Ceramics ISRAEL

Ceramic Artists Association of Israel

Ceramics Israel

עבודות בחומר

Ceramic Artists Association of ISRAEL

THE CLAY STUDIO

Ceramic Artists Association of Israel

Ceramics Israel, 1994: Between Yesterday and Tomorrow

Sixty years of Israeli ceramic art has sufficed to integrate the medium with local materials and scenery (Israeli soil and dryness, that have become the factors and textures), with local mythological sources (Mediterranean and Biblical archaeology, especially ritual objects) and, just as important, with the modern language of pure forms and with the meta-ceramic games of postmodernism. Truly Israeli culture: Oriental and Western, ancient and avant-garde, local and international, secular and observant — perhaps the definition of the Israeli situation as a whole. And perhaps also an explanation for the proliferation of ceramic shops and workshops in Israeli city centers.

This exhibition reflects all these facets, and the spectator walking past the ceramic forms is invited to participate in an anthropological experience of rituals and archaic myths (David Morris, Gila Ben-David, Rina Kimche, Tania Engelstein, Dalit Tayar) as well as to partake in the adventure of the medium, clay multi-layered forms; because, after all, just like the multi-layered modern Hebrew language (from Biblical and Talmudic times to the most current slang) we can discover in the language of these ceramic works some of the foundations of classic pottery (from the works of Judith Mayer, Mira Sadot, Talma Tamari and Michal Alon) no less so than the postmodern pottery-sculptures of Yael Atzmony, Shlomit Bauman and Leah Sheves.

The Israeli situation recalls another stream, the sacrifice motif: Magdalena Hefetz's sacrificial heads, Pnina Zamir's archaic menageries, Dalit Tayar's figure, Ilit Lejtman's women, Varda Yatom's grave structures, and others. It is therefore possible to point to Israeli ceramics as a medium that, over the years and in an unconscious way, justified Zionist values: the physical connection to place; covenant with the land; a merge with the ancient local past (from the time of the Bible); modern-day practice (of pottery and of a widespread ceramic industry); and the symbolization of those fallen in wars (altars, sacrifices etc.)

However, what we are seeing here is not historical exhibition and certainly not a "nationalistic" one. The show includes not one but several artists who are part of the "post-Zionist" phase, namely, artists free of the duty-to-the-land and of the holy mission of "local spirit" who, moreover, break to smithereens the mythical unity of the ceramic vessel, as one of the pergamentrical systems / layouts that make up the works of Gdula Ogen, Edith Adi, Ziva Ben-Arav and so on. This freedom is indelibly connected to the postmodernism that permeates the exhibition — to those same ironic pottery-prints and Oriental figures on Shlomit Bauman's pottery, or the examination of that very pottery in Yael Atzmony's ceramic situations. The freedom from the tragic, from the Oriental noose, from the folkloristic, from the functional ... And Mulu Geta, who recently immigrated to Israel from Ethiopia and is still a captive of tribal anthropology,
while my teachers and students at the Bezalel Academy of Art in Jerusalem in the 1980's and 1990's already seek the post- anthropological theater.
For them, Zionism is already a given that does not need any reality testing.

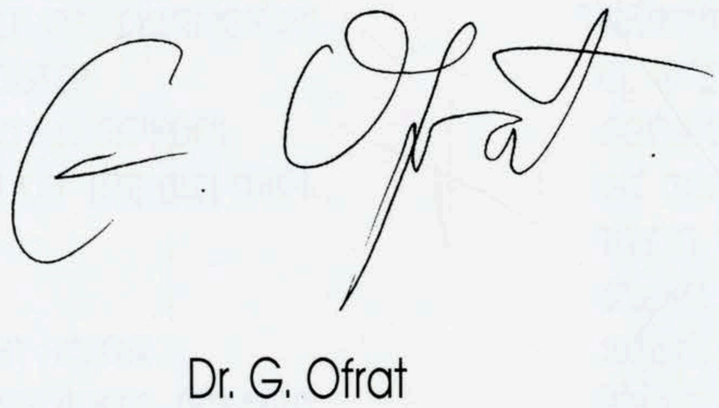
In the "release" section of this exhibition, the heavy and the holy make way to the lightness and humor of Meira Una, who plays with likenesses and forms in a neo-Pop-like fashion, or the caricature figures of Hanna Miller, or the satires of Rachel Tzamir who makes our acquaintance with the Board of Directors of Animal Farm. Even Mark Yudell's animal-pottery have somewhat renounced the severe ritual for theatricality and masquerade; and meanwhile Idit Adi prints her portraits on "falling apart" clay surfaces, as one who would glue together the reproductions of the modern Society of Plenty with the primordial manual culture of yore.

Indeed, the archetypal awareness of the ancient world accompanies Israeli ceramics like a giant shadow, and at the same time, this is an art that rebels against the past and plays with it in complete freedom. Adi Aronow, for example, plays with colorful abandon with the conventions of folk-pottery of days gone by; Leah Sheves carries with her the local ornamentations of old floor tiles to and on top of both full and faulty clay vessels; Talia Tokatly takes along concepts of vessel, altar and torso on her way to the cutting, the severing and the fragmentation; Anat Barel works with the tension between minimalist-geometric incisions and primordial-organic textures.

Thus, it is possible that Israeli pottery, in 1994, is awakening from its mythic phase and is currently dealing with the dismantling and the loss of that myth. An increasing number of ceramic vessels have lost their metaphysical strength: see how, in Tania Engelstein's works, the archaic bird cages and food containers externalize themselves in coquettish outer ornamentations. Truthfully, we can find in this exhibition artists who are still engaged in the "human condition" stage — the tragic mood of

Varda Yatom's man-grave relationship, or the ever-present fertile womb in Ilit Lejtman's sculptures, along with the eros and Thanatos present in Rina Kimchi's raw clods of clay. But Doron Jacobi replies to them all with absurd-paradoxical combinations of vessels that are perhaps-gay, perhaps-sick; sort of ceramic mutants. And so, even in the huge totemic face assembled by Boris Rubinstein from small clay pieces, there is still some humor and staging, while the mythical narratives of David Morris and Dalit Tayar walk a fine line between tragic and comic theatricality. Either way, it is doubtful whether the father-figures, the large mothers or the fertile eros find their validation here. This is the Age of Dismantling, of rift, of "patricide/matricide". If you will, this is the face of postmodernism; but, if you will it otherwise, it is also the face of the Israeli culture as it matures and awakens. The clay rinds and the shards of ancient tiles seen in the works of Gdula Ogen ("Memories of Pots")
are the writing on the wall.

That is to say: Israeli ceramics, at this stage of a socio-cultural turning point, has one foot still rooted in yesterday while the other already has a toehold in tomorrow. Magdalena Hefetz is still tying and gluing together the pieces of "The Skull" of her sacrificial victims' heads; Shlomit Bauman is still sealing the figure fragments of the body in the "mosaic" of prints that ornaments her pots; yes, between the mythic unity and the rend there is also an attempt to heal. Nevertheless, this is a stage of transition: in these days of testing the peace treaty with the Palestinians, of the friendly agreements with Jordan (the archaeology of Petra is an important presence in Israeli art) and of the cautious hopes for a normalization of the Israeli situation as a proper Western-Oriental one — Israeli ceramics is in a waiting stage for a new cultural identity:
an identity for Israel and for the entire region,
and consequently, a new identity for Israeli art,
including ceramics.



Dr. G. Ofrat
Art Historian

קרמיקה ישראלית 1994: בין אתמול למחר

שישים שנות קיומה של קרמיקה ישראלית הספיקו כדי לחבר את המדיום עם חומרים ונוף מקומיים (אדמה ויובש ישראליים, שהפכו לפקטורה וטקסטורה), עם מקורות מיתולוגיים מקומיים (ארכיאולוגיה ים-תיכונית ותנ"כית, ובפרט מוצרי פולחן), אך לא פחות מכן - עם שפת הצורות המודרניות הטהורות ועם המשחקים המטא-קרמיים של הפוסטמודרנה. תרבות ישראלית מובהקת: מזרחית ומערבית, קדומה ועכשווית, מקומית ובינלאומית, חילונית ודתית. אולי הגדרה למצב הישראלי בכללותו. ואולי גם הסבר לנוכחות הגוברת של חנויות וסדנאות קרמיקה במרכזי הערים הגדולות בישראל.

התערוכה הנוכחית משקפת את כל ההיבטים הללו, והצופה המהלך בה מוזמן לחווייה אנתרופולוגית של פולחנים ומיתוסים ארכאיים (דיויד מוריס, גילה בן-דוד, רינה קמחי, טניה אנגלשטיין, דלית טיאר), לא פחות משהוא מוזמן לחווייה של מדיום, עיבוד חומרים וצורות רב-שכבתיות: שהרי, בדומה ללשון העברית הרב-שכבתית (מימי תנ"ך ותלמוד ועד סלנג עכשוי), נאתר בשפת הקרמיקה של תערוכה זו מיסודות הקדרות הקלסית (בעבודותיהן של יהודית מאיר, מירה שדות ותלמה תמרי); אך לא פחות מכן נאתר את פיסול-הקדרות הפוסטמודרני של יעל עצמוני, שלומית באומן ולאה שבס. המצב הישראלי אף עולה כאן מהאפיק הנוסף של מוטיב הקורבן: ראשי-הקורבנות של מגדלנה חפץ, מיכלי-החיות הארכאיות של פנינה זמיר, השבוי של דלית טיאר, האייל של עילית לכטמן, מבני הקבר של ורדה יתום, ועוד. ניתן להצביע, איפוא, על הקרמיקה הישראלית כמדיום אשר לאורך שנים ובאורח לא מודע אישר ערכים ציוניים: זיקה פיזית למקום, ברית עם האדמה, התחברות לעבר מקומי קדום (ימי התנ"ך), פרקטיקה עכשווית (של קדרות ותעשייה קרמית עניפה) וסימול השכול שבמלחמות (מזבחות, קורבנות וכדו').

אלא, שאין לפנינו תערוכה היסטורית ולבטח לא "לאומית". היא כוללת גם לא אמן אחד ולא שניים הנימנים על פאזה "פוסט-ציונית", דהיינו אמנים המשוחררים מצו-האדמה ומהשליחות הקדושה של "רוח-המקום", ולהיפך - שוברים לרסיסים את האחדות המיתית של המיכל הקרמי, כאותם מערכים פרגמנטריים הבונים את יצירותיהן של גדולה עוגן, עידית עדי, זיוה בן-ערב וכו'. השחרור הנדון מתקשר לאותה פוסטמודרניות המחלחלת לתערוכה זו - לאותן הדפסות אירוניות של דימויי כדים ודימויי מזרח על מיכליה של שלומית באומן, או אותה בחינה של הכד את עצמו במיצביה הקרמיים של יעל עצמוני. השחרור מהטרגי, השחרור מכבלי המזרח, השחרור מהפולקלורי, השחרור מהפונקציונלי. מולו גטה, שהיגר לא מכבר מאתיופיה לישראל, שבוי עדיין באנתרופולוגיה השבטית, אך מורי ותלמידי "בצלאל" הירושלמי משנות השמונים והתשעים כבר מבקשים את התיאטרון הפוסט-אנתרופולוגי. בעבורם, ציונות היא כבר נתון מובן מאליו שאינו דורש אישושו.

בפן ה"השתחררות" של התערוכה, מפנות הכבדות והקדושה מקומן לקלילות ולהומור של מאירה אונה, המשחקת ברוח ניאו-"פופ"יית בדימויים ובצורות, או לפיגורות הקריקטוריות של חנה מילר, או לסאטירות של רחל צמיר, המפגישה אותנו עם מועצת-המנהלים של חוות-החיות. אפילו כלי-החיות של מארק יודל ויתרו-משהו על פולחניות חמורת-סבר לטובת תיאטרליות ותחפושת; ואילו עידית עדי מדפיסה את דיוקנאותיה על משטחי חרס "מתפרקים", כמי שמדביקה את השיעתוקיות של חברת-השפע המודרנית עם היוליותה של תרבות ידנית קדומה.

אכן, המודעות הארכיטיפית את העבר הקדום מלווה את הקרמיקה הישראלית כצל ענק, בה במידה שזוהי אמנות המורדת בעבר ומשחקת עמו מתוך חירות גמורה. עדי ארונוב, למשל, משחקת בחופשיות צבעונית במוסכמות הקדריות-עממיות של פעם; לאה שבס נוטלת עמה את האורנמנטיקות המקומיות של אריחי-הרצפה הישנים אל ועל גופי חימר שלמים ופגומים; טליה טוקטלי לוקחת עמה לדרך מושגי מיכל, מזבח וטורסו בדרכה אל הגידוע, הקיטוע והפרגמנטציה; ענת בראל עובדת על המתח בין החיתוך המינימליסטי-גיאומטרי לבין טקסטורות היוליות ואורגניות.

אפשר, לפיכך, שהקרמיקה הישראלית של 1994, מתפכחת מהפאזה המיתית שלה ועוסקת בהתפרקותו ואובדנו של המיתוס. יותר ויותר מיכלי קרמיקה איבדו מכוחניותם המטאפיזית: ראו כיצד מיכלים ארכאיסטיים של שובכים ואיחסון-מזון מחצינים עצמם בקישוטי-חוץ קוקטיים בעבודותיה של טניה אנגלשטיין. אמת, נמצא בתערוכה אמניות הדבקות עדיין ב"מצב האנושי" - הטרגיות השורה על יחסי אדם-קבר של ורדה יתום, או הרחמיות המפרה שנוכחת בפסליה של עלית לכטמן, במקביל לארוס ולתנטוס הנוכחים בגושיה הגולמיים של רינה קמחי. ברם, לכל אלה עונה דורון יעקובי בצירופים אבסורדיים-פרדוקסליים של מיכלים ספק-עליזים ספק-חולניים, מעין מוטציות קרמיות. וכך, גם בפרצוף הטוטמי הגדול שהרכיב בוריס רובינשטיין מפיסות חימר קטנות נאתר שמץ של הומור ותפאורתיות, בה במידה שהנרטיבים המיתיים של דיויד מוריס ודלית טיאר מהלכים על גבול התיאטרליזם הטרגי והקומי. כך או אחרת, ספק רב אם דמויות-אב, אמהות גדולות או ארוס פריוני מוצאים כאן אישורם. זהו עידן הפירוק, השבר ו"רצח האב-אם". אם תרצו, פני הפוסטמודרנה; אך, אם תרצו, גם פניה של תרבות ישראלית מתבגרת ומתפכחת. קליפות החימר ושברי האריחים העתיקים בעבודתה של גדולה עוגן (MEMORY OF POTS) הם כתובת על הקיר.

