the other problem. "I wanted to do something here that I had never done before, and when you do . . . you always risk something," she says. "Will it fall? What will happen? I was curious to see if it would stand. Sometimes I couldn't fall asleep, thinking about how it must support itself." It supported

itself, and stood, and presented a new problem. Works produced at Artpark remain the property of the artist, who must either remove it or destroy it. Because of its size, lengthy travel would be difficult; Peleg now seeks a site for the work in western New York State.

Rina Peleg's ceramic sculpture was most recently on view at Nina Freudenheim Gallery, Buffalo, New York; Branch Gallery, Washington, D.C.; and Theo Portnoy Gallery, New York.

Anthony Bannon is the art critic for The Buffalo Evening News. His most recent book is The Taking of Niagara: A History of the Falls in Photography.

Rina Peleg

Rina Peleg traces her interest in basketry to the origins of man-made form, as fiber and clay were among mankind's earliest building materials. She is persuaded that the imprints made by early crude baskets on primitive fired clay, when ceramics was in its infancy, contributed a vital and enduring link between pottery and basketmaking. Employing hand-made coils of clay to construct baskets by traditional wickerwork and plaiting methods, she creates a broad range of open and cylindrical structures in buff and brown kiln-fired earthenware. Unlike pottery vessels with dense clay walls and water-tight surfaces, these constructions 'breathe' like typical baskets in fiber. The resulting works are convincing transformations of method and material that sustain an intriguing visual ambiguity between the apparent pliancy of basketry and the hard and brittle nature of kiln-fired clay.

Born in Israel, 1940. Studied: Bezalel Academy of Arts and Crafts, Jerusalem, Israel (1958-60); Alfred University, New York (M.F.A., 1980). Currently teaching ceramics at Alfred University. N.E.A. Craftsman's Fellowship, 1981. Lives in New York.

Solo Exhibitions

1981

Ceramic Sculpture, Nina Freudenheim Gallery, Buffalo, New York.
Ceramic Sculpture, Branch Gallery, Washington, D.C.
Ceramic Sculpture, Theo Portnoy Gallery, New York.

1979

Plaiting in Clay, Ceramic Museum, Tel Aviv, Israel.
From Clay and From Tradition, Beit Aba Hushi, Haifa, Israel.

1972

American Israel Cultural Foundation, New York.

Selected Group Exhibitions

1981

National Crafts '81, Greenville County Museum of Art, Greenville, South Carolina.
Lake Superior '81, Tweed Museum of Art, Duluth, Minnesota.
Westwood Clay National, Downy Museum, Los Angeles.

1980

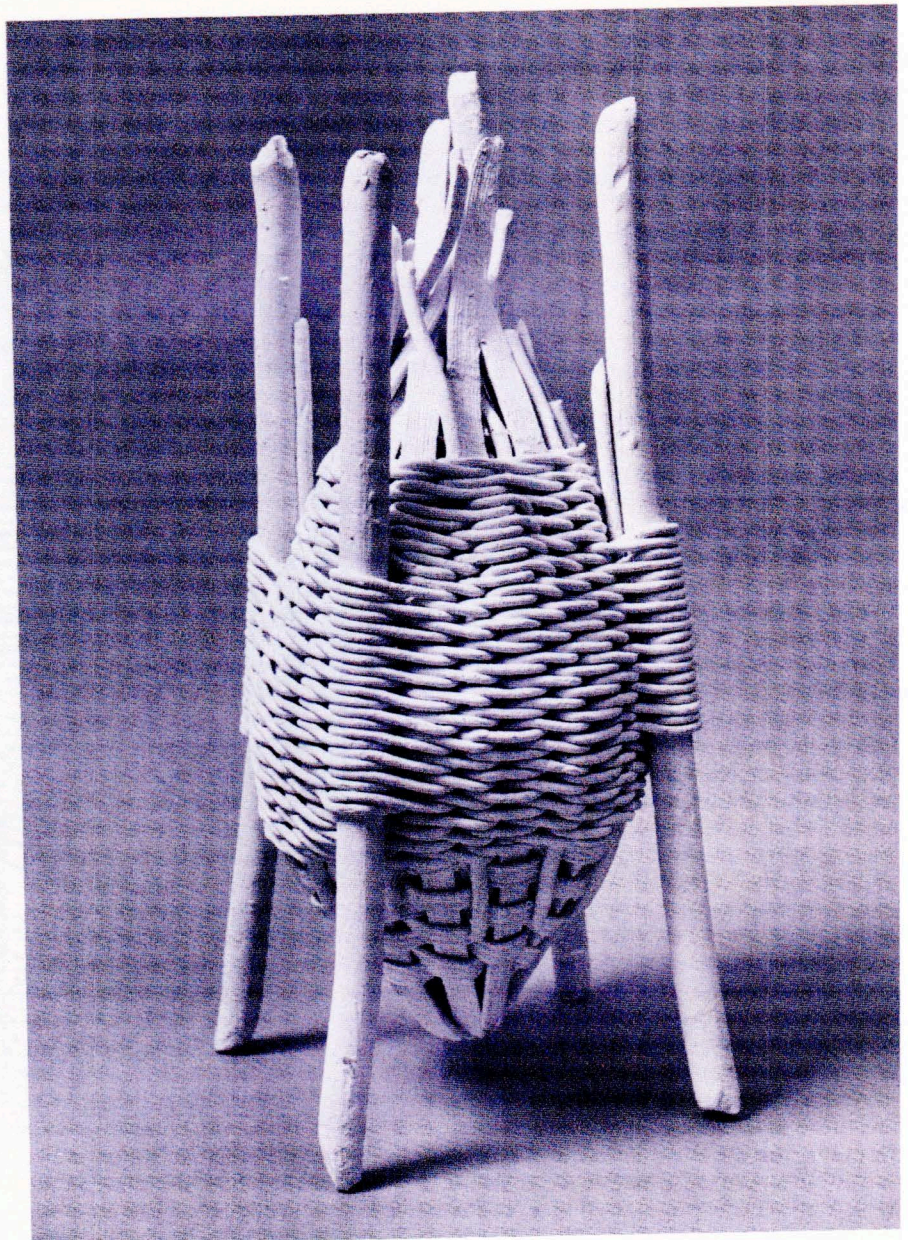
38th Western N.Y. Regional, Albright-Knox Art Gallery, Buffalo, New York.
Westwood Clay National, Parsons School of Art and Design, New York.

1978

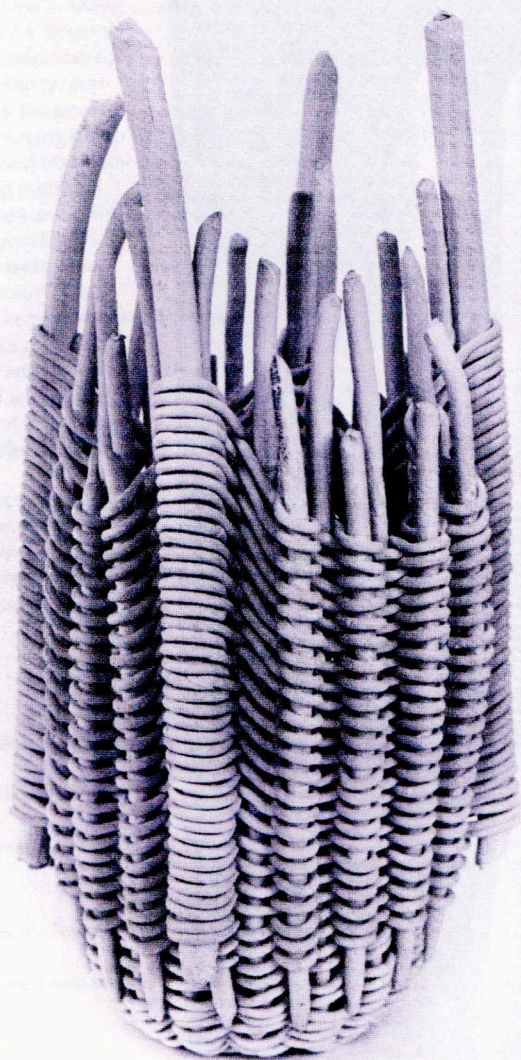
Sculpture in Clay, Traveling Exhibition, Israel.

1977

Discovery in Nature, Crafts Concepts, Ridgewood, New York.



1981; plaited white porcelain



1981; plaited yellow gold art clay

CRAFTS | Patricia Malarcher

SPARKILL, N.Y.

A VIEW of basketry from three perspectives — departures, traditions and work in process — at the Thorpe Intermedia Gallery here offers ample reward for a short jog beyond the northeastern boundary of New Jersey.

It may take a true believer to trust the signs pointing to a gallery in a Dominican convent, an institutional brick structure on Route 340. But those who persist will find, in a well-lit open space, innovative pieces by 11 contemporary Americans, a collection of ethnic baskets from around the world and Nancy Moore Bess, an artisan who will be busy twining coconut fibers into baskets four feet tall.

Periodically, the gallery features an "artist at work" who shares with viewers the development of projects from beginning to end. Mrs. Bess is filling that role.

Basketry has always been around — some think it was the earliest craft — but within the last few years it has acquired new dimensions as an outgrowth of contemporary fiber artists' research into old techniques as sources for ideas.

At first, the emphasis was on translating basketry techniques into yarn and rope; recently, however, more in-

terest has turned toward creating new forms from traditional materials, such as reeds, twigs and grass. A large proportion of the baskets in this show reflect that direction.

The word "basket" evokes the idea of container, and one of the delights of ethnic baskets is the ingenuity with which indigenous materials have been shaped to hold specific things. Although there is no need today for baskets to hold grain or water, basket makers still stay close to the container form. But function no longer counts as a consideration.

The most subtle variation from tradition in this show is the work of Fran Kraynek-Prince and Neil Prince, a California couple who have built cylinders from needles of the Torrey pine. (It's among the world's rarest trees, they say.)

The Princes' method of sewing vertically up the sides is that also used by Indians for making pine-needle baskets. The Indians neatly tucked the ends away, but the Princes let theirs stick out in a pattern of rhythmic projections. Thus, visible structure becomes an important dynamic of design.

Some artists who work with vines and branches let those materials help determine how the form should grow.

What remains are basket forms in which the horizontal woven elements are self-sufficient. Miss Peleg's pieces are both heavy from the clay and light from the openness of structure. They are difficult to forget.

The traditional baskets, while carefully chosen and documented, will be familiar to those who frequent import

For example, in a huge double basket, Carol Grant Hart used a simple wicker weave, but she let her grapevine weft follow the bends of the heavy branch that is the supporting structure. Here, cooperation between artist and material resulted in a strong organic form.

A cluster of tall, thin "totems" by Douglas Fuchs stands like a formidable welcoming committee opposite the entrance to the exhibition space. By elongating a simple form and, within that, developing different surfaces and endings, this artist has achieved a group of original baskets that are sensitive and alive with presence.

Although certain aspects of Mr. Fuchs's work, such as feathers in one piece and twigs in another, suggest ethnic connotations, these pieces seem not to be imitative of tradition but, authentically, to share with it a common spirit.

Incidentally, Mr. Fuchs will leave soon for a year in Australia where, under a fellowship granted by the Australian Crafts Council, he will teach basketry in schools and colleges.

Two artists show a free approach to form. Sheila Benedis's high baskets seem to be melting, which contradicts their weave of rigid twigs. And Barbara Joan Solomon, whose linen sculpture is among the few cloth baskets in the show, has made of undulating coils a piece called "My Mummy, Myself."

which provokes numerous associations.

A few among the 35 or so baskets in the contemporary group seem a bit below the level that this exhibition tries to reach. But Rina Peleg's five stunning baskets are, in themselves, reason enough to see the show.

With coils and strips of clay, Miss

special arrangements can be made to see the show at other times.

Mrs. Bess will be on hand to welcome visitors on Thursday and Saturday, but on Saturday from 1 to 4 P.M. She will be conducting a workshop in basketmaking for a limited number of participants. The \$25 fee includes materials. For information, call (914) 359-6400, Ext. 256.

Basketry from three perspectives is feature of exhibition at convent gallery just over the state border

Peleg has woven works that, for baskets, are oversized; however, for ceramic sculpture, they are exactly right. Here, it is the structure that impresses itself upon the viewer's mind.

At first, it seems obvious that the artist has simply rendered basketry techniques in clay. Then it becomes apparent that in some there were supporting spokes that burned out in the firing.

outlets. But a word should be said in recognition of the ingenious cardboard stands on which the displays have been mounted by Sister Adele Myers, the gallery director. A small handbook on American basketry is available for \$1.

Normally, the gallery is open week-ends, but it will be closed today, Easter Sunday. Gallery hours are 1 to 4 P.M. Thursday, Saturday and Sunday, but

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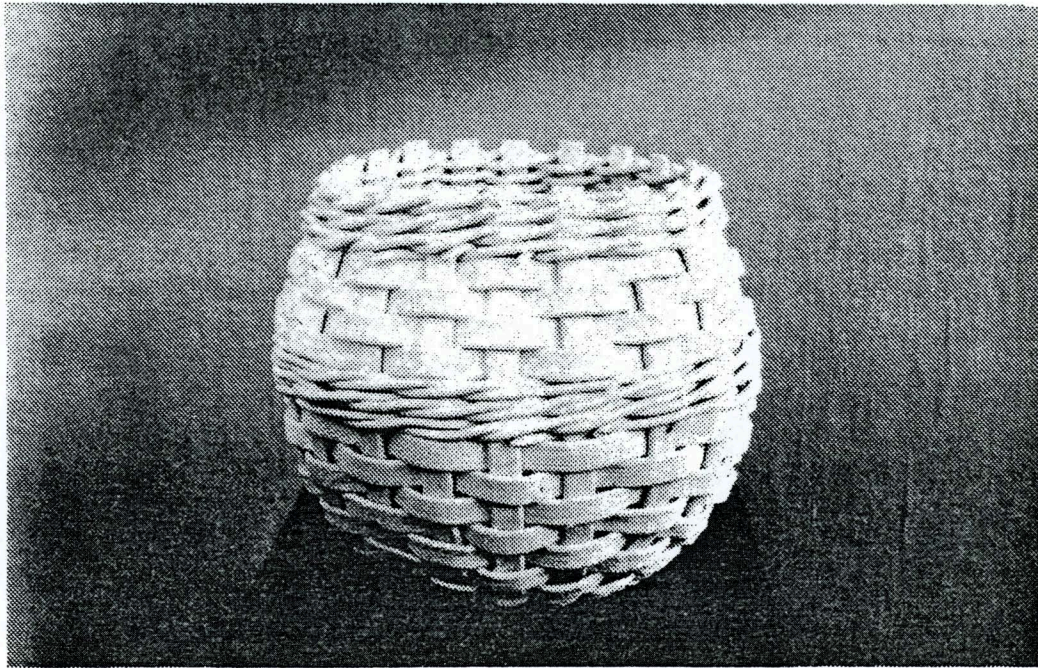
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RINA PELEG

CERAMIC SCULPTURE

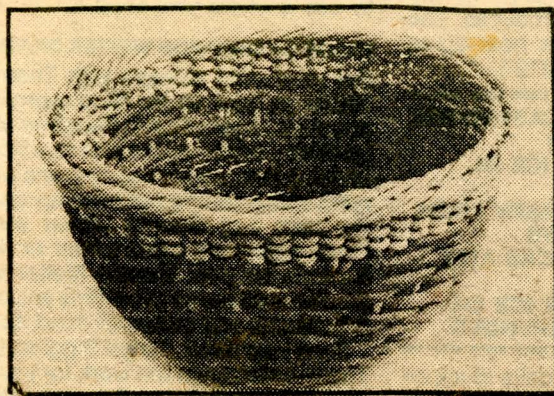
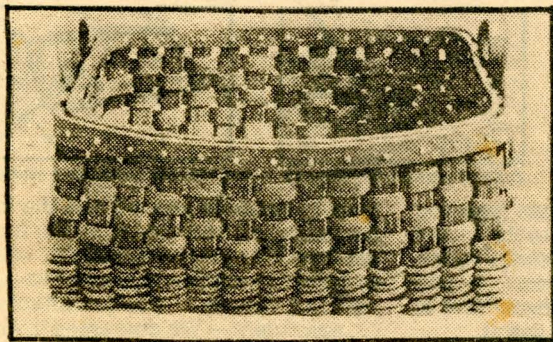
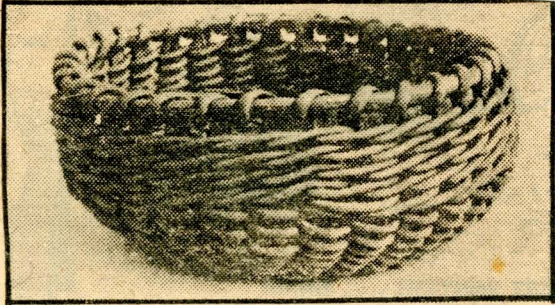
JANUARY 10th- FEBRUARY 3rd



Rina Peleg was trained at the Bezalel Academy Jerusalem, Israel and completed her graduate work at Alfred University, Alfred, N.Y.

The Artist has developed her own style of work in the ancient medium of clay. This work has its origins in Peleg's past experience as a teacher of basketry. Using her knowledge of ceramics, Rina Peleg has made plaited-clay into a unique form of ceramic art by substituting the traditional practice of "pinching" with a clay construction of warps and wefts.

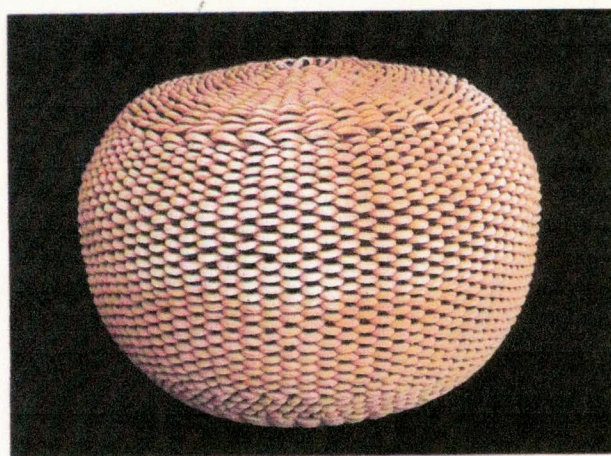
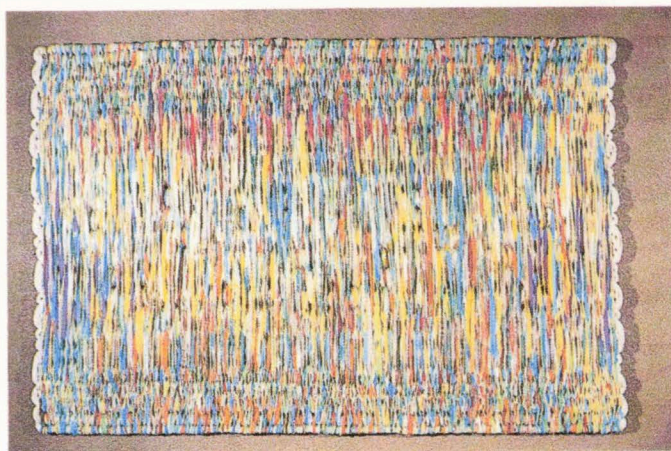
Peleg's "basket" forms transcend the boundaries of craft, the pieces range in size from two feet to five feet and are made from various kinds and colors of natural clay. Rina Peleg's able hand has ingeniously united the ancient crafts of weaving and ceramics into a unique art of our time.



Pot luck

Rina Peleg weaves baskets—out of coils of clay rather than reeds or straw. The results are light-looking heavy pots—non-functional sculptures.

My mother would probably say they're dust collectors. My grandmother would probably say, if you want a basket, why not make a basket, why make a pot? But this simple mixed media is somehow appealing. "I wanted to find a structure in clay where the clay would breathe," says Rina, an Israeli who studied at the Bezalel Academy in Jerusalem. (Before that she taught basketry.) Rather than pinching clay in the traditional way, Rina uses a construction of warps and wefts. "By weaving the clay, light gets in and the clay gently breathes," she says. "I also wanted to combine the two most ancient crafts." Her airy weaves and textures work so well it is startling to find out the pieces are ceramic. They range in size from 2 feet to 5 feet and are made from various colors of natural clay. The prices range from \$600 to \$2,000. Rina Peleg's show will be at the Theo Portnoy Gallery, 56 W. 57th St. until Feb. 3.



JAN AXEL OPPOSITE PAGE

Untitled, porcelain, 4"x9"x4" (1979).

Born 1946, in St. Louis, MO. Lives and maintains a studio in New York, NY. Attended Washington University, St. Louis, MO (BFA 1969), and Columbia University, New York, NY (1974). National Heritage Trust Grant (1977), National Endowment for the Arts Building Arts Grant (1980).

SUSAN LYMAN

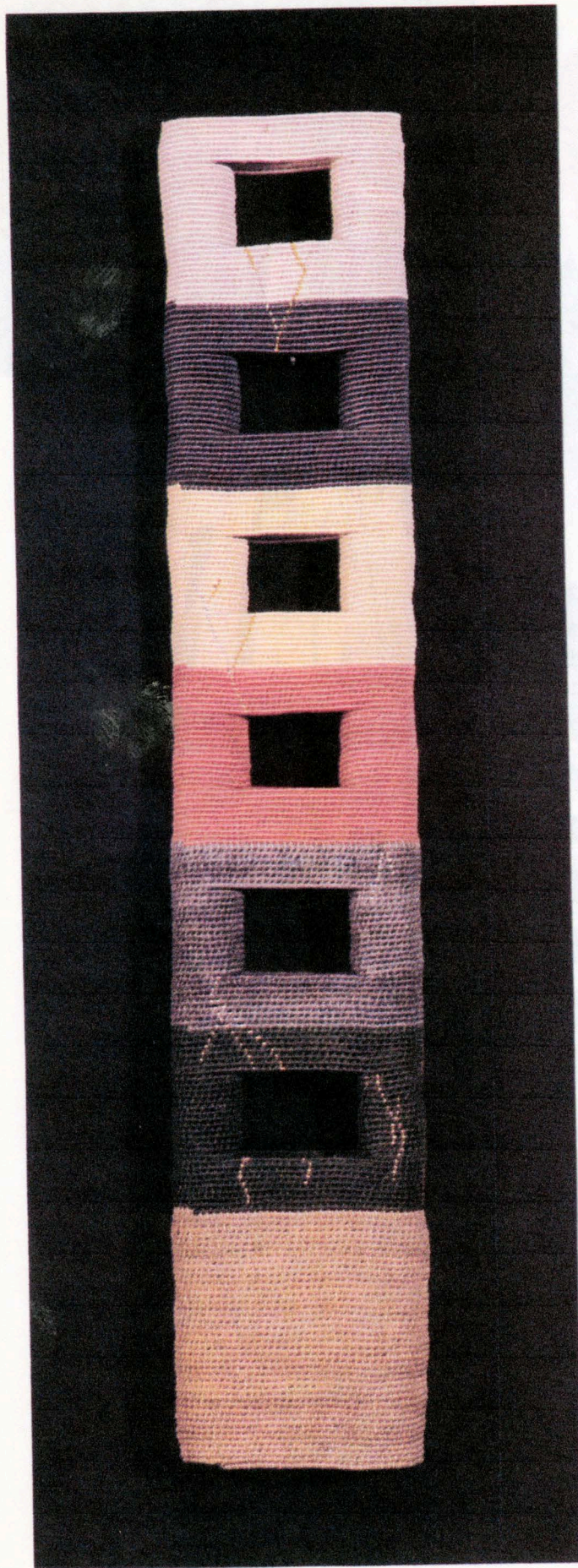
Victory Garden, detail, paper, bamboo, reed, 52"x96"x48" (1980). Born 1949, in Boston, MA. Lives in Clinton, NY, where she has taught at Hamilton College since 1978. Attended Rhode Island School of Design, Providence (1967-69), and University of Michigan, Ann Arbor (BFA 1971, MFA 1976). Yaddo Foundation Fellowship (1978), Hamilton College Faculty Grant (1979).

