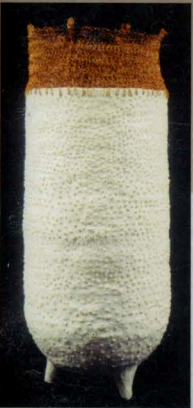




The London
Jewish Museum of Art



Israeli contemporary applied arts

The Alix de Rothschild competition winners

April 2nd - May 7th 2006



The London Jewish
Museum of Art

Israeli contemporary applied arts

The Alix de Rothschild competition winners

April 2nd - May 7th 2006

Ben Uri Gallery, 108A Boundary Road, off Abbey Road, London NW8 ORH
Telephone: 020 7604 3991 info@benuri.org.uk www.benuri.org.uk

Open Monday to Friday 10-5.30pm, Sunday 12-4pm

PLEASE NOTE THE MUSEUM WILL BE CLOSED ON 13, 14, 19 & 20 APRIL

Ben Uri wishes to thank curator Ruth Corman, Marcelle Klein and all the artists for their support and involvement in this unique and special exhibition. Ruth in particular deserves very particular recognition for her tireless commitment to bringing the Best of Israeli Applied Arts to London for the first time and the gallery and museum are honoured and privileged to host this wonderful exhibition.

Our continued thanks goes to The Dorset Foundation, Hanadiv Charitable Foundation, members of the Berson Patron Group and all our Friends for their support which facilitates the Ben Uri mission of making the impossible very possible and achievable.

Israeli contemporary applied arts



The London
Jewish Museum of Art

An Introduction by Ruth Corman, Curator

A chance encounter over twenty years ago was the start of my involvement with Israeli ceramics. Miriam Rothschild, a trustee of the Alix de Rothschild Foundation, then situated in the Old City of Jerusalem, invited me to join her on the committee of the Foundation, dedicated to promoting excellence in all forms of contemporary applied arts in Israel.

Soon after joining, I realized that much more could be done. I began organising exhibitions of British ceramics at my home in Jerusalem. These semi annual events were greeted enthusiastically not only by buyers but also by the local ceramic artists who came to view the works. On one such occasion, Magdalena Hefetz, the Chair of the Israeli Ceramics Association, asked if I could persuade some of the UK ceramicists to come to Israel to give workshops. I set up a small charity, the Israel Crafts Foundation and through this we began an exchange programme that has enabled many of Britain's leading potters to visit Israel to give workshops and seminars, especially at the annual ceramics symposium at Tel Hai. Since then, about forty British potters have visited Israel as well as artists engaged in textiles, wood turning, glass engraving and metalwork.

There is no doubt that Israel has benefited substantially from this exchange, with each visitor not only enriching the local artists with his or her expertise but also gaining personally from their time spent in Israel.

Pots and potters are not new to Israel. In almost every region of the country one finds the remains of artefacts left by previous

generations, stretching back centuries. Even today it is possible to walk along the beach at Caesarea and pick up pot shards or handles going back to the times of the Crusaders and even the Romans.

Nevertheless, Israel does not have a long or distinct tradition of a unique local pottery culture, as one finds in England. Contemporary ceramics in Israel really began in the early thirties with the influx of new immigrants, mostly from Europe, such as Hedwig Grossman, considered by many as the mother of Israeli ceramics. She and others brought with them the influences of their countries of origin, such as Bauhaus. However their artistic approach and techniques soon began to reflect the feel of the new environment in which they found themselves - the weather, the light, the Israeli soil and its dryness, local mythological and Biblical sources and in particular archaeology. Add to this the heady mix of oriental and western culture as well as the impact of so many political and social issues and you will have some idea of the rich sources from which today's Israeli ceramicists have drawn their inspiration. The standard of today's contemporary applied art in Israel is such that it can take its place proudly on any international scene.

I am delighted that this very special exhibition has come to the Ben Uri Gallery and Museum. I know I speak on behalf of all the artists, when I pay tribute to the broad and imaginative vision of the Ben Uri in extending its remit to include and support this important and dynamic segment of the creative arts from Israel.

Israeli contemporary applied arts



Short History of Ben Uri

The Ben Uri was established in 1915 in London's East End to provide support for the many Jewish artists and craftspeople who were flourishing there in the face of poverty, anti-semitism and isolation from the mainstream cultural arena. It was founded by Lazar Berson, a Lithuanian-born designer and craftsman. Berson gave the organisation its name, Ben Uri, in celebration of Bezalel Ben Uri, the master craftsman who oversaw the building of the biblical Ark of the Covenant that held the stones on which the Ten Commandments were inscribed.