לאמור: קרמיקה ישראלית ברגע של מיפנה תרבותי-חברתי. רגלה האחת באתמול ורגלה השניה במחר. מגדלנה חפץ עודנה קושרת ומדביקה את שברי ה"גולגולת" של ראשי קורבנותיה; שלומית באומן עדיין מאחה את שברי הדימויים של הגוף ב"פסיפס" ההדפסות המקשט את סיריה; כן, בין האחדות המיתית לבין השבר נוכח גם נסיון-האיחוי. ואף על פי כן, שלב מעבר: בימים של מבחן חוזה-השלום עם הפלשתינאים, של הסכמים ידידותיים עם ירדן (לארכיאולוגיה של פטרה נוכחות חשובה באמנות הישראלית) ושל תקוות זהירות לנירמול המצב הישראלי כמצב מערבי-מזרחי תקין - נמצאת הקרמיקה הישראלית בעמדת המתנה לקראת אפשרות של זהות תרבותית חדשה. זהות חדשה לישראל ולאיזור כולו, ובהכרח - זהות חדשה לאמנות הישראלית ולקרמיקה בכלל זה.

ד"ר גדעון עפרת

היסטוריון לאומנות

קרמיקה ישראלית

בהרבה מובנים, אמנות הקרמיקה בישראל הינה בבועה של הארץ עצמה. הקולות האישיים השונים המבטאים את עצמם בחומר הינם עכשויים כמו מדינה שקמה פוליטית אחרי מלחמת העולם השניה, עתיקים כמו תרבות שהשתמרה במשך אלפי שנים, ואקלקטים כמו מספר התרבויות אשר השפיעו על העם היהודי בשנות הגלות.

ישראל נוסדה גם בגלל טרגדיית השואה וידעה מלחמות רבות במשך שנות קיומה. הארץ מדברית בעיקרה. אמני החומר, כמו רוב הישראלים, הינם רציניים וגמישים. עבודתם מדברת לעומק לצד הקשה יותר של החוויה האנושית ובו-זמנית מאששת מחדש את חדוות ההשרדות. הרבגוניות הרבה של הטכניקות והאסתטיקות השונות שנתקבצו פה מהארצות השונות מהן חזרו היהודים לישראל מאוחדים כקסם היופי הארצי הגלוי של נוף המדבר המקומי, המשכיות המסורת היהודית וחיפוש מתמשך אחר תרבות ישראלית ייחודית.

ישנם קשרים חזקים בין הנופים הקרמיים של ישראל ושל ארצות הברית. שלושה מבין הקדרים הנוטלים חלק בתערוכה זו נולדו וגדלו בארה"ב: דוד מוריס, מרק יודל ודלית טיאר. אמנית נוספת, לאה שבס, הגיעה לארה"ב בצעירותה וחזרה לישראל כמבוגרת, לאחר שסיימה את לימודיה באוניברסיטת אוהיו. ורדה יתום, רחל צמיר ואפרת ברש הינם בוגרי פקולטות לאמנות בארה"ב, ורינה קמחי, חנה מילר, מאירה אונה וענת בראל בילו תקופות משמעותיות בארה"ב. הזמינות של כתבי עת אמריקניים אודות קדרות אמנותית בחומר, כמו גם מספר ביקורים של קדרים מומחים מארה"ב בישראל, תרמו רבות לזרימת המידע השוטף על קרמיקה אמריקאית.

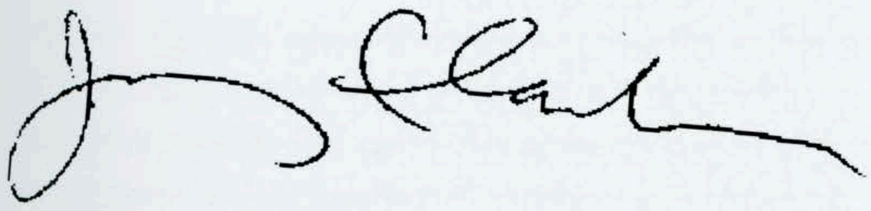
אמנים רבים נהנים גם מקשר חזק לאירופה. מקובל לחשוב שלידת הקרמיקה הישראלית המודרנית נובעת מעלייתם של יהודים אירופאיים, במיוחד מארצות גרמניות, אשר הביאו איתם לארצם החדשה גישה אירופאית לאמנות הקרמיקה. רבים מהאמנים המציגים מעבודותיהם בתערוכה זו אף למדו, השתלמו, ו/או הציגו את יצירותיהם באירופה.

אבל תהיה זו טעות להסיק מכך שאמנות הקרמיקה הישראלית העכשיווית פשוט מחקה אסתטיקה אמריקאית, אירופאית או אחרת. להיפך, האמנים שהוזכרו והאחרים המשתתפים בתערוכה זו מיזגו תרבויות שונות יחדיו בהצלחה רבה, יחד עם גישה ישראלית מובהקת לחומר. במקום בולט מבין שפע ההשפעות המקומיות נמצא נוף המדבר אשר מצא הד מתנגן בנשמתם של אמנים אלה. הקשר הזה משתקף במשטחי האדמה המסתגפים, הלא-מצופים, שמאפיינים עבודות כה רבות. ההשפעה הזאת בולטת במיוחד בכלים הארכאיים של טניה אנגלשטיין, פנינה זמיר ויהודית מאיר. גישה רפרזנטטיבית יותר נמצא אצל מגדלנה חפץ, ורדה להר וטניה טוקטלי; אולי הקשר הבסיסי ביותר עם האדמה נמצא בעבודותיה של גדולה עוגן.

הדמות הינה חוט דומיננטי נוסף המקשר בין עבודות שונות בתערוכה, אם כי כאן היצירות מביאות גישות שונות ומגוונות יותר ומסגירות השפעות רב-שכבתיות, מאלה העתיקות והמיתיות ועד לריאליזם ולהגזמה. בין האמנים בקטגוריה זו נזכיר את דלית טיאר, עלית ליכטמן, חנה מילר, מרק יודל ודוד מוריס. אמנים נוספים המציגים בתערוכה נמנים על זרמים שונים: דורון יעקבי, רחל צמיר, מאירה אונה, ורדה יתום ושני עולים חדשים: בוריס רובינשטיין מרוסיה ומולו גטה מאתיופיה.

אמנם צבע וקישוט משחקים תפקיד משני במרבית העבודה שציינתי כאן, אך מספר לא מבוטל של אמנים המציגים בתערוכה זו מדגישים דווקא את האלמנטים האלה, כמו למשל תלמה תמרי, לאה שבס, עדית עדי, יעל עצמוני, מיכל אלון ועדי ארונוב. אולי התיאור הטוב ביותר של ארבעת האמנים הנותרים הוא פיסול אבסטרקטי, אם כי הגישה של אמנים אלה שונה יותר זו מזו מאשר זו של האמנים בקטגוריות האחרות: ענת בראל, אפרת ברש, שלומית באומן ורינה קמחי.

ישראל הינה חברה מורכבת ורב-שכבתית, מלאת פרדוקסים וסתירות. לכן מתאים הדבר שתערוכה הסוקרת את אמנות הקרמיקה שלה תשקף את הרבגוניות הזו. למרות הכל, למרות השוני הרב בגישות והטכניקות המאפיינות אמנים אלה, יש לי בכל זאת תחושה שיש בכל זאת משהו לגמרי "ישראלי" בכל אחת מהיצירות האלה, ושהיצירה הזאת איננה יכולה להתקיים במנותק מהגורמים ההיסטוריים, החברתיים, הגיאוגרפיים והתרבותיים המורכבים שעצבו יחדיו את המדינה, את העם, ובמקרה זה, גם את אמני הקרמיקה.



ג'ימי קלארק

אוצר התערוכה

Ceramics Israel

In many ways the ceramic art of Israel is a reflection of the country itself. The divergent individual voices expressed in clay are as contemporary as a country born politically after World War II, as ancient as a civilization preserved over thousands of years, and as eclectic as the number of cultures that influenced the Jewish people throughout the Diaspora.
Israel was born partly out of the tradedy of the Holocaust and has known only war through most of its existence. The land is essentially a desert. Its clay artists, like most Israelis, are serious and reslient. Their work speaks deeply to the harder side of the human experience while at the same time reaffirming the joy of survival. The wide variety of techniques and the numerous aesthetics gathered from the many lands from which the Jews returned to Israel are united with a fascination of the stark earthen beauty of the local desert landscape, a continuity of Jewish heritage, and an ongoing search for a unique Israeli culture.
There are strong ties between the United States and Israel ceramic scenes. Three of the participating artists were born and grew up in the US: David Morris, Mark Yudell, and Dalit Tayar. Another of the artists, Leah Sheves, moved to the States as an adolescent and returned to Israel as an adult after completing her studies at Ohio University. Varda Yatom, Rachel Tzamir, and Ephrat Barash each hold art degrees from US Universities, while Rina Kimche, Hanna Miller, Meira Una, Shlomit Bauman, and Anat Barel have all spent considerable time in the US. The ready availability of American clay art publications and several visits to Israel by prominent US. clay artists have further contributed to a steady flow of information about US. ceramics.

Many of the artists also enjoy a strong European connection. The birth of modern Israeli ceramics is largly attributed to European Jewish settlers, primarily from Germanic countries, who brought with them to their new country a European sensibility of ceramic art.
Many of the exhibiting artists have also studied, done residencies, and shown their work in Europe.
It would be a great mistake to conclude, however, that contemporary Israeli ceramic art is in any way derivative of American, European, or any other aesthetic. Indeed the above mentioned artists and their other colleagues represented in this exhibition have successfully fused diverse cultures with an increasingly distinct Israeli approach to the material. Preeminent amongst the local influences is the desert landscape that strikes such a strong chord in the soul of the artists. This connection is reflected in the austere, unglazed, earthen surfaces that characterize much of the work.

In particular this preoccupation can be observed in the archaic inspired vessels of Tania Engelstein, Pnina Zamir, and Judith Mayer. Engelstein's vessels are primarily architectural, while Zamir's contain more anthropomorphic qualities. Mayer extends the kinship to the desert even further by employing natural clay bodies and clay-based glazes which she digs from the Negev desert that surrounds her home city of Beer-Sheva. The theme continues in the scorched earth surfaces of Mira Sadot's pots, the minimalist lighting fixtures of Gila Ben David titled "Illumination Bodies", and the massive vessels of Ziva Ben Arav, which contrast unglazed stoneware with inserted crushed glass, and shards of mirrors in a dazzling play withe light.

A more representational use of the landscape is evident in the sparsely colored wall reliefs of Magdalena Hefetz, the reverse stalagmite installation of Varda Lahav, and the wall sculptures of Talia Tokatly which interrelate Mediterranean topography with pelvic bone structure. Perhaps the quintessential bonding with the earth of Israel can be found in the abstract sculpture of Gdula Ogen who uses unfired, self-hardening adobe dug from the Judean desert not far from her Jerusalem home.
The figure is the other dominant theme of the exhibition, although here the approaches are considerably more diverse and the influences multi-layered. Ancient and primal interpretations of the figure are evident in the work of Dalit Tayar, Illit Lejtman, Hanna Miller, Mark Yudell, and David Morris. Lejtman's Rubenescque feminine forms with Their exaggerated breasts suggest matriarchal worship, while both Miller and Yudell incorporate folk art elements in their distinctly different approaches to their whimsical figures. David Morris's work is perhaps the most paradoxical of the lot. With acknowledged influences as diverse as Pre-Columbian pottery and Hieronymus Bosch paintings, he creates tortured, quizzical figures that are unique in their individuality and universal in their expression of basic human emotions.

The other artists working with the figure fall into more divergent categories. Doron Jacoby's wheel thrown carcatures generically lampoon bureaucratic or self-important prototypes, whilr Rachel Tzamir's three dimensional cartoons launch biting satirical attacks on specific Israeli political figures. Meira Una's heads depict women borrowed from Picasso, Modigliani, and Botticelli in a three dimensional play on paintings, and Varda Yatom explores deep psychological urges in her headless torsos attempting to return to the womb.. Finally, two representatives of more recent immigrations, Boris Rubinstein, a former refusnik from Russia, and Mulu Geta, one of the Ethiopian Jews dramatically rescued from that country's devastating civil war,each contrbute deeply personal, emotionally charged sculptures to the exhibition.

Although color and decoration play a secondary role in much of the work described above, a distinct number of the participating artists are concerned

primarily with these elements. An attempt to reconnect with Semitic origins of the Jews can be found in the works of Talma Tamari and Leah Sheves, who borrow motifs from ancient Islamic tiles and textiles to decorate their respective vessels. Edith Adi employs sophisticated silk screen techniques, transferring medieval imagery on to her three dimensional canvases. Yael Atzmony enriches the surfaces of raku-fired vases with patches of ornate ceramic decals, and Michal Alon uses a crazed glaze to envilen her bottle necked vessels. Undoubtedly, the most uniquely decorated work of all belongs to Adi Adele Aronow, who multi-fires her porcellain vessels many times, adding layers of brightly colored glazes and decales. In a more recent development she has begun to attach painted stones and pieces of turquoise to the handles of some of her pots.

Perhaps the best description for the remaining four artists is abstract sculpture, although the approaches of the artists are more disparate than those in any of the previous groupings. Anat Barel contrasts striking fields of bright color with otherwise pastel surfaces in her minimalist architectural constrctions. Ephrat Barash integrates industrial and primitive forms in her multi-media installations. Shlomit Bauman is an extremely experimental artist whose work is perhaps best describrd as three dimensional collage. She is represented in this exhibition with industrially produced pots and pans inlaid with mosaics of self decorated tiles. Finally, the work of Rina Kimche is a seamless integration of iron and fired clay in minimal pieces suggesting the torso.

Israel is a complex, multi-faceted society filled with contradictions and paradoxes. It is, therefore, fitting that a survey exhibition of its ceramic art would reflect this diversity. At the same time, despite the wide variance in approach and technique evidenced by this collection of artists, I cannot help but this work would not exist independently of the complex historical, social, geographic, and cultural factors that have collectively helped defined a nation, its people, and in this instance the vision of its ceramic artists.

James R. Clark
Exhibition Curator

FOREWORD

An exhibition of Israeli ceramics in the United States is a milestone for us.