RUTH MORDY

Earthlife, cardweaving, tie-dye, mop string, fabric strips, rayon string, tapes, synthetics, 72"x108" (1977-78). Born 1949, in Honolulu, HI. Lives and maintains a weaving studio in St. Paul, MN. Attended Scripps College, Claremont, CA (BA 1972), and University of California, Los Angeles (MA 1978).

RINA PELEG

Plaited clay form, 24"x24" (1980). Born 1940, in Kibutz Shaar-ahmakim, Israel. Lives and maintains a studio in New York, NY. Attended Bezalel Academy of Arts and Crafts, Jerusalem (BCA 1960), and Alfred University, NY (MFA 1980).



LEFT: *Column*, 1981, coiled mixed threads, 23"x5"x2", by Ferne Jacobs. OPPOSITE PAGE TOP LEFT: Hanging basket, 1981, waxed linen, 30"x3", by Gary Trentham. RIGHT: *Light Gatherer*, 1981, bronze wire mesh formed in a wood stump, heat colored, 9"x14", by Elliott Pujol. BOTTOM: *Structure*, 1981, plaited brown art clay, 32"x22"x15", by Rina Peleg.

Basketry: Tradition in New Form

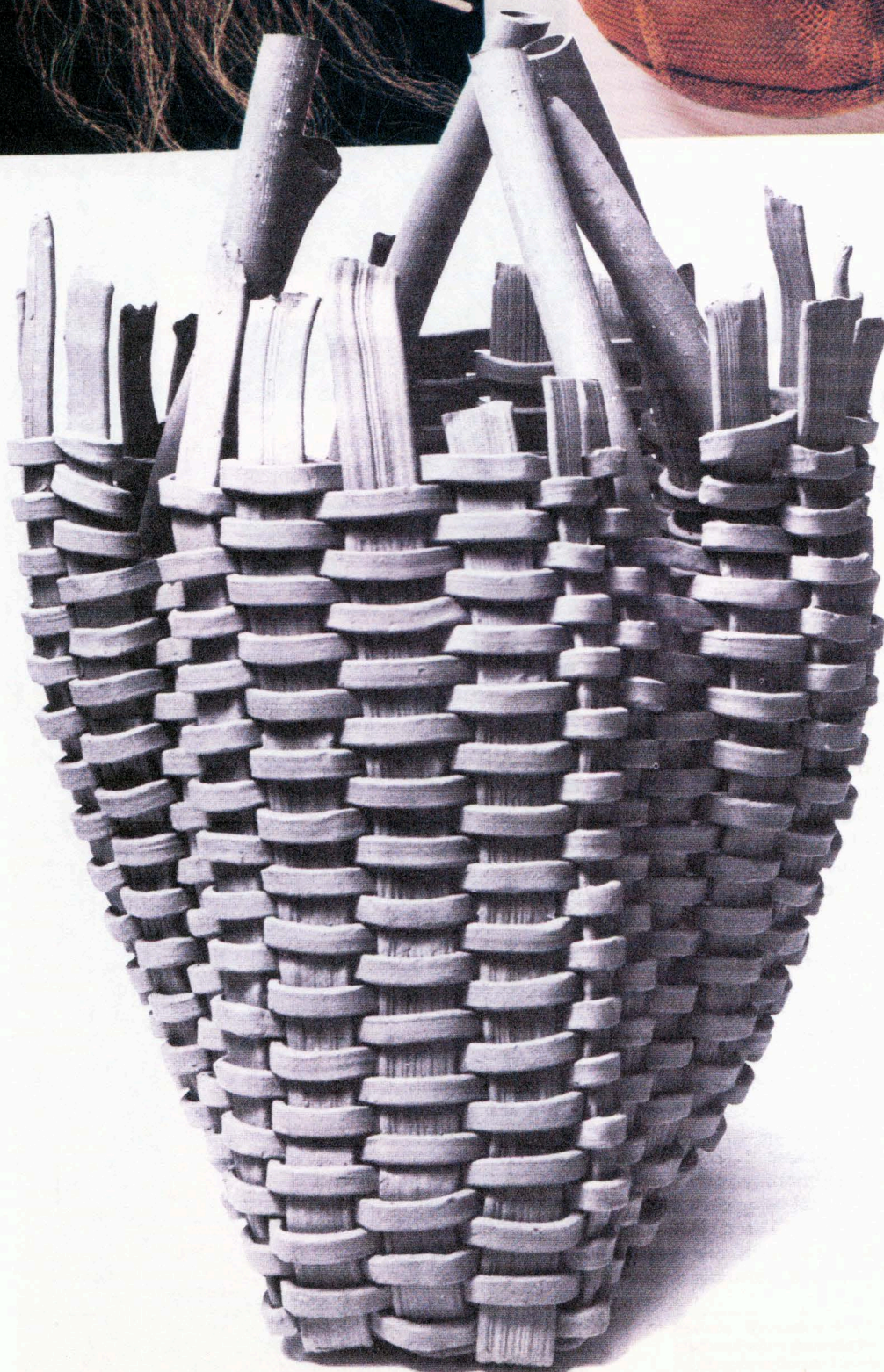
"Contemporary basketry involves the spatial relationships of volume and surface, enclosure and access, texture and line—all the structural and aesthetic elements of symbolic vessel forms," writes Bernard Kester in the catalog for the exhibition "Basketry: Tradition in New Form." Often inspired by traditional basketry, but uninterested in imitating it, the ten artists in this exhibition create personal and expressive forms that transform linear pliable materials. They employ natural fibers, as the work of Douglas Fuchs, Ferne Jacobs, Carol Goss-Cland, Carol Shaw-Sutton, Kay Sekimachi, Gary Trentham and John McQueen, or utilize plastics, metal and clay, in pieces by John Garrett, Elliott Pujol and Rina Peleg. Plaiting, coiling, wickerwork, twining—age-old techniques of basketmaking—are drawn upon as well as other methods, such as lashing, stitching and meshwork. "Basketry: Tradition in New Form" evidences the exciting spirit of contemporary craftsmen challenged by the discipline and beauty of the medium, and linked to its tradition and history by technical, material or symbolic reference.

Originated by the Institute of Contemporary Art, Boston, Massachusetts (January 12-February 28), the exhibition is currently at the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, New York City (June 8-August 22). It concludes its tour at the Greenville County Museum of Art, South Carolina (September 18-January 3, 1983). □

Basketry: Tradition in New Form, a 19-page catalog with 5 color and 1 black-and-white photographs, is available for \$5 including postage and handling from Cooper-Hewitt Museum, 2 East 91st Street, New York, New York 10028.



ED STARR



ARTS & ENTERTAINMENT

'Other Baskets' a top-quality exhibit at Craft Alliance

Review

By MICHAEL G. RUBIN

Last year the Craft Alliance Gallery, 6640 Delmar Blvd., University City, mounted the "Third International Exhibition of Miniature Textiles" and signaled the gallery's philosophical shift toward shows with national significance. Since then a series of fine exhibits, including one of Paul Soldner's ceramics last spring, has gained for Craft Alliance an increasing reputation as an innovative and educational gallery. The exhibits also bear witness to Craft Alliance's participation in a national debate about the difference between "crafts" and "fine art."

The current show, "Other Baskets," merges the best of each attitude into a single artistic statement that provides a rich sensory experience. On exhibit through Oct. 28, this handsome show suggests that the boundaries between craft and fine art may be in the last resort merely matters of semantics — the aesthetic merit of an object is defined by its maker's ability to use skill and communicate honesty, not by whether or not the object is functional.

BASKET-MAKING has a long history in our culture, and the pragmatic objects range in style from the abstract and geometric designs of North American Indians to the woven hickory baskets favored by the early European settlers.

Aggressively challenging the requirement of utility, "Other Baskets" focuses on the tactile and optical joys inherent in woven forms, discarding function in order to explore the basket as an aesthetic object. With resounding confidence, the artists use silver wire, clay, wood and waxed thread to create

a wide array of forms both intimate and boldly oversized.

Mary Lee Hu's flamboyant silver wire basket, "Form #3" (1977), is a baroque arabesque of linear movement. As metal thread radiates in undulating waves from the center, the rhythmic progressions become the alluring arms of a hypnotist.

BUT ST. LOUISAN Jane Sauer captures the show with her tightly knotted baskets of waxed linen. She constructs understated objects, compact in tactile density and with color that propels the three-dimensional form to even greater articulation. "Lesotho II" (1982) is made of dark charcoal-colored linen, with a rounded wall open in the front and held by thread wrapped in purple and burgundy silk. Timeless in mood, this basket brings the primitive emotion of the past together with the physical pleasures of the present.

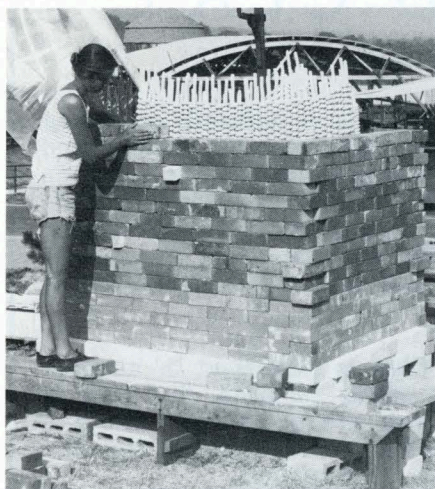
Earth-colored clay, woven in extruded stripes, is the material of Rina Releg's "Red Art #18," a tall, tilting basket that assumes the structural character of a wooden basket yet retains the fluidity of soft clay. Another clay basket — made of thin coils overlapping in an open weave, with points at the top like thin spindly fingers — is exhibited by Marian Haigh Neel; this frail container has dots of brownish slip on white clay that contrast starkly with a smoked and charred section.

EVEN PAPER is used, in an especially playful basket by Ed Rossbach. He folds the paper into bands, weaving them loosely together and applying a coat of gesso and lacquer for a freely painted surface. A large, thick stick is tied with ordinary white string to finish off this casually humorous metaphor about the delight of childhood baskets made with quick enthusiasm and filled with energy.

These are only several examples from a show that is an experiential treat. "Other Baskets" is a museum-quality exhibit, and it earns for Craft Alliance Gallery a solid gold star.

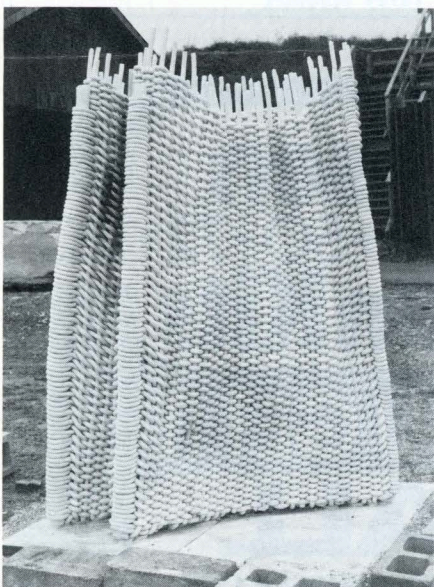
News & Retrospect

plastic held by duct tape. When rain threatened, a plastic tepee was erected over the form. After it had dried uncovered for two



Completing the softbrick wall

days, around the sculpture Rina and her assistants built a softbrick kiln. For a roof, ceramic fiber blanket was placed over the four walls and held in place with bricks. Following the 44-hour firing to Cone 04, the kiln was cooled and dismantled. The successfully



Rina Peleg's 6-foot plaited sculpture

fired sculpture, 6 feet in height, made from approximately half a ton of white earthenware in about three weeks, remains a permanent installation on the site. Text: Ramah Commanday.

Kevin Hluch

"My current work springs fundamentally from three areas of interest," explains Kevin Hluch, Frederick, Maryland, whose white earthenware forms were exhibited recently at Montgomery College in Rockville, Maryland. "Chief among these is my concern for organic form as manifested by nature and

natural objects. An autumn leaf or a seashell contains an awesome and authentic beauty.

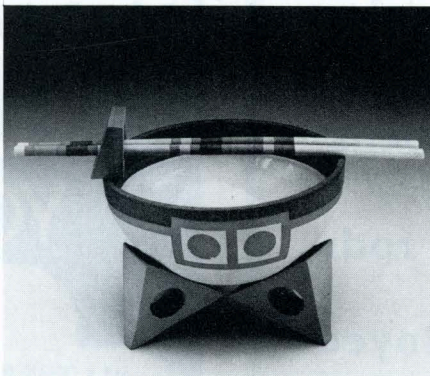


9-inch "Ribbed Teapot," press molded and handbuilt

The second aspect of my ceramic work has been an ongoing fascination with historical ceramic objects—Chinese I-Hsing ware, in particular. Third, I have been intrigued working within the seemingly confining and mundane parameters of utility." Photo: Kevin Hluch.

Philadelphia Craft Show

Approximately 120 craftspeople from throughout the United States participated in the Philadelphia Museum of Art's seventh annual "Philadelphia Craft Show" in November. Among the ceramic objects shown



Patricia Fahie's "Bowl with Chopsticks"

were some abstract traditional forms, such as "Bowl with Chopsticks," 4½ inches in height, glazed earthenware, by Patricia Fahie, Kingston, New York.

California Clay in New York

Small functional porcelains by Annette Corcoran, smoked forms with incised Japanese poems by Rob MacConnel, figurative sculpture by Rosemary Ishii MacConnel, all from Mill Valley; saggar-fired vessels by David Bigelow, Santa Barbara; narrow-based thrown ware by Bill Ellis and airbrushed wall slabs

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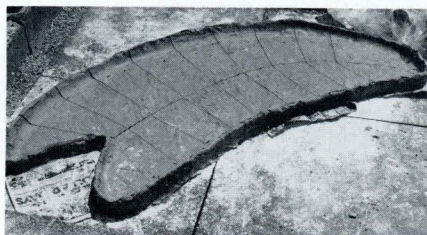
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News & Retrospect

base was positioned and marked for the first
placement of the woven elements. As she
plaited the coils, larger extruded tubes were

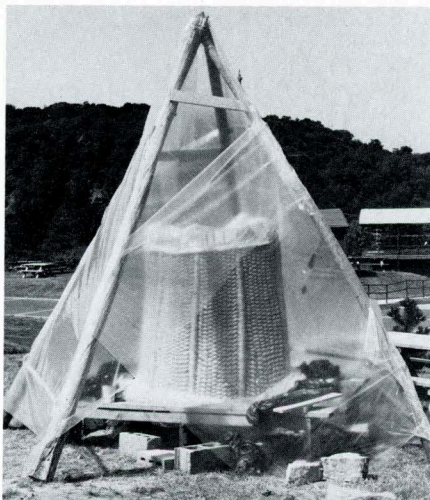


Slab base for woven sculpture

incorporated into the corners to reinforce the
structure; the curved developing walls pro-
vided additional strength. Stacked firebrick



Wrapped to control drying



Tented for rain protection

was also used to support the loose, wet coils.

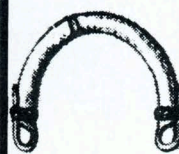
While work continued, the bottom had to
be wrapped in plastic to control drying and,
at night, the entire structure was covered with

Continued

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Weaving with clay

Gil Goldfine

CERAMICIST **Rina Peleg** is not only a first class crafts person but a sensitive artist as well. Her ceramic structures satisfy sculptural criteria while possessing an atmospheric (not realistic) quality of functionalism.

Peleg uses the craft technique of weaving to create syncopated blankets of clay braided from coils and straps which are then composed into softly undulating horizontal mats; vertical walls and ramparts; or organic bee-hive forms braced by additional, bough-like supports.

Visually and psychologically, Peleg's pieces are pleasant to observe. She does not attempt to jar one's senses nor challenge the limitations of her materials. The subdued earth tones of terracotta, black, ivory and tan maintain and complement the soft manner of the overall design's basic concept: one that couples flat decorative substance into three-dimensional objects. The match of colour to

proportion of object and the nature of the hollow mass come together perfectly.

Peleg, a graduate of the Bezalel Academy ('60) received an MFA from Alfred University, a school noted for its craft and ceramic studies. She currently resides in New York. (Mabat Gallery, 31 Gordon, Tel Aviv).

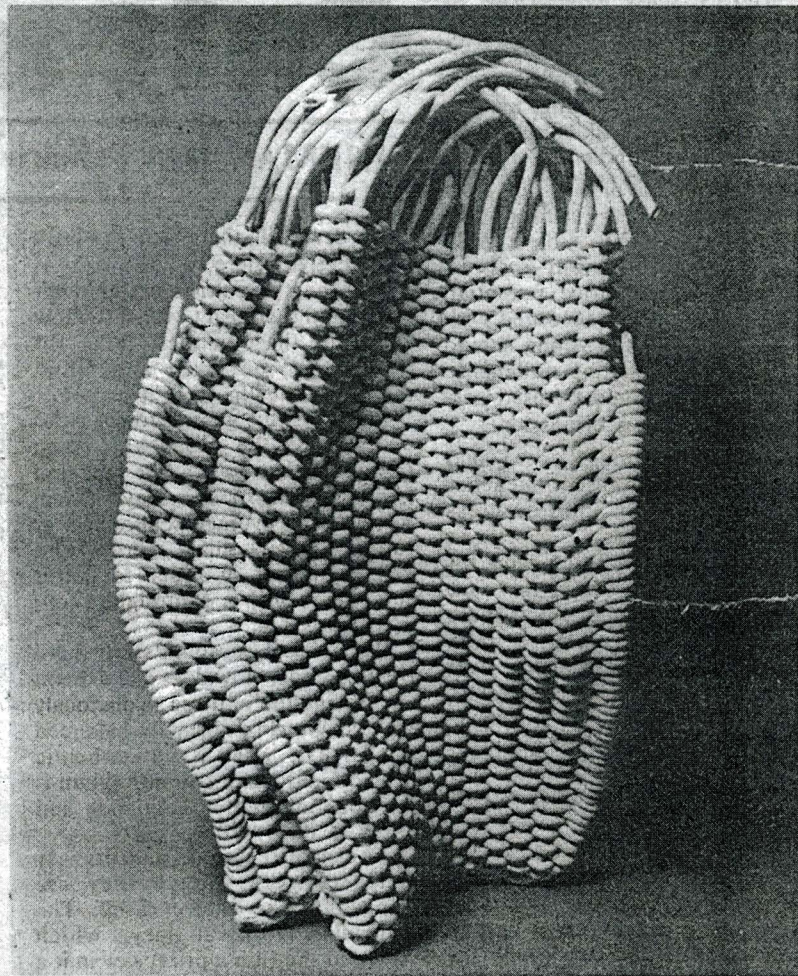
FOUR graduates of the 1982 class of the Ramat Hasharon Art Teachers College offer interesting and balanced fare. Tin, plywood and paint are used effectively by **Smadar Bassan-Yinhar** to create three installations related to each other only in terms of materials and conceptual presence. Her fairyland altarpiece, with painted stairs and angelic figures vaulting towards the gallery ceiling, is as much Hollywood sarcasm as Renaissance conception.

Bassan-Yinhar's colossal winged figure, all muscle and good intention, faces a fragmented wall piece by **Ami Sirpus**. Baconesque portraits in "colourless" greys and grey-

greens are placed in dynamic tension alongside contoured cut-outs of hammers, automobile details and a kite (or diamond) shape. It is difficult to ascertain if Sirpus' work consists of interacting pictures or individual statements.

The same problem exists with **Rami Fichman** whose wall painting goes around corners and doesn't seem to contain a proper introduction nor a definite finale. His shadowy figurative drawings are affected, but the idea of having them travel over several metres is interesting enough.

Michal Sonino is the quartet's only traditionalist in that she paints pictures on rectangular canvasses. Her subject is akin to enlargements of biological (human and plant) cell structure and peeking through the rounded grids are images of birds and people. Her green, rust and black palette parallels the concept of natural formations but doesn't possess enough spark to ignite interest in the dull compositions. Kibbutz Art Gallery, 25 Dov Hoz, Tel Aviv). Till Sept. 30. □



Rina Peleg: ceramic structure (Mabat Gallery, Tel Aviv).

Ceramics MONTHLY

MAY 1980 \$1.25



Ceramics MONTHLY

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Cover

Sculptor Margie Hughto handbuilds a series of ceramic fans at her studio in Syracuse, New York. This artist and her new works are the subject of an article beginning on page 40.