In the beginning, Berson set out Ben Uri's mission as being:

"To form a permanent collection of works by Jewish artists that would enrich and ennoble the Jewish population" and to "offer a platform for Jewish artists, home and émigré to exhibit" to demonstrate to the establishment and the wider public their potential contribution and influence – a potential that was and continues to be richly fulfilled.

The Ben Uri continues to cherish these principles and as a result of Berson's vision, the Ben Uri houses the world's largest and most important collection of its kind and continues to actively acquire world class works that further enhance the collection.

Its mission for this new century is to inform the widest public in Britain and abroad of the life, work and contribution of British and European artists of Jewish descent examined alongside their contemporaries as

a seamless part of the rich mosaic of the National cultural heritage.

Important exhibitions held during the last four years have seen the Ben Uri establish a national and international reputation and the museum plans to move to the heart of Central London alongside other great British galleries, to maximise access and impact.

The Ben Uri in 2006 offers a unique research resource and its commitment to education and access to all communities is resolute.

Following its re-launch exhibition *The Ben Uri Story*, from Art Society to Museum in January 2001 at Bonhams, New Bond Street, London the Museum after 6 years without a home acquired a new gallery in St John's Wood, NW8. In partnership with the Jewish Museum, Frankfurt the Ben Uri opened the gallery in July 2002 with an exhibition of the important German expressionist, Ludwig Meidner and his artist wife Else, which enjoyed international critical acclaim.

The museum is immensely proud of its current unique series of exhibitions 'Whitechapel Boys' which started with Bernard Meninsky in 2001, followed by Mark Gertler in 2002, Jacob Kramer and William Roberts in 2003 and Alfred Wolmark in 2004 and in 2006 Jacob Epstein & Dora Gordine followed in September this year by Simeon Solomon and the Pre Raphaelites.



EXHIBITIONS



COMMUNITY



SCHOOLS



KIDS CLUB



FRIENDS



ARTISTS

Israeli contemporary applied arts



Mission Statement

Ben Uri Gallery, founded in 1915, is Europe's only dedicated Jewish Museum of Art, working in partnership with secular and Jewish Museums in the UK and internationally.

The gallery and museum is an educational institution dedicated to enhancing the quality of life of all whom it impacts. It embraces a new broad and fully inclusive role for museums in today's society and addresses contemporary issues through art and its social history.

By fostering easy access, greater appreciation and both social and academic enjoyment of the visual arts, there is an ongoing opportunity to demonstrate its value as a robust and unique bridge between the cultural, religious, political differences and beliefs of our fellow citizens.

Its purpose is to enable the largest possible audience, drawn from the widest possible communities from both home and abroad, to explore for inspiration, learning and enjoyment, the work, lives and contribution of British and European artists of Jewish descent, placed where relevant alongside their non-Jewish contemporaries, within the artistic and social context of the national cultural heritage.

Its principal route to achieving this is by enabling broad, easy and straightforward physical and visual access – through location, publication, Internet and outreach – to the following:

1 The Permanent Collection: the largest of its kind in the world, accessed physically or virtually via continued exhibition, research, conservation and acquisition.

2 Temporary Exhibitions: curating, touring and hosting important internationally-focused exhibitions of the widest artistic appeal that, without the museum's focus, would not be seen in the UK. Kids always Free!

3 Publications: commissioning new academic research on the artists and their historical context to accompany the museum's exhibitions.

4 Library and Archive: a resource dating from the turn of the 20th century, documenting and tracing in parallel the artistic and social development of the Ben Uri and Jewish artists working or exhibiting in Britain as part of the evolving British historical landscape.

5 Education Programmes: for adults, students, school children and artist, through symposia, lectures, student teaching packs, visits, after school art clubs, free family Art days.

6 Artists: Monthly artist peer group programmes, Ben Uri International Jewish Artists of the Year Awards competition, Guidance and affiliation benefits.

7 Care in the Community: through the pioneering pilot project between the Ben Uri and the British Association of Art Therapists.

8 Website: providing an on-line educational and access tool, to function as a virtual gallery and artists' reference resource for students, collectors and scholars.