Over the past few years, Israeli ceramics has been released from those old notions of ceramics as a craft and has increasingly chosen to exhibit its artistic side. Meanwhile, the Ceramic Artists Association of Israel was formed and grew strong: the connections between us deepened, and we initiated and carried out joint projects, workshops and seminars. We then went forth to the Israeli public to exhibit our works, individually or in group shows, and received appreciation and praise. We then ventured farther: exhibits of Israeli ceramics were held in several countries in Europe and brought us international recognition. That recognition and reputation greatly contributed to our cohesion as a group, and fueled our desire to expand our work and to study and experiment with this medium more fully.

For many years now, we have been searching for a way to present our work to North American audiences as well. Now we have received that opportunity.

In the beginning of the summer of 1994, Mr. Jimmy Clark, the curator for this exhibition, spent some time with us. Mr. Clark visited 50 artists and chose the works of 31 Israeli ceramic artists for this show. I accompanied him on his quest and I saw how our image gradually changed in his eyes, as he discovered things that were different from what he had expected to find here.

Israel does not have a long tradition of a unique local pottery culture, as does England for example. Here, other connections were discovered: the approach to the archaeology of the Land of Israel, to its desert landscape, to its special scenery, its special colors — and its past, both recent and ancient.

As the curator chose works, the new face of modern Israeli ceramics was unveiled, an art form that rotates around common hinges, namely the clay, and the forms that are evident in the works of Israeli ceramic artists of different generations.

I would like to wish us, the artists, the producers and the curator of this exhibition great success wherever it is shown.

Magdalena Hefetz -
Ceramic Artists Association of Israel

הקדמה

תערוכה של קרמיקה ישראלית בארצות הברית
היא ציון דרך בשבילנו.
בשנים האחרונות השתחררה הקרמיקה הישראלית
מהדפוסים הישנים של אומנות (crafts) וחשפה יותר
ויותר את הפן האמנותי שלה. במקביל הלכה והתגבשה
אגודת אמני הקרמיקה בישראל: הקשרים בינינו
התהדקו, קיימנו פרויקטים משותפים, סדנאות, ימי עיון.
אז פנינו אל הקהל הישראלי - הצגנו את עבודותינו
בתערוכות יחיד ובתערוכות קבוצתיות וזכינו להכרה.
במקביל יצאנו החוצה: תערוכות של קרמיקה ישראלית
שהצגנו בארצות אירופה השונות אשר הביאו לנו הכרה
בינלאומית ותרמו לגיבוש מבפנים ולתנופה של עשייה
ולימוד.

מזה שנים אנו מחפשים דרך לחשוף את עבודותינו גם
בפני הקהל בארצות הברית. עתה ניתנה לנו הזדמנות
לכך. בתחילת קיץ 1994 שהה אצלנו מר ג'. קלארק
שהוא האוצר של תערוכה זו. מר קלארק ביקר כ-50
אמנים ובחר עבודות של 31 מהם. ליויתי אותו בחיפושיו
וראיתי כיצד הלך והשתנה הדימוי שלנו בעיניו, כאשר
מצא דברים אחרים מאלה שחשב למצוא כאן. בישראל
אין מסורת רבת שנים של כדרות מקומית ייחודית כמו
למשל הכדרות האנגלית. כאן ניתגלו הקשרים אחרים:
היחס לארכיאולוגיה הארץ ישראלית, לנופיה המדבריים
של הארץ, לצבעיה המיוחדים ולעברה הקרוב והרחוק.
בבחירתו של האוצר נתגלו פניה השונים של הקרמיקה
הישראלית העכשווית הנעה סביב צירים משותפים -
החומר, הצורות הניכרים בדורות השונים של האמנים.
אני מאחלת לנו לאמנים, למארגנים ולאוצר התערוכה
הצלחה בכל דרכיה.

מגדלנה חפץ
אגודת אמני קרמיקה בישראל

Edula Ogen

Memories of Pots 1994 unfired adobe with tile shards partialy fired with laser 43-27

"Memories of pots - of earth and weeds and shards from a glorious past"

Memories of Pots 1994 unfired adobe with tile shards partialy fired with laser 27-27

Magdalena Hefetz

Victim	1994	thrown, hand build natural glaze coloured	1200˚C	12-16-16

"I enjoy life every day - this is what makes me getting involved in all the horrible things of life"

Negev Dessert 6 pieces	1994	slab build, natural glaze coloured	1200˚C	each 12-20

David Morris

Head on a Folding Chair	1991	hand build, wood fired, stoneware	1200˚C	14-7-8

"Fiat Lux"

Old Lady on a Folding Chair	1990	hand build, wood, fired, stoneware	1200˚C	18-7-6
Canoe	1991	hand build, wood, fired, stoneware	1200˚C	15-18-8
Coffee Pot	1990	hand build, wood, fired, stoneware	1200˚C	15-8-7
Tea Pot	1990	hand build, wood, fired, stoneware	1200˚C	15-9-7
Series from the Cyress	1993	hand build, wood, fired, stoneware	1200˚C	14-8-6 15-7-6

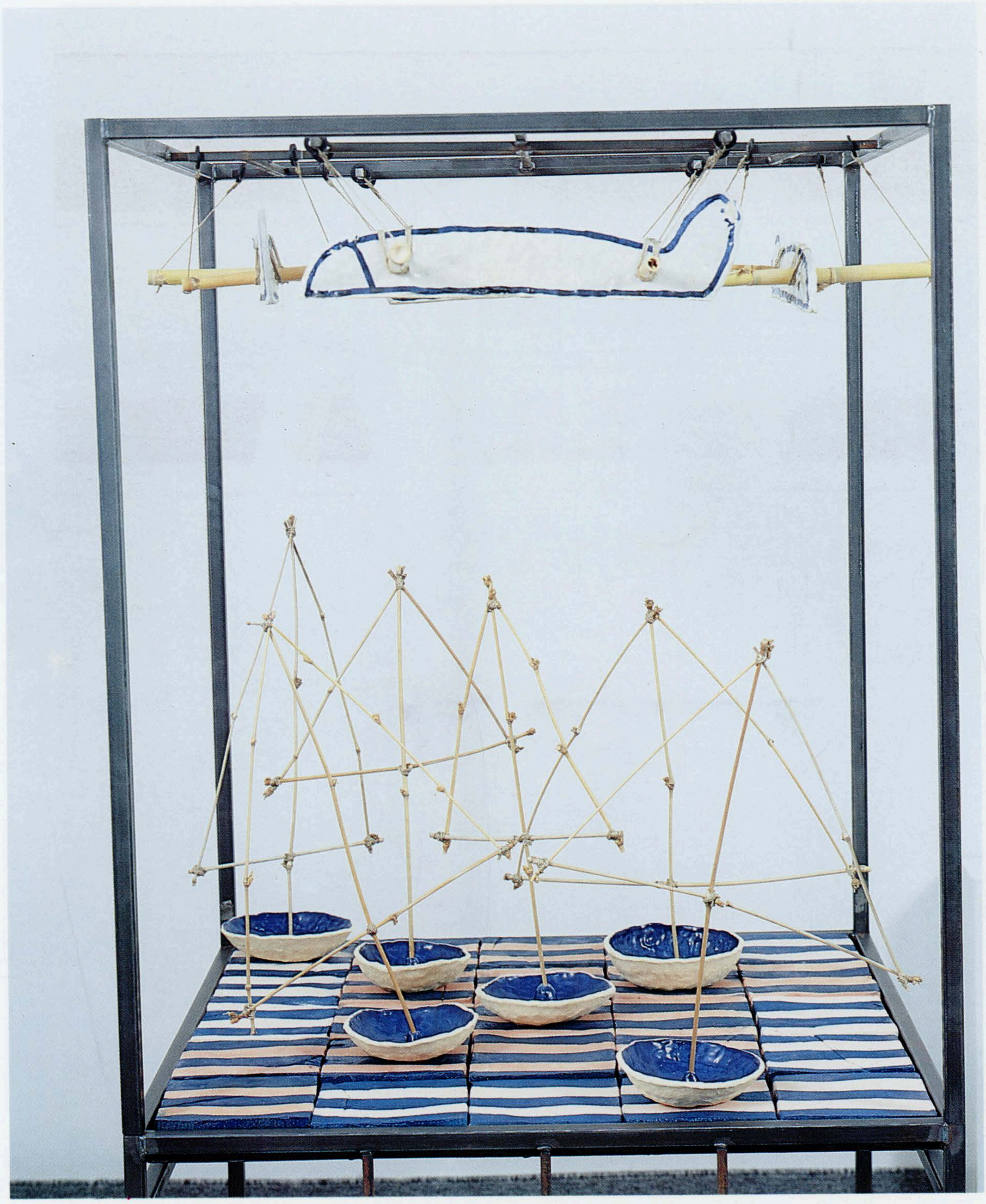
Deren Jacoby

Bridge 1991 thrown and altered 1050˚C 20-12-10

"I am a functional potter, but since I am in contact with the world of art, there are times when I want to experiment with some of the many techniques which ceramics can place at my disposal. In these works I have been influenced by works created in the USA - an attempt on my part to "Tune into this Wave Length!"

Bedpen Man	1992	thrown and altered	1050˚C	20-10-10
Man with Glasses	1992	thrown and altered	1050˚C	20-14-10
Uptight Man	1992	thrown and altered	1050˚C	20-12-10

Efrat Barash



Untitled	1994	parts parts	1800˚C 1000˚C	62-33-33

"This piece is about conflicts between masculine and feminine shapes. Heaven-sea, up-down.
There is tension between the frame, that has a rigid, "objective" geometrical shape,
and between the objects that are designed in a free, soft, childlike manner.
The choise of material expresses this tension: the metal for the frame is minimalistic, without an explicit past.
In contrast, the clay and wood chosen for the objects are "charged" with concrete, detailed textures and history."

Hannah Miller

Sitting Angel 1994 hand build, earthen-ware engobes 1150˚C 20-14-10

"Creativity brings out the best in me"

Minotaurus	1994	hand build, earthen-ware engobes	1150˚C	20-10-10
Chicken (Green)	1994	hand build, earthen-ware engobes	1150˚C	11-16-7
Chicken (Blue)	1994	hand build, earthen-ware engobes	1150˚C	12-16-9
Chicken (White)	1994	hand build, earthen-ware engobes	1150˚C	10-12-6

Mulu Gefa

Via Sudan 4 pieces	1987	hand build, earthen-ware	1100˚C	7-20-17 each

"Clay is my life"

Tala Pot	1993	hand build, earthen-ware	1100˚C	10-13-9
Vessell	1994	hand build, earthen-ware	1100˚C	21 ø 28
Tea Pot	1994	hand build, earthen-ware	1100˚C	14 ø 27
Terrine	1994	hand build, earthen-ware	1100˚C	10 ø 32

Meira Una

Paloma	1994	slab build, constructed, engobes	1200˚C	20-20-5

"To create out of nothing. To put an expression in the eye."

Modigliani	1994	slab build, constructed, engobes	1200˚C	20-14-4
Venus	1994	slab build, constructed, engobes	1200˚C	21-18-4
Still Life	1994	slab build, constructed, engobes	1200˚C	20-14-4 16-16-3 17-14-3

Adi Adela Arenew

Bowl	1994	thrown, porcelain and lusters	1250°C 780°C	6 ø 11

"My work takes shape in a world where time loses its significance. All that exists is the internal process: the moment happening; longing; joy; sadness; loneliness; light and the colours of the mind"

Plate	1994	thrown, porcelain and lusters	1250°C 780°C	ø 9
Three Birds	1994	thrown, porcelain glued stones with gold leaf	1250°C	7-4-4 7-3-4 6-4-4
The Angry Couple	1994	thrown porcelain glued stones with gold leaf	1250°C	9-7 9-6

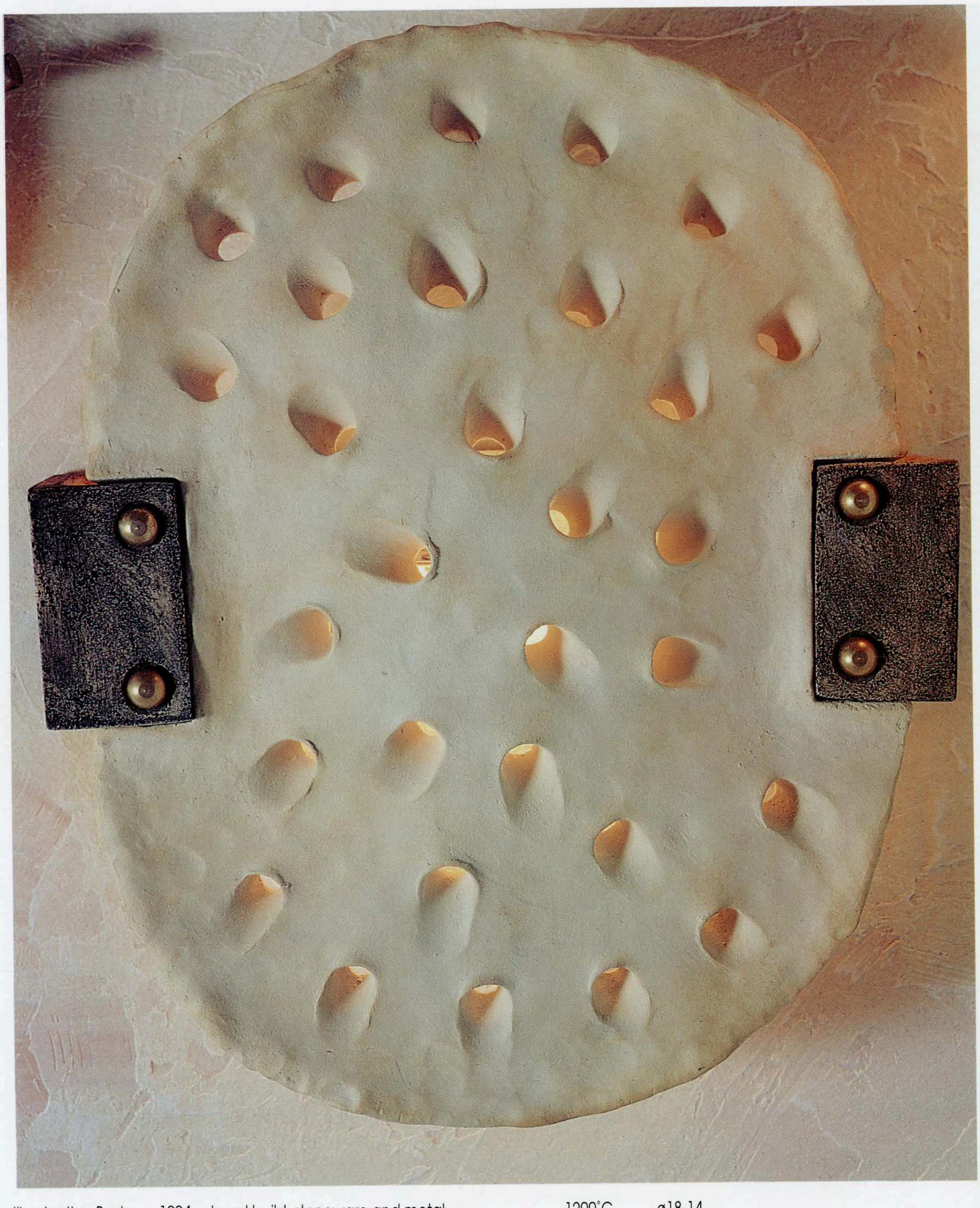
Judith Mayer

Planter	1993	hand build, stone-ware, natural clay glazes	1200˚C	9 ø16

"My work consists mainly of ceramic walls and sculptural pieces, among which I include the large scale vessels. In the process of designing these pieces I go back to the forms, surfaces and colours of the dessert"