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new

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DENNIS PARKS

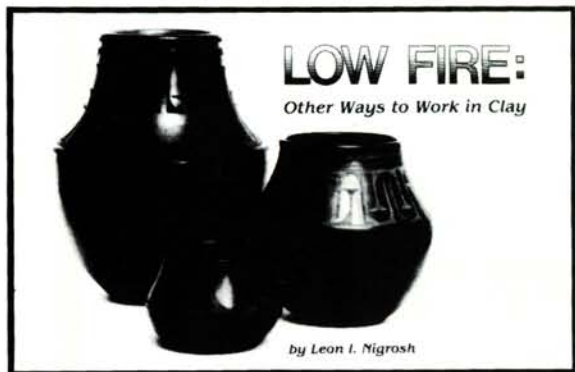
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Photographs by David Powers

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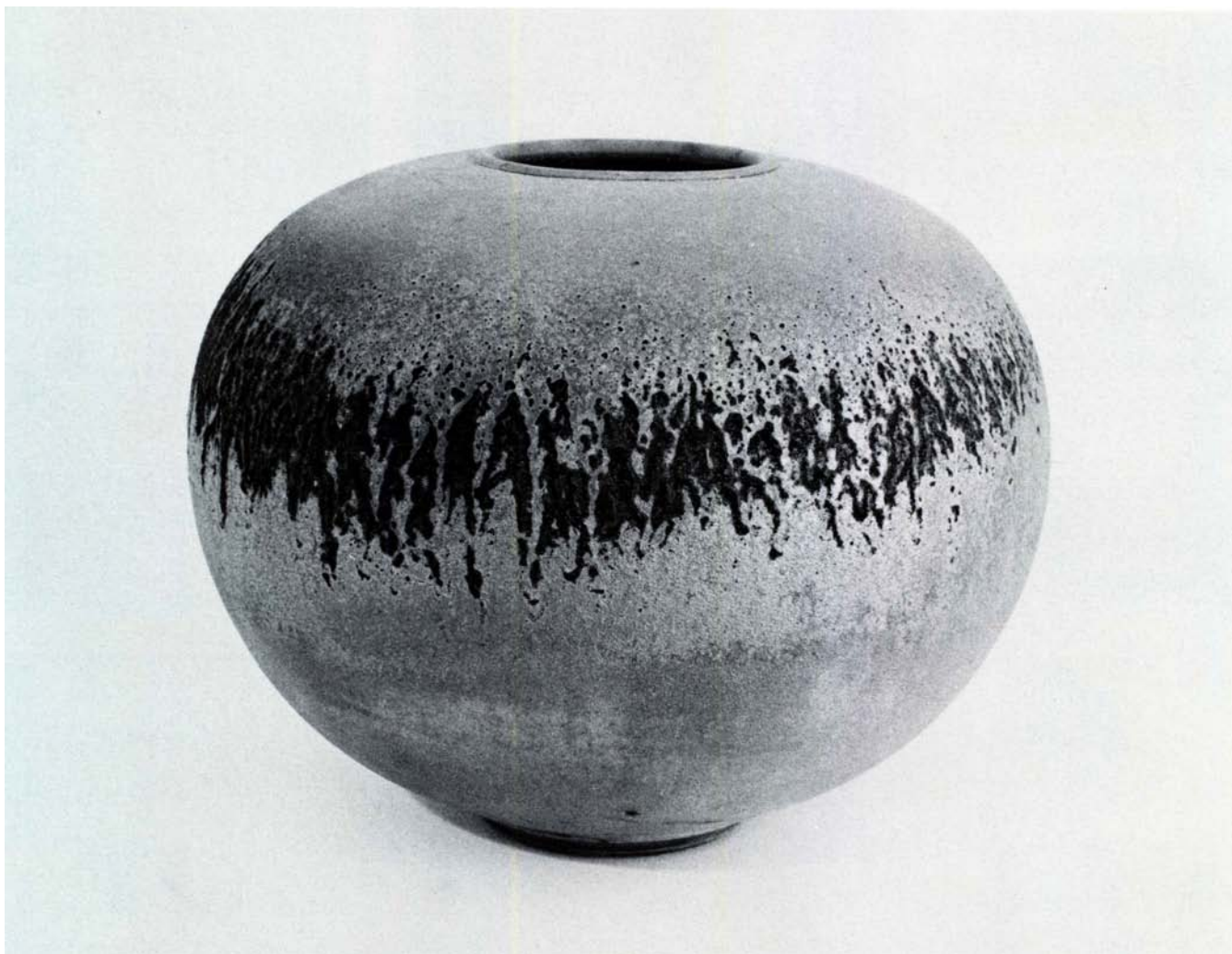
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"The Pines " 13 inches in diameter, raku with layered slips, by Harvey Sadow, Comus, Maryland.

The Westwood Clay National

The response of entries to "The Westwood Clay National 1980" resulted in a selection of approximately 5% of the 2142 works submitted—due largely to available exhibition space at Otis Art Institute of the Parsons School of Design, Los Angeles (January 17-February 20; part of the show traveled to Parsons in New York City March 26-April 26). Jurors Lukman Glasgow, California clay artist, and William Hunt, managing editor of *Ceramics Monthly*, selected 119 objects by 105 artists for this first in a series of annual exhibitions sponsored by Westwood Ceramic Supply in hopes of filling the need for a nationwide forum once served by the now defunct Syracuse Ceramic Nationals.

Intended as a survey reflecting the major concerns of contemporary ceramists, works in the show ranged from dinnerware place settings to low-fire sculpture, although the range of traditional functional work was primarily and conspicuously absent from submissions to the exhibi-

tion. "If the culmination of 1970s ceramics is displayed here," stated William Hunt, "then it is surely true that this has been a decade of diversity, of technical and stylistic achievement."

However, ceramics in the 1970s "failed to provide seminal ideas," commented Dale Ruff in a review of the Westwood show for *Artweek*, and also failed "to fulfill the challenge of the '50s: not to rethink mainstream issues in clay terms but to use the unique and primary medium of clay to change the mainstream, not to reproduce clay clones but to innovate."

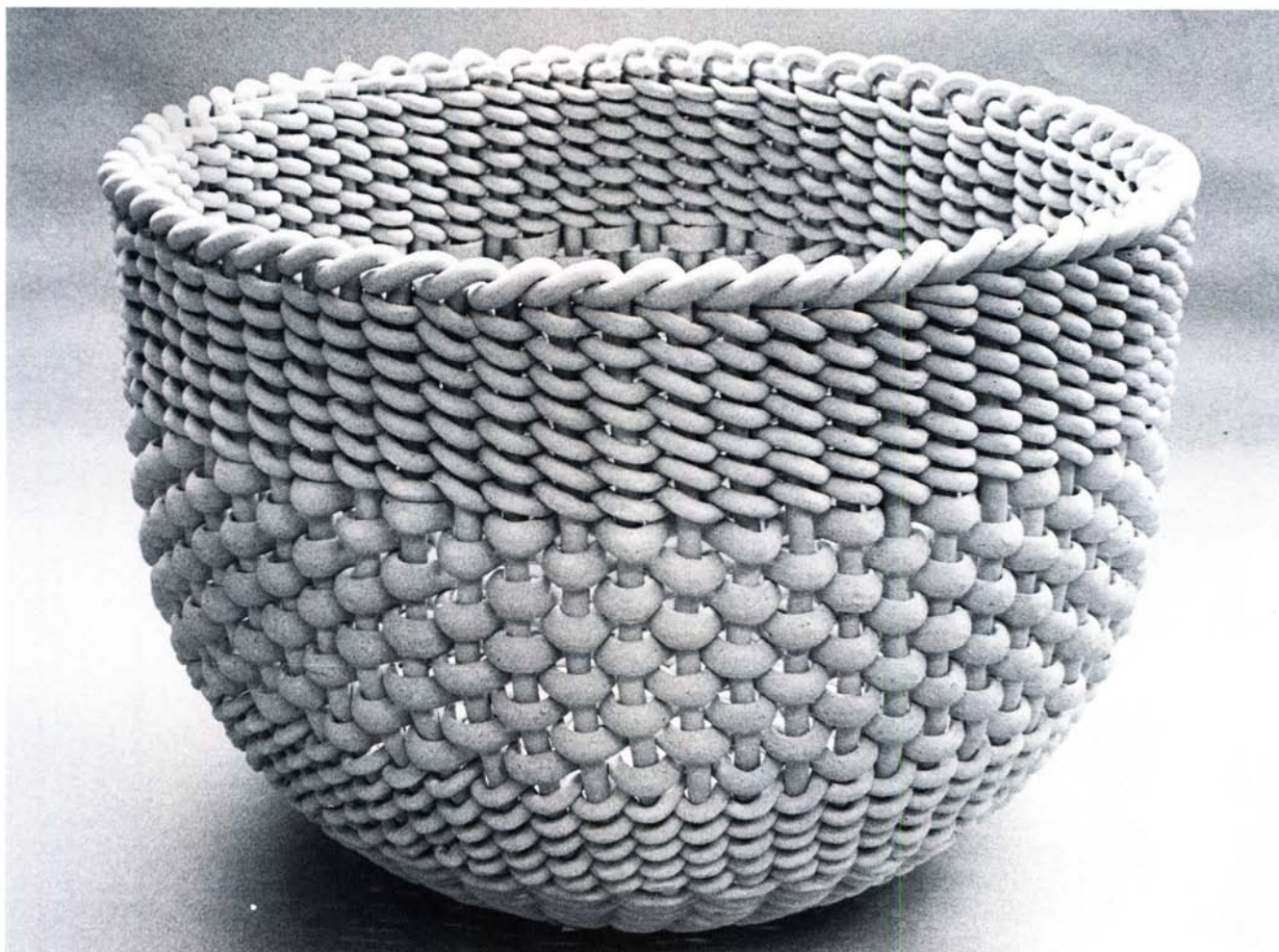
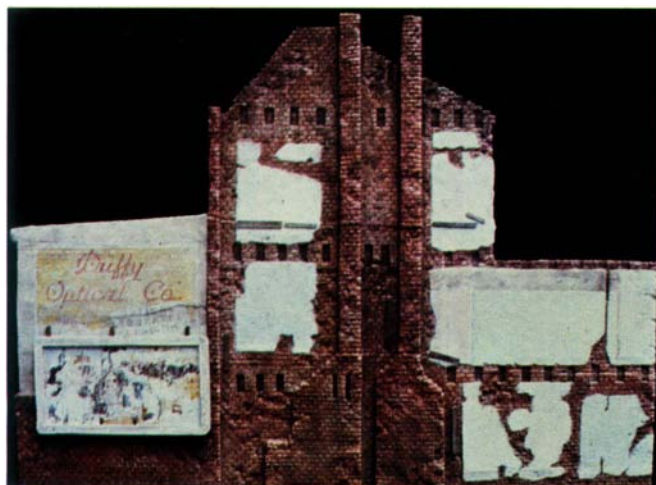
From observations of this and other recent exhibitions^ the 1970s did produce some significant, though unresolved developments: continued involvement with illusionism and trompe l'oeil effects, a growing interest in figurative clay sculpture, a return to the vessel format and its ritualistic, metaphoric connotations. Perhaps the 1980s hold a growing trend of continuing renaissance.

Right Porcelain plate, 16 inches in diameter, low-fire glazes, by Jan Peterson, Springfield, Oregon.

Below "Jack and Rena," 42 inches in width, low-fire white clay, acrylic, wood, by Mel Rubin, Philadelphia.

Below right "Untitled (Devil)" 23 inches in width, low-fire clay, glaze, by Nancy Carman, San Francisco.

Bottom "Plaiting in Clay," 28 inches in diameter, woven ceramic coils, by Rina Peleg, Alfred, New York.



Toppled

Vandals Destroy Everson's New Sculpture

By MIKE GROGAN

Saturday Rina Peleg took photographs of her sculpture — a complicated 5-by-5-foot maze of clay coils on display in downtown Syracuse — to take home to New York City.

Early Monday morning, the Israeli-born ceramic artist received a telephone call informing her that the work she and about 19 others spent two weeks building was destroyed by vandals within minutes.

In the northeast corner of the Community Plaza outside the Everson Museum of Art, Peleg had built, for free, a sculpture that would have cost about \$6,000 had it been commissioned by a private enterprise.

But Monday night only a pile of orange and gray clay coils remained on the foundation of sand-covered concrete blocks. Instead of representing a state of confusion, the remains of the sculpture resembled motionless worms lying in a sandbox.

"You do this for two weeks and suddenly in another week, someone comes and destroys it," Peleg said Monday night. "I tell you, it was such a beautiful project. The end (the vandalism) was too stupid, really sad."

Museum officials discovered Monday that over the weekend vandals had knocked down a 4-foot-high wire-and-wood fence enclosing the sculpture and then toppled the artwork. The

vandals further broke up the toppled sculpture by hammering it with bricks that were used to support the fence.

Museum officials have no plans to replace the sculpture, which was built with funds from the state Council on the Arts — for Peleg's room and board — and with materials donated by several local businesses.

Lorraine Hoogs, a Syracuse ceramics artist who was Peleg's assistant on the project, compared the vandalism to "a rape."

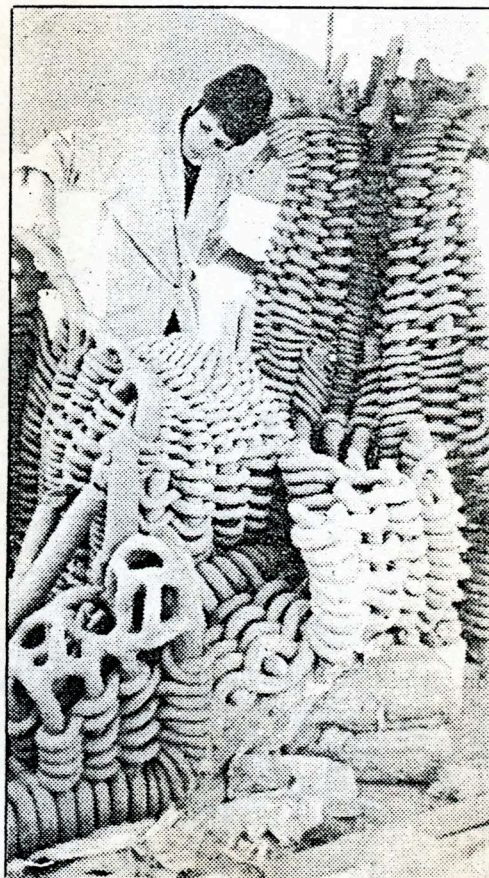
"I feel a personal loss because I invested a great deal of effort (into the artwork) which is now gone," Hoogs said. "We spent two whole nights camping out on the Community Plaza while the fire (from the kiln used to make the clay) was going on."

Since the artwork was completed June 1, Hoogs said she had hounded museum officials to take the fragile project inside the museum.

"There we were, down in the war zone with no guard," she said.

Museum Registrar Beth Strum said officials considered taking the sculpture indoors, but they wanted to await approval from Director Ronald Kuchta, who will return from Japan this week after a three-week stay.

"It was a risk we took," Strum said. "It was my understanding that the director would want it outside for at least the summer."



File photo

The sculpture Rina Peleg built last month in Community Plaza near the Everson Museum of Art was reduced to rubble over the weekend by vandals.



Everson sculpture rooted in Africa

★ PELEG

Continued from Page 9

But it was time to return to Israel, as she had promised she would. "I had such a strong feeling of being torn between my work and my family. I went back, but my head was in a different place. My husband couldn't understand how I could have felt so good and so happy without him."

Peleg began working again, continuing her experimentation with the flow of air, but after two years, she decided she had to return to the United States. "I wanted to finish my master of fine arts degree at Alfred, I wanted to show my new work in New York; I just felt in my guts I had to do it." She and Dan agreed to separate, and were later divorced.

Returns to New York

Peleg went back to New York. After receiving her degree, she rented a studio in SoHo. Her children make yearly visits; she travels to Israel each summer.

The experience at Alfred was pivotal. Weaving extruded coils of clay into basket forms, she began creating shapes that were strong, yet light and airy. Intrigued by the affinity between clay and basketry, she found herself poring over books on African culture, fascinated particularly by the clay and straw huts that are still built today.

When she was invited to participate in the Israeli-sponsored National Handicraft Project, she was elated. "I was disappointed to find, once I had arrived, that the people of Bophathatswana had no background in their own culture; they knew no crafts, no art, no music.

"They had been under South African rule until gaining independence as a homeland six years ago, and had been subjected to the worst of Western culture — from plastic dishes and fast food chains to alcoholism. There's very little agriculture, and few of the young people stay in the villages.

"So the Israeli government established this project, sending over experts in ceramics,

jewelry, fashion design, carpet making and silkscreen."

The project has met with great enthusiasm. "My students, who are mostly women, had never touched clay before, but I found they had a beautiful feeling for it," Peleg said. "I've been teaching them to do functional pieces, but I've also encouraged them to work on animal figures and masks, in which their own feelings are vividly expressed."

Peleg has traveled throughout the country with mobile ceramics studios, showing slides and demonstrating ceramic techniques. The team of experts has established studios in many of the villages, and has set up a market center in the capital, Mmbatho. Peleg has been asked to stay for a second year. "I feel so good about giving these people something they can use."

Peleg's large sculpture, and the smaller pieces in the White Gallery, will be on view through Aug. 8. The artist will attend a reception June 21, and then it's back to Africa.

Plenty of help

Creating a work the size and complexity of Peleg's outdoor piece is an extremely costly matter. It would have been impossible without the support of a number of organizations and companies. Some funding was received from the state Council on the Arts.

The many Syracuse area firms that provided materials free or at a discount include Miller Ceramics, Crucible Steel, Syracuse China, R.J. Deneton Refractory Co. and Paragon Supply.

Syracuse University professor David MacDonald worked with Lorraine Hoogs on constructing the cement-block base and helped with the extruding of the clay coils. Ceramists from the Syracuse Ceramic Guild and from Hoogs' class at University College worked as assistants. And, of course, the Everson's commission, and the permission of Onondaga County to use the Community Plaza, were essential.

Last dates

EVERSON MUSEUM, 401 Harrison St., noon-5 p.m. Tuesday-Friday and Sunday; 10 a.m.-5 p.m. Saturday. Luncheon Gallery, 11:30-2 p.m. Tuesday-Friday. Tea Everson, noon-4 p.m. Saturday-Sunday. Sales Gallery, 11:30 a.m.-4:30 p.m. Tuesday-Friday; 10 a.m.-5 p.m. Saturday; noon-5 p.m. Sunday. "Order and Enigma: American Art Between the Wars," through June 16. Lewis W. Hine: Works from the National Research Project, and "What I Know About Sam," through June 16. Works by Prudence Hubbard, hand build stoneware figures of animals and people in the Sales Gallery through June.

MUNSON-WILLIAMS-PROCTOR INSTITUTE, Utica, closed Mondays, holidays. Open 10 a.m.-5 p.m. Tuesday, Thursday, Friday, Saturday; Wednesday 10 a.m.-8 p.m.; Sunday 1 p.m.-5 p.m. Photograph display of New York state gardens of the 1800s. The re-emergence of abstract painting is the focus of this show by 21 established contemporary artists.

CAYUGA MUSEUM OF HISTORY AND ART, 203 Genesee St., Auburn, 1-5 p.m. Tuesday-Friday; 9 a.m.-noon and 1-5 p.m. Saturday; 2-5 p.m. Sunday.

CORTLAND ARTS COUNCIL GALLERY, 4th floor, McNeil Building, 23 Main St., Cortland, noon-5 p.m. Monday-Friday and by appointment. "Design from Stratford: Drawings, Posters and Graphics," by Scott McKowen.

1890 MUSEUM AND CENTER FOR THE ARTS, Cortland, 1-4 p.m. daily, except Monday. Four-story, 30-room mansion is considered an outstanding example of Victorian Chateausque architecture.

LOWE ART GALLERY, Syracuse University, noon-5 p.m. Tuesday-Sunday. "On the Edge of Pop," from the Syracuse University Art Collection, "Department of Core," "Photographs by Barbara Kasten," and "Music Video from the Art Media Studies Collection," all exhibitions continue through Sept. 15.

ROME ART AND COMMUNITY CENTER, 308 W. Bloomfield St., 9 a.m.-5 p.m. Monday; 6:30-8:30 p.m. Tuesday-Thursday; 9 a.m.-5 p.m. Friday, Saturday. "Screen Prints by Contemporary Painters," exhibit from the Gallery Association of NYS and Rome Photography Society exhibition.

PICKER ART GALLERY, Colgate University, Hamilton, (Route 12B), 10 a.m.-5 p.m. Monday-Friday; 1-5 p.m. Saturday and Sunday. "Henry Moore: A New Dimension," an exhibition of eight large tapestries translated into wool from a series of watercolors by the internationally famous English sculptor, through July 1.

HERBERT F. JOHNSON MUSEUM OF ART, Cornell University, Ithaca. Open 10 a.m.-5 p.m. Tuesday-Sunday. Selected works from the Prinzhorn Collection, through June 30. The Arts and Crafts Movement in New York State: 1890s-1920s, through June 23.

SCHWEINFURTH ART CENTER, 205 E. Genesee St., Auburn, noon-5 p.m. Tuesday-Friday; 10 a.m.-5 p.m. Saturday; 1-5 p.m. Sunday. "The Shopping Bag: Portable Graphic Art," through June 30; "Screen Prints by Contemporary Artists," through July 3; "Odyssey: Mirror on the Mediterranean," through Aug. 31.

SENECA FALLS HISTORICAL SOCIETY, 55 Cayuga St., Seneca Falls, Monday-Friday 9 a.m.-5 p.m. for tours and research. 1880 Queen Anne-style Victorian mansion, period rooms, local history and genealogical library.

WILSON ART GALLERY, Le Moyne College, 9 a.m.-9 p.m. Monday-Thursday; 9 a.m.-4:30 p.m. Friday, and noon-5 p.m. Saturday and Sunday.

TYLER ART GALLERY, SUNY Oswego, 9:30 a.m.-4:30 p.m. Monday-Friday; noon-4:30 p.m. weekends. "New York State Barns," through July 12.

CHAPMAN ART CENTER GALLERY, Cazenovia College, Cazenovia, 1-4 p.m. and 7-9 p.m. Monday-Friday; 10 a.m.-7 p.m. Saturday; and 1-5 p.m. Sunday.

CHAPMAN CULTURAL CENTER, Cazenovia College, Cazenovia, 1-3 p.m. and 7-9 p.m. Monday-Thursday; 1-3 p.m. Friday; 1-5 p.m. Saturday; and 2-5 p.m. Sunday.

MORRISVILLE COLLEGE Art Gallery Library, 8 a.m.-9 p.m. Monday-Thursday; and 1-5 p.m. Friday-Sunday.

ROBERSON CENTER FOR THE ARTS, 30 Front St., Binghamton, 10 a.m.-5 p.m. Monday-Friday; noon-5 p.m. Saturday; and noon-6 p.m. Sunday.

MEXICO MUSEUM, South Jefferson Street, Mexico, 2-



KOOL POOL OR HOT TUB

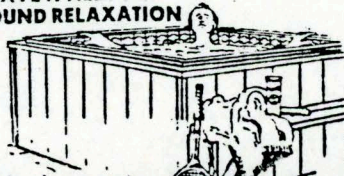
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June 9, 1985

Everson sculpture rooted in Africa

By Sherry Chayat

Those who strolled through the Community Plaza outside the Everson Museum of Art during the last two weeks of May were intrigued by a small tent surrounded by plastic tarpaulins. Closer inspection revealed a large ceramic sculpture in the process of being formed by Israeli artist Rina Peleg.

