

Contemporary Israel Art

**Art-focus**

1994

The Negev Museum - Beer Sheva

# Ceramics Israel





# Israel Ceramics

## עבודות בחומר



מוזיאון הנגב  
THE NEGEV MUSEUM



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 pergamental 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 Tzmir 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



סבר לטובת תיאטרליות ותחפושית; ואילו עידית עדי מדפיסה את דיוקנאותיה על משטחי חרס "מתפרקים", כמי שמדביקה את השיעיתוקיות של חברת-השפע המודרנית עם היוליותה של תרבות ידנית קדומה.

אכן, המודעות הארכיטקטית את העבר הקדום מלווה את הקרמיקה הישראלית כצל ענק, בה במידה שזוהי אמנות המורדת בעבר ומשחקת עמו מתוך חירות גמורה. עדי ארנוב, למשל, משחקת בחופשיות צבעונית במסכמות 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 מכוונותם המטאפיזית: ראו כיצד מיכלים ארכאיסטיים של שובכים ואיחוסן-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 עליה לכטמן, במקביל לארוס ולתנטוס הנוכחים בגושיה הגולמיים של רינה קמחי. ברם, לכל אלה עונה דורון יעקובי בצירופים אבסורדיים-פרדוקסליים של מיכלים ספק-עלזים 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.

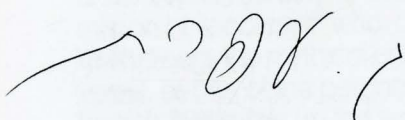
לאמור: קרמיקה ישראלית ברגע של מיפנה תרבותי-חברתי. רגלה האחת באתמול ורגלה השניה במחר. מגדלנה חפץ עוונת קושרת ומדביקה את שברי ה"גולגולת" של ראשי קורבנותיה; שלומית באומן עדיין מאחזה את שברי הדימויים של הגוף ב"פסיפס" ההדפסות המקשט את סיריה; כן, בין האחדות המיתית לבין השבר נוכח גם נסיון-האיחוי. ואף על פי כן, שלב מעבר: בימים של מבחן חוזה-השלום עם הפלשתינאים, של הסכמים יידיתיים 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 ולאזור כולו, ובהכרח - זהות חדשה לאמנות הישראלית ולקרמיקה בכלל זה.

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 עכשווי), נאתר בשפת הקרמיקה של תערוכה זו מיסודות הקדרות הקלסיות (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 עליה 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 דימוי 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 מהפולקלור, 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 אישוש.

בפן "השתחררות" של התערוכה, מפנות הכבדות והקדושה מקומן לקלילות ולהומור של מאירה אונה, המשחקת ברוח ניאו-פופ"יית בדימויים ובצורות, או לפיגורות הקריקטורליות 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-



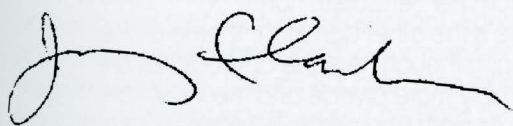
ד"ר גדעון עפרת

היסטוריון לאומנות



אמנם צבע וקישוט משחקים תפקיד משני במרבית העבודה שצינתי 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 ארנוב. 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, יש לי בכל 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

בהרבה מובנים, אמנות הקרמיקה בישראל הינה בבועה של הארץ עצמה. הקולות האישיים השונים המבטאים את עצמם בחומר הינם עכשוויים כמו מדינה שקמה פוליטית אחרי מלחמת העולם השנייה, 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 חדות ההשרדות. הרבגוניות הרבה של הטכניקות והאסתטיקות השונות שנתקבצו פה מהארצות השונות מהן חזרו היהודים לישראל מאוחדים כקסם היופי הארצי הגלוי של נוף המדבר המקומי, המשכיית 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 העכשווית 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 טינה אנגלשטיין, פנינה זמיר ויהודית מאיר. גישה רפרזנטטיבית יותר נמצא אצל מגדלנה חפץ, ורדה להר וטינה 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.



## 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 tragedy 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 resilient. 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 Tzami, 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 largely 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 with 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, Ilit Leitman, Hanna Miller, Mark Yudell, and David Morris. Leitman's Rubenesque 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 caricatures generically lampoon bureaucratic or self-important prototypes, while Rachel Tzami'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 refusenik from Russia, and Mulu Geta, one of the Ethiopian Jews dramatically rescued from that country's devastating civil war, each contribute deeply personal, emotionally charged sculptures to the exhibition.