Israeli contemporary applied arts



International Advisory Board

UK

- Prof. Brian Allen – The Paul Mellon Centre for Studies in British Art
- Sir Anthony Caro – Sculptor
- Ms. Gill Hedley – Contemporary Art Society
- Prof. Griselda Pollock – University of Leeds
- Dr. Andrew Renton – Writer and Curator
- Mr. Norman Rosenthal – Royal Academy of Art
- Sir Nicholas Serota – Tate
- Dr. Evelyn Silber – Hunterian Museum, Glasgow

EUROPE

- Mr. Joel Cahen – Jewish Historical Museum, Amsterdam
- Mr. Daniel Libeskind – Architect
- Mr. Georg Heuberger – Jewish Museum, Frankfurt
- Dr. Felicitas Heimann-Jelinek – Jewish Museum, Vienna
- Dr. Leo Pavlat – Jewish Museum, Prague
- Ms. Laurence Sigal – Jewish Museum, Paris
- Mr. Edward van Voolen – Jewish Historical Museum, Amsterdam

ISRAEL

- Prof. Mordechai Omer – Tel Aviv Museum of Art
- Ms. Shlomit Steinberg – Israel Museum

AMERICA

- Prof. Bruce Boucher – Art Institute of Chicago
- Mr. Tom L. Freudenheim – Curator and Writer
- Prof. Sander Gilman – Emory University, Atlanta
- Ms. Susan Tumarkin Goodman – Jewish Museum, New York

Israeli contemporary applied arts



The London
Jewish Museum of Art

Trustees & Patrons

TRUSTEES

Talia Baum	
Simon Bentley	
David Glasser	<i>Chairman</i>
Philip Goldsmith	
Irving Grose	<i>Chair, Exhibitions Committee</i>
Peter Hoffman	<i>Chair, Property Committee</i>
Jonathan Horwich	
Diane Michaels	
Michael Posen	<i>Vice-Chairman</i>
Marilyn Rosenfelder	
Karen Sanig	<i>Honorary Legal Advisor</i>
Myra Waiman	
Julia Weiner	<i>Chair, Permanent Collection Committee</i>

PROGRAMMING

Suzanne Lewis	Operations Manager
Rachel Baker	Press
Shelly Dennison	<i>Education</i>
Rachel Dickson	<i>External curator</i>
Sarah Lightman	<i>Artist liaison</i>
Sarah MacDougall	<i>External curator</i>
Frances Rustin	External Educationalist
Kate Silverman	Friends' co-ordinator

PATRONS

The New Berson Group

Greta & Victor Arwas
Pauline & Daniel Auerbach
Esther & Simon Bentley
Miriam & Richard Borchard
Nikki & Melvin Corin
Suzanne & Herry Davis
Beryl & Neil Davis
Rachel & Mike Dickson
Lindy & Geoffrey Goldkorn
Madeleine & Craig Gottlieb
Averil & Irving Grose
Arieh & Henny Handler
Tresnia & Gideon Harbour
Peter Held
Morven & Michael Heller
Sandra & Stephen Joffe
Sandra & John Joseph
Pamela & Michael Lester
Hannah & David Lewis
Alastair McEwan
Mishcon de Reya
Diana & Alan Morgenthau
Suzan & Martin Paisner
Shoshana & Benjamin Perl
Ingrid & Mike Posen
Simon Posen
Janice & Barry Prince
Ashley Rogoff
Marilyn & Anthony
Rosenfelder
Ann & David Susman
Esther & Romy Tager
Myra Waiman
Alma & Leslie Wolfson
Sylvie & Saul Woodrow
Delia & Fred Worms

Israeli contemporary applied arts



The London
Jewish Museum of Art

The Alix de Rothschild competition winners

All the participants in this show are prize winners of the annual Alix de Rothschild Crafts Awards scheme – a competition that has been running in Israel for more than 20 years. The scheme was established to commemorate Baroness Alix de Rothschild, a remarkable woman who died in 1982 and who, during her lifetime, demonstrated an enduring passion for craft work and spent much of her life helping artists in many fields.

The competition is administered through the Israeli Crafts Foundation, set up nine years ago by Ruth Corman, the curator of the exhibition. This Foundation also helps Israeli artists in the field of contemporary crafts by awarding grants for equipment and allocating bursaries for visits to the UK, where they visit local studios and museums and give talks about their own work.

The items selected for this show are from the finalists of three competitions:

'The Art Of The Vessel' (2000)

'Anything But A Vessel' (2001)

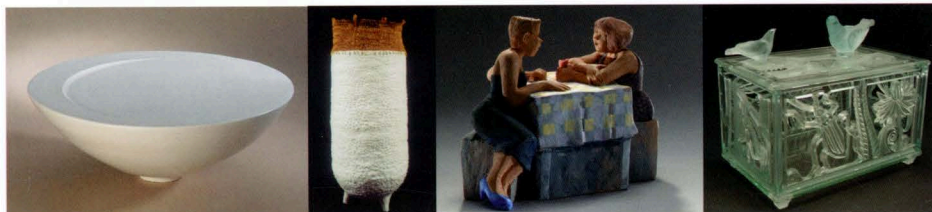
'My Personal Box' (2005)

The first two competitions were for ceramics and the latter was open to artists working in any media.