Planter	1993	hand build, stone-ware, natural clay glazes	1200˚C	17-16-11
Planter	1993	hand build, stone-ware, natural clay glazes	1200˚C	12 ø 13

Eila Ben David

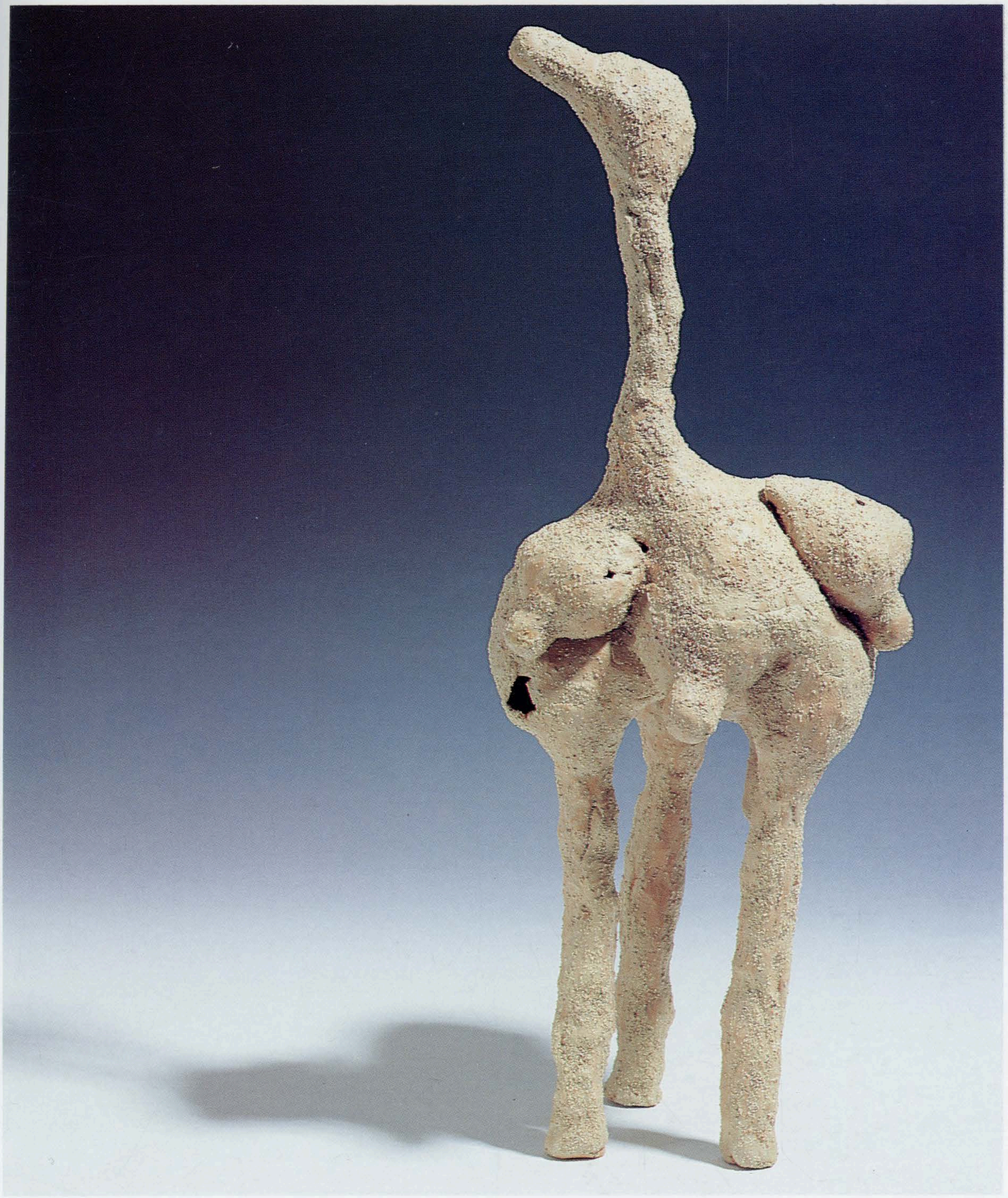


Illumination Body	1994	hand build, stoneware and metal	1200˚C	ø18-14

"I work with primal materials and inovative techniques to find personal expression in the space between sculpture and design"

Illumination Body	1994	hand build, stoneware and metal	1200˚C	ø18-16
Illumination Body	1994	hand build, stoneware and metal	1200˚C	18-10-8
Illumination Body	1994	hand build, stoneware and metal	1200˚C	12-14-4 board 59-59
Standing Lamp	1994	hand build, stoneware and metal	1200˚C	52-10-5

Ilit Lejtman



Titty 1994 hand build 1100˚C 16-6-5

"Peels of personality bring out the core - the body. Qualities, moods and relationships are suggested by clues in order to provide an interpretative dialog. Folds, wrinkles and expressions, usually masked by garments - or else by smiles - appear. Peelings of form, content and material are created by interpreting the personality, forming the figure and expanding the clay"

Gossip	1994	hand build	1100˚C	14-6-3
2 pieces				14-5-3
Flower	1994	hand build	1100˚C	13-10-9
Woman with Gold	1994	hand build	1100˚C	13-8-

Edith Adi

On the Hills I wall relief	1989	hand build, silk screened with oxides	1100°C	45-20-1

"The passage of time, the imprint of man upon the hills of Jerusalem. So bewitching - so superficial"

On the Hills II	1989	hand build, silk screened with oxides	1230°C	14-31-16

Boris Rubinstein

Rurik 1994 hand build 1050˚C 18-9-12

"Philosophy: To work and to hope. But more work, than hope. Technique: Simplicity, sincerety and serenity"

Self Portrait	1994	hand build	1050˚C	18-12-10
Household Idol i	1994	hand build	1050˚C	18-12-9
Man Emerging	1994	hand build	1050˚C	15-8-9
Visitant	1994	hand build	1050˚C	12-5-7

Dalit Tayar

Fox 1993 thrown assembled 1150˚C 25-7-5

"My work as a ceramic artist began with the "pot", hand build and wheel thrown, functional work which slowly evolved into sculptured human forms. Using the wheel to create the hollow even walls which are then cut, shapped and essembled into form"

Hanna 1993 thrown assembled 1150˚C 23-9-6

Anat Barel

Untitled	1993	hand build, decorated with pigments, terra sigillata	1100˚C	20-10-2

"My objects may be small enough to be held in two hands and conjure up echoes of monuments of far larger proportions"

Untitled	1993	hand build, decorated with pigments terra sigillata	1100˚C	15-11-3
Untitled	1993	hand build, decorated with pigments terra sigillata	1100˚C	15-13-3
Untitled	1993	hand build, decorated with pigments terra sigillata	1100˚C	12-10-2
Untitled	1993	hand build, decorated with pigments terra sigillata	1100˚C	20-10-2

Leah Sheves

Broken Tiles	1993	hand build from slabs reduction fired	1280˚C	9-9-2

"I live in a land which, in its physical appearance as well as its outlook is both ancient and new,Western as well as Middle Eastern - A place where many opposing elements are forced to line side by side.
In my work I also try to find a place for the old floor tile inside a modern "architectural" structure.
I look for integration in my personal life, in my social experience experience and in my art"

Half Circle with Tile	1993	hand build, slabs salt fired stoneware	1280˚C	15-8-3
Broken Tiles	1993	hand build from slabs reduction fired	1280˚C	8-8-2

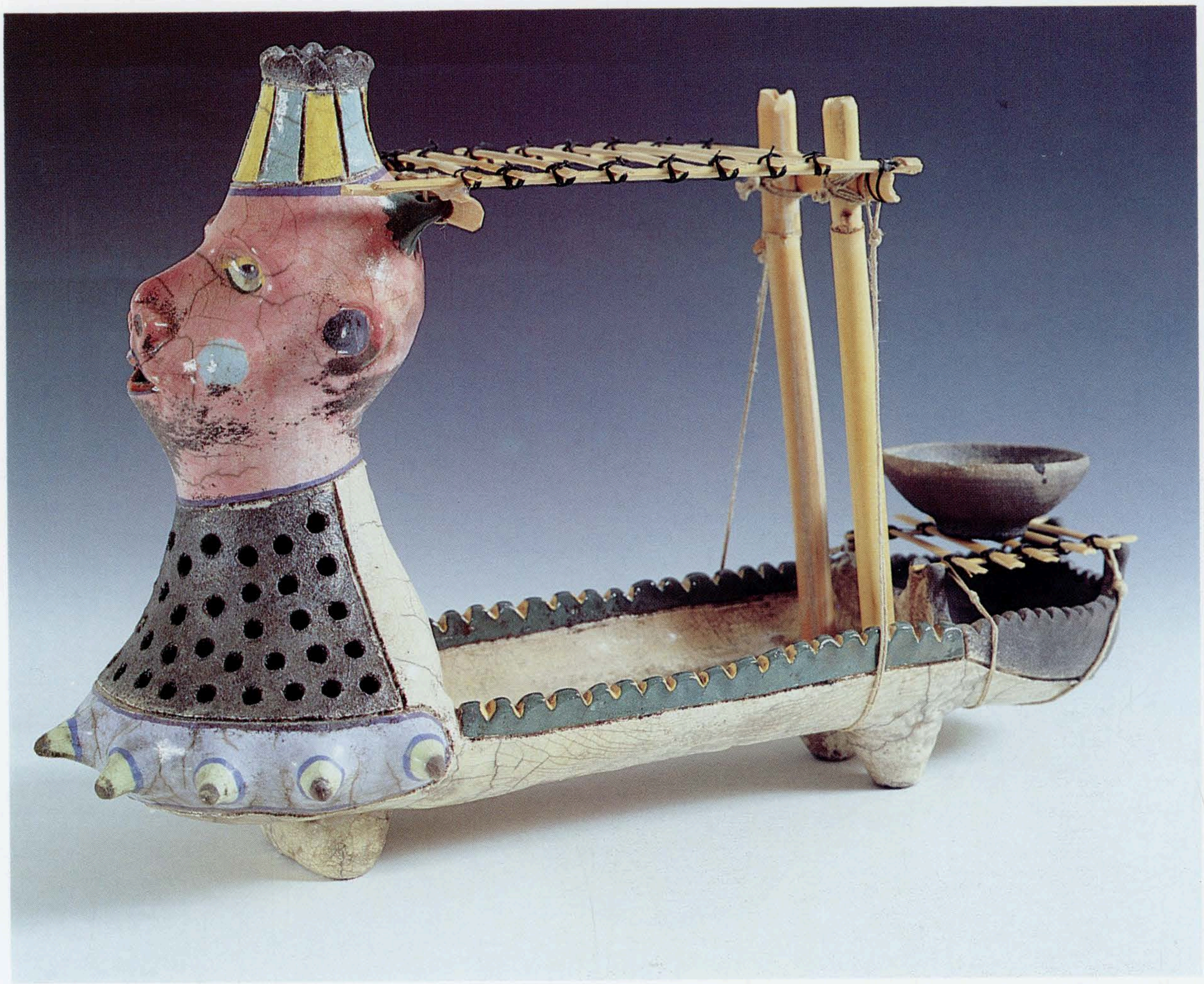
Talma Tamari

Jar 1994 thrown, hand build 1050˚C 19 ø 21
earthen-ware and engobes

"Large pots were created in ancient civilizations and are still made today by artists who continue old traditions. As a potter, I fell as one of those dealing with primal materials, trying to convert earth into art"

Jar 1994 thrown, hand build 1050˚C 27 ø 18
earthen-ware and engobes

Mark Yudell



Dobra 1994 hand build under glaze, raku 12-7-17

"I use clay and other material to express myself, and colour in an uninhabited manner"

Afri 1994 hand build under glaze, raku 12-16-6

Sarsan 1994 hand build under glaze, raku 12-4-9

Roshan 1994 hand build under glaze, raku 13-7-10

Talia Tekatly

Relief	1993	hand build, stoneware	1200˚C	9-16

"In these present works of mine I wish to focus on questions of stability and its limitations"

Relief, 2 pieces	1993	hand build, stoneware	1200˚C	18-27
Relief, 2 Pieces	1993	hand build, stoneware	1200˚C	21-17
Relief	1993	hand build, stoneware	1200˚C	11-12
Untiteled	1993	hand build, stoneware coiled, 3 iron legs	1200˚C	18

Varda Yafem

"1993" (1/5) 5 pieces	1993/94	hand build barium glaze	19-25-11

**"This serie "1993" concern with the area between temporary and permanent, the deteriorating and the durable.
The choise of the material - clay - is deliberate and not at all accidental.
It helps to question about the defenitions of: humanity, culture and the meaning of art"**

"1993"	1993/4	hand build barium glaze	(2/5) (3/5) (4/5) (5/5)	10-20-13 21-14-13 20-12-12 14-17-15

Mira Sadof

2 Vases 1994 thrown, wood fired 1300˚C 4 ø 4

"In working on the potter´s wheel, I aim to elerate forms and decorations that are born out of a state of deep concentration. Generaly, I plan the theme ahead, but while working the forms develop spontaneously without overconceptualizing. The wood firing increases the unpredictable results, fusing the idea, the matter and the form"