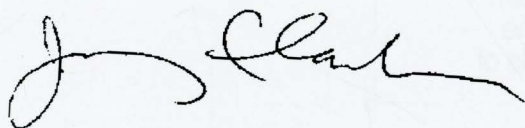
Although color and decoration play a secondary role in much of the work described above, a distinct number of the participating artists are concerned



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 enliven her bottle necked vessels. Undoubtedly, the most uniquely decorated work of all belongs to Adi Adele Aronow, who multi-fires her porcelain vessels many times, adding layers of brightly colored glazes and decalés. 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 constructions. Ephrat Barash integrates industrial and primitive forms in her multi-media installations. Shlomit Bauman is an extremely experimental artist whose work is perhaps best described 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



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

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 מבנים 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







# Ecula 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 Heteiz



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

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

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



# 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 Cypress	1993	hand build, wood, fired, stoneware	1200°C	14-8-6
				15-7-6



# Deren Jacoby



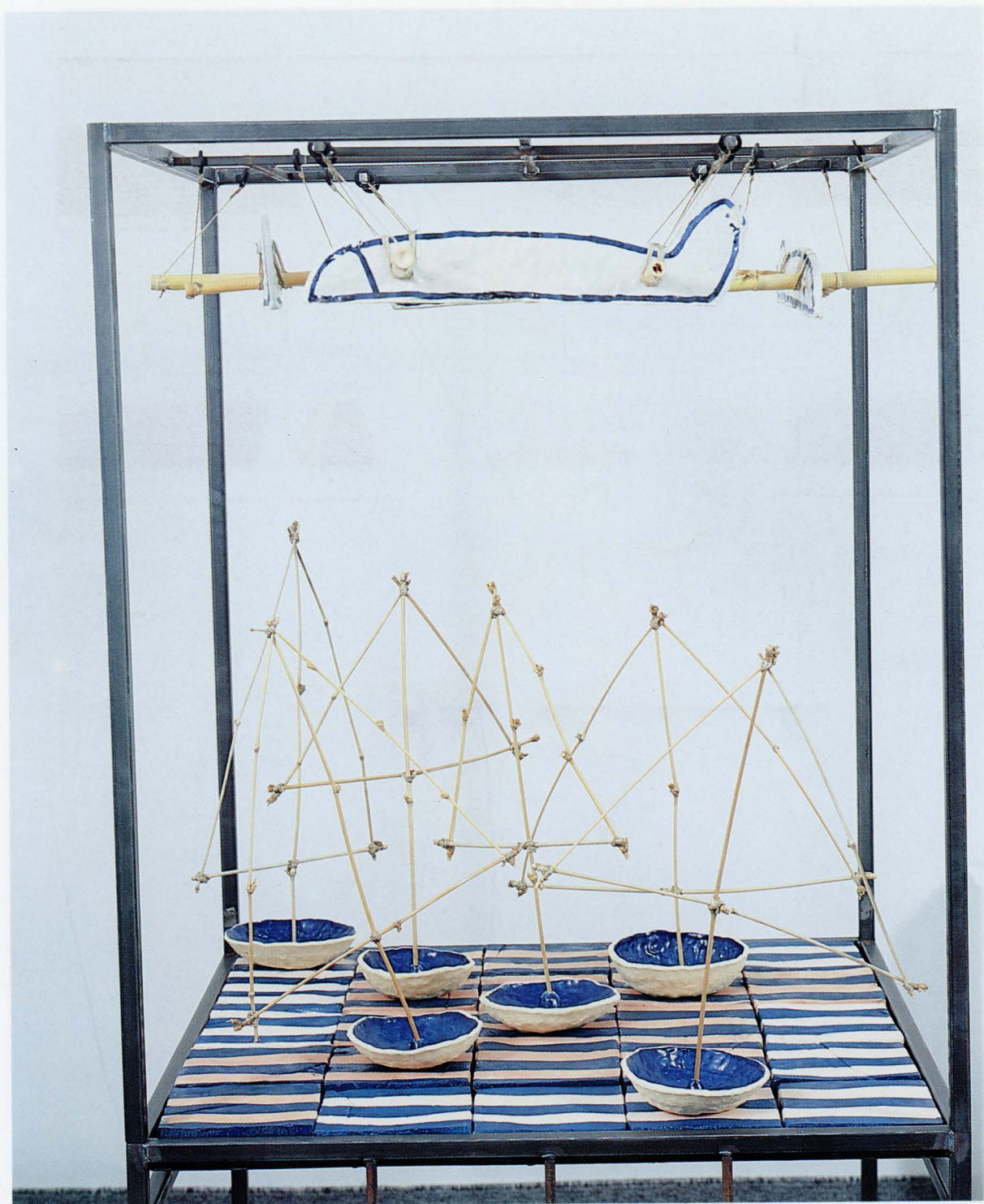
Bridge 1991 thrown and altered 1050°C 20-12-10

"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



# Eliot Barash



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

"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 choice 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 Ge'ez