After more than 20 years as a functional potter, Peleg began making woven clay sculpture. In 1982, she was invited to create installations at Artpark, near Buffalo, and at the Tel Hai Sculpture Conference in Israel.

John Perreault, until recently the Everson's curator of contemporary art, was at Tel Hai as a visiting critic. Fascinated by Peleg's mammoth piece, he invited her to create an outdoor sculpture for the Everson, and to show her recent work in the museum's White Gallery.

"I was impressed by the work itself and by Peleg's ability to deal with the public — or audience — that gathered around her site every day, eager to follow the action," Perreault wrote in his essay for the catalog that accompanies the exhibition.

Taught school

Peleg, who taught high school for 10 years on her native kibbutz, Sha'ar Ha'amakim, and who is on a one-month leave from a position as ceramics expert in the National Handicraft Project in Ecphathatswana, southern Africa, appears completely at ease creating in public.

"I always wanted to work very big," she said, "and was frustrated by the limitations of the kiln. It's difficult to lift large pieces into it. So at Artpark, I built the kiln around the sculpture, brick by brick. I did the same at Tel Hai. There, I left part of the kiln around the piece at the end, in order to show the process of creating the sculpture, and also as a kind of frame."

The kiln Peleg and her assistant, Syracuse ceramist Lorraine Hoogs, built around her Everson piece was 125 cubic feet. "It took a lot of propane to fire it!"

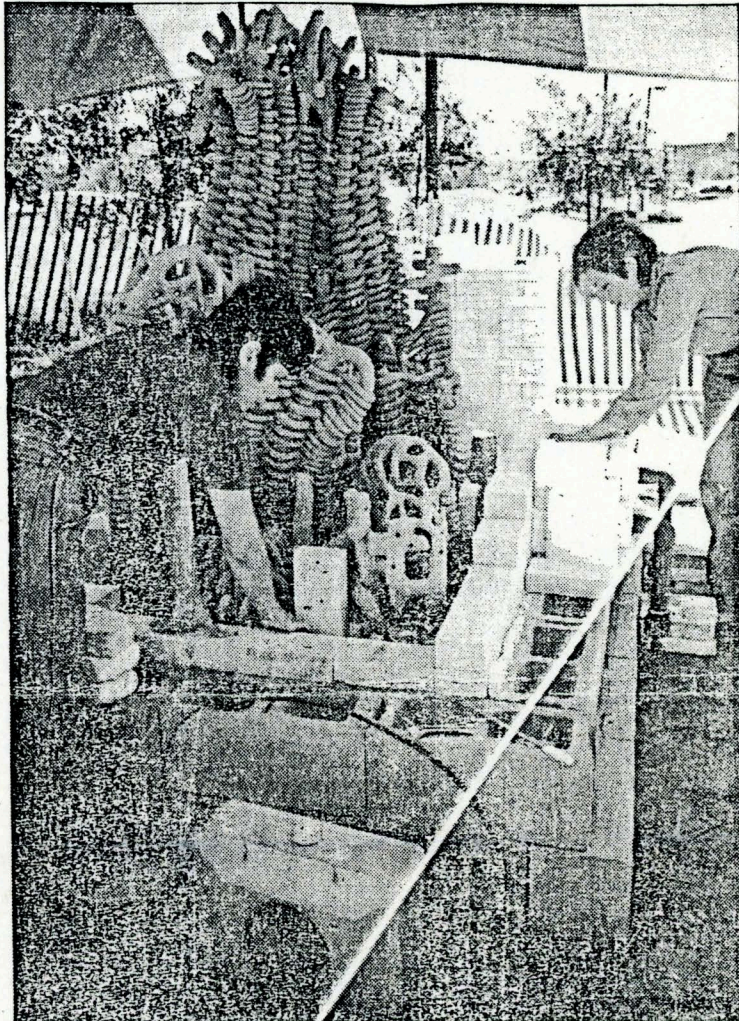
The sculpture at the Everson has many allusions, structurally and metaphorically, to the artist's African experience. The approximately 5-by-5-foot piece is a disjointed figure, its anatomical parts torn asunder as if by some inner explosion.

The interlaced horizontal ropes of clay looped around curving vertical "bones" suggest chains. "All the time I worked on this piece, I was thinking about the African people bound, imprisoned, enslaved. But all human beings suffer from feelings of limitation, a kind of inner imprisonment."

While Peleg's work is clearly experimental, it is rooted in the past. "On the kibbutz where I grew up, almost everywhere one walked, one practically stumbled over pottery shards. My first acquaintance with clay was made through these fragments."

"Loved it immediately"

Peleg, who learned weaving and basketry while in high school, didn't encounter raw clay until her second year at the Bezalel Academy of Arts and Crafts in Jerusalem. "I loved it immediately. I spent all my free time working with clay." Recognizing her seriousness and her talent, the kibbutz built Peleg a studio and a gallery. It was not long before her work started selling in galleries outside the kibbutz.



Rina Peleg, left, and Lorraine Hoogs construct kiln around sculpture.

"In 1971, I had a major show at the Maskit Gallery in Tel Aviv, and that was a turning point. The following year, I received an invitation from the American-Israeli Cultural Foundation in New York City to come for a three-month stay, during which my work would be on exhibit and I would do demonstrations."

"I went, of course, and I fell in love with New York — and the opportunity to see what was going on in the art world."

Married at the time to an aspiring architect, Peleg brought his portfolio with her, and showed it to the admissions committee at Pratt Institute. "Places were extremely limited in architecture school in Israel," she said. "I told him, 'If you want to do something, you can do it. Bring the children and I'll support us while you study.'"

Their children were then 3½, 8 and 11. Peleg found an apartment on the Upper East Side through someone she met at the American-Israeli Cultural Foundation. "I didn't realize then that \$100 a month for a nice flat was considered extremely cheap!"

Her family happily ensconced at their various schools, she began working in a basement studio. A lucky break came when she won a place in the prestigious

Rhinebeck Crafts Fair, and she was soon swamped with orders.

"Special feeling"

"We spent five wonderful years in New York City," Peleg said. "One of the most beautiful things was sharing all that time with my children. In Israel, on our kibbutz, children don't sleep in their parents' apartments; they sleep in the children's house. To see them go to sleep at night and get up in the morning was such a special feeling!"

That period ended when her husband finished his B.A. and M.A. degrees at Pratt, and Peleg decided to go to Alfred University — famous for its program in ceramics — for one year as a special student. "Dan took the children back to Israel, and suddenly, after 20 years with him, I was alone. I discovered my individual self, my own distinct being."

No longer the sole support of her family, she was able to break free of the potter's wheel and experiment with sculpture. "I wanted to work with the flow of air through my pieces. I started to play around with coils, leaving them open rather than pinching them. I made many discoveries — it was really a successful year."

★ PELEG, Page 10

A Sculpture Takes Shape at Everson

By DOUGLAS COLLINS

EMERGING young artists, having struggled through the early years of their apprenticeship, often face the closed doors of the established art world.

The large, well-thought-out, mature work for which they have prepared requires both the money and support available only from a large organization. For sculptor Rina Peleg, whose outdoor ceramic pieces are indeed major undertakings, the Everson Museum of Art has become such a benefactor.

In 1982, former Everson curator John Perrault, in Israel to attend the Tel Hai Sculpture Conference, watched Peleg construct a large clay basket that was commissioned for the conference's exhibit. He asked the Israeli-born artist, who lives part of the year in New York City, to consider building a similar piece for the Everson Museum.

Local businesses have donated all the artist's materials — brick, clay and fiberwool — and the state Council on the Arts has provided additional backing. It was decided that the approximately 5-by-5 piece would be built and fired on the grounds of the museum.

Earlier this month, Peleg, who has been teaching arts and crafts in South Africa, interrupted her stay to come to Syracuse. Impressed by her African student's remarkable ability to create traditionally informed art amid extreme poverty, Peleg conceived her Syracuse work as a metaphorical mixture of architectural, human and natural images.

It is a theme that is particularly appropriate for artist's unusual clay weaving technique. Unlike most contemporary clay sculpture — pinched, modeled or thrown on a pottery wheel — the Everson piece combines the ex-

pressive lightness of traditional basketry with the coiled strength of the oldest fired clay containers.

Peleg's skill with the improbable technique is impressive. Sitting on a fire-brick platform temporarily constructed in the Everson courtyard, the artist began by interlacing inch-thick ropes of extruded clay. As she built what would become the upper body of her leaning figure, the woven clay hung together like the connective bone and muscle tissue of the human anatomy.

Carefully looping the clay ropes horizontally around the somewhat thicker vertical up-rights of the spine, Peleg built a free-standing object, supported only by the tension of the weave.

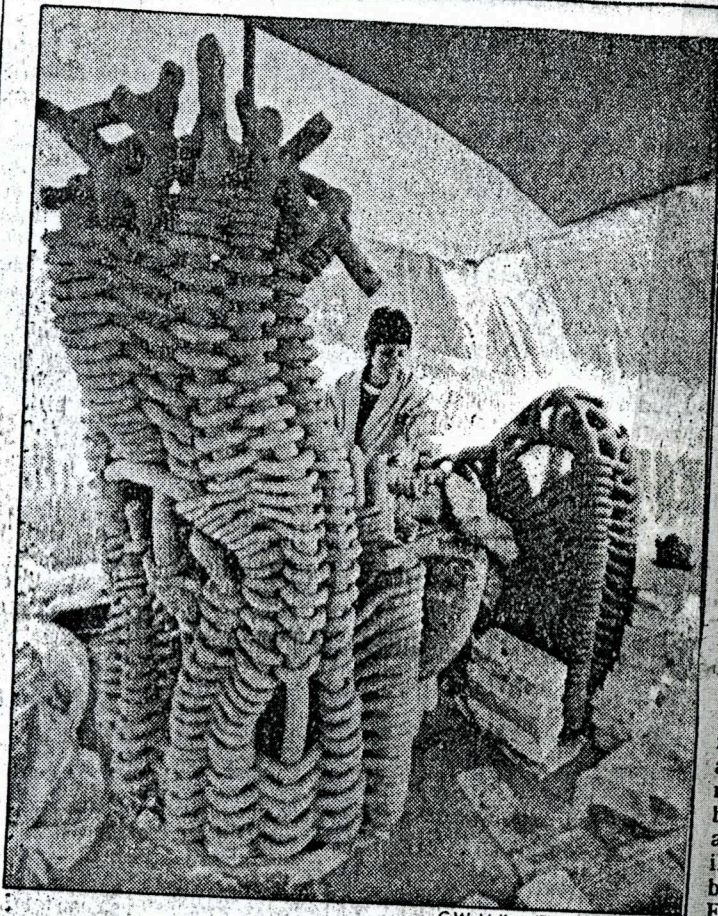
When she finished this 5-foot-tall section, a foot or more of each vertical backbone was left sticking up unwoven. Each of these tubes of clay was then modeled into shapes suggesting natural forms. Depending on one's perspective and imagination, they resembled human hands, animal horns or even tilting flowers hung on the ends of long stems.

By the time she had finished modeling a coil-spring backbone, a large mound of very realistic looking viscera and two intricate legs, Peleg had woven a human body that was at once anatomical, architectural and amazingly natural.

Like Peleg's other large ceramic sculptures, the Syracuse piece, once completely woven, will be dried and fired on the site.

The artist expects to be able to see the finished sculpture, turned a dark terra cotta by the red hot, reduced oxygen heat of the kiln, on Friday.

Unlike Peleg's previous outdoor work, however, this sculpture will be moved inside to become part of the permanent collection.



C.W. McKeen/THE POST-STANDARD

Sculptor Rina Peleg at work under a tent.

VANDALISM: A crackdown is in order

The creeps are inheriting the earth ... by making it uninhabitable for the rest of us.

Punks who live to destroy feed on Syracuse's pride. A city trying to improve itself offers limitless possibilities to vandals and assorted other urban barbarians.

Yet the fiction that vandalism is penny-ante crime endures. It should take only a look at destruction of the past few days to disabuse ourselves of that notion:

Sunday night, hoodlums destroyed a complicated ceramic sculpture, valued at \$6,000. The maze of clay coils was on display outside the Everson Museum. Its creator, Rina Peleg, and 19 others spent two weeks building it. The artwork lived little more than a week.

Monday night, vandals spray painted approximately four dozen cars in the city's Southwest Side. Estimated damage and cleanup costs, unknown; estimated aggravation, obvious.

Rarely a day goes by without several incidents of senseless destruction. They're so common only the most outrageous examples make the news. But it is there, all around us: destroyed playgrounds, slashed tires, damaged building projects, graffiti-signed structures. "I'd say it's at an all-time high," says Timothy Sprague, maintenance superintendent for Syracuse's parks, buildings and grounds.

The Syracuse Housing Authority's scattered site low-income housing projects have been particular targets. Rehabilitation seems to invite a surge in destruction of theft of building materials.

Another city attempt at improving the beauty and usefulness of neighbors — the Care-A-Lot program — has also suffered. During 1983 and 1984, more than 200 vacant lots were spruced up under the federally financed program. Yet a spot check by reporters a few months ago found that the lots often reverted to dumping grounds, and wood fences and planks were routinely stolen.

Every neighborhood and nearly every resident has a story of wanton destruction. But the beat goes on, chipping away at that which civilizes us.



Isn't it time vandalism got more attention? Police say, quite correctly, that there is little that can be done unless vandals are caught in the act. However, some things *can* be done:

How about police-run vandalism sweeps at least as often as prostitution sweeps? Make a concerted push — plainclothes officers and all — to catch vandals in the act, and throw the book at them in court. (The book, incidentally, can be hefty: For persons over the age of 16, damaging property is a Class D felony, which carries a maximum of 7 years in jail and a \$5,000 fine. Those under 16 would be treated as juvenile delinquents.)

City officials say they are considering stiffer laws. Current laws will prove stiff enough if some hoodlums are caught and fully prosecuted. The word will get around — just as it has with prostitution — that Syracuse isn't the safest place for action.

Art in action: Who is that woven woman just outside Everson?

Many artists would be insulted if strangers walked up to their work and asked, "What is it? What does it mean?"

For Israel's Rina Peleg, however, it's all in a day's work. She expects people to ask questions. She even encourages it. That's why she's constructing her 5-foot woven ceramic sculpture in public, on the Community Plaza next to the Everson Museum of Art downtown.

"People get really excited. Some of them ask, 'What is it?' And most want to know, 'What does it mean?'" she says. "People feel there is something not regular going on. For me, it's exciting to work in different places."

Peleg began her project last Tuesday and will be working on it throughout this week. After weaving the basket-like ceramic structure, she began building a kiln Sunday. It will be fired on site.

And if you still want to ask what it is, she'll be happy to explain: "The idea is a figure lying down. Here are the legs bending up. This is the lying part, and here is the torso."

EVER HEARD OF THE HAMILTON WHITE HORSE? You remember Hamilton White, the 19th-century community leader and businessman, who lived in the elegant brick mansion at the eastern end of Fayette Park.

And you know Jay King, whose office is in the Hamilton White house, which he restored. Well, King owns a horse which was born two years ago on Hamilton White's birthday, May 6.

"Of course, we named him Hamilton White," said Jay. "He arrived March 1 from Florida. We put him in training and he has run two schooling trotting races, the first at Buffalo Raceway and the second at Vernon Downs. He won

both! He has great charisma, one in a million!"

ON THE CUTTING EDGE.

Twenty-six-year-old hair stylist Wayne Shirah is developing quite a reputation around town. With a snip of his shears, he claims to be able to clip a decade or so off his customers' ages.

He recently created a new hairstyle — the short fringe cut — during CutCo Industries' regional hairstyling competition at Drumlins. His model was co-worker Sharon Phillips, assistant manager of DeWitt Haircrafters.

"I think (the cut) made her look 15 years younger, if not more," he says. "Sharon is 42, but she looks 30."

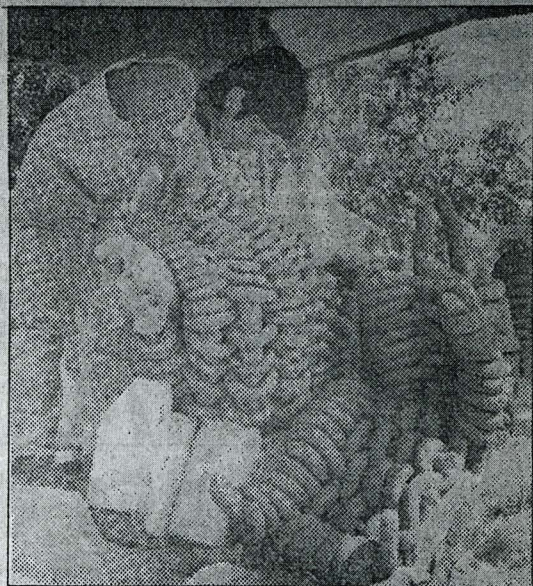
The judges must have been impressed, too. Wayne won the regional contest and will be winging his way to Las Vegas, Nev., in August for the nationals.

HATS OFF TO VICKI. The governor's wife recently threw her hat in the ring — quite literally — to applaud Canal Museum Director Vicki Ford's efforts toward the Weighlock restoration. It was a blue and gold, New York state canal workers' hat — with Matilda Cuomo's name imprinted on the brim, and Vicki was thrilled by the gesture. It all happened at the groundbreaking celebration last week.

OVERHEARD at the Jordan Memorial Day parade Monday. A drenched spectator moaned, "Parades and rain shouldn't go together."

— By Anne Brohmann Roth and Karen Cain

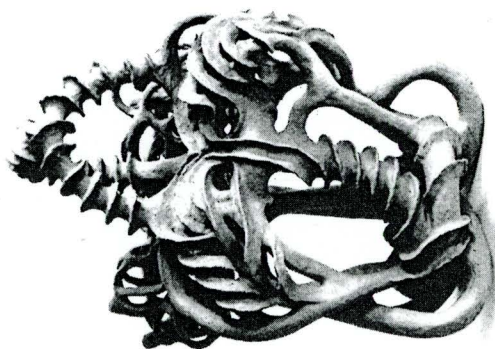
Heard any interesting behind-the-scenes info you'd like to know more about or pass along to us? Please call us at 470-2279.



Herald-Journal photo by Susan Steinkamp

Artist Rina Peleg started building a kiln around her sculpture Sunday.

News & Retrospect

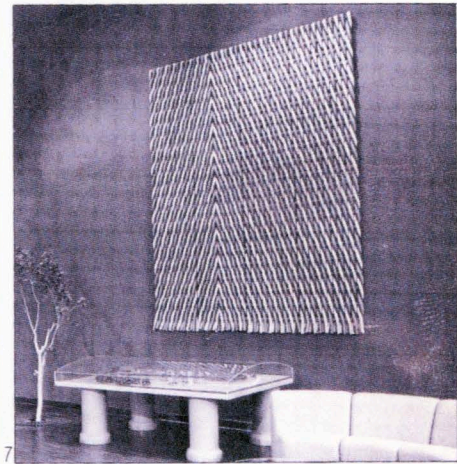
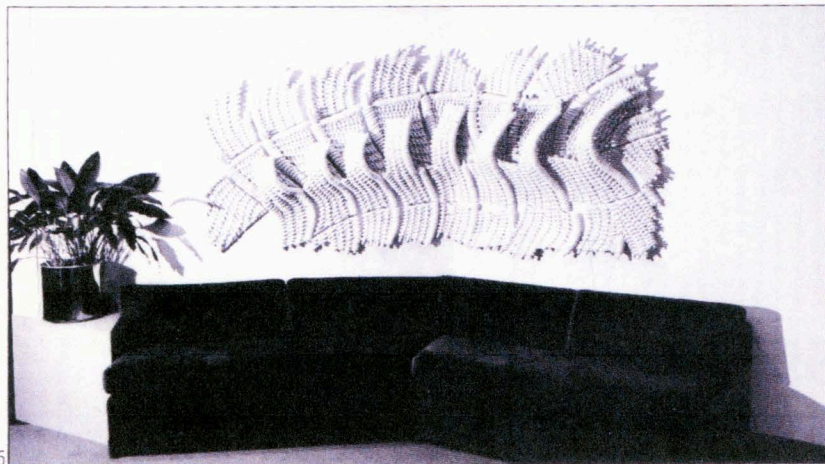
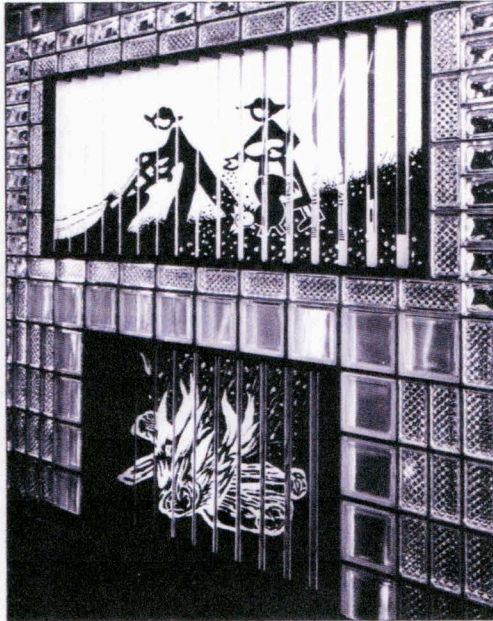
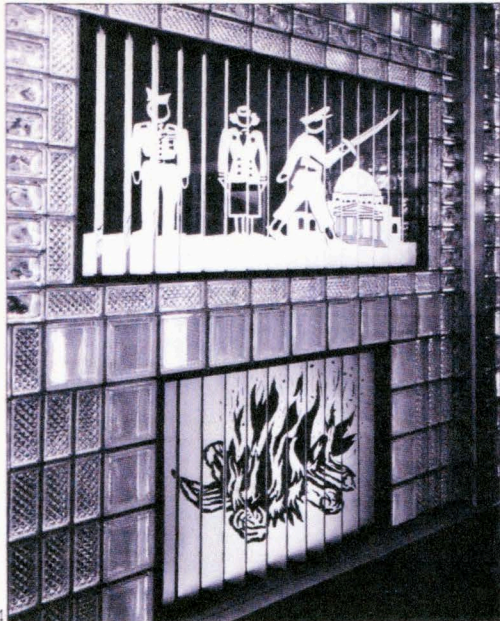


"Frida," 25 inches high, coil-built terra cotta

Rina Peleg

Shown in the recent "ART Israel: The 1980s" exhibition at Graham Modern in New York City were unglazed porcelain and terra-cotta sculptures by Rina Peleg. Characteristic of her works on view was this coil-built, terra-cotta form, 25 inches in height.