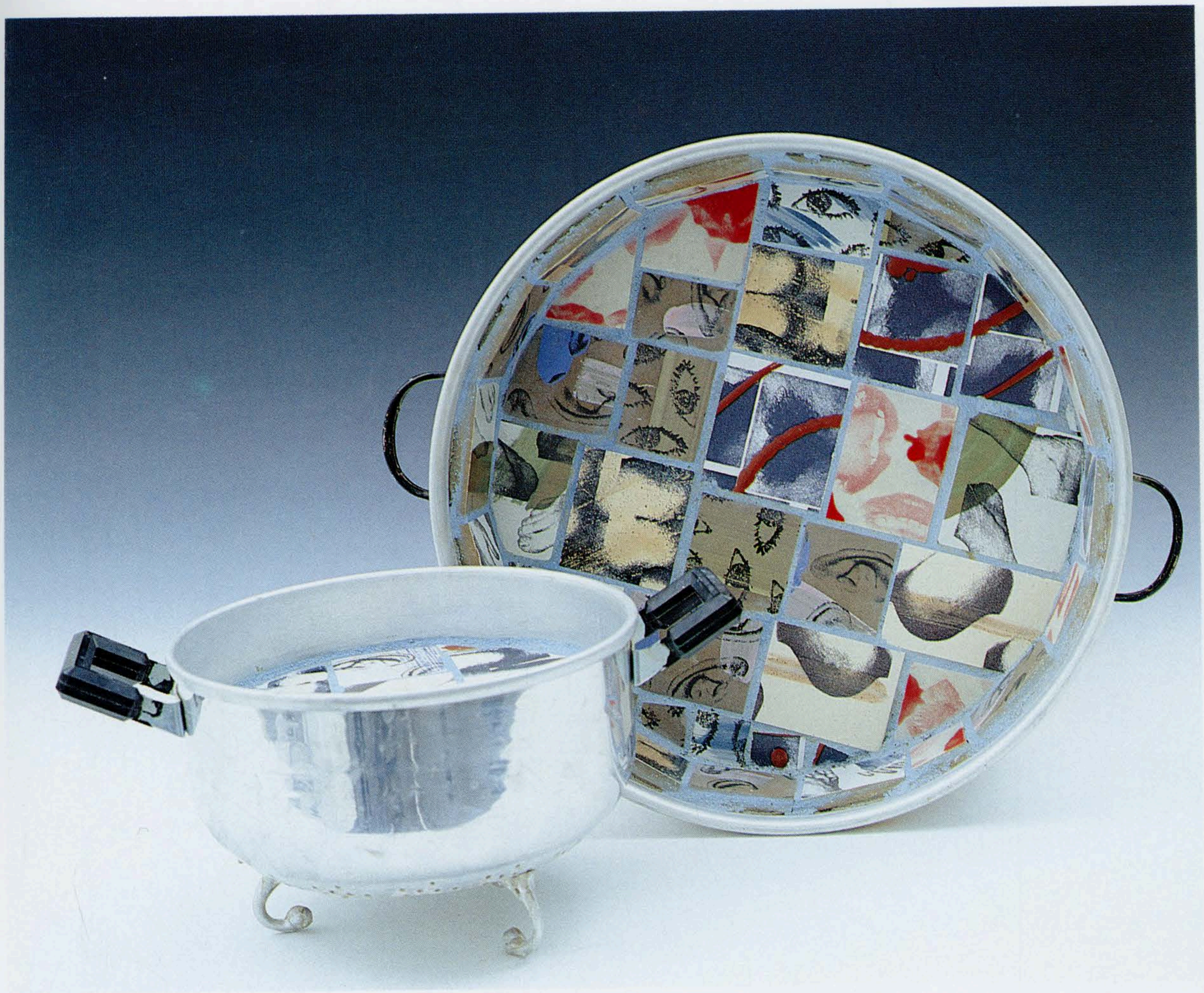
Vase 1994 thrown, wood fired 1300˚C 4 ø 4

Varda Lahav

Erection (detail) 1994 earthen-ware 1100˚C 51-59-94
11 pieces hand build

"I grew up in a kibbutz on the hills of Jerusalem and now I live by the Mediterranean sea-shore. Naturally I am influenced by organic shapes, which I express in my work"

Shlomit Bauman



Soup Pot	1993	aluminium dishes inlaid with silk screened tiles	1200˚C	5-16-13
Frying Pan	1993	aluminium dishes inlaid with silk screened tiles	1200˚C	15-13-6

"Maturation"
"... When coming to deal with self portrait I´m working actually on "self images". Inverstigating the components of my individuality..."

Collinder	1993	aluminium dishes inlaid with silk screened tiles	1200˚C	5-11-8
Baking Jar	1993	aluminium dishes inlaid with silk screened tiles	1200˚C	3-15-9
Sieb	1993	aluminium dishes inlaid with silk screened tiles	1200˚C	2-11

Michal Alen

Vessel 1994 thrown, stoneware, ash glaze 1200˚C 19 ø 19

"Over the years, in a search for more personal statements, I have moved from strictly classical and functional approach (one absorbed at home since childhood as a 2nd generation ceramist) to a free expression. Trying to blend the bounderies of tradition and at the same time attempting to allow the clay and glazes to make their own statement"

Vessel 1994 thrown, stoneware, ash glaze 1200˚C 12 ø 12
Vessel 1994 thrown, stoneware, ash glaze 1200˚C 8 ø 14

Phina Zamir

Winged Bottle 1994 stoneware 1240˚C 21-23-8

"I try to combine integrity of form with expressivity"

Breasted Bottle 1994 stoneware 1240˚C 18-18-15
Double Bottle 1994 stoneware 1240˚C 22-14-10

Rachel Tzamir

Government 1987 black and white clay 1100˚C 12-35-18
(detail)

""The Government", "Ezer Weizmann" - Politician and Israel´s president today 1994 and "Arik Sharon - Peace to the Galilee"- dish are three of a larger group of caricatures in clay, which are a personal interpretation and attitude to the political reality in Israel. The use of animal metaphors intends to sharpen the visual impact and bring the message into focus"

Weizmann 1987/94 white clay 1100˚C 14-23-23
Arik Sharon 1988 white clay 1100˚C 6-18-18

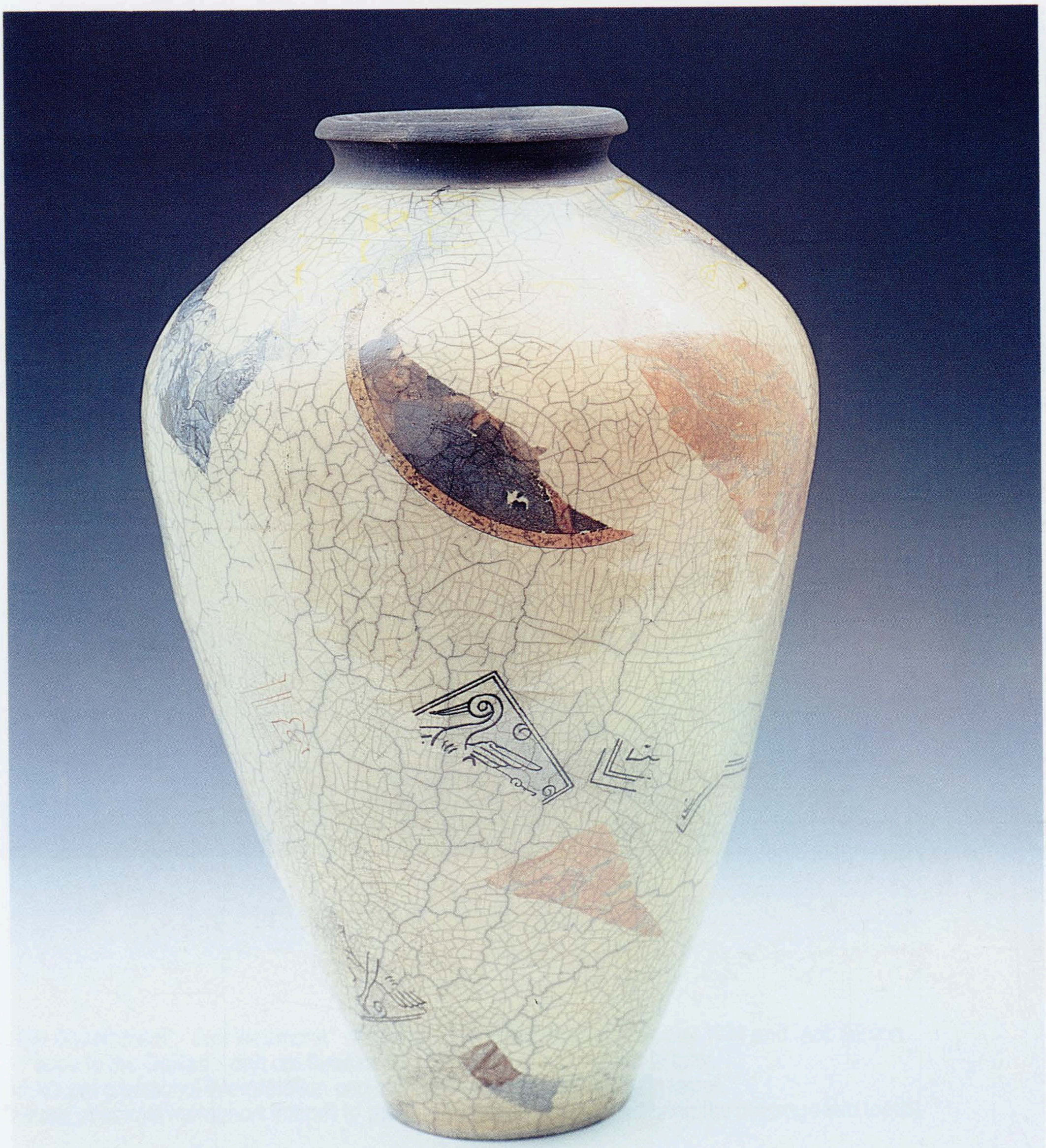
Rina Kimche

Untitled	1994	hand build stoneware, iron	1200˚C	23-16-17

"The works in this exhibit were created during the .. X war. All wars did not end.
This is in the memory of the poor innocent victims"

Fruits of War 5 pieces	1991	hand build stoneware, iron	1200˚C	70-92-8

Yael Aizmony

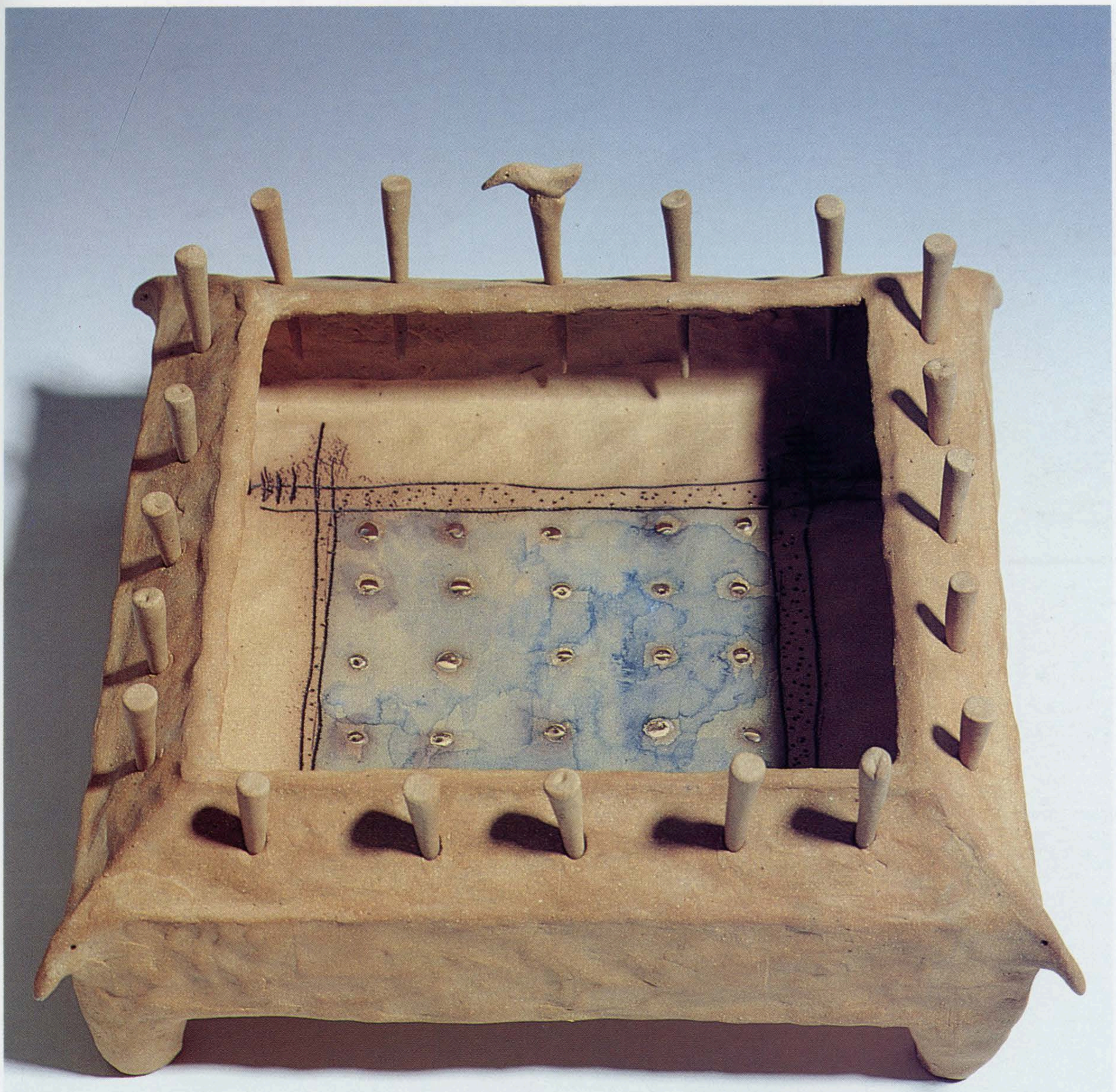


Vase	1994	thrown, raku silk screened	18-14

"The vase represents a strong image which takes you to places and times. It is like to trough yourself into an unknown time, yet it is done now"

Vase	1994	thrown, raku silk screened	21-14
Jar	1994	thrown, raku silk screened	23-14
Jar	1994	thrown, raku silk screened	21-8
Jar	1994	thrown, raku silk screened	21-8

Tania Engelstein



Untitled	1994	hand build, coloured stoneware	1230˚C	6-11-11

"The main theme in my work is the immidiate contact with the clay. The clay as it is with its simplicity yet with a very distinct contrast to its reachness. The coyles technique enables the identification of my unique personal touch. There is a symetrical theme in my work that generates power to the shapes. This blend closely my feelings with the texture"

Tower	1994	hand build, coloured stoneware	1230˚C	17-11-11
"Tajen"	1994	hand build, coloured stoneware	1230˚C	21 ø 21
"Tajen"	1994	hand build, coloured stoneware	1230˚C	25 ø 19

Ziva Ben Arav

Vessel with Glass and Mirrows	1994	hand build stoneware	1200˚C	62 ø 20

"Breakage and Reconstruction - the making of a new wholeness"

Vessell with Glass	1994	raku	1200˚C	66 ø 16
Vessell with Glass	1994	raku	1200˚C	31 ø 8

Prof. Gdula Ogen

1929 Born in Jerusalem, Israel

Studied at the Bezalel Academy of Art & Design,
Jerusalem Progressive studies in Scandinavia and U.S.A.