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

## "Clay is my life"

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



# 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 Arewu



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





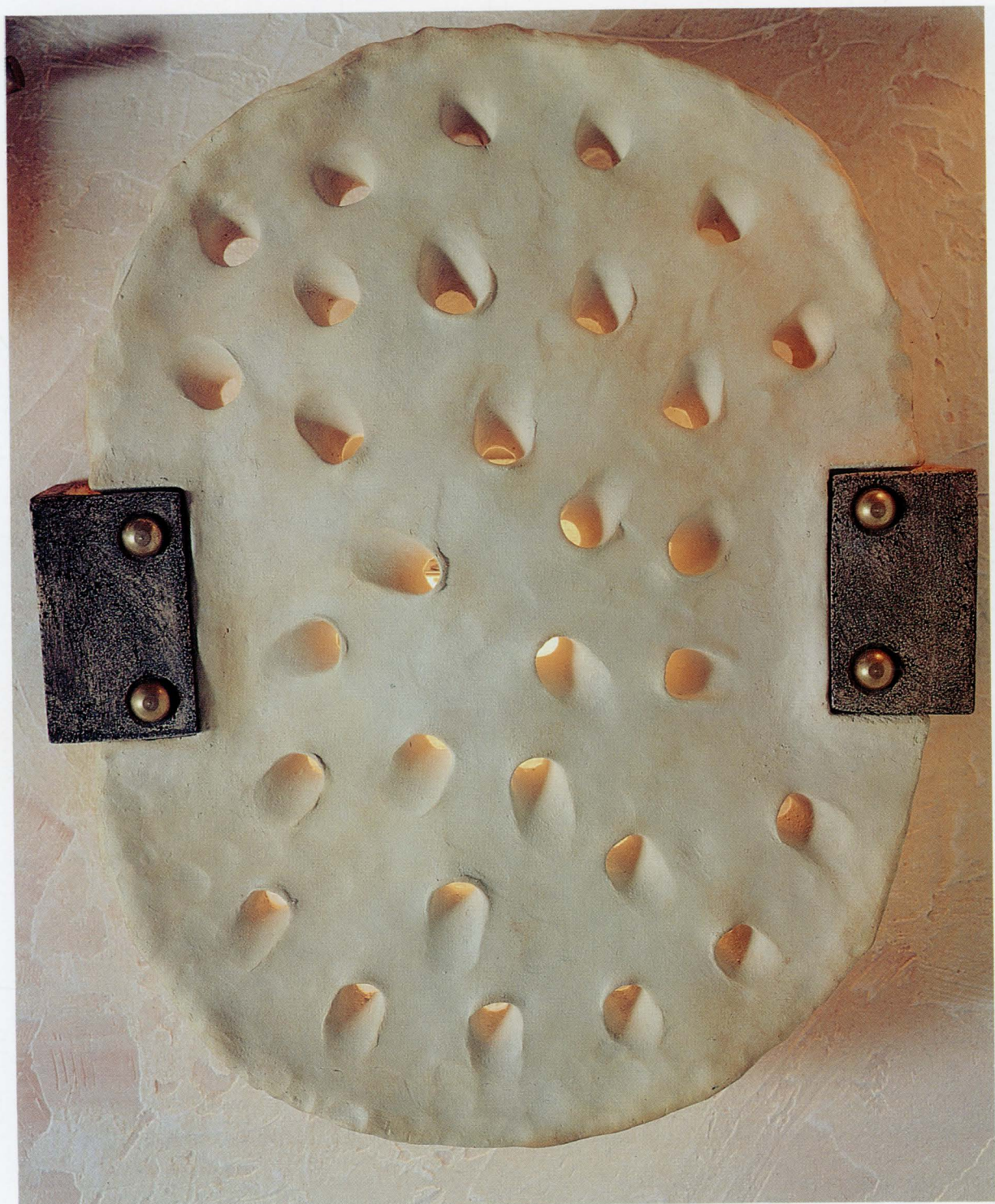
Planter 1993 hand build, stone-ware, natural clay glazes 1200°C 9 ø16