COMMISSIONS



commissioned in 1982 by the Veteran's Administration Art-in-Architecture program to incorporate artwork into the entry vestibule of the hospital. He explains: "Entering the lobby, visitors pass an illuminated 'hearth' with three-dimensional etched mirror-glass paintings inset into the glass block mosaic. Inside the fireplace, a glass fire glows, while above the mantel, visitors see a sword-bearing soldier when they enter [left] and a farmer behind a plow when they leave [right]—swords turning into plowshares. The mural is constructed to be read from a wheelchair. The hearth is a familiar symbol for home, which the hospital temporarily is. The theme is based on the Roman 'citizen-farmer/citizen-soldier' legend of Cincinnatus."

5 RINA PELEG, *Interweave*, wall sculpture woven porcelain, 4'6"x9'x1', located in the reception area of the offices of Collins & Aikman Fashion Fabrics, New York City, installed February 1985. The interior designers, D&D Studio Workshop, incorporated original artworks in the 6,000-square-foot space whenever possible. "Peleg's clay weaving harmonized perfectly with the division's activities—the development of fiber and the entire process of yarns and woven cloth—yet did not compete in the use of material," observed Derek Mason at D&D.

6 DAN FLECKENSTEIN, *Kiddush Beaker*, commissioned 1985, by Malcolm M. Knapp, New York City, sterling silver beaker with 18k gold rims and 24k gold lining, raised, repoussé, chasing, pierced, 7¼" high. Hebrew letters spell out the names of members of the Knapp family.

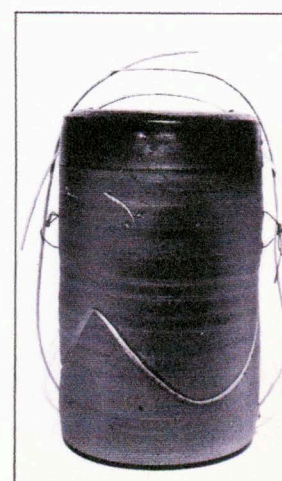
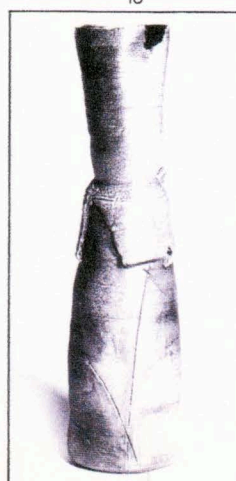
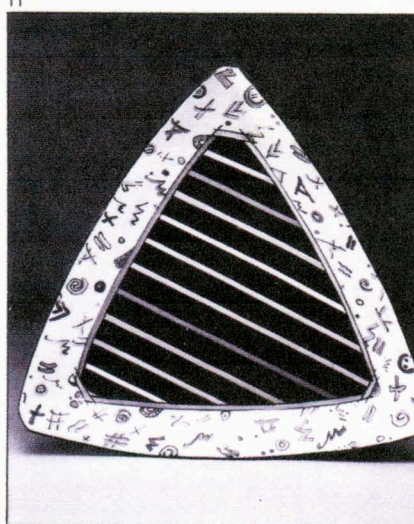
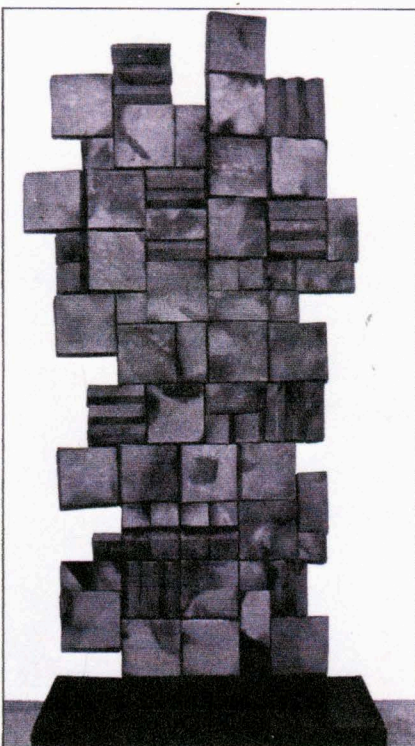
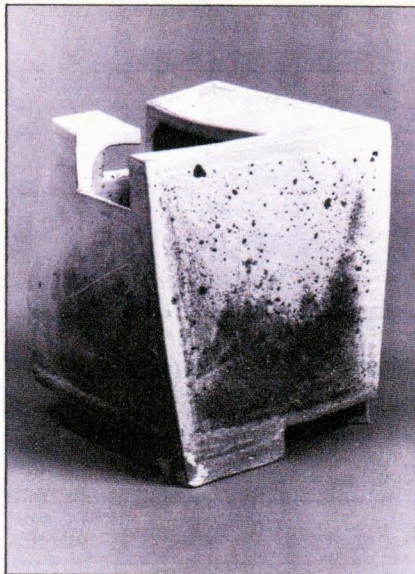
7 RUTH GENESLAW, wall hanging, knitted wool tubing wrapped on cotton cord, twined over painted wood strips, 12'x9'x3', commissioned by Culbro Land Resources, Inc., for the lobby of 5 Waterside Crossing, Griffin Office Park, Windsor, Connecticut, installed March 1985. Art consultant Susan Daniel says: "The strong design and textural qualities of this fiber hanging provide the 'high-touch' component required by this 'high-tech' environment."

We invite the submission of quality black-and-white photographs illustrating works commissioned to American craftsmen. Public, private and corporate commissions, art in public places, percent-for-art projects and museum acquisitions are eligible. Send alternate views of the work (installation shots preferred for works that are site specific) with complete identification: title and description of work, size in feet, materials/techniques; date of installation; site (give exact location within site); gallery or agent, if one was involved. **January 29 is the deadline for the April/May issue. Commissions completed before April 1985 will not be considered.**

GALLERY

CLAY

- 9 **LOUISE DOUCET-SAITO—SATOSHI SAITO**, Firelands Association for the Visual Arts, Oberlin, OH; Apr. 13-25: Fifteen pieces jointly created by the Canadian potters—Ceramic form, 10¾"x9¼"x8½".
- 10 **RICK HIRSCH**, Impressions Gallery, Boston, MA; Apr. 1-30: New work exploring the tripod form—*Ceremonial Cup*, terra sigillata, raku fired, 12½" high.
- 11 **BETTY PARKS**, Riverside Art Center & Museum, CA; June 16-July 30: Traditional stoneware pieces fired to cone 10—*Bowl with Handles*, 5½"x10½".
- 12 **EILEEN ANDERSON**, The Clay Place, Pittsburgh, PA; June 21-July 29: Architectural-scale wall reliefs designed for installation—*Calypso*, sawdust-fired terra-cotta tiles on plywood, 95"x44"x20".
- 13 **PRODUCTION LINES: ART/CRAFT/DESIGN**, Philadelphia College of Art Gallery, Anderson Hall, PA; Feb. 26-Apr. 3: An exhibition/conference focusing on contemporary production work in ceramics, glass and jewelry. The 17 exhibitors were chosen by guest curator Elsa Weiner for "their particular concepts of design and function and . . . imaginative approaches to marketing" . . . to provide art students with "insights into professional possibilities, from working in production to creating for industry, without . . . lowering their standards in order to meet the demands of consumer taste or production feasibility." —*Asterisks/Harlequin*, porcelain platter, 17"x17", by Dorothy Hafner. For conference report see page 76.
- 14 **RINA PELEG**, Form and Function, Atlanta, GA; Mar. 19-Apr. 30: Large-scale forms in plaited clay—*Brown Art*, 30"x20"x10".
- 15 **FIRE WITH WOOD**, Craftsmen's Gallery, Omaha, NE; Mar. 12-Apr. 28: Group show of pottery employing this method—*Tall Vessel*, stoneware, 28" high, by Steve Dennis.
- 16 **COVERED CONTAINERS**, University of Rochester, Memorial Art Gallery, NY; Apr. 20-June 13: Wood-fired porcelain container with flat reed and waxed linen, 6½"x3¾", by Mary Roehm, one of 40 invited artists in a range of media.



Israelis sculpt 'Future Cloud'



A tall, complicated abstract piece was chipped and scraped from a 1,000 cubic foot block of snow last week by three Israeli artists. Painter and sculptor David Abergel of Milwaukee and sculptors Rina Peleg and Ariela Shamir, both of New York, were representing the Jewish state in the International Snow Sculpting Competition held behind the Performing Arts Center here. Shamir said the piece, which took four days to complete, is Cabalistic in its recognition of the cycle of nature. "It will become

a cloud," she explained. "It consists of organic forms and suggestions of roots, leaves and flowers . . . Everything is flowing and changing." Abergel said the team plans a larger work for the Feb. 2 international snow-sculpting contest in Quebec, Canada. The team was sponsored in Milwaukee by Peltz Bros. Corp. and other members of the Jewish community, they said.

Andy Muchin

Israelis crystallize for snow sculpting meet

Three native Israelis will carve a block of snow into what they hope will be an artistic masterpiece in Milwaukee's first International Snow Sculpting Competition Jan. 22-26 at the Performing Arts Center, 929 N. Water St., and Pere Marquette Park, 910 N. Third St.

Team members are David Abergel of Milwaukee and Rina Peleg and Ariella Shamir, both of New York. Abergel is a painter, and his teammates are sculptors who have taught and

exhibited art in the US. They will sculpt a chunk of snow 10 feet long, 10 feet wide and 10 feet high.

Abergel, who has sculpted snow and ice for the Milwaukee County Park System, organized an Israeli team to exhibit sculpture at last year's National Snow Sculpting Competition and later established this international team.

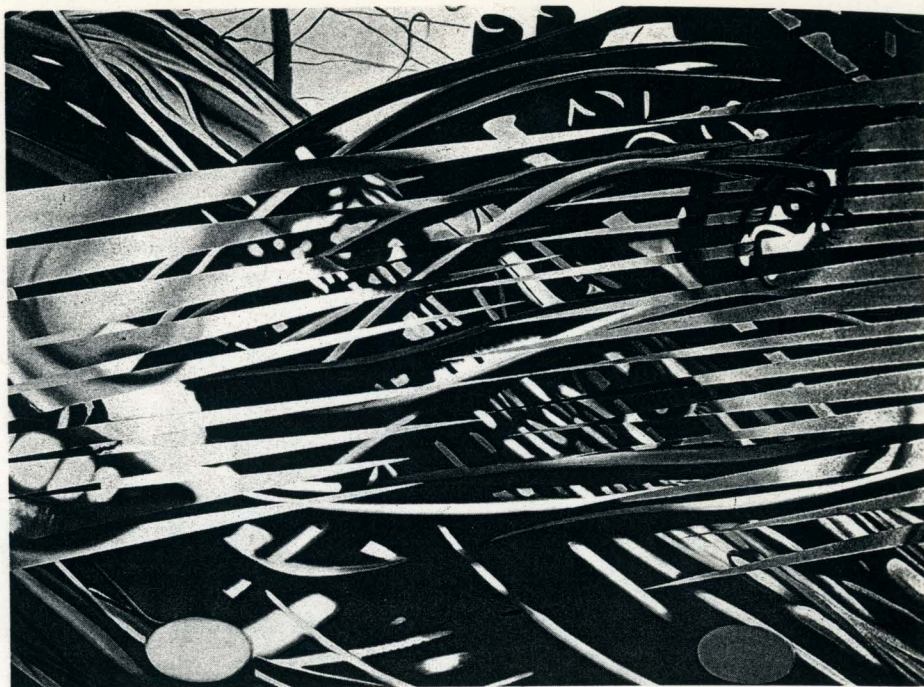
The competition here has attracted teams from countries such as Spain, Switzerland, Italy and Morocco.

knowledge of painting?" To Rosenquist's defender Hollis Frampton, what Andre failed to recognize was the way he was allowing Rosenquist's iconography (and the way style was an element in this iconography) to obscure his view of the paintings themselves: "An attack on Marilyn Monroe or Ford automobiles is not an attack on James Rosenquist."

The present Rosenquist retrospective, which originated at the Denver Art Museum, suggests that, at the time the Andre-Frampton debate occurred, Frampton was more acute in his understanding of Rosenquist's work up to that point – and yet Andre, the superior artist, perhaps saw more deeply into the potential of Rosenquist's work, in that he saw the problem that was about to arise, perhaps inevitably, and would weaken Rosenquist's work for the next twenty years. In the best of his early paintings, such as *The Light That Won't Fail I*, 1961, or *Morning Sun*, 1963, Rosenquist engineers a genuinely poetic dislocation out of his appropriation and reframing of billboard painting styles. What might have looked direct and hard-edged at billboard distance shows itself as ambiguous and elusive at close hand. The section-by-section monochromy within these paintings goes a long way towards undermining the definition of the depicted objects and subsuming them to an emotional tonality, as well as helping to shape the overall, "abstract" construction of the canvas in terms of a surprisingly Hoffmannesque push-and-pull. The curious restraint of these paintings, apparent not only in this monochromy but also in their ellipticality, gives them an after-effect much hotter than the flip coolness they manifest at first glance.

Beginning in the mid-sixties, however – the gargantuan *F-111*, 1965, may be the landmark here – the look of the work starts heating up, but its emotional and perceptual charge starts cooling down. Rosenquist begins to *present* the objects he depicts, to offer them up like icons, rather than nervously cutting away from them as he used to. The paintings become more obviously yet less firmly composed; where the separateness of the images had been paramount, they now begin to blend and overlap, like the dissolving and reappearing airplane of *F-111*. Or facile visual rhymes take over, like that between the hanging strips of bacon on the left of *Industrial Cottage*, 1977, and the drill bits on its right, an effect at once arbitrary and academic. Especially later in the seventies and into the early eighties, the spatial aggressiveness of the paintings increases drastically, as with the protruding lipsticks of *House of Fire II*, 1982. This can be thrilling in a cinematic sort of way; these are wide-screen extravaganzas. But it is in these paintings, and not in those of the early sixties, that Rosenquist's inventory of images can feel obvious and none too revelatory.

It is all the more heartening, then, that the



James Rosenquist *Untitled 1984*

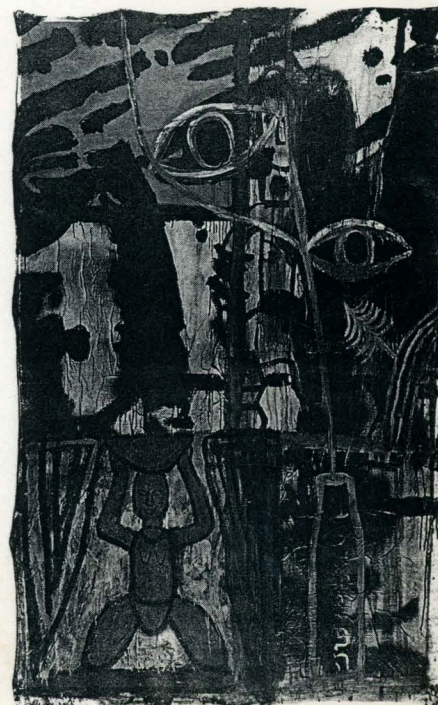
last few years have seen a remarkable return of strength to Rosenquist's production, partly through his use of a device he apparently first employed in part of the huge, pompous mural *Star Thief*, 1980, but which he began to use in a truly thoroughgoing way around the time of the *Flowers, Fish, and Females* mural he executed in 1984 for the Four Seasons restaurant. In these paintings, instead of juxtaposing images as he first did, or overlapping or dissolving them into one another as he later did, he shatters them into slivers which then criss-cross in ways that are complex and difficult for the eye to disentangle. He thereby restores the ellipticality of the images, abstracting them into vectored forces that play a dazzling game of hide-and-seek with each other. These paintings remind us forcefully that Rosenquist has always been at his best as a painter of sensations, and that these are as bodiless as they are libidinal. Rosenquist is once again capable of surprising us, of showing us things we didn't think we knew.

Barry Schwabsky

"Art Israel: The 1980s" at Graham Modern

The art season's slow September onset was enlivened this year by "Art Israel: The 1980s," concurrent exhibitions at eighteen galleries and institutions around New York including the work of thirty-seven artists. A large-scale effort such as this is of special interest, not only because the opportunity to view such a broad sampling of current work from any foreign country is all too rare in

New York, but also because of an essential parallel between the situation of Israeli and American artists. Both groups are working out of a European high art tradition, but as non- (or post-) Europeans – not as the "natural" heirs to the tradition but with the peculiar self-consciousness and self-dramatization of possibly illegitimate claimants. That this is the position of the American artist would not have been as clear even ten years ago as it is now, but the



Tsibi Geva Bilady: *Jaffa 1985*



George Waite *Guarded Guardian* 1985

resurgence of European painting at the end of the seventies has placed a critical – and, I think, salutary – quantum of doubt at the heart of the work of a good many American artists, who I suspect will be intrigued by the way their Israeli colleagues have handled similar questions.

These speculations were aroused by the first of the “Art Israel” exhibitions I saw, featuring paintings by Tsibi Geva and ceramic sculpture by Rina Peleg (as well as a pair of small paintings by the architect/painter Zvi Hecker), at Graham Modern. Questions of cultural coding are particularly acute in Geva’s paintings, mostly on unstretched canvas, in which elements of African, Egyptian, and Oriental art mix with an awkwardness and sensibility reminiscent of recent German painting to construct a fractured inner landscape in which incongruent fictions neither cohere nor openly conflict but coexist with great uneasiness. The inscriptions on many of the canvases are Arabic words or place names, but rendered in Hebrew characters, another example of this ambivalent coding. This is an art that craves yet distrusts its own rhetorical resources; each of Geva’s paintings employs a seductively rich variety of media (including collage) yet the paint with its often dessicated, eroded textures and scorched colour chastizes its own sensuousness. The layering of marks and images creates space and then effaces it. Yet Geva is also willing to play mannerist jokes on his own procedures: in *Bilady*, *Jaffa*, for instance, actual creases in the collaged-on paper are visually heightened by drawn-in shadows. It’s all part of a brooding meditation on the impossibility of the idea of culture as a unifying value.

For Rina Peleg, nature is as good a point of entry as culture into the troubled metaphysic of the work of art. Typically, her work is constructed from cords of clay which may be woven or plaited into fabric-

or basketry-like surfaces or project outward as bone-like excrescences. The work in this show, ranging from 1983 to 1986, suggests a development from an emphasis on vessel-like and architectural forms to organic ones, but what is constant is the urge toward metamorphoses between the two, as when tightly-woven strands open out to form a kind of rib cage. Shelter and body are the poles of this work’s dialogue with itself. As, in her most recent work, structures become less systematic and repetitive, more unpredictable and even baroque, the dramatic intensity of this dialogue rises to a higher pitch. Nature too, both in itself and in its relation to culture, emerges as a site of contention and struggle.

Barry Schwabsky

CHICAGO

George Waite at Artemisia

George Waite first received recognition during the heyday of Jackson Pollock and Mark Tobey and then sank back into peaceful semi-obscurity, continuing to paint and display his work now and then. All of his paintings in this show, except three, are horizontal, green and analogous to landscapes, or vertical, blue or violet and reminiscent of sky or landscapes. These paintings are formed by thin washes of paint brushed across the canvas with the resulting drippings forming the lower part of the works. Crayon colours squiggle across the top, often slightly disturbed by washes mingling their colours with the down-poured paint. The resulting surfaces are often delicate, calm and soft. Colour is used titilatingly, as in *Guarded Garden*, which is primarily pale mauve with suggestions of red, pink and orange, with a purple stroke peeking through the lower mauve drizzle to keep the eye from slipping off the canvas’ lower edge. The stroke brings the eye back into the piece where other balancing tricks are employed to form an homogenized surface. The result is pretty; but there is little beyond that. One or two such paintings demonstrating compositional adroitness would have sufficed, but the effect of five combined with the drawings approaches glibness.

The most successful piece in the show is *Crimson Streak*. It combines authority with subtlety. In fact there is no crimson in it, the horizontal canvas is slashed into two parts by a magenta rounded wedge with a deep blue stalactite shape. The magenta abruptly turns pinker, dribbling down the canvas. White bands hug the vivid colours, followed by thin washed yellow areas growing denser within their spaces and becoming thinner and greener towards the bottom of the canvas. The piece’s focal point is the

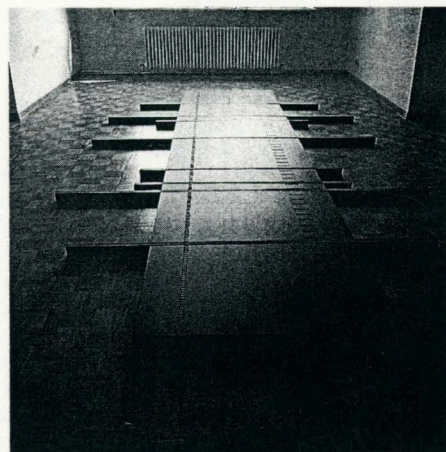
intensely coloured centre, but enough variety of hues and textures is offered in the other areas to keep interest alive throughout. Vague vaginal suggestiveness presented in the aggressive frontal composition creates the piece’s jarring power. It is a *tour de force* and an indication of what Waite can do when he goes beyond lush surfaces.

Mary Sherman

BERLIN

Ryszard Wasko at the Neuer Berliner Kunstverein

The works are arranged on the floor. The canvas, on which a drawing in black has been executed, is raised a few centimetres above floor-level. The drawing becomes more or less visible depending on the position of the viewer. What he sees is a series of small differentiated rectangles, running into one another like a strip of cinematograph film. The title of the work points to its content: *Time sculpture of black paint*. At first sight the work of the Pole, Ryszard Wasko, belies its own accessibility. The black surfaces, broken here and there by transverse bars of red, deny the existence of any depth or any echo of a language of gesture. Time exists in these works at three levels. Firstly in the transposition from time



Ryszard Wasko *Time Sculpture of Black Paint* 1986

to space, executed on the surface of the work, the shift being effected by the viewer. What he sees are the squares of film, producing different temporal rhythms by their different sizes and alignment. The bigger they are, the closer they become, thereby conquering space, and with it time. A single chain of rectangles reveals its time structure only as pure image; only when two series are set against one another, or alternatively superimposed, is the visualization of time apparent. In the act of apprehension this effect is partially neutral-

PHOTO: ALEXANDER HONORY

אמנים ישראלים בסוהו: מפגש של תרבויות

מאת עדי מרום



רינה פלג ליד אחת מיצירותיה

ס יוד היכרות מדודך עם תשעה אמנים ישראלים החיים ועובדים בסוהו, בניו-יורק, אירגנה לאחרונה "הקבן החדשה לישראל". הסיוור פתח בפני קבוצת חוכבי אמנות צעירים הזדמנות בלתי שגרתית להכיר מקרוב ציירים ופסלים ישראלים ולשמוע מפייהם דברים על חייהם, דרך יצירתם והשקפת עולמם האמנותית, יחד עם האפשרות להתרשם בדרך בלתי אמצעית מהיצירות עצמן.