1962 - 1980 Head of the Ceramic Department at the Bezalel Academy of Art & Design, Jerusalem

Prizes and Awards in International Ceramic Competitions

1962 Stuttgart - Germany
1972 Victoria and Albert Museum, London - England
1989 Tokyo Silver Medal - Japan

Architectural Murals (Partial List)

3m x 5m mural, Hebrew University, Jerusalem
3m x 5m mural at the entrance to Ha´Aretz Museum, Ramat Aviv
Garden Sculpture at Isik Wolfson´s Garden, Weizmann Institute, Rehovot
Ten Reliefs, 1m x 5m each for Beit-El- Synagogue, New Rochelle, New York
3m x 8m mural, Bar Ilan University, Givatayim
24 sq. mural, Bank Leumi, Zion Square, Jerusalem
16 sq. mural, Bank Leumi, Givatayim
150m x 4m mural, Bank Leumi, Migdal Ha´ir, Jerusalem
3m x 4m mural, entrance to School of Education, Hebrew University, Mount Scopus, Jerusalem
Crown Panel around the roof of Mrs. Gita Sherover´s house in Jerusalem
16m x 5m mural for "ORT"-School, Carmiel

Several participations in group exhibitions in Israel, Europe, U.S.A.and Japan

Magdalena Hefetz

1944 Born in Berlin, Germany

Studied Ceramics in Berlin and graduated from Bezalel Academy of Art & Design, Jerusalem
1978 - 1982 Taught at the Bezalel Academy of Art & Design, Department of Ceramics
since 1988 Chairwoman of the Ceramic Artists Association of Israel
1989 Curated the exhibition "Ceramics from Israel" - Germany, Belgium, France, Spain, Portugal, Poland, Finland, (Catalogue)
1990 Initiated and leaded with Yoheved Marx the Symposium "Art and Industry" - Beer Sheva, (Catalogue)
1990 Participated at the VI. International Syposium in Römhild - East Germany, (Catalogue)
1991 Curated with Dr. G. Ofrat the exhibition "The Beginnings of Israeli Ceramics 1932 - 1962", Artists House - Jerusalem and Herzliya Museum (Catalogue)
since 1991 Teaching at the College for Visual Arts - Beer Sheva
1992 Participated at the Syposium, Siklos - Hungary
1993 - 1995 Art Director of the I. and II. International Ceramics Biennale - Beer Sheva, (Catalogue)

Main One-Person Exhibitions

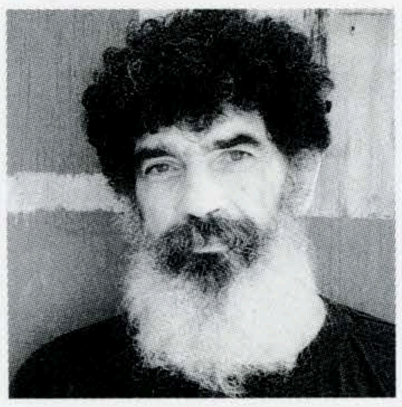
1982 Railway Station - Jerusalem
1989 Gallery Vadi and Under Water Observation - Eilat
1990 House of Quality - Jerusalem
1991 Gallery Ha´Kikar - Old Jaffa
1993 Beit Kahana - Ramat Gan

Main Group Exhibitions

1971 Museum Ha´Aretz, Ramat Aviv
1978 "Ceramics from Israel", West-Berlin, Böblingen, Stuttgart - Germany
1979 Artists House - Jerusalem
1986 Alex de Rothschild Foundation - Jerusalem
1987 Rakufiring Show at the Art and Craft Fair - Jerusalem
1987/1993 Miniatur Competition, Triennale, Zagreb - Yugoslavia
1988 " Ceramics for the Garden", Artists House - Jerusalem
1988 "7 Creators", House of Quality - Jerusalem
1990 "The Clay and The Artists" - Rehovot
1990 "Israel - State of The Art", Barbican Center, London - England
1990 Alex de Rothschild Foundation - Paris, Marseille
1992 "Ceramics from Israel" - Germany and Hungary

1993 "Receptacle and Contents", Artists House - Jerusalem
1993 CBI Center for Environmental Studies - Tel Aviv
1994 "Crafts from Israel", Kioto, Tokyo - Japan
1994 Ceramic Gallery Böwig, Hannover - Germany

Works are in privat collections in Israel, Germany and U.S.A.



David Morris

1936 Born in Brockton, Mass., U.S.A.

1958 B.F.A. Alfred University, Alfred, NY, U.S.A.
1962 Immigrated to Israel and became a member of Kibbutz Ein Hashofet
1963 - 1969 Exhibited drawings in group exhibitions
1969 Became working in the ceramic workshop with Jean Mayer
1971 Became a member of the Ceramic Artists Association of Israel
1981 - 1988 Taught ceramics at Oranim Teacher´s College
1987 Completed a project of 300 figures for the 50th anniversary of Ein Hashofet
1988 Curator for exhibition "Clay in the Garden", Artists House, Jerusalem Since 1975 Periodic guest lecturer at Bezalel Academy of Art & Design, Jerusalem

One-Person Exhibition
1972 Bat Sheva Gallery - Tel Aviv
1976 American-Israel Cultural Foundation - New York, U.S.A.
1976 Bat Sheva Gallery - Tel Aviv
1977 Ha´Aretz Museum - Tel Aviv
1982 The Gallery - Kibbutz Cabri
1984 Herzliya Museum of Art - Herzliya, (Catalogue)
1984 The Gallery - Kibbutz Eilon
1987 Arad Museum - Arad
1989 One-One Gallery - Tel Aviv
1990 Horace Richter Gallery - Old Jaffa
1991 Bezalel Academy of Art - Jerusalem

Main Group Exhibitions
1978 "Sculpture in Clay", Omanut La´Am, travelling exhibition (Catalogue)
1979 Ceramics from Israel, travelling exhibition - Germany, (Catalogue)
1981 "Figures in Clay", Israel Museum - Jerusalem, (Catalogue)
1982 "Touch", Israel Museum, Jerusalem
1983 Jean Mayer and David Morris, Alef Gallery in Tel Aviv, Beit Abba Chuchi in Haifa and Wilfrid Israel Museum in Kibbutz Ha´zorea
1984 "13in Clay", Jerusalem Theater - Jerusalem, (Catalogue)
1985 "Towards Myth without a God", Artists House - Jerusalem, (Catalogue)
1985 "Big and Small", Israel Museum - Jerusalem
1989 Ceramics from Israel, travelling exhibition - Europe, (Cata.)
1989 "Israel - State of the Art", Barbican Center, London - England
1989 "Maker and Material", Rehovot Art Gallery, M. Smilanski Center for Culture
1989 "Maker and Material", Bat Yam Museum - Bat Yam
1990 Artisans from Israel, The Alex de Rothschild Foundation travelling exhibition - Europe, (Catalogue)
1990 Artists from Megiddo, travelling exhibition - Europe, (Cata.)
1991 Artists from Israel and East Germany - Old Jaffa
1991 Fijian Pottery: Past and Present, Fiji Museum - Fiji
1994 Ceramic Gallery Böwig, Hannover - Germany

Awards
1967 Dvora Davidson Prize for Sculpture and Painting
1975 Regional Council of Megiddo Award for Artists
1988 Honorable Mentions from the Ceramic Arts Association of Japan

Doron Jacoby

1946 Born in Herzliya, Israel

1960 - 1964 Studied at WIZO Tsarfat Art School ceramics, painting and sculpture
1968 Opened his workshop for functional pottery

One-Person Exhibition
1990 Raku exhibition at "Ruach Kadim" - Jerusalem

Group Exhibitions
1991 "Ceramic Arts of former East Germany - Israel", Hakikar Gallery - Old Jaffa
1992 "Ceramics from Israel" - send to represent Israel - Germany and Hungary
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1993 Participated in The I. International Ceramics Biennale - Beer Sheva
1994 Ceramics Gallery Böwig, Hannover - Germany

Ephrat Barash

1961 Born in Rehovot, Israel

Studied mathmatics and physics at the Hebrew University
Studied at the Bezalel Academy of Art & Design, Department of Ceramic Design, Jerusalem
Graduated from the School of Art of the Museum of the University Taptes Boston, U.S.A.

One-Person Exhibition
"Three Pyramids", Shlush - 30 Gallery

Group Exhibitions
1987 Meimad Gallery - Tel Aviv
1988 Grossman Gallery, Boston - U.S.A.
1988 Art Centre, Boston - U.S.A.
1988 Sakohari Gallery, Cobbleskill, New York - U.S.A.
1992 "Kshatot Hayotzer", Land of Israel Museum - Tel Aviv
1993 The I. International Ceramics Biennale - Beer Sheva

Hannah Miller

1947 Born in Tel Aviv, Israel

Graduated at the Textil Department, Shenkar College of Textil Arts, Ramat Gan
Graduated at the Art Teachers´ Training College, Ramat Hasharon

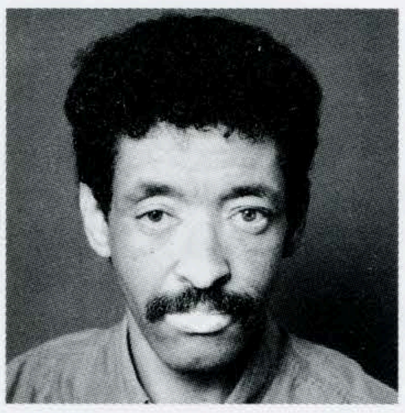
One-Person Exhibitions

1994 "And Those Who Don´t Know How To Ask", Beit Kahana - Ramat Gan

Group Exhibitions

1987 Miami, Florida - U.S.A.
1989 /1993 Huzot Hayotzer- Jerusalem
1990 /1992 The International Judaica Exhibition, National Convention Center - Jerusalem
1991 Adama Gallery, Madrid - Spain
1992 Yad Labanim House - Ramat Hasharon
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1992 Group exhibitions in: Cleveland, Detroit, St. Louis and Cincinnati - U.S.A.

Her works are on permanent display at many galleries in Israel and abroad, †mainly in New York, Chicago, Miami and San Francisco - U.S.A.



Mulu Geta

1949 Born in Adis Abeba, Ethiopia

1956 Started to work with clay, assisted by his mother
1963 - 1966 Studied ceramics in serveral workshops in Adis Abeba
1966 - 1968 Taught ceramics
1968 - 1983 Leaded a ceramic-plant in Adis Abeba
1984 Immigrated to Israel, lives and works in Jerusalem
1994 Ceramic Gallery Böwig, Hannover - Germany

Participated in group exhibitions in Israel and abroad

Meira Una

1947 Born in Herzliya, Israel

1967 - 1971 Studied ceramics at the Bezalel Academy of Art & Design, Jerusalem
1968 - 1969 Studied History of Art at the Hebrew University, Jerusalem
1971 - 1971 Awarded a Bezalel research fellowship for advanced studies in ceramics
1972 - 1973 Awarded a grant from Israel´s Ministry of Foreign Affairs for advanced studies in sculpture and ceramics at the Kunsthandwerkskole, Copenhagen, Denmark
1973 - 1974 Lived in London
1975 Returned to Israel and established a ceramics studio in Jerusalem
1976 Became a member of the Ceramic Artists Asocciation of Israel
1977 - 1979 Lived and worked in New York City, U.S.A.
1979 Returned to her studio in Jerusalem and produced first design in Judaica, ceramic Hanukkah lamps
1986 Won the "Alex de Rothschild" Prize for Crafts

One-Person Exhibition
1981/1982 Arta Gallery - Jerusalem
1981 Collectors´ Corner, St. Louis - U.S.A.
1983 Gallery Alef - Tel Aviv
1984 Horace Richter Gallery - Jaffa
1988 Ruach Cadim Gallery - Jerusalem
1994 Bezalel Academy of Art & Design - Jerusalem

Main Group Exhibitions
1983 The Cardo - Jerusalem
1984 The National Museum of American Jewish History, Philadelphia - U.S.A.
1985 Horace Richter Gallery - Old Jaffa
1985 Debel Gallery - Jerusalem
1986 International Ceramics Show, Faenza - Italy
1987 "Bezalel Graduate", Israel Museum - Jerusalem
1988/1989 "Domem Venoshem", Omanut La´Am
1989 "Judaica Here and Now", Israel Museum - Jerusalem
1989 "Ma Nishtana", Israel Museum - Jerusalem
1990 "Artisans d´Israel", Paris - France
1990 "Works in Cardboard", The Artists House - Jerusalem
1990 "Israel - State of the Art", Barbican, London - England
1991 "Tradition Today", Flagler Museum, Florida - U.S.A.

Adi Adela Aronow

1949 Born in Wroclaw, Poland

1969 - 1973 Hebrew University, Jerusalem,
B.A. Hebrew Language
1973 - 1975 Pottery studies at Berkeley, California, U.S.A.
1975 Started to work as a potter in Israel

One-Person Exhibition
1983 "Light in Clay" - Old Jaffa
1984 Sheink-In Gallery - Tel Aviv
1988 "Between Clay and Porcelain" - Old Jaffa
1989 "Oriental Wave", Anri Gallery - Nagoya, Japan
1989 Shibafune Gallery - Carea City, Japan
1990 Hochhuth Gallery - Hamburg, Germany
1990 "Plates", Café Ta´amon Gallery - Jerusalem
1991 Anri Gallery - Nagoya, Japan
1991 Shibafune Gallery - Carea City, Japan
1992 Together with Chikako Yoshikawa, Tobien Gallery -
Tokoname, Japan
1992 Contemporary Porcelain Gallery - Soho, N.Y., U.S.A.
1993 Gallery of the Union of American Hebrew Congregations -
N.Y., U.S.A.