**"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

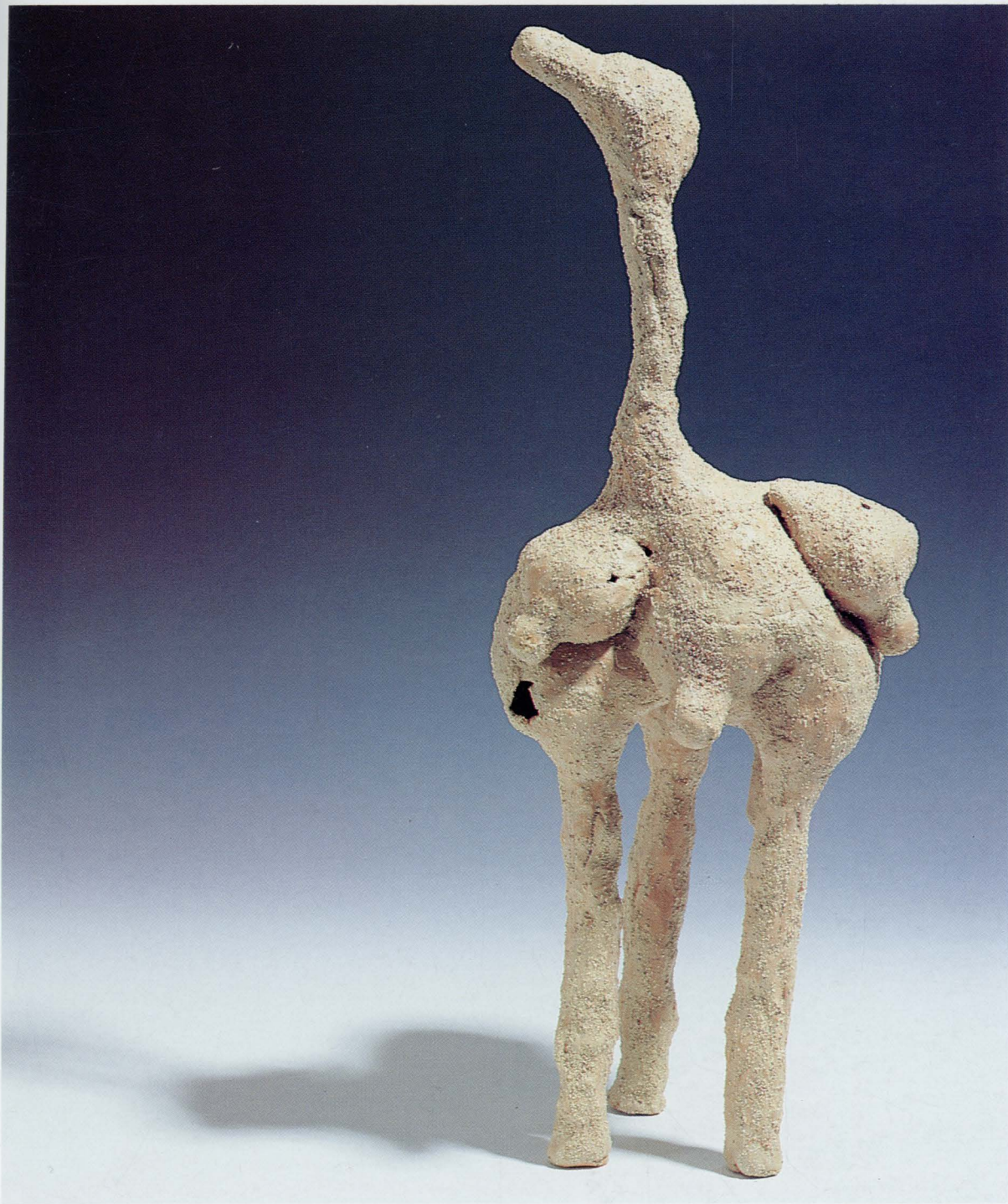


Illumination Body    1994    hand build, stoneware and metal    1200°C    ø18-14

**"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





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-





On the Hills I 1989 hand build, silk  
wall relief 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