האמנים יוגי בן-חיים, ג'ורג' שמש, קוקי דוקטורי, יעקב אלחנני, חנה אשל, מיכאל גיטלין, יהושע נוישטיין, רינה פלג ושאל סמירה, מייצגים מגוון רחב של אמצעי ביטוי אמנותי והשפעות זרמים באמנות המודרנית. אך יחד עם זאת, המורשת היהודית ונופך ישראלי מסויים נותנים חותמם ביצירתם ומעניקים לה מימד מיוחד. "כל אחד מהאמנים שפגשנו", אמרה לילי ריבלין, מהקבן החדשה לישראל, "מגלם בעבודתו השפעות ומזיגה של שתיים או אפילו שלוש תרבויות". ואמנם, ארבעה מבין אמני הקבוצה הם ילידי עירק שהתחנכו בישראל, אחד הוא יליד דנציג, אחד נולד במרוקו ואחד בדרום אפריקה, אחת בת קיבוץ ואחרת היא בת למשפחה ירושלמית ותיקה. כולם מצאו את דרכם מישראל לניו יורק, בירת האמנות בעולם.

עבודתיהם מוצגות ונרכשות על ידי מיטב המוזיאונים: המטרופוליטן, גוגנהיים והמוזיאון לאמנות מודרנית בניו-יורק, מרכז פומפידו בפריס, המוזיאון לאמנות מודרנית בכריסל, מוזיאון ישראל בירושלים, וכן גלריות ואוספים פרטיים. אך הלופט בסוהו, המשמש הן למגורים והן כסטודיו, הוא המקום שבו מרוכזות חלק נכבד מהיצירות האחרונות, וכאן ניתן ללמוד על תהליך היצירה, החומרים ודרך עיבודם, הדגם המקדים פסל גדל-ממדים ורישום ההכנה לתמונת שמן.

אישיות בולטת ועמדה אמנותית ייחודית מאפיינים כבירור כל אחד מהאמנים, אך הצופה חש שחוט סמוי מקשר ביניהם.

היצירות, רובן ככולן, נתפסות כהפשטה אל-תמונית, ואפייני להן צמצום וריכוז המכוונים להבעת תפיסה אמנותית מסוימת. ניכר איפוק בשימוש בצבע, ובדרך כלל הצבע משני למיכנה. בעיקר חש הצופה בהתייחסות מתמדת אל ממד הזמן: רבדים שונים של זכרונות, אישיים או היסטוריים, הנחשפים אם על ידי בחינת החומר ואם על ידי בחינת מבנה היצירה המוגמרת ומשמעותה.

הזדמנות שניתנה למשתתפים בסיום לשוחח עם האמנים איפשרה הבהרה מצד האמנים עצמם לשאלת הזמן והשפעת תרבויות שונות על תפיסתם האמנותית. יקצר המקום להרחיב דברים על עולמו האמנותי של כל אחד מהאמנים בקבוצה, ואנו נתרכז רק באחדים מהם. זיגי בן-חיים, יליד עירק, למד אמנות בישראל ובקליפורניה. בעבודתו, הכוללת רישומים גדולים בפחם, פיסול מונומנטלי, מבני-קיר ומבנים סביבתיים, הוא עושה שימוש רב בנייר.

פיסוט מקומטות של הדפסי עיתונות בשפות שונות דבוקות ומצטרפות לבסיס עץ או מתכת, צבועות באקריליק או שמן, ושכבות החומר יוצרות תבליט. השכבות הן בסיס ליצירתו, כמו בסיס לתרבויות הנבנות רבדים רבדים זו על גבי זו.

בן-חיים רואה בנייר העיתונים המודפס קשר הדוק לחברה האנושית ולזמן ההיסטורי. מעין גנון של מסורות תרבותיות עשירות וקשר בין מזרח למערב. תוצר תרבות, שהוא בעת ובעונה אחת פסולת הנוצרת ומושגמת בכל יום מחדש, אך גם חומר שנועד למשמרת ולהנצחה.

גוון הכחול העז, שבו מרבה בן-חיים להשתמש, מעורר משמעויות לוואי שונות בכל תרבות. במזרח, למשל, כחול משמש הגנה מפני עין הרע ופחדים קמאיים אחרים, בעוד שבמערב יש לו השלכות חיוביות יותר. האמן מודע לניגודי משמעויות אלה שהצבע מעורר בלידי תרבויות שונות, ועושה להם שימוש בעבודתו.

רינה פלג נולדה בקיבוץ בישראל. היא מפסלת בחימר, טרה-קוטה ופורצלן. "ההיכרות שלי עם חימר", אומרת הפסלת "החלה באמצעות שכרי החרסים המצויים בישראל בכל מקום. שכרים אלה הם לפעמים העדות היחידה שנותרת לקיומן של תרבויות אשר פרחו בעבר במזרח התיכון וחלפו מן העולם".



זיגי בן-חיים: "דרכי העוגן"

קלאסיות.

העבודה בחומר שימשה לה מעין קרש קפיצה למיפגש עם חיים בעולם שמחוץ לקיבוץ, ואחר כך מחוץ לישראל.

עקב אלחנני נולד במרוקו ולמד אמנות בישראל ובפריס. הוא יוצר רישומים מינימליסטיים בשחור-לבן של קווים זעירים המצטרפים על הנייר לדוגמאות עדינות, כעין קאליגרפיה.

"עבודתי", אומר אלחנני "היא צירוף מתמיד של פרטים. זהו חלק בלתי נפרד

גלילים ארוכים ורצועות חימר כרוכים, מפותלים זה בזה, קלועים כמו סלי נצרים, או מרכיבים מבנים פיסוליים דמיוניים. השימוש בנצרים לקליעת סלים קדם בהיסטוריה, והמעבר ליצירת כלים עמידים יותר מחימר היה בבחינת שלב התפתחות טבעי. השילוב של חומר המעוכך כדוגמת קליעה בנצרים הוא עתיק יומין. מיטבע כלי חומר כזה נמצא על רצפת בית ביריחו, ותאריכו המשוער 7,000 לפני הספירה. המניע של רינה פלג לעסוק בקליעה בחומר הוא, לדבריה, משיכה עזה לצורות בסיסיות,

מת המשורר דן פגיס

המשורר וחוקר שירת ימי הביניים פרופ' דן פגיס מת בירושלים לאחר מחלת בן 55 היה במוותו. פגיס לימד ספרות עברית באוניברסיטה בירושלים ופירסם שבעה ספרים, האחרון שבהם יצא לפני חודש.

מהשגרה היומית שלי... אין הפרדה במציאות בין השגרה היומית לבין רישום הקווים. מה שהחל כחיפוש אחר סגנון אמנותי, הפך לעיקר הפעילות היום-יומית שלי".

ועוד מוסיף האמן, שהגיע לישראל בילדותו: "אף פעם לא היה אמן במשפחתי, ואמנות העולם המערבי היתה לי בכחינת ספר חתום. החיים בארץ בשנות ה-50 היו קשים. קנבס וצבעי שמן לא היו בהישג יד, והכלים שעמדו לרשותי היו נייר ועט". ואמנם אלה הם הכלים שבהם הוא מרכה להשתמש גם כיום.

כחיפושיו אחר קו מעוגל הגיע אלחנני לרישום צפוף של אותיות האלף-בית העברי, באופן שנוצר מירקם הדומה לאריגת מרכז. אך הדגש הוא לא על צירוף משמעותי של אותיות, אלא על צירוף צורני, על טהרת ההפשטה.

הקשר בין רישומים אלה לקאליגרפיה יהודית ולעבודתו המדוקדקת של סופר סת"ם, המעתיק את התורה, כתובות ושאר תשמישי-קדושה באותיות קטנטנות מיוחדות, איננו מקרי. אלחנני הוא במידה רבה ממשיך המסורת היהודית של סופר המסורה.

ביצוע הרישומים הוא איטי ודורש זמן וסבלנות מרובה. ואכן, טוען האמן, תפישת הזמן במזרח, אותה הוא ספג מהבית, שונה מאוד מזו של העולם המערבי. ייצור איטי, ידני, מדוקדק ולא-המוני של עצמים זעירים איננו בכחינת תופעה יוצאת דופן שם. עבור אלחנני, הבחירה בדרך עבודה זו, מבחינה מסוימת, מבטאת תגובה למיפגש עם התרבות המערבית.

ה סיום, שאורגן על ידי הקרן החדשה לישראל (NIF), נועד לא להתרשמות

בלבד, אלא אף לרכישה. ארבעים אחוז ממחיר היצירות שנירכשו נתנו האמנים כמענק לקרן.

הקרן החדשה לישראל, ארגון שחברים בו פעילים ונדבנים מישראל, ארצות-הברית וקנדה, עוסק במגבית, ומטרתו לתמוך במפעלים בישראל, כמו בתי מחסה לנשים מוכות, התיישבות משולבת של יהודים וערבים "נוה שלום", האגודה לזכויות האזרח בישראל, סיוע לעולים מאתיופיה, קבוצות לשוויון זכויות לנשים ומרכז קהילתי לילדים יהודים וערבים.

המשתתפים התכנסו בתום הסיום כלופט של הפסלת חנה אשל והתרעננו במשקאות ובכיבוד קל. בדברי הסיום סיכמה לילי ריכלין: "מיפגש מסוג זה משרת מטרת חיוביות ויש לו השלכות רבות. הצלחתו תיקבע אפשרות קיומם של מיפגשים דומים בעתיד".

ד"ר גרשון כהן אורח הכבוד במסיבה מרשימה של חבר המסיימים

הופעתו של ד"ר כהן. גב' גלב הגישה לו טבלת כבוד "על שרותו הנעלה לחבר המסיימים". היא הדגישה שד"ר כהן הוא בעל עיטורים ותוארי כבוד אולם המסיימים רוחשים לו חיבה יתרה על מסירתו לחבר המסיימים. הוא סיים בשנת 1943.

ד"ר כהן שנתקבל בתשואות ממושכות ענה למכריכי כנאוס רב רועם. כלשון העברית. הוא סיפר שגדל בבית בניו יורק בו היתה עברית השפה המדוברת ומילדותו היה חדור רוח לאומית ותחושת גאווה יהודית. עמוק, עמוק בזכרוננו שמורים דברי אביו "יבוא יום וכולנו נדבר רק עברית". חלומו של אביו התגשם. ד"ר כהן הטעים שהוא שמח להיות בתוך חבר המסיימים. את כל מסיימי המוסד, הזקנים והצעירים יותר, הוא ראה כחברים אמיתיים נאמנים ושותפים לדעות ולאידיאלים. הוא דיבר על גדולתו של המוסד בו למד ועל המורים שהשפיעו עליו. הם לא רק חינכו אותו, אלא האירו לו את דרכו בחיים.

רחל וכסלר

לאה שסיימו לפני שישים שנה והיו פעילים כל השנים בחבר המסיימים והם: נתן הודס, הלן קולבן, הרבנית שני לוי מירושלים. לשעבר נשיאת חבר המסיימים. גב' גלב עצמה אף היא בת אותו מחזור. הגב' גלב הודיעה שהשנתון חופיע בעריכתו של הגב' רות כרנר והאחיות רבקה מוסנקיס ותרצה סילבר יונגשו במסיבה לכל האורחים. ד"ר רות לפקוביץ, לשעבר נשיאת חבר המסיימים ופרופסור אמריטוס של האוניברסיטה העברית של ניו יורק הציגה את ד"ר רות ליכר, נשיא האוניברסיטה ליהדות בלוס אנג'לס ופרופסור לתנ"ך. קראה רשימה ארוכה של תוארים אקדמיים ותוארי כבוד שהוענקו לו והזמירה את כתביו ומחקריו.

ד"ר ליכר שהיה הנואם הראשי סקר את תולדות התנועה השמרנית בהתעככו במיוחד על קורות המוסד החוגג יובל המאה לייסודו. הוא תיאר את אישיותם של המייסדים והמנהיגים שניהלו את התנועה ואת בית המדרש לרבנים באמריקה. המסיבה הגיעה לשיאה עם

שנים לסיומן. כנאום בעברית צחה העלתה זכרונות מן הימים כשישבה על ספסל הלימודים בפני מורים שהיו מחנכים, סופרים ומשוררים ידועי שם. הם נטעו בלב תלמידיהם אהבה ללשון ולספרות העברית והשפעתם עליה לא פגה במשך כל השנים הרבות שבאו כל כך הרבה תמורות בעולם ובעמנו.

גב' גילה לניץ, לשעבר נשיאת חבר המסיימים ומחנכת מנהלת כרשת בתי הספר העבריים, הגישה שי המסיימים לנשיאה היוצאת, הרבנית לאה גלב, והדגישה את השכלתה העברית והכללית הרחבה ופעילותה של הרבנית גלב בתנועה השמרנית ובשדה החינוך העברי. גב' גלב כיהנה פאר במשך ארבע עשרה שנה כמנהלת בית הספר היומי על שם סולומון שכטר בווסטצ'סטר, נ.י.

מרת גלב מסרה דו"ח על פעולות חבר המסיימים וציינה את ההיענות הרבה של המסיימים לקרנות למען המוסד. היא העלתה את שמותיהם של החברים שעזרו לה במילוי תפקידיה וחילקה חעודות הוקרה

באווירה נעימה ומלבבת נערכה לא מכבר המסיבה השנתית של חבר המסיימים של בית המדרש ללימודי היהדות ולמורים על יד בית המדרש לרבנים באמריקה. אירוע זה היה לכבודו של ד"ר גרשון כהן, נגיד בית המדרש לרבנים.

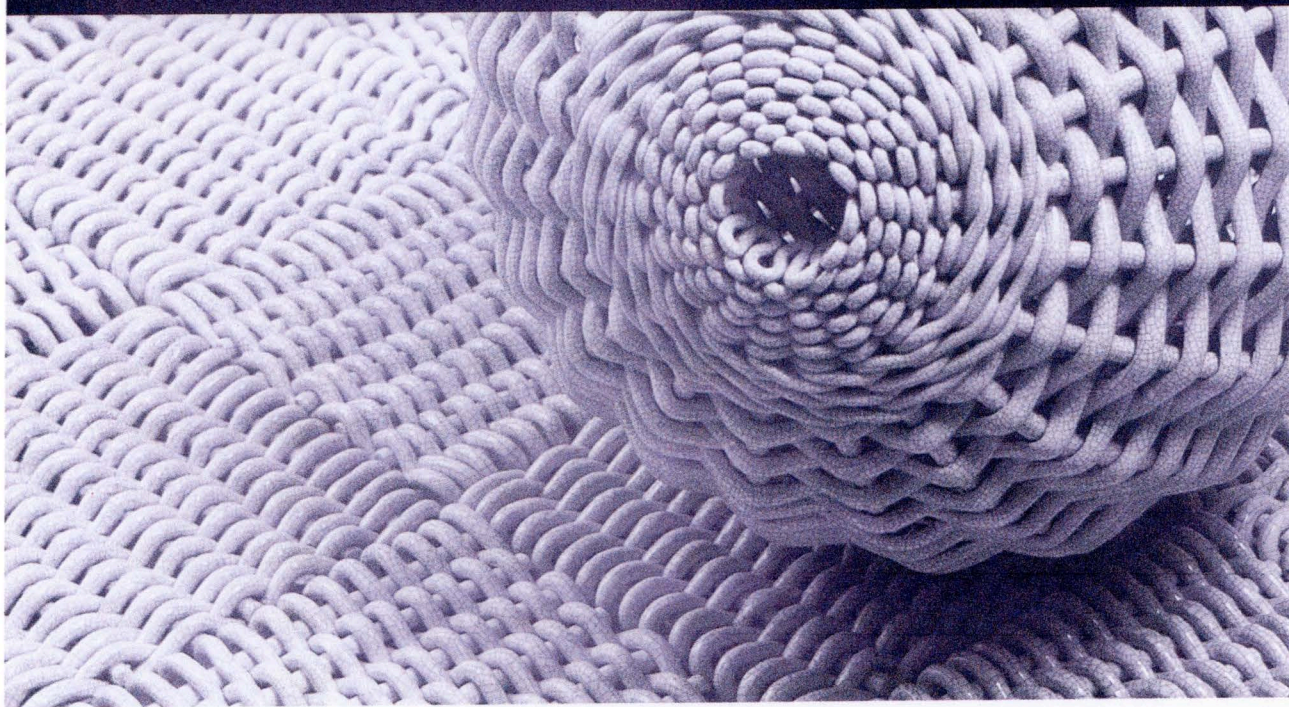
דברי פתיחה וברכה השמיעה גב' ל. גולדרס, מנהלת בית ספר עברי, ויו"ר המסיבה. היא קיבלה את פני הבאים ובתוכם חברי הפקולטה ומסיימים הממלאים תפקידים חשובים בחיי יהדות ארצות הברית. לבסוף, הציגה את ד"ר יצחק איסמר שורש, מלומד וחוקר תולדות יהדות אירופה, שעם פרישתו של ד"ר כהן יכהן הוא כנגיד בית המדרש לרבנים באמריקה.

ד"ר שורש הרים כוס של ברכה ודיבר בשבחיו של ד"ר גרשון כהן, היסטוריון, סופר, נואם והוגה דעות מקורי. הוא עמד על סגולותיו האישיות של ד"ר כהן שחינכו אותו על תלמידיו.

גב' ימימה גליגסון, שסיימה לפני יובל שנים והיא משמשת כמורה לעברית, ייצגה את הכיתות החוגגות יובל, ל"ו, כ"ה, ח"י ו"ג

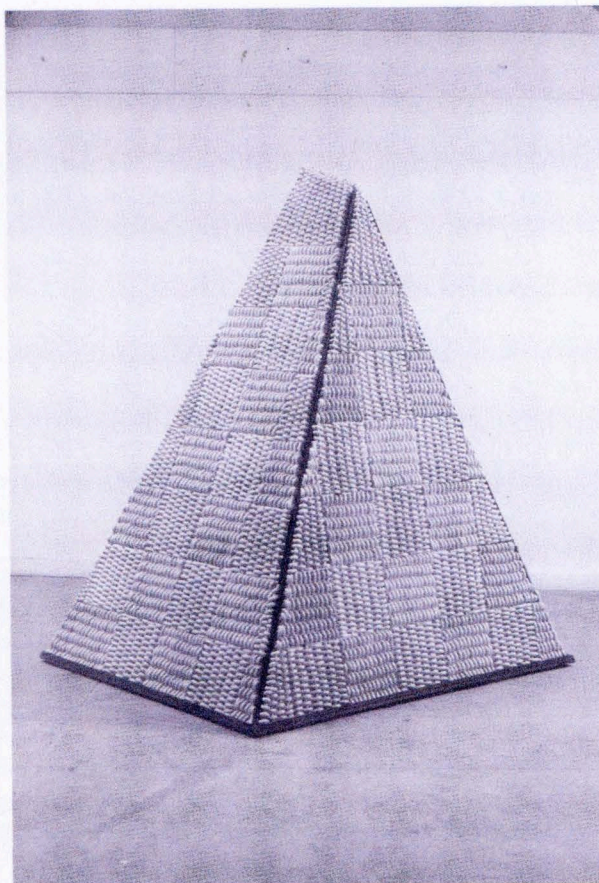
RINA PELEG

ANTONIO VIVAS



ODA LA OBRA de Rina Peleg destila ese intenso aroma que se da en el cruce de culturas milenarias. Sus padres abandonaron las tradiciones y los evocadores paisajes de los alcanes para instalarse en la tierra prometida, ya que la proclamación del Estado de Israel vendría después. Rina Peleg nació en el Kibutz Shaar-Haamakin en 1940. Una tierra tan rica en historia marca el amor por la tierra, algo que Peleg lleva a la literalidad, su atracción por el uso de la tierra como forma de expresión es casi genético.

Unas tierras de costumbres tribales, como las de los nómadas beduinos y cuna de tantas religiones, profetas y místicos. En los albores de su juventud aprendió el arte de la cestería, un arte que compite en tradición y antigüedad con la cerámica. La llamada del barro acabó por imponerse y el sitio ideal para acudir a esa llamada era la Academia Bézalel de Jerusalén, donde se graduó en 1960 con la especialidad en cerámica, como no podía ser de otra forma. En 1972 se trasladó a Estados Unidos, concretamente a Nueva York, donde actualmente trabaja y expone después de tantos años. Los setenta fueron una década prodigiosa para la cerámica americana, basta recordar a Voukos, Kaneko, Mason, de Staebler y Woodman, entre otros. En 1976, Rina Peleg empezó a ver la potencialidad de las extrusionadoras modernas para aunar dos formas de expresión que dominaba, pero que son supuestamente incompatibles, la cerámica y la cestería. ¿Una obra de cestería con barro o una obra cerámica tejida con las técnicas de la cestería? En realidad es igual, es una



Rina Peleg. «Shelter». esmalte craquelado sobre pasta blanca. 190,5 x 162,5 x 137 cm.

SALUTE TO ISRAEL'S 40TH ANNIVERSARY

THE JEWISH POST & RENAISSANCE OF NEW YORK

April - May 1988

DEDICATED TO NEW IDEAS AND

NEW PARADIGMS FROM THE ETERNAL SOURCE

Volume VI Number 4

ISRAELI ARTIST WEAVER OF CLAY FEELS SPIRIT OF ALMIGHTY POTTER



Rina Peleg ebulliently hugs her sculpture of woven clay created and fired on the location of its outdoor exhibition at the Everson Museum in Syracuse, New York in 1985.

A former kibbutznik who started out weaving baskets as an arts and crafts teacher and turned to weaving ceramic sculpture in New York is now weaving strands of her ancient religion as the connecting force of her body, mind and spirit.

The most current manifestation of the connection between her artistic endeavors and her relationship with G-D is a class she attends with some 30 other Baalei Teshuva

studying the Hasidic interpretations of scriptures with Rabbi Mair Fund in New York.