Group Exhibitions
1976 -1977 Mural in Jerusalem High School
Two works presented by Mrs. Aliza Begin, wife of the Israeli
Prime Minister Menachem Begin, to Egypts
President Anwar Sadat
1977 Betty Ford, Ceramics Collector - U.S.A.
1978 Conducted a Ceramics workshop "Faces" for deaf and
dump dancers
1980 "Women in Art " - Tel Aviv
1985 "In the Way of the Theatre" - Old Jaffa
1986 Participated in The I. International Ceramic Art Exhibition -
Mino, Japan - †Honorable Mention
1987 "Masks" - Old Jaffa
1988 Participated in The International Workshop of Ceramic Art -
Tokoname, Japan
1990 Knights of Malta, Series of 100 plates - Rome, Italy
1990 "Asian Artist", Ueno Museum - Tokyo and Metropolitan Art
Museum - Tokyo, Japan

1992 "A Small World´s Festival", Hudson Guild Gallery -
New York,U.S.A.
1992 Guest Artist, Pratt School of Design - New York, U.S.A.
1992 - 1993 60 sq. ceramic mural
(together with Itamar Siania) - Tel Aviv
1993 "Design ´93", Israel Fairgrounds & Exhibition Center - Tel Aviv

Judith Mayer

Born in Budapest

1941 Immigrated to Israel
1954 Studied ceramics with Hedwig Grossmann
1955 Studied ceramics with Hanna Harag-Zuntz
1956 Camberwell School of Art, London
1957 Studied with Francine del Pierre, Paris
1958 Founded her studio with Yohevet Marx in Beer Sheva

One-Person Exhibitions (with Yoheved Marx)
1961 Los Angeles
1962 Modern Art Museum - Haifa
1971 The Negev Museum - Beer Sheva
1971 Ha´Aretz Museum - Ramat Aviv

One-Person Exhibition
1992 A. Baron Gallery, Ben Gurion University - Beer Sheva

Group Exhibitions
1966 Annual Negev Artists´ Exhibitions - Beer Sheva
1967 Expo. Montreal, The Israeli Pavilion Exhibition
1983 "The Negev in Israeli Art", The Avraham Baron Gallery,
Ben Gurion University - Beer Sheva
1983 "Desert Encounters" - Jerusalem Theater
1991 "The Beginnings of Israeli Ceramics 1932 - 1962",
Artists House - Jerusalem and Herzliya Museum
(Catalogue)
1992 "Artists in the Desert", The Avraham Baron Gallery,
Ben Gurion University - Beer Sheva
(with Suzanne Klotz - mixed media)

Permanent Works in
Knesset, Jerusalem
Hilton Hotel, Jerusalem and Tel Aviv
Dan Hotel, Caesaria
Jerusalem Theater

Murals:
Bank Misrachi, Bnei Brak / Netivot
Ben Gurion University, Beer Sheva
Beit Gabriel Sherover, Zemach
Paz-Gaz Company, Tel Aviv and Petach Tikva

Gila Ben-David

1952 Born in Beer Sheva, Israel

1972 - 1973 One year study at the Ben-Gurion University
1973 - 1977 Studies at the Bezalel Academy of Art & Design, Jerusalem. Was awarded a B.A. degree in ceramics design
1989 - 1991 Was a partner in the "Keramica Echad-Echad" Gallery, Tel Aviv

International Events

1992 International Porcelain Symposium and Workshop for 30 days, Khala - Germany
1993 Participated in The I. International Ceramics Biennale - Beer Sheva

Group Exhibitions

1989 /1991 3 exhibitions at the "Keramica Echad-Echad" Gallery - Tel Aviv
"Light 90", "Light 91", "Beit Ot Hamuzar" - Jerusalem
1991 Rothschild Foundation, Beit Kahana - Ramat Gan
1990/1992 2 exhibitions of the "Association of Ceramic Artists" in Europe and the Middle East
1992 Porcelain Symposium - 3 exhibitions in Germany
1993 The I. International Ceramics Biennale - Beer Sheva

Ilit Lejtman

1959 Born in Zefat, Israel

Academic studies at Haifa University

1982 Graduation with B.A. in Creative Art and a second one in Psychology
1986 She scupltured at the university, while working towards her M.A. degree in Psychology

One-Person Exhibitions

1989 Cultural Center, Sunnyvale, California - U.S.A.
1992 Artists House - Jerusalem

Group Exhibitions

1982 Artists House - Jerusalem
1982 Permanent diplay of sculptures at Haifa University - Haifa
1988 Cultural Center, Sunnyvale, California - U.S.A.
1991 Art Gallery, Haifa University
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1994 Ceramic Gallery Böwig, Hannover - Germany

Edith Adi

1934 Born in Buenos Aires, Argentina

1956 Immigration to Israel
1970 Settles in Jerusalem and creates in her studio in the Bukharan Quarter
1978 - 81 Taught at the Ceramic Design Department, Bezalel Academy of Art & Design, Jerusalem

One-Person Exhibitions

1966 "Bat-Sheva" Art Center - Tel Aviv
1970 Chemerinsky Gallery - Tel Aviv
1974 Intercontinental Gallery, Rio de Janeiro - Brazil
1983 Kin Gallery, Mexico City - Mexico
1987 Praxis Gallery, Santiago - Chile
1992 Beit Kahana - Ramat Gan

Group Exhibitions

1970 "Ceramics in Israel ´70", Tel Aviv Museum of Art - Tel Aviv
1970 /1971 International Contemporary Ceramics Competition, Faenza - Italy
1972 "International Ceramics 1972", Victoria and Albert Museum, London - England
1976 "Israeli Design", Stuttgart - Germany
1979 "Ceramics in Israel", Rathaus Gallery, Berlin, Böblingen, Stuttgart - Germany
1983 "13 in Clay", Jerusalem Theater - Jerusalem
1983 International Biennale, Vallauris - France
1988 International Biennale, Valparaiso - Chile
1988 /1991 Beaux Arts Museum, Santiago - Chile
1992 "Keramik aus Israel" - Germany and Hungary
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul, Turkey
1993 The I. International Ceramics Biennale - Beer Sheva

International Awards

Ravenna Prize at the XXXVIII Competition, Faenza - Italy

Works in Museum Collections

Contemporary Ceramic Museum, Faenza - Italy
Rufino Tamayo Museum, Mexico City - Mexico
Museo de Bellas Artes, Santiago - Chile

Boris Rubinstein

1925 Born in Leningrad, U.S.S.R.

1975 Immigrated to Israel
Educated Ph.D. in Physics and Mathematics
In ceramics mainly self-taught, also attented courses under Phylip Rodgers, Henry Pim, Imre Shramel and Elisenda Sala.

Group Exhibitions

1987/1992/1994 Flatcher Challenge Ceramics Award, Auckland - New Zealand
1989 "Keramik ´89", Rudolf Mangisch Galerie, Zürich - Switzerland
1992 Biennale Internationale de Ceramique d´Art, Vallauris - France
1993 IV. World Triennale Exhibition of Small Ceramics, Zagreb - Yugoslavia, Award - Honorable Mention
1994 International Orton Cone Box Show, Baker University, Kansas - U.S.A.
1994 Ceramic Gallery Böwig, Hannover - Germany

Participated in exhibitions of Israeli Ceramic Art in Israel and abroad

Holds four one-man exhibitions in Israel and two sculptures in public places in Tel Aviv.

Dalit Tayar

1952 Born in Los Angeles, U.S.A.

1956 Immigrated with her family to Israel
1974 - 1977 Studied Anthropology and Art at Santa Monica, U.S.A.
1979 Specialized studies in Bronze Casting
1992 - 1993 Teacher of sculpture and wheel-work, Emek Hayarden College

One-Person Exhibitions

1993 Herzliya Museum
1994 Shlush - 30 Gallery - Tel Aviv

Group Exhibitions

1992 Alex de Rothschild Foundation, Fisher Gallery, Mishkenot Sha´ananim - Jerusalem
1992 Israeli Ceramics, travelling exhibition - Europe
1992 "Israel Ceramics 92", Beit Kahana - Ramat Gan
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1993 The I. International Ceramics Biennale - Beer Sheva
1994 Ceramic Gallery Böwig, Hannover - Germany

Anat Barel

1955 Born in Israel

1974 - 77 Ceramic and Sculpture Study, Menashe Regional School, Israel
1976 - 77 Ceramic Sculptere Study, Avny Institute, Tel Aviv
1978 - 82 Ceramic Study, Ceramic Department, Bezalel Academy of Art & Design, Jerusalem
1991 Architectural Sculpture, Haifa University (Enrice Mestre, Spain)

One-Person Exhibition

1989 "Klei Objekten" EKWC Heusen - Holland
1989 "Anat Barel Klei Objekten" Gallery Westeinde, Den Haag - Holland
1992 "Anat Barel" Gallery K & W, Den Bosch - Holland
1993 "Anat Barel - Sculpture", The Artists House - Jerusalem

Group Exhibitions

1981 "Hameshutaf Beer Sheva" Visual Art Center - Beer Sheva
1982 "Selected Works of Bezalel"
1984 "Kibbutz Artists Movement", Yad Lebanim Museum - Petach Tikva
1985 "First Look" Kibbutz Gallery - Tel Aviv
1985 "In the Open" National Park Ramat Gan, Museum of Israeli Art - Ramat Gan
1988 "Images" Michael Skerk, Oosterland - Holland
1989 "Een Uitgerbreide Permanent" Gallery Kapelhius, Amerfort - Holland
1992 "Ancient and Recent", Haifa University - Haifa
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1993 "Receptacle and Contents", Beit Kahana - Ramat Gan

Leah Sheves

1947 Born in Heidenheim, Germany

Grew up in Israel and the U.S.A.
1970 B.A. French, Ohio University, Athens, Ohio, U.S.A.
1972 - 1980 Studies in Art and Ceramics
Israel Museum; Bezalel Academy of Art & Design, Jerusalem;
School of Visual Arts; Hunter College; Teachers´ College of Columbia
University, New York City, U.S.A.
1980 M.A. Teachers College of Columbia University
Area of Specialization: Ceramics; Art Education
1981 Moved to Israel and set up a ceramics studio in Rehovot
1981 - 1983 Taught Art in High School, Rehovot

One-Person Exhibitions
1986 "Landscapes in Clay", Alef Gallery - Tel Aviv

Group Exhibitions
1989 "One of a Kind Teapots", The Ceramics Gallery - Tel Aviv
"Clay and its Creator", Smilansky Cultural Center Gallery - Rehovot
1990/1991 Artisans d´Israel de la Foundation de Alex de Rothschild - Paris, Brussels, Marseille, Lisbon
1990 Contemporary Crafts from Israel, Barbican Center - London
"Light 90", Jerusalem House of Quality - Jerusalem
1992"Keramik aus Israel" - Germany and Hungary
"Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1993 Ceramic Forms, Gallery 105 - Illinois, U.S.A.
1994 "Set Table" , Shlush - 30 Gallery - Tel Aviv

Talma Tamari

1940 Born in Kibbutz Amir, Israel

1963 Graduation in Physiotherapy, Assaf Ha´Roffee Hospital
1992 B.A. in History of Art, Tel Aviv University

Working as a potter for the last 12 years, making lately mainly large decorated jars

One-Person Exhibitions
1993 Shlush - 30 Gallery - Tel Aviv

Mark Yudell

1956 Born in Syracuse, N.Y., U.S.A.

1976 - 1978 De Vrije Academie Voor Beeldende Kunsten - Den Haag, Holland
1979 - 1984 Bezalel Academy of Art & Design - Jerusalem

One-Person Exhibitions
1986 American Cultural Center - Jerusalem
1986 Horace Richter Gallery - Jaffa
1986 Ruach Cadim Gallery - Jerusalem
1990 Galerie Braunsbach - Braunsbach, Germany
1990 Galerie am Buschgraben - Berlin, Germany
1990 Artists House - Jerusalem

Group Exhibitions
1979 Zeeuws Kunstenaarscentrum - Middleburg, Holland
1986 Courtyard Gallery - Jerusalem
1986 Concorso Internazionale Della Ceramica d´Arte - Faenza, Italy
1987 "Banners", Jerusalem Theater - Jerusalem
1989 Jugend Gestaltet - Munich, Germany
1989 "Keramik aus Israel" - Germany, Belgium, France, Spain, Portugal, Poland, Finland
1989 "Drei Künstler aus Jerusalem" - Gütersloh, Germany
1990 Maison de l´Artisant et des Metiers d´Art - Marseille, France
1990 Municipal Art Gallery - Barcelona, Spain
1991 Palacio Galveias - Lisbon, Portugal
1991 Musee Royaux d´Art et d´Histoire - Brusseles, Belgium
1992 Fischer Hall - Jerusalem
1992 Ceramics Ancient and Modern - Haifa University Art Gallery - Haifa
1992 Beit Kahana - Ramat Gan

Awards - Honors
1984 Shapira Prize for Achievement in Ceramic Design
1992 Alex de Rothschild Foundation Prize

Talia Tokatly

1949 Born in Tel-Aviv, Israel

1973 Graduated at Bezalel Academy of Art & Design, Jerusalem
1974 One year post-graduate specialization at the Ceramics & Design Department, Bezalel Academy
1976 A year of further sculpture studies at the Department of Art, Bezalel Academy of Art & Design, Jerusalem, under Epstein
1981 Artists teacher, The Youth Wing, Israel Museum, Jerusalem
1985 Advanced studies in drawing under Mr. Hirsch, Jerusalem
1992 Guest Lecturer, Ceramics & Design Department, Bezalel Academy of Art & Design

One-Person Exhibitions

1978 House of Quality - Jerusalem
1987 Herzliya Museum
1989 Bezalel Academy of Art & Design - Jerusalem
1993 Sara Konforti Gallery - Jaffa

Group Exhibitions

1975 Tel Aviv Museum
1982 Artists House, Jerusalem
1984/1987/1990 I. World Triennale Exhibition of Small Ceramics, Zagreb - Yugoslavia
1986 Concorso Internazionale Della Ceramica d´Arte, Faenza - Italy
1987 Old Jaffa Festival - Tel Aviv
1988 - 1991 "40 from Israel: Contemporary Sculpture and Drawing"
Brooklyn Museum, New York - U.S.A.;
Bass Museum, Miami Beach, Florida - U.S.A.;
Museum of Modern Art, Mexico City - Mexico;
Jewish Museum, Amsterdam - The Netherlands;
Trieste, Rome, Torino - Italy;
Warsaw - Poland;
National Museum, Prague - Czechoslovakia;
Berlin, Leipzig - Germany;
1988"7 Creators", House of Quality - Jerusalem
1988Artists House - Jerusalem
1989 - 1991"Keramik aus Israel" - Germany, Belgium, France, Spain, Portugal, Poland, Finland
1990 "Israel - State of the Art", Barbican Center, London - England
1990 Fiji Museum - Fiji
1990 City Gallery - Rehovot
1990 - 1991 "Artisans d´Israel", Paris, Marseille - France; Brusseles - Belgium; Lisbon - Portugal
1990 Bat Yam Museum
1991 "Keramik aus den neuen Bundesländern, ehemals DDR und israelische Keramik", Horace Richter Gallery, Old Jaffa
1992 - 1993 "Keramik aus Israel", German and Hungary

Award

1987 Awarded Honorary degree at the II. Triennale Exhibition of Small Ceramics, Zagreb - Yugoslavia˘

Varda Yatom

1946 Born in Holon, Israel

1967 - 1970 Tel Hai College, Ceramics and Jewellery
1970 - 1972 Teachers College at Oranim
1979 University of Haifa, B.A. Art - Ceramics
1986 - 1988 Alfred University College of Ceramics, M.F.A. - U.S.A.