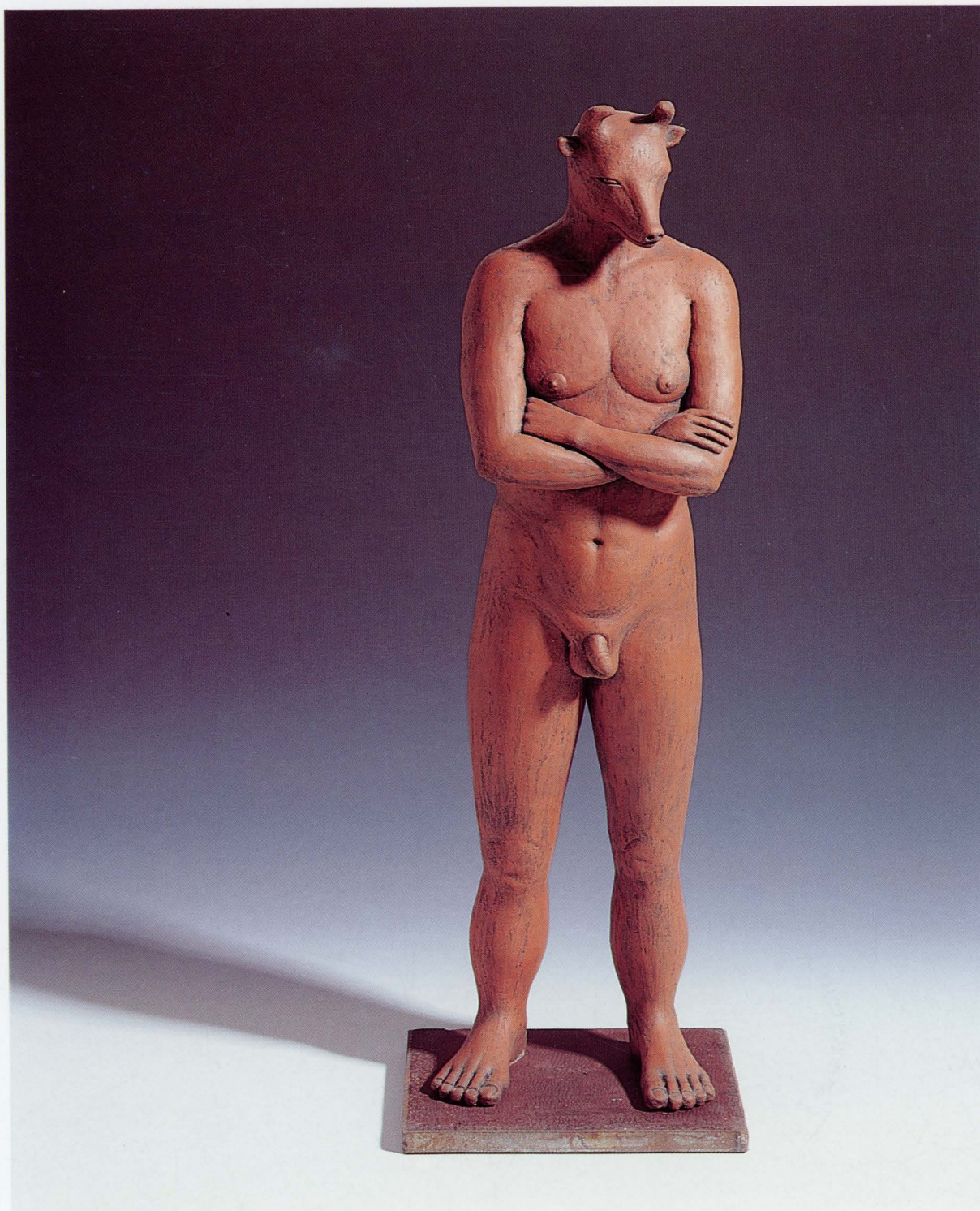


Rurik 1994 hand build 1050°C 18-9-12

**"Philosophy: To work and to hope. But more work, than hope. Technique: Simplicity, sincerity 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





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



# Andi 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 1100°C 15-11-3

terra sigillata

Untitled 1993 hand build, decorated with pigments 1100°C 15-13-3

terra sigillata

Untitled 1993 hand build, decorated with pigments 1100°C 12-10-2

terra sigillata

Untitled 1993 hand build, decorated with pigments 1100°C 20-10-2

terra sigillata



# Leah Sheves



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

"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      1280°C      15-8-3  
salt fired stoneware  
Broken Tiles      1993      hand build from slabs      1280°C      8-8-2  
reduction fired