"I see my work as a symbol of the inner struggle for balance," says the petite mother of three. Her search for balance, explains the artist, leads her to create sculptures that are reminiscent of body parts, tree parts, and leaf parts.

EATING ACROSS ISRAEL: A GASTRONOMIC EXPERIENCE

By James Campbell

(WZPS) In years past, even the most devoted visitor to Israel, who would never stop singing the praises of the country - its scenery, its historical significance, its holy sites, its sun, its beaches - had serious reservations when it came down to Israel as a gastronomic experience. "Israel? A great place for a holiday, but don't expect to eat well," they would tell their friends. Well, that might have been true ten, fifteen years ago, but the situation has changed a great deal and that myth certainly needs exploding now if it hasn't been already.

Not that you can't eat poorly in Israel; like any country, Israel has its share of mediocre restaurants, cardboard-tasting fast food joints. But those are the exception rather than the rule. Israelis, and not just tourists - especially those who have picked up sophisticated eating habits abroad - are demanding different standards with more variety and imagination in their eating-out experiences, and they can certainly find what they are looking for.

The story begins with Israel's climate; with its sunshine, its limited water supply but sophisticated irrigation systems and its advanced agricultural research. The country has become a major supplier to the fruit and vegetable markets of Western Europe and even the U.S.A. Israel's tomatoes, peppers, eggplants, carrots, avacados and cucumbers are flown out of Israel daily and are joined by an ever-widening range of tried and tested and new and exotic fruits - oranges, grapefruit, strawberries, persimmons (called "Sharon Fruit" in Europe), carambola (star fruit), guavas, kiwis, pomeelos, mangos and papaya (pawpaw). Have you ever eaten a fijoya? Keep your eyes open for an egg-shaped, dark green fruit that you cut in the middle and eat with a spoon or in slices. All these and many other fruits and vegetables can be sampled at one of the dozens of fresh fruit bars that can be found on most streets of the big towns. Try them alone or in a mixture, or with added milk.

Eating begins with breakfast and the Israeli breakfast has become a legend. The average Israeli may well start the day at home with a gulped coffee and a piece of toast, but when he is on holiday, he expects to eat like the other tourists in his own land. Most of Israel's better hotels will start your day with a gargantuan spread laid out on a help-yourself buffet, which will include half a dozen varieties of cottage and cream cheese, local versions of edam, gouda, gruyere, provolone, cheddar and other cheeses, salads, fresh vegetables and fruit, sour cream, yoghurt, smoked and pickled fish, boiled and scrambled eggs - and for the traditionalist, who doesn't want to feel too far from home (Rollmops for breakfast?), there will also be cornflakes and porridge, grapefruit and orangejuice, coffee, tea and hot chocolate.

Suitably fortified, you will now be able to enjoy a full morning's sight-seeing/lazing/swimming/touring and by lunchtime memories of breakfast may have receded enough to allow you to contemplate some small snack. This is the time to sample one of the local street delicacies. You could, at a pinch, settle for a hamburger or a pizza, but this is your opportunity to get your teeth into a real Israeli falafel. The genuine article consists of small balls of smashed chick peas, fried in deep oil, put inside a pocket of pitta bread and filled to overflowing by you yourself with a number of salads, pickles, chips and the whole slathered with tehina (sesame seed sauce). If lunch for you is meat, then try a shawarma. You will see a long, vertical spit revolving against a gas flame, carrying a large piece of layered meat which will be cut off for you in slices by the vendor and again stuffed

Continued on next page

en Town Hall, 2 Renshaw Road, Darien. Basses and baritones are needed for the 45-voice mixed chorus. Rehearsals are held on Tuesdays from 8 to 10 p.m. Call 655-7210.

STRATFORD COMMUNITY CONCERT BAND, Stratford High School Band Room (next to Town Hall), Stratford. Rehearsals are Tuesdays from 7:30 to 9:30 p.m., led by James Karahalios. New members welcome; no tryouts necessary. Call 378-4599 or 375-7151 for information.

music

WESTFAIR CHAMBER SINGERS, Pequot Library, 720 Pequot Avenue, Southport, today, 8 p.m. The choir will sing "A Ceremony of Carols" by Benjamin Britten; an original work by Greenwich composer Gloria Shayne Baker; and other holiday music. Tickets: \$10; children and seniors, \$8.

BOBBY ROSENGARDEN, Regina Quick Center for the Arts, Fairfield University, Barlow Road, Fairfield, 254-4010, Sunday, 4 p.m. Drummer and bandleader Rosengarden will appear with clarinetist Ben Peplowski; pianist Derek Smith; bassist Dean Johnson; and guitarist Jack Wilkens. Tickets: \$10, \$12, \$15.

ZUZANA RUZICKOVA, Unitarian Church, 10 Lyons Plain Road, Westport, tomorrow, 8:30 p.m. A recital by the world-renowned harpsichordist and Bach specialist. Tickets: \$8 to \$12. Call 226-5338.

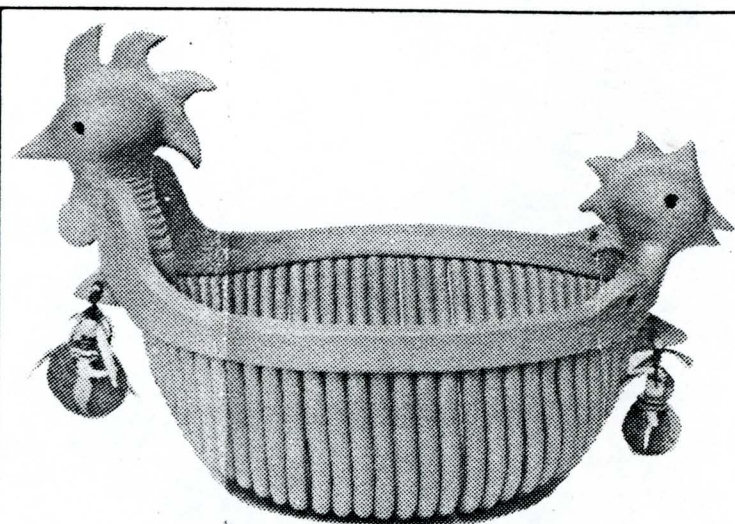
"MESSIAH SING-IN," Green's Farms Congregational Church, 71 Hillandale Road, Westport, 227-2728, Sunday, 4 p.m. Over 200 singers, both novices and profes-

Brandenburg Concerti. Tickets: \$20. Call 227-7205 for information.

CANTABILE CHORALE, Golden Hill United Methodist Church, 343 Golden Hill Street, Bridgeport, Sunday, 3 p.m. The Chorale will present Handel's "Messiah." Admission: \$8; students, \$5. Call 268-4337.

GREATER BRIDGEPORT SYMPHONY, Klein Memorial Auditorium, 910 Fairfield Avenue, Bridgeport, 576-0263, tomorrow, 8:30 p.m. The program includes selections by Tchaikovsky and Han-

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Barnyard Bounty

These festive holiday birds are done in terra cotta clay by Rena Peleg. Useful for serving warm rolls and muffins, these baskets make wonderful gifts — and great gift baskets.



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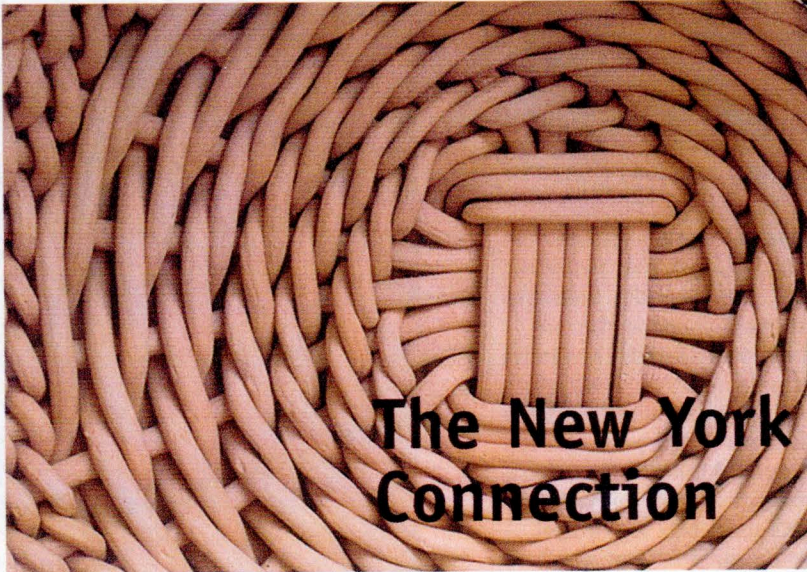
at Long Lots School, Hyde Lane, Westport

All seats are numbered and reserved

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At The Academy of Dance
45 Compo Rd., South, Westport
Open November 28-December 7
Monday-Friday, 9 am to 12 noon

RINA PELEG

Bernd Pfannkuche



Rina Peleg, gebürtige Israeli, lebt in New York. Sie gehört zu den pragmatischen Amerikanerinnen, die neben ihrer künstlerischen Tätigkeit im skulpturalen Bereich eine kunsthandwerkliche, schon fast manufakturhafte Produktion aufgebaut hat, in die sie Elemente ihrer künstlerischen Intentionen in reduzierter Form einfließen lassen.

Rina Peleg, Israeli by birth, lives in New York. She is one of those pragmatic Americans who alongside her artistic work in the field of sculpture have succeeded in building up craft-orientated, almost factory-like production in which she allows elements of her artistic intentions to enter in moderated form.

Rina Peleg wuchs in Israel im Kibbuz Shaar-Haarmakin auf. Wie sie sagt, auf einem Berg von Scherben – Tonscherben geschichtlicher Herkunft, über die sie täglich lief und die ihr Aufschluss gaben über die Vergangenheit der Region und der Kulturen, auf denen die Menschen im Kibbuz eine neue Zukunft erbauen wollten.

Selbst mit Ton zu arbeiten begann sie nach Abschluss ihrer High-School Zeit, als sie während ihres Studiums an der Bezalel Academy of Arts in Jerusalem entdeckte, dass aus diesem formlosen Material fast jede Form zu bilden war. In relativ kurzer Zeit wurde sie zu einer bekannten Töpferin in Israel, deren Gebrauchsware sich großer Beliebtheit erfreute.

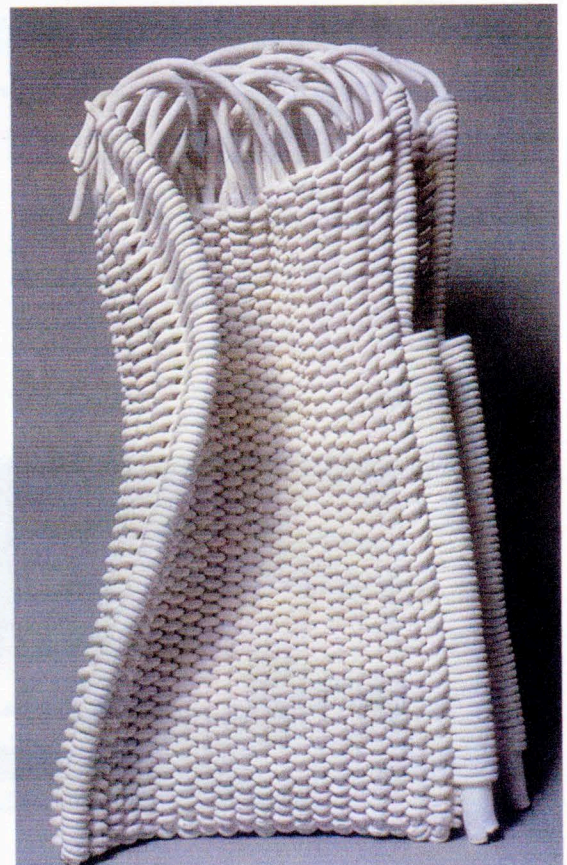
1972 bekam sie durch die American-Israel Cultural Foundation die Möglichkeit, für drei Monate in New York zu arbeiten und ihre Arbeiten dort auszustellen. Der Kontakt zur Kunstszene dieser Stadt faszinierte sie und sie blieb.

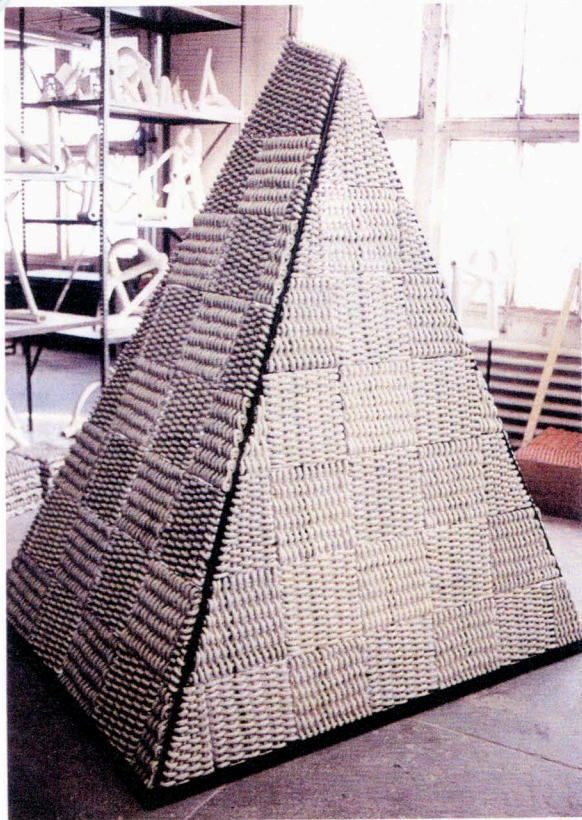
Ihr Mann und ihre drei Kinder zogen nach. Sie eröffnete ein Keramikstudio in der Upper East-Side, in dem sie wieder Gebrauchsware herstellte, die sie, zum finanziellen Unterhalt der Familie, auf Märkten und Messen verkaufte.

Nach fünf Jahren hatte ihr Mann sein Architekturstudium abgeschlossen und entschloss sich, mit den Kindern nach Israel zurückzukehren. Die Ehe ging auseinander, sie blieb in New York. In jeglicher Hinsicht wurde die folgende Phase ihres Lebens zu einer Wendezeit. Es war nun Zeit und Raum für eigene Fragen gekommen. Sie schaute nach neuen Möglichkeiten, in sich selbst und im Umgang mit dem Material, dem sie seit Jahren Form gab.

Die zwei folgenden Jahre, die sie an der Alfred University in Staate New York verbrachte, veränderten ihren Blickwinkel auf das keramische Material in grundsätzlicher Weise. Zurück

"White Porcelain Structure # 4" 1998 50 x 31 x 29 cm



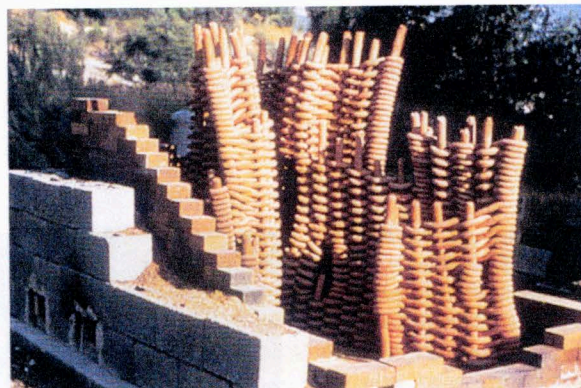


"Shelter" 2002 165 x 130 cm geflochtener Ton auf Stahlgestell

in ihrem Studio in der East-Side, nach Abschluss als Master of Fine Art (M.F.A.), begann sie mit der Arbeit an ihren "gewebten" Skulpturen.

Hierbei schöpfte sie, wie sie sagt, ihre Inspiration und auch die Kraft für die nicht immer leichten Jahre der freien künstlerischen Existenz aus ihrer Nähe zur Natur und speziell aus der Verbundenheit zu „Mutter Erde“, die, wie damals im Kibbuz, die Scherben, die Traditionen und so den „Geist“ der Kulturen bewahrt. Hieraus, und aus dem Prozess der Verwandlung des Tons durch die anderen „Elemente“, Wasser, Luft und Feuer, bezieht sie auch heute ihre Gestaltungskraft und ihren Gestaltungswillen.

Sie benutzt Ton in Form von Fäden, Strängen und Seilen, formt sie zu gewobenen Gebilden, die wie geflochtene Weidenkörbe zu atmen scheinen und durch ihre Fragilität der Schwere



"Tel Hi" Israel 1983 261 x 246 x 203 cm

des Materials Ton eine verwandelnde Komponente anfügen. Als Ton findet eine Steingutmasse Verwendung, die bei 1050°C oxidierend gebrannt wird.

Wie nicht selten in einer keramisch-künstlerischen Existenz erforderte die Existenzbewältigung den Aufbau einer Produktlinie, die zu günstigeren finanziellen Konditionen den täglichen Bedürfnissen der Menschen angepasst ist. Auch hier war Rina Peleg wieder erfolgreich. Sie mietete sich ein großes Studio und entwarf funktionelle, dekorative Linien, die sie weit über New York hinaus bekannt machten.

Jetzt öffnet Rina Peleg ein neues „Fenster“: Sie öffnet ihr Studio in New York für interessierte KeramikerInnen, die zu „reasonable prices“ in ihrem Studio arbeiten und ausstellen können. Wer sich also eine „New York Connection“ aufbauen möchte, mag hier einen Ansatzpunkt finden, der nicht nur eine Arbeitsmöglichkeit, sondern sicherlich auch einen umfassenden Kontakt zur New Yorker Kunstszene beinhaltet.

Rina Peleg wurde am 8. Januar 1940 im Kibbuz Shaar-Haarmakin, Israel, geboren. Von 1958-60 besuchte sie die Bezalel Academy of Arts in Jerusalem. 1972 Umsiedlung nach New York. 1978-80 Alfred University, Alfred NY, Abschluss Master of Fine Art. Seit 1972 eigenes Atelier in New York. Seit 1980 zeigt sie ihre Arbeiten international in Gruppen- und Einzelausstellungen. Sie ist mit Keramiken in namhaften Sammlungen in den USA, Japan und Israel vertreten

Rina Peleg was born in 1940 on the kibbuz Shaar-Haarmakin in Israel on 8 January, 1940. She attended the Bezalel Academy of Arts in Jerusalem from 1958-60 and relocated to New York in 1972. 1978-80 Alfred University, New York, graduating with as a Master of fine Arts. Since 1972, she has had her own studio in New York. She has exhibited her work internationally in solo and group exhibitions since 1980. Her work is present in major American, Japanese and Israeli collections.

"Korb-Serie" D 20 - 38 cm weißer Ton
Unterglasurmalerei mit transparenter Glasur 1050°C



Rina Peleg

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upfront



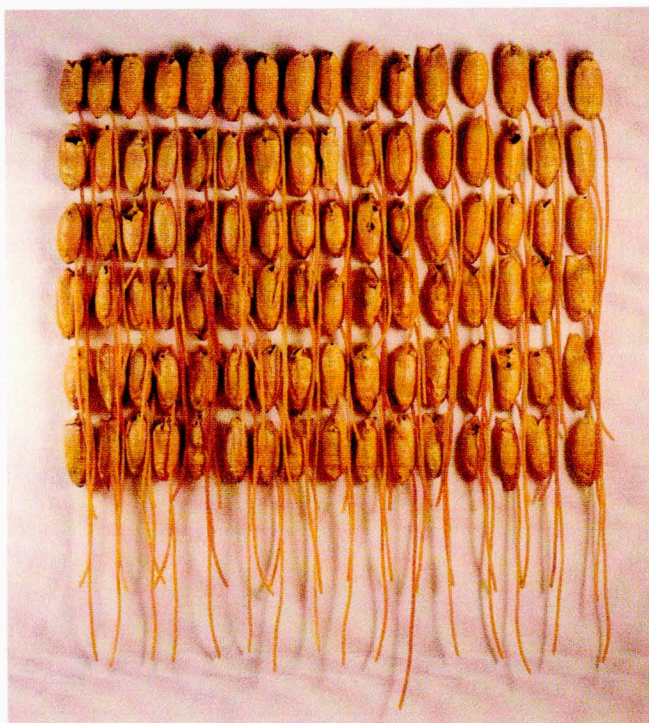
are dry, pending the final work, she either dips the small paleo tools in terra sigillata, or, for the large paleo tools she uses Duncan crackle glaze CR800. The handles are found objects such as hammers, baseball bats, brooms and old tools from flea markets and second hand stores.

Rina Peleg's "Small Paleo-Tool" series, dimensions variable, clay, found object; at the Rhonda Schaller Studio, New York City.

From the Ground Up

"From the Ground Up XXIII," a regional juried exhibition of works by artists from the Rocky Mountain states, was on display recently at Las Cruces Museum of Art (www.las-cruces.org) in Las Cruces, New Mexico. The exhibition featured works by 26 artists from five states.

"From the Ground Up XXIII gave the communities of southern New Mexico a lovely slice of the caliber of work that is taking place in both national and global levels in contemporary ceramics," said juror Miranda Howe. "My focus in selecting work for this show was to exemplify a cross-section of functional, sculptural and installation



Marie Weichman's "Incubation," each pod 7 in. (17 cm) in height, porcelain, latex, urethane; at the Las Cruces Museum of Art, Las Cruces, New Mexico.

ceramics with an underlying theme centered on surface. From screening on porcelain tiles, to vivid electric-fired teapots, to the earthen qualities of pit-firing with banana peels and chilis, works in surface had a home in this exhibition. Groupings of other things came into play under that broad umbrella—human and animal forms, organic components, and geometric and architectural forms were all highlighted. Though the work greatly ranged in scale, form and technique, From the Ground Up demonstrated harmony through diversity, further revealing the expanding scope of the ceramic field.

Submissions to the Upright column are welcome. We would be pleased to consider press releases, artist statements and images in conjunction with exhibitions or other events of interest for publication. Images should be high-resolution digital on CD, or original (not duplicate) slides or transparencies. Mail to *Ceramics Monthly*, 600 N. Cleveland Ave., Suite 210, Westerville, OH 43082.

click and collect

pay a virtual visit to the galleries in this issue

Armstrong's Gallery, Pomona, California
www.armstronggallery.net

The Artisan Gallery, Northampton, Massachusetts
www.theartisangallery.com

Clay Art Center, Port Chester, New York
www.clayartcenter.org

Fuller Craft Museum, Brockton, Massachusetts
www.fullercraft.org

Gerald Peters Gallery, Santa Fe, New Mexico
www.gpgallery.com

Landmark Arts, Texas Tech University School of Art, Lubbock, Texas
www.landmarkarts.org

Las Cruces Museum of Art, Las Cruces, New Mexico
www.las-cruces.org

Olive DeLuce Fine Art Gallery, Northwest Missouri State University, Maryville, Missouri
www.potterynorthwest.org

Rhonda Schaller Studio, New York City
www.rhondaschallerchelsea.com

San Francisco Museum of Craft+Design, San Francisco, California
www.sfmcd.org

Southwest School of Art and Craft, San Antonio, Texas
www.swschool.org

Saturdays, 5 and 9 p.m., Sundays, 3 p.m. Call 227-1072.