One-Person Exhibition

1985 The Kibbutz Gallery in Jaffa, (Catalogue)
1987 The Jewish Community Center, Bloomsberg, Pa.
1988 Holmes Gallery at Alfred University, M.F.A. show - U.S.A.
1989 "Varda - Homecoming", Kibbutz Eilon Gallery - Kibbutz Eilon
1989 "Those are not migrating birds", Beit Ot Hamutzar - Jerusalem
1990 Bar David Museum, Kibbutz Bar´am
1992 Herzliya Museum (Catalogue)

Main Group Exhibitions

1985 Wilfred Museum, Kibbutz Ha´zorea
1985 Jaffa Gallery - Sculpture, Jaffa
1985 "Environmental Scuplture", Ramat Gan City Park
1987 The Pennsylvania State University, Northeast graduate ceramic exhibition
1988 Jane Hartstook Gallery, Greenwich House Pottery, New York - U.S.A.
1988 "Twilight", the Kibbutz Art Gallery - Tel Aviv
1988 "The Aesthetic Edge", Corvallis Art Center, Invitational, Oregon - U.S.A.
1989 "Sculpture at the Tower", Rasco Tower - Tel Aviv
1989 "Two Sisters" - Tivon
1989 "Keramik aus Israel", Germany, Belgium, France, Spain, Portugal, Poland, Finland
1989 "Sculptors of the Northern Border", Ben Gallery - Metulla
1990 "Mikhol Ve´Homer", Heichal Ha´tarbut - Netanya
1993 Participated in The I. Internation Ceramics Biennale - Beer Sheva
1994 Ceramic Gallery Böwig, Hannover - Germany

Publications

8/1985 Kolbo, "Two Sisters"
9/1985 Yachad, Kibbutz Magazine, "Equality is their due"
10/1985 Zo-Ha´derech, "The story of a rejected sculpture"
11/1985 Davar, "It´s great to be in Jaffa by night"
Al-Ha´mishmar, "The controversial sculpture"
Al-Ha´mishmar, "No incentive to dialogue"
5/1987 The Times Leader, Wilkes-Bar, Pa.
5/1988 In Upper Galilee, The Galilee Magazine
11/1988 Ma´ariv, Exhibitions
12/1988 The Jerusalem Post Magazine, "Twilight Zone" by Gil Goldfine
Ha´shavua, "A Vanished Civilization", by Dalia Bar-Amotz

Collections

1985 Diane and Yigal Silber, Private Collection, California, U.S.A.
1987 Mermelstein Family, Private Collection
1988 Alfred Museum, N.Y., U.S.A.
1989 The Open Air Museum, Tefen, Israel

Pnina Zamir-Amir

1929 Born in Rumania

1940 Immigrated to Israel
1950 - 1954 Studied painting in Paris
1955 - 1958 Worked in ceramic factory "Harsa", Beer Sheva, under direction of the sculptor †Nehemia Azaz
1959 - 1960 Worked in the studio of G. Valentin - Milano. Technical course in Istituto Statale per la Ceramica - Faenza, Italy
1960 - 1965 Directed the Art Department of "Harsa" - Beer Sheva
1965 Opened her own workshop in Tel Aviv

Group Exhibitions

1972 Patricipated in Israeli Ceramic Exhibition in Victoria and Albert Museum, London - England
1979 Israeli Ceramics Exhibition - Berlin, Germany
1980 Israeli Ceramics Exhibition - Munich, Germany
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey

1970/1980/1989 Participated in group exhibitions in Israel

Member of the International Academy of Ceramics - Geneve, Switzerland

Rachel Tzamir

1941 Born in Haifa, Israel

1977 Graduated at the Art Department of the Haifa University, Israel
1980 - 1981 Studies at the Ceramic Department at the University of Milwaukee, U.S.A.
1984 Studies in serveral international courses with well known artists in Israel and the U.S.A.

One-Person Exhibitions

1981 University of Wisconsin - U.S.A.
1987 "Political Images" - Haifa
1988 "Images of Actuality", The Artists House - Jerusalem

Group Exhibitions

1981 Women Artists, West Bend- U.S.A.
1993 The I. International Ceramics Biennale - Beer Sheva
1993 Raku - Shlush - 30 Gallery - Tel Aviv

Rina Kimche

1934 Born in Jerusalem, Israel

1956 - 1958 Kunstneiveheitschol, Scupture - Amsterdam, Holland
1959 Belgium Art History and Archeology - Brusseles, Belgium
1963 - 1966 Bezalel Academy of Art & Design - Jerusalem
1968 - 1971 Grant for summer studies at Haystack School of Crafts, MA, U.S.A.
1971 - 1972 Cranbook Academy of Art, Michigan, U.S.A.
1986 - 1989 Van Leer Institute, Jerusalem

One-Person Exhibitions

1971 Artists House - Jerusalem
1980 Ha´aretz Museum - Tel Aviv
1981 Beit Yehora Gallery - Tel Aviv
1982 Debel Gallery - Jerusalem
1983 Visual Art Center - Beer Sheva
1986 Debel Gallery - Jerusalem
1991 House of Quality - Jerusalem
1994 Beit Kahana - Ramt Gan

Main Group Exhibitions

1970 "Ceramics 70", Tel Aviv Museum - Tel Aviv
1975 Richter Gallery - Jaffa
1976 Israeli Design - Stuttgart, Germany
1976 Ha´aretz Museum - Tel Aviv
1977 International Exhibition - Faenza, Italy
1978 Gallery "Juli M" - Tel Aviv
1979 Israeli Ceramics - West-Berlin, Germany
1982 "Touch", Israel Museum - Jerusalem
1984 "13 in Clay", Jerusalem Theater - Jerusalem
1986 "About Animals", Omanut La ´Am
1987 "Elements from Nature", Jerusalem Theater - Jerusalem
1989 "Israeli Ceramics" - Germany, Belgium, France, Spain, Portugal, Poland, Finland
1990 "Israeli Ceramics" - Germany and Hungary
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul -Turkey
1993 "Recaptacles", Beit Kahana - Ramat Gan
1993 The I. International Ceramics Biennale - Beer Sheva
1994 International Exhibition - Tokoname, Japan
1994 Israeli Arts and Crafts, Rothschild Foundation - Japan, Korea, China
1994 Ceramic Gallery Böwig, Hannover - Germany

Awards

1993 First prize at The I. International Ceramics Biennale - Beer Sheva

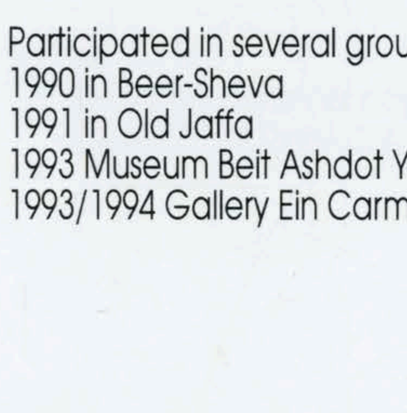
Mira Sadot

1939 Born in Tchernovitz, Rumania
1964 Immigration to Israel

Graduated from:
The Institute of Arts at the "Oranim" Teachers Training College
The Bezalel Academy of Art & Design, Jerusalem
Jerusalem Hebrew University: History of Art
Since 1984 Lectures at the Bezalel Academy of Art & Design, Jerusalem

Group Exhibitions
1975 "Bezalel 70", Helena Rubinstein Pavilion
1976 Potter´s Wheel Ceramics, Ha´Aretz Museum
1976 "Israel Design", International Design Center, Stuttgart - Germany
1979 Stoneware Pottery, Sde Boker College Cultural Center
1981 Ceramic Artists Association Exhibition, Artists House - Jerusalem
1981 Ceramics and Drawings Exhibition, Rehovot Gallery
1987 "Artist 88", Artists House - Jerusalem
1988 Works in "Black and White", Artists House - Jerusalem
1988 "Ceramic for the Garden", Artists House - Jerusalem
1989 "Ceramic from Israel" - Germany, Belgium, France, Spain, Portugal, Poland, Finland
1990 "23 x 40sm", Negev Ceramic - Tel Aviv
1991 "Light", House of Quality - Jerusalem
1991 "Lecturer´s Exhibitions", Bezalel Academy - Jerusalem
1993 The I. International Ceramics Biennale - Beer Sheva

Books
1990 Safety in Ceramics
1991 History of the Ancient Ceramics



Varda Lahav

1945 Born in Kibutz Ramat Rahel, Israel

Studied ceramics at the Bezalel Academy of Art & Design, Jerusalem and University Haifa
Lives and works in Kibbutz Ein Carmel

Participated in several group exhibitions
1990 in Beer-Sheva
1991 in Old Jaffa
1993 Museum Beit Ashdot Yaacov
1993/1994 Gallery Ein Carmel

Shlomit Bauman

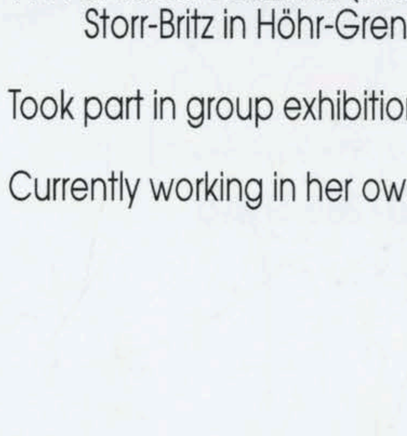
1962 Born in Kibbutz Amir, Israel

1977 - 80 Student at the Ceramic Department of Tel Hai College, Upper- Galilee, Israel
1988 Graduated the B.F.A. program at the Department of Ceramic Design, Bezalel Academy of Art & Design, Jerusalem
1987 Transfer student with Parsons, School of Design, New York, U.S.A.

One-Person Exhibitions
1992 Metaceramics, Museum Herziya (with Yael Atzmony)

Group Exhibitions
1990 "Sculpture on the Coast", Mediterranean Festival - Ashdod
1990 "Sculpture in the Tower", Young Artists - Tel Aviv
1991 V. International Triennale of Ceramic Art, Sopot - Poland
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1991/1993 "Sculpture in The Little Forest" - Raanana
1993 "Tillers of the Soil", Museum Beit Uri and Rami - Ashdot Yaacov
1993 Participated in The I. International Ceramics Biennale - Beer Sheva
1994 Ceramic Gallery Böwig, Hannover - Germany

Prizes and Awards
1986 The Blanche and Romie Shapiro Prize for Ceramic Design
1988 Granted the American-Israel Cultural Foundation Scholarship
1988 The Blumenthal Memorial Prize for outstanding achievements



Michal Alon

1951 Born in Haifa, Israel

1971 - 1975 Studied Industrial Design at Bezalel Academy of Art & Design, Jerusalem
Later studied ceramics with Prof. Hanna Harag-Zuntz in Haifa
1979 Studied ceramics (mainly decorating) with Hildegard Storr-Britz in Höhr-Grenzhausen, Germany

Took part in group exhibitions

Currently working in her own studio in Moshav Hadar-Am

Yael Atzmony

1957 Born in Ramle, Israel

1984 B.A. cum laude, Haifa University
1984 Opened her own studio in Rehovot
1991 Scholarship from the Sharett Foundation
1992 Signs for David Village, Mamila, Jerusalem
1993 Signs for Moon Valley Hotel, Eilat

One-Person Exhibition
1988 Raku 88, Ruach Cadim - Jerusalem
1992 Metaceramics, Herzliya Museum
(with Shlomit Bauman)

Main Group Exhibitions
1989 "Ceramics from Israel" - Germany, Belgium, France, Spain, Portugal, Poland, Finland
1991 V. International Triennale of Ceramic Art, Sopot - Poland
1991 Haifa University
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1993 The I. International Ceramics Biennale - Beer Sheva
1993 Artists House - Jerusalem
1993 "Receptacle and Contents", Artists House - Jerusalem
1994 Ceramic Gallery Böwig, Hannover - Germany

Tania Engelstein

1950 Born in Jerusalem, Israel

1971 - 1975 Studies ceramics at Bezalel Academy of Art & Design, Jerusalem

One-Person Exhibitions
1988 "Circles in Clay" - Art Workshop Gallery - Yavne
1991 "Buildings" - Mapu Gallery - Tel Aviv

Group Exhibitions
1989 "The Creator and the Clay" - Rehovot, Bat Yam
1992 "Ceramics from Israel" - Germany and Hungary
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1992 "Receptacles", Beit Kahana, Ramat Gan
1993 Participated in The I. International Ceramics Biennale - Beer Sheva

Ziva Ben Arav

1955 Born in Kibbutz Ayelet Ha´shachar, Israel

1986 - 1989 Studied painting and sculpture at Tel Hai Community College

One-Person Exhibitions
1989 "Machaniim" Art Gallery
1992 Beit Kahana - Ramat Gan

Group Exhibitions
1991 Galilee Artists - Kirijat Shmona
1992 Rothschild Foundation, Mishkenoth Sha´ananim - Jerusalem
1992 "Israel - Istanbul 92", Ceramic Artists Association of Israel represent Israel at the Congress of the International Ceramic Academy in Istanbul - Turkey
1993 The I. International Ceramic Biennale - Beer Sheva
1993 CBI Center for Environmental Studies
1993 "Receptacle and Contents" Artists House - Jerusalem (Catalogue)
1993 Museum Beit Uri and Rami Nechuchtan - Ashdot Yaacov
1994 Museum Bat Yam
1994 Ceramic Gallery Böwig, Hannover - Germany

Awards
1993 First Prize at The I. International Ceramics Biennale - Beer Sheva

Collections
1993 Lynda Sillivan, Los Angeles, U.S.A.

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