# Telma Tamari



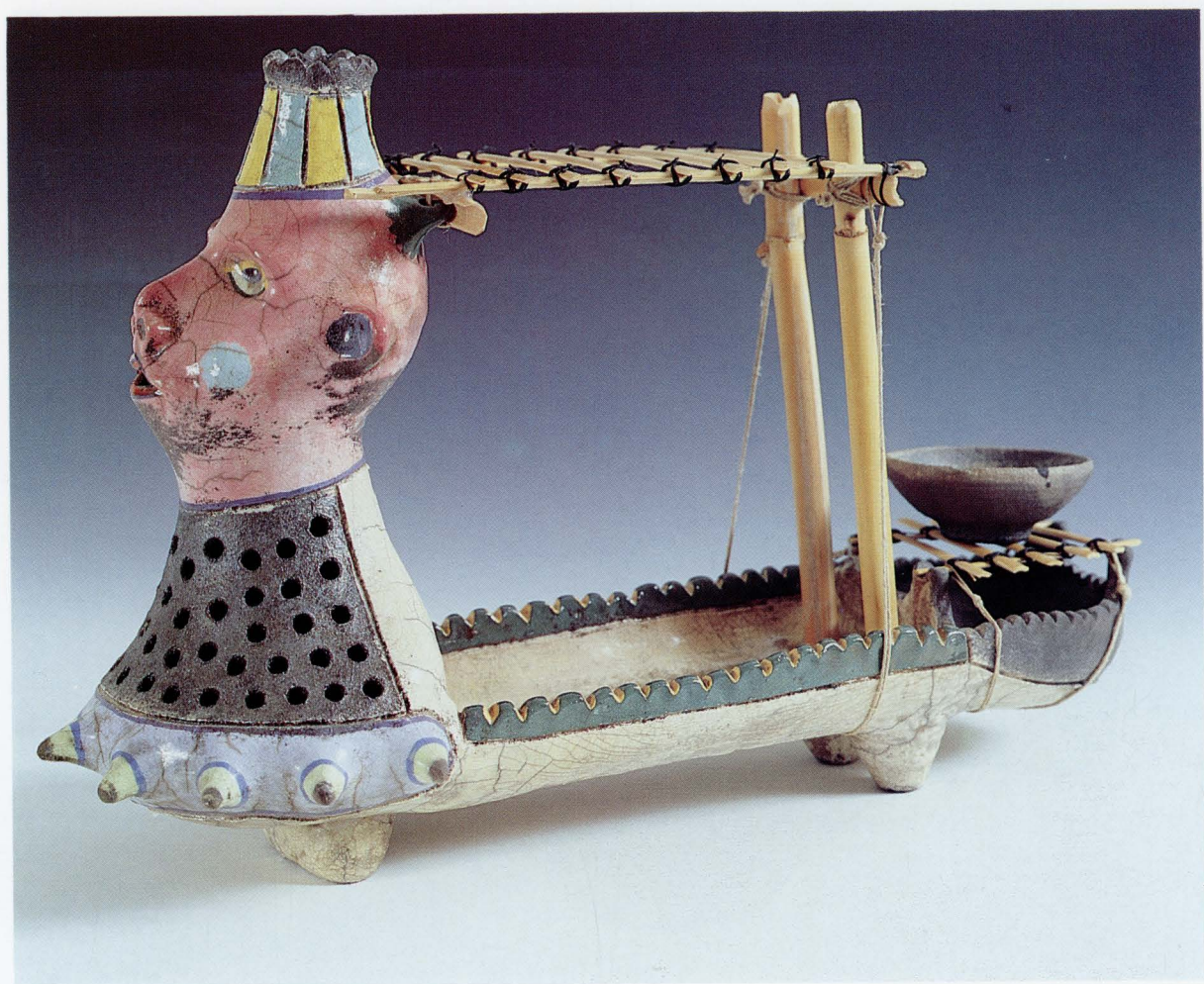
Jar 1994 thrown, hand build  
earthen-ware and engobes 1050°C 19 ø 21

"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  
earthen-ware and engobes 1050°C 27 ø 18



# Mark Yucell



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





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
Untitled	1993	hand build, stoneware coiled, 3 iron legs	1200°C	18



# Varde Yelam



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

"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)	10-20-13
			(3/5)	21-14-13
			(4/5)	20-12-12
			(5/5)	14-17-15