WESTPORT COMMUNITY THEATRE, Town Hall. "Harold and Maude," a macabre comedy, weekends, through Dec. 16. 8 p.m., Sundays, 7 p.m., Dec. 16, 2 p.m., performance to benefit Mohonk House. Tickets \$6, \$10. Call 226-1983.

CONNECTICUT'S BROADWAY THEATRE, (Formerly Darien Dinner Theatre) 65 Tokeneke Rd., Darien. "The King And I," through Feb. 24; Wednesday through Sunday, 8 p.m.; served meal 6 p.m. to 7:30 p.m.; Wednesday and Thursday matinees, 1 p.m., served meal 11:15 a.m. to 12:30 p.m.; Sundays, 2 p.m., brunch 12:15 p.m. to 1:30 p.m. \$37 to \$49 plus tax. Call 655-7667.

DOWNTOWN CABARET THEATRE, 263 Golden Hill St., Bridgeport. "La Cage Aux Folles," through Feb. 9, 7:30 and 10 p.m. every Friday and Saturday. Call 576-1636.

SHUBERT PERFORMING ARTS CENTER, 247 College St., New Haven. "Peter Pan," with Cathy Rigby, through Dec. 9. Tuesday through Saturday, 8 p.m.; Sundays, 7 p.m.; matinees, 2 p.m. Call 624-1825.

YALE REPERTORY THEATRE, 222 York St. "Search and Destroy," dark comedy by Howard Korder, through Dec. 22, Monday through Friday, 8 p.m., Saturdays, 2 p.m., 8:30 p.m. Matinees, 2 p.m. Call 432-1234.

HARTFORD STAGE, 50 Church St., Hartford. "Marvin's Room," through Dec. 15, Wednesday through Friday, 8 p.m., Saturdays, 5 and 9 p.m. Call 873-8668.

GOODSPEED OPERA HOUSE, East Haddam. "Bells Are Ringing" through Dec. 16. Call 873-8668.

COACHLIGHT DINNER THEATER, East Windsor. "Best Little Whorehouse In Texas," through Feb. 3. Doors open for dinner, 6:30 p.m. Call 522-1266.

JAZZIN' ON SUNDAY, Quick Center, Fairfield University. Bobby Rosengarten, Bob Haggert, Derek Smith. \$15, \$12, \$10. Call 254-4010.

THE FAIRFIELD ORCHESTRA, St. Paul's on the Green, Norwalk. Fiori Musicali Series concert with St. Luke in the Fields choir, Dec. 9, 4 p.m. \$20, \$15, students and seniors. Call 255-1160.

THE MARITIME CENTER, 10 North Water St., Norwalk. The Greater Norwalk Hebrew Choral Society and Brien McMa-

Call 438-1485.

RIDGEFIELD GUILD OF ARTISTS, Halpin Lane. Member-guest exhibition; including paintings in all media, sculpture, crafts, Dec. 8 through Dec. 23. Call 438-8863.

Exhibits

RENAISSANCE STUDIO, 25 Saugatuck Ave. The art glass of Peter Green and Stephen Fellerman, Clair Fellerman and

THE AMERICAN HAND, 125 Post Rd. East. Rina Peleg's Woven Terra Cotta Clay Baskets, through Dec. 24. Open seven days a week through Christmas. Call 226-8883.

THE ANTIQUE POSTER COLLECTION, 17 Danbury Rd., Ridgefield. Lennon's Bag One lithographs, through Dec. 20; original Christmas posters through Dec. 22. Tuesday through Saturday, 10 a.m. to 4 p.m. Call 438-1836.

THOMAS J. WALSH ART GALLERY, Fairfield University. New England Scenes by Peter Poskas, through Dec. 21, Tuesday through Saturday, 11 a.m. to 5 p.m. Call 254-2972.

GILBERTS'S ART GALLERY, 1739 Post Rd. East. Works by local artists including Westporter Charlie Reid, Monday through Saturday, 8:30 a.m. to 5 p.m. Call 255-2233.

CENTER FOR FINANCIAL STUDIES, Fairfield University. "A Naif's Odyssey," by French artist Daniele Karsenty-Schiller, through Jan. 9; weekdays, 2 to 5 p.m. Call 254-4190.

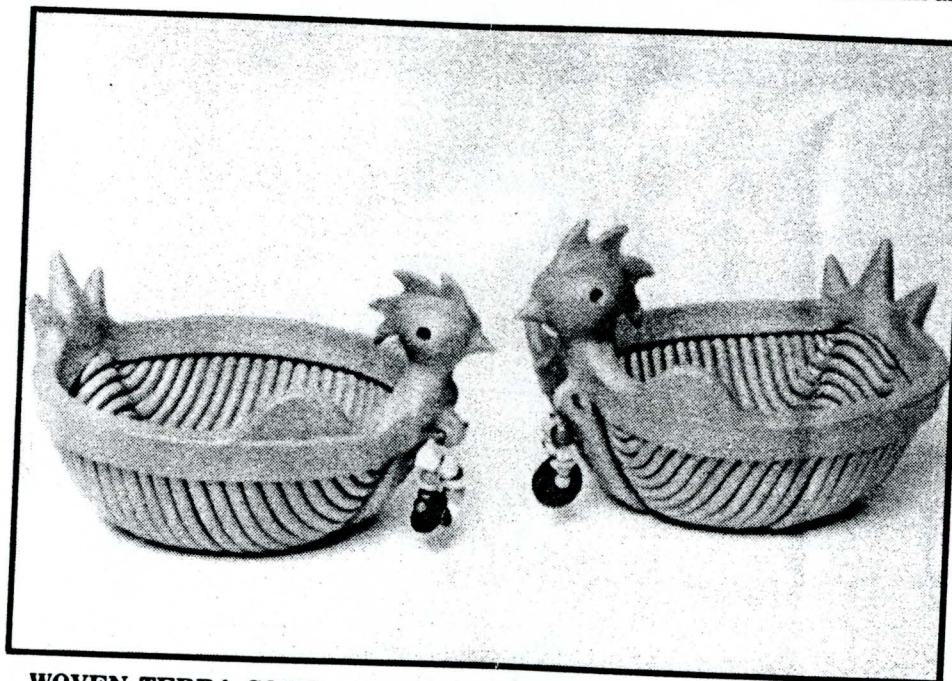
GWS GALLERIES, 2600 Post Rd., Southport. "Rhymes and Reasons," the works of James Christensen, through this weekend, 9:30 a.m. to 5:30 p.m. Call 243-4260.

WILTON LIBRARY ASSOCIATION, 137 Old Ridgefield Rd. Haitian paintings, sculpture and objects d'art; art will be for sale, through December, Monday through Friday, 9 a.m. to 9 p.m., Saturdays, 9 a.m. to 5 p.m., Sundays, 1 to 5 p.m. Call 762-3950.

BRANCHVILLE SOHO GALLERY, 14 West Branchville Rd. Ridgefield. "Joy of Color," through Dec. 22, Thursday and Friday 1 to 4 p.m., Saturday, 1 to 5 p.m.

THE DISCOVERY MUSEUM, 4450 Park Ave., Bridgeport. "The Awakening/El Despertar," works by 50 Latin American artists, through Jan. 6. Call 372-3521.

IMAGES SCULPTURAL CONCEPTS, 68A
Continued on next page



WOVEN TERRA COTTA clay baskets by Rina Peleg are featured in the holiday collection at The American Hand. (See Exhibits)

hon High School Chamber Singers, Wind Ensemble, Dec. 9, 1 to 4 p.m. Call 852-0700, ext. 206.

David Roberts, through Dec. 29. Call 226-9674.

AUDIO IMAGES, 80 Main St., New Canaan. "Here They Come," UFO paintings by Westporter Tony Anthony, through Jan. 24, Tuesday through Saturday, 11 a.m. to 6 p.m. Call 972-1361.

SACRED HEART UNIVERSITY, Char-

Openings

FAIRFIELD PUBLIC LIBRARY, 1080 Old Post Rd. "Surrounded By Friends,"

Rina Peleg – kein neues (Keramik)-Gesicht bei Maskit

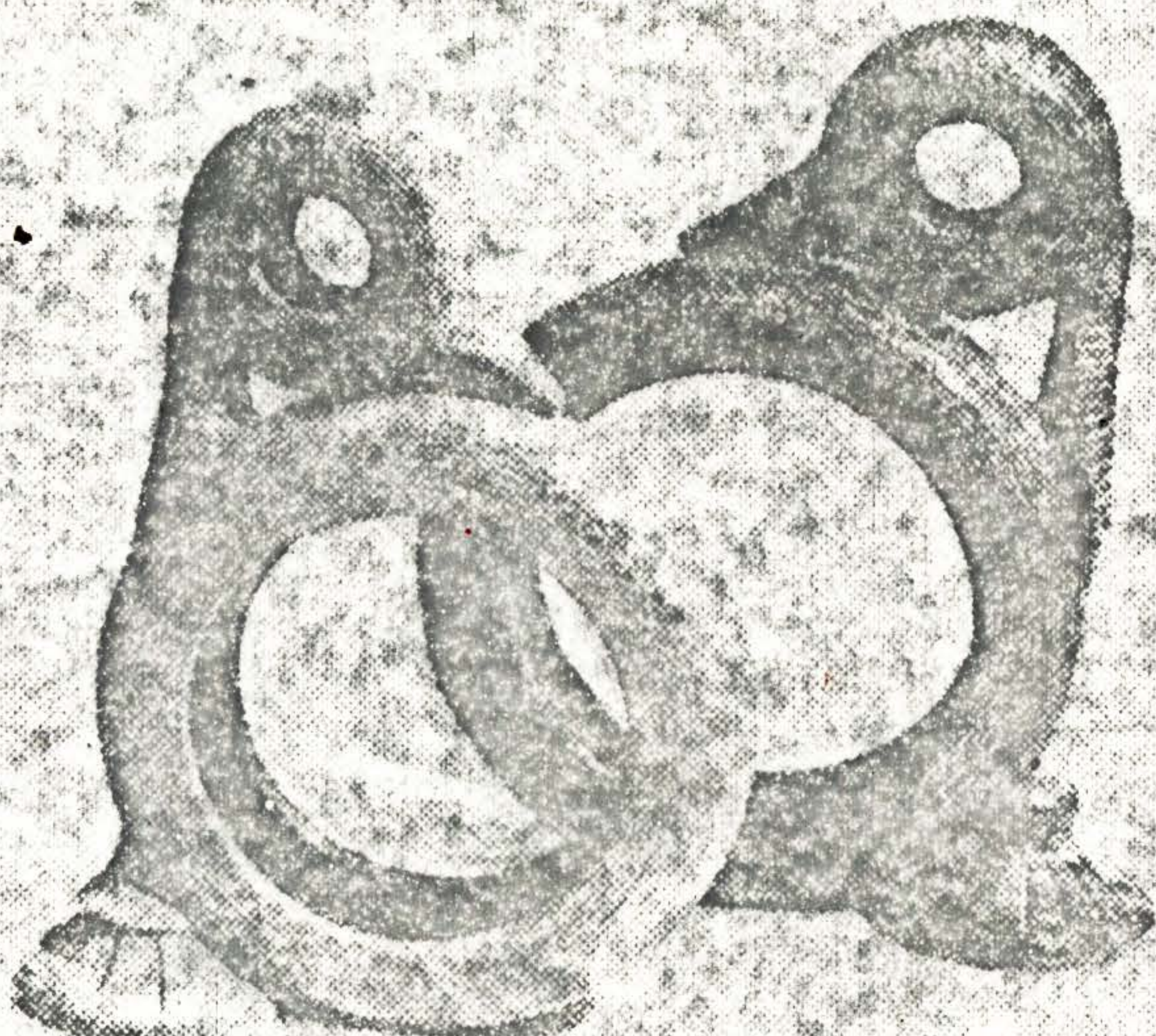
Bei allen kollektiven Keramikausstellungen in der Maskit-Kunstgalerie sah man bei einer Gruppe von Gegenständen das Namenskartchen von Rina Peleg. Obwohl die Künstlerin nie anwesend war, blieb der Name haften. Man erinnerte sich an Formen und Farben, die angenehm anders waren als die anderen. Bei der jüngst eröffneten ersten One-man-show von Rina Peleg freut man sich, dass die jun-

Von MARTA BAT ZWI hielt sie in ihrem Studio im Kibbuz ab. Von da an, nahm man sich auch im Kibbuz ernst und meine Arbeit wurde zu einem Wirtschaftssektor des Kibbuz, wie jeder andere. Der Kibbuz kauft mir nach meiner Bestellliste alles ein und selbstverständlich gehen auch meine Einnahmen aus den Verkäufen in die Kibbuz-Kassa. Mein zehnjähriger Sohn und

messung. In den letzten sechs Monaten gab es überhaupt keinen normalen Stundenplan, denn in dieser Zeit bereitete Rina die 220 Objekte für ihre Maskit-Ausstellung vor.

Die Rina Peleg-Ausstellung, die einen Monat lang geöffnet sein wird, stellt einen wichtigen Wendepunkt in der Entwicklung der Künstlerin dar. Rina hat sich von der Keramiktöpferei als Gebrauchs Kunst entfernt und wagte sich mit viel Originalität in die Dekorkunst. Ganz neu und originell im Aufbau und in der Farbkombination sind die Leuchtsäulen Rinas. Diese Säulen bestehen aus einzelnen Keramikformen, die übereinander gruppiert sind und durch Holz und dünne Drähte miteinander verbunden sind. Das Thema der Komposition: „Beleuchteter Felsenriff“ Auch ohne innere Beleuchtung stellen diese ein Meter hohen Schöpfungen eine eindrucksvolle Skulptur dar. Neu in der Kollektion Rinas sind die Keramiktiere und Puppen. Die neue vorherrschende Farbe bei allen Gegenständen ist ein warmes, dunkles türkis.

Ruth Dajan, die Direktorin von Maskit, erkannte das Talent der jungen Künstlerin bereits im Jahre 1965 und seither gab es eine permanente „Ecke“ für Peleg-Werke. Auch die neue Leitung von Maskit hielt es für richtig, der jungen Künstlerin bei ihrer Entfaltung zu helfen und so kam es zur grossen Einzelausstellung. Durch Maskit öffnete sich Rina auch der Weg ins Ausland. In den Ausstellungsräumen des amerikanisch-israelischen Kulturfonds in New York gibt es eine permanente Rina Peleg-Sammlung.



Keramik-Arbeiten von Rina Peleg

ge Keramikerin endlich die Gelegenheit erhielt nicht nur eine kleine Visitenkarte abzugeben, sondern sich endlich „breit“ machen zu können.

Rina Peleg, eine junge, zarte Frau aus dem Kibbuz Schaar Ha'amakim, der man kaum drei Kinder zumuten würde, gehört zu den talentiertesten Keramikerinnen des Landes. Rina, gebürtige Israelin, begann ihren unabhängigen künstlerischen Weg im Jahre 1965, nachdem sie ihr Studium an der Bezalel-Kunstakademie in Jerusalem beendet hatte. „Es begann als Hobby und jetzt ist es fast mein Lebensinhalt“, erzählt Rina. Am Anfang ihrer künstlerischen Laufbahn schuf Rina vor allem Gebrauchskeramik. Im Jahre 1965 und 1966 erhielt sie Erste Preise bei den Wettbewerben des israelischen „Instituts für Entwurf und Verpackung“ für ihre Serie „vom Ofen auf den Tisch“. Ihre mehr oder weniger interne Einzelausstellung

meine achtfährige Tochter helfen mir viel bei der Arbeit. Beide sind sehr interessiert und wann sie nur können machen sie einen Sprung zu mir ins „Studio“, berichtet die Künstlerin.

Obwohl sie als Mutter nur sieben Stunden im Tag „beruflich“ arbeiten müsste, bleibt es bei Rina natürlich nicht bei dieser trockenen Stundenbe-



PROGRAMS on Israel at Jewish Community Centers, Ys and camps affiliated with the National Jewish Welfare Board (JWB) deepen a sense of peoplehood among Jews. This ceramicist, shown at her potter's wheel, was one of numerous Israeli craftsmen who exhibited wares and demonstrated skills at the Jewish Community Center of Englewood. The scene is a typical one at JCCs and Ys across the country. Our local United Jewish Appeal supports JWB and our YM-YWHA.



Rina Peleg

Photo by Michael Schreiber

A basket case?

By Avi Kempinski

If I had to choose one word to describe her; that word would be dedicated. Rina Peleg is one dedicated to her work.

The Israeli-born artist and her family came to New York City eight years ago on a scholarship from the American-Israel Cultural Foundation, which has made possible the arrival of many Israeli artists, notably the violinist Pinchas Zukerman. While Rina's husband studied architecture, she, a mother of three children, pursued the crafts she had brought with her. She built a studio-wheel and kiln and for the next five years she did production work; mainly supporting her family with her art work.

It was during this time in New York, that she first heard of Alfred. "All the clay people were talking about Alfred so one summer I came up," she says with a smile. Rina enrolled in the summer session here and after the six-week period returned to New York, but with a piece of Alfred with her.

After her husband had finished his studies he and the children returned to Israel, but Rina, fully involved in pottery, chose to stay. Though she has travelled to Israel since, staying one year to teach Ceramics at the Haifa University, her decision has been, of course, a difficult one. But says Rina, "My husband is involved and concerned in my work and I in his, and we respect each other's decisions."

Rina, being accepted to the MFA program in the Art and Design sector, now spends almost all her time in her studio. She disdains much of the extra-curricular activities, for as she says, "My work takes up all my time." Rina's pieces, more than anything else, reflect the statement. Her dedication is seen in the precision and beauty of her clay baskets, and in the midst of our talk, she had been plaiting coils of clay around rope - the genesis of her art. "Pottery has many processes, you are constantly busy, lifting pieces

here and there. The ideas come from the head but they (the processes) are physically hard."

Alfred gives her an opportunity to experiment in clay and "there is a lot of activity and stimulation here. When you do something in art it's good to have close friends around."

Her plans are to return to New York which is the ideal place for her to be. It is a place where the artist can be exposed to ideas and, in turn, exhibit the results of these ideas to a wider public. "I love the stimulation in New York, a city with a lot of energy." Her pieces have already been exhibited in New York and she hopes to continue showing her work.

The Alfred community will have an excellent chance to see Rina's dedication when her MFA show will be exhibited in the Fosdick-Nelson Gallery. On April 19 her passion, that necessity for good work (and what I could not explain), will be able to be seen.

Fashionably Old Testament

By Dorothy LeSueur

Some of the most ancient bits of fashion reporting were in the Old Testament.

Exodus gives you a complete rundown of fabrics, designs, colors, everything right down to the bronze mirrors ancient Hebrew women used. It also mentions two outstanding craftsmen, Bezalel, a master of de-

sign whether in gold, silver, copper, precious stones or wood, and Aholiab, an engraver, seamster and embroiderer who made vestments for the priests of the tabernacle.

This week, the Hecht Company is showing an exhibit of Israeli arts, crafts and fashions, many of which bring to mind the descriptions in the Old Testament.

Allan J. Bloostein, president of the Hecht Co., sent a dozen of his buyers to Israel during the past year to present this event, which runs through Monday. Most of the purchases were made before the surtax was added, but the company expects to continue to buy from Israel.

The collection of jewelry that buyer John Perlick and merchandise manager Stanley Fishman got together is particularly noteworthy. Antiques well over a hundred years old, and naturally one of a kind, are breathtaking. None seem to be over \$100. Look for traces from Turkey, Babylonia, Assyria, Egypt and Phoenicia, as well as those bell bracelets described in Isaiah.

"Jewish costume," points out the British fashion historian, James Laver, "is particularly complex. Their communities were so scattered over the world that they absorbed many cultures."

Pendants, one of the oldest forms of jewelry that date back to the Bronze Age, illustrate this, and the Hecht Company has quite an assortment. One is made of an exotic nose ring (from Persia?), another of a stone sacred to the Muslims, some have ancient coins from Afghanistan and Russia dangling from one of the most ancient jewelry shapes of all, the crescent.

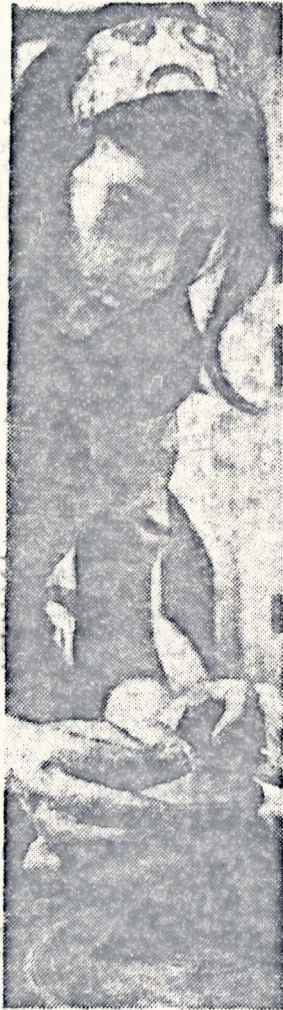
Have a look at the highly

imaginative, colorful robes (to further illustrate how ancient clothing got shuffled around in ancient civilizations) which are lovely for at-home dining. One visitor who recently returned from Tel Aviv, however, said that all the young Israelis are wearing them on the streets, especially in Dizengoff, which is the Chelsea Row of the city.

Near the tunics is a remarkable Yemenite head-dress, an embroidered turban rimmed in lace and set off with silver coins which frame the face.

Exhibits (hangings, paintings, china, furniture, bedspreads, and modern ready-to-wear) are scattered throughout the store. Unfortunately, it takes a little scouting to find everything, but with persistence, you will come across interesting shoes, practical handbags, and all kinds of leather accessories, plus men's and children's clothes.

Don't miss seeing Mrs. Rina Pelleg, an Israeli potter here to give demonstrations at the wheel on the second floor, where some of Moshe Dayan's personal collection of Phoenician glass is exhibited. On the main floor, Vilpa Harari will show how she crafts copper jewelry and mobiles.



Rina Pelleg, Israeli designer, works at pottery wheel.

JOSE