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



# Vered Lahav

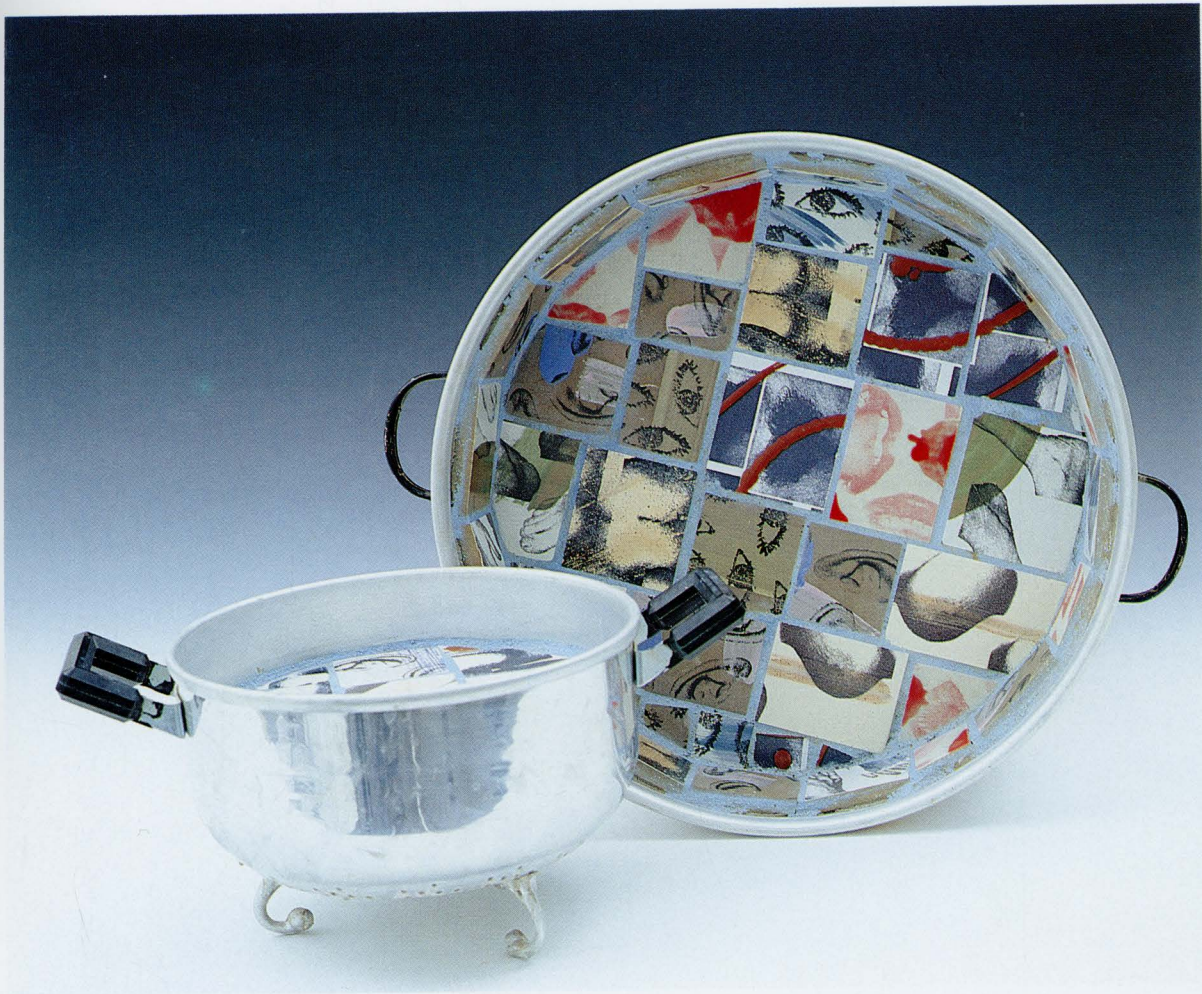


Erection (detail) 1994 earthen-ware 1100°C 51-59-94  
11 pieces hand build

"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"



# Shlomi 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".  
Investigating 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 boundaries 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





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



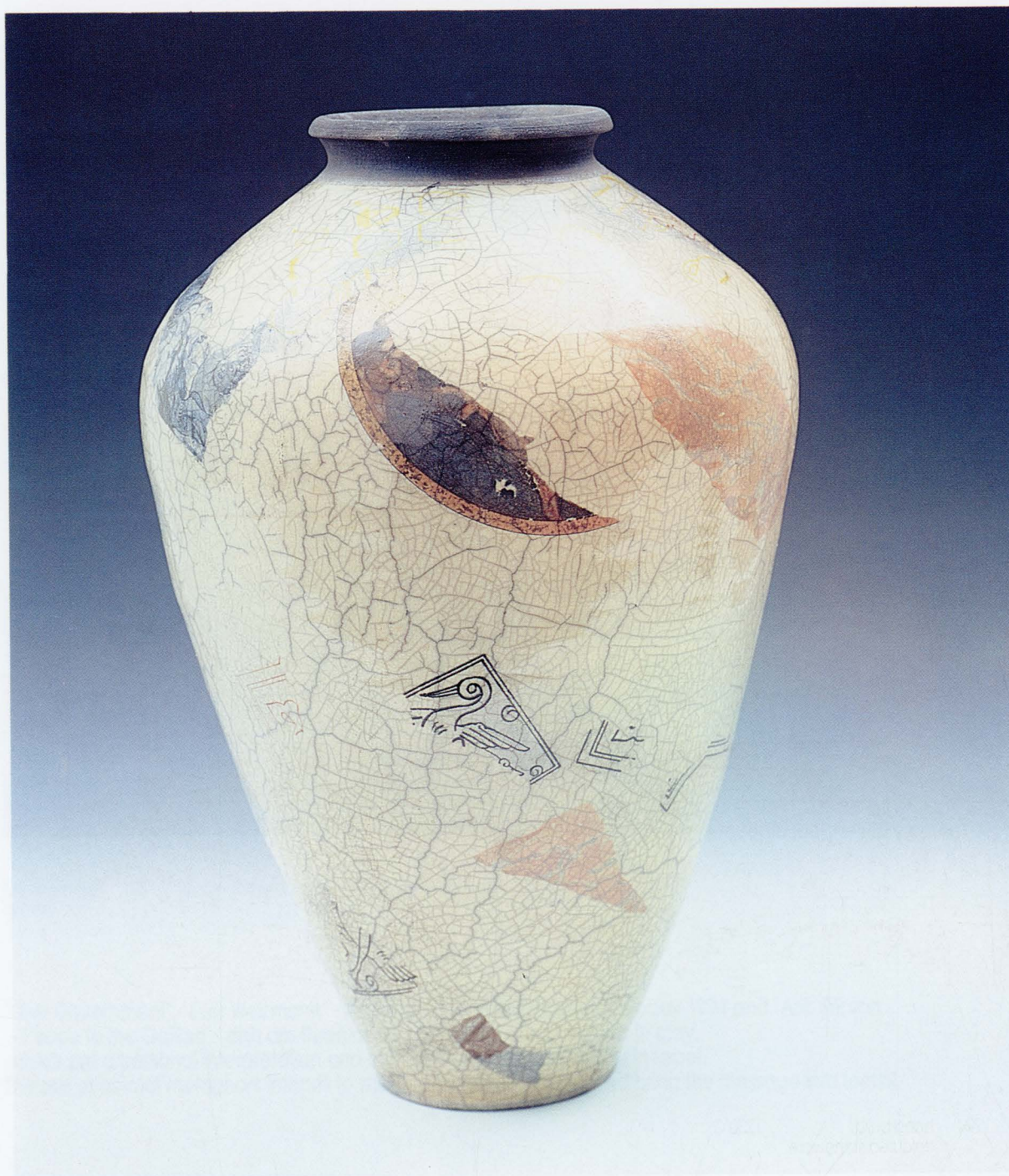
Untitled      1994      hand build      1200°C      23-16-17  
stoneware, iron

**"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      1991      hand build      1200°C      70-92-8  
5 pieces      stoneware, iron



# Yael Aizmony



Vase 1994 thrown, raku 18-14  
silk screened

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



# Tania Engelstein



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

"The main theme in my work is the immediate 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 Mirrors    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 Symposium in Römheld -  
East Germany, (Catalogue)

1991 Curated with Dr. G. Ofrot 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 Symposium, 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

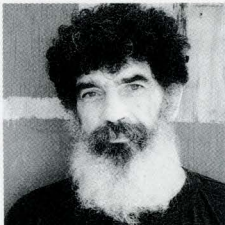
### Main Group Exhibitions

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", Kyoto, Tokyo - Japan  
1994 Ceramic Gallery Böttig, 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

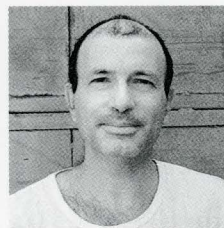
1994 Ceramic Gallery Böwig, Hannover - Germany

### 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 mathematics 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 Tapes 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

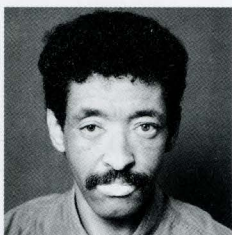
### One-Person Exhibitions

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 several workshops in Adis Abeba

1966 - 1968 Taught ceramics  
1968 - 1983 Led a ceramic-plant in Adis Abeba  
1984 Immigrated to Israel, lives and works in Jerusalem  
1994 Ceramic Gallery B6wig, 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 Association 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 Egypt's  
President Anwar Sadat  
1977 Betty Ford, Ceramics Collector - U.S.A.  
1978 Conducted a Ceramics workshop "Faces" for deaf and  
dumb 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 Yohevet 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 "Keramika 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 "Keramika 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 sculptured 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 display 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 attended courses under Philip Rodgers, Henry Pim, Imre Shramel and Elisenda Sala.

### Group Exhibitions

1987/1992/1994 Fletcher 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 Sculpture 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" EKWG 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



## 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'Artisan et des Metiers d'Art - Marseille,  
France

1990 Municipal Art Gallery - Barcelona, Spain

1991 Palacio Galveias - Lisbon, Portugal

1991 Musée Royaux d'Art et d'Histoire - Bruxelles,  
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



## 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





## 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
- 1988 Artists 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; Brussels - 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 Sculpture", 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. International 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 Participated 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 - Geneva, Switzerland



## Rachel Tzmir

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 several 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 Kunstniveauschule, Sculpture - Amsterdam, Holland  
 1959 Belgium Art History and Archeology - Brussels, 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 Cranbrook 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 - Ramat 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

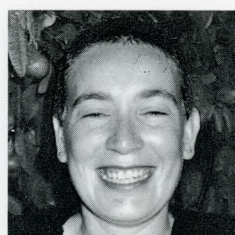


## Varda Lahav

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 Herzliya (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-Brütz 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 Sullivan, Los Angeles, U.S.A.



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לאגודת אומני קרמיקה בישראל



מוזיאון הנגב - באר שבע

# קרמיקה ישראל