The objects chosen demonstrate the creative diversity of a wide range of artists working in a variety of media such as textiles, glass, metalwork and ceramics. They also illustrate the high standards being achieved by Israeli artists, several of whom have international reputations whilst others are up and coming artists. Many of the people featured in this show studied or teach at Bezalel Academy of Arts and Design in Jerusalem.

This exhibition is dedicated to Dame Miriam Rothschild who died last year. Miriam became active in this field because of her cousin, Alix de Rothschild, and Miriam continued this role with infectious enthusiasm. Miriam was an extraordinary, talented, witty, eccentric and utterly endearing personality. At one point during the last eighteen months she said to Ruth Corman that she was counting on the fact that "When I am up there with the birds, you will be down here looking after everything".

Miriam would have been very happy with this exhibition and as Ruth Corman says "Miriam, if you are looking down on us now, I'm doing my best and you can be truly proud of this show and the artists that you helped to achieve such high standards".



Ceramics

The following ceramicists were the finalists selected from two Alix de Rothschild competitions, 'THE ART OF THE VESSEL', (2000) and 'ANYTHING BUT A VESSEL'. (2001)

Felicity Yaacobi Bernstein *Stratas of Time*

"Light and movement have always been an important and integral part of my work over the years. In the vessels that make up my portfolio, I have taken one base colour (as featured in the desert sands of Israel) and just as the sun's rays create shadows as they pass over the earth's landscape during the day, so do the colour's of the sand – as seen on the pots – also change in small and subtle ways.

I have tried to depict and reflect – in the same way that the desert winds effect the shape of the rocks and sand dunes in reality – the effect and impact of these natural elements on my pots in their form and continuity, changing their shape and contours and making the eye want to follow the lines to see where they lead."



Stoneware, wheel thrown and altered. Multiple firings in an electric kiln.



Tanya Engelstein Veils

"My works deal with the subjects "Structure and Tower" and "Veils".

Over the years I have sought for a deeper understanding of the world of architecture and buildings, originating in the eastern deserts and constructed out of Jerusalem stone. This connects me to the memories of my childhood and my oriental origins.

The search for materials which would create this special atmosphere, has resulted in special textures characterized by the hand shaping of the substance, colours which suggest sand and stone and the glittering addition of gold.

The result is an artwork resembling pottery - a container, a structure, a mosque, a ceremonial bowl, a mirage citadel created in clay, and the "Harem" women clustered behind their veils in pure white, ochre, blue and gold.

The work is made from hand built porcelain and with the addition of copper wire."

Irit Gavrieli *Hexagon*

"The inspiration for the decoration on my work comes from the vibrant colours and ethnic motifs of India. The fragmented images on each of the eight planes make a whole picture when combined."



*Hand built stoneware,
decorated.*

Rina Kimche *Layering*

"Principally my work is vessel orientated, in concept, in techniques and psychologically. The vessel idea is how I express myself as a person and a woman. I expand the term of 'vessel' in different conceptual and technical directions.

'Layering', the piece in this show, belongs to a group named 'Sections' in which I create a new vessel by double walling only a part of a given vessel form.

Technically the piece is handbuilt using a mould for support. It is painted with a mixture of black oxides on a white vitreous slip base which is then sprayed slightly with a transparent glaze. Fired to 1150°C oxidation."





Marcelle Klein *Horizon*

"Horizon is a piece that questions the issues of containment – a basic tenet of vessels, strongly associated with wheel-throwing. The external contour is clearly that of a familiar bowl and yet it is hardly functional in the conventional definition of interior and exterior. When I see the horizon, I envisage the sand bank containing the ocean. I call this piece Horizon because it reminds me of the meeting point of sea and sky – a delicate line with no end in sight."

Stone by Stone (2 stones)

"These pieces each comprise two parts; they focus on their relationship and the space created between the parts. I am interested in the point of contact and how the intangible space becomes meaningful."





Rachel London Katz *Chat*

"The characters which I create in clay are born as I build them, springing from my fingers as I model them.. It's as if they mill around somewhere between memory and imagination waiting to become little humans telling me back stories of their own... it seems the characters create themselves."

Hilda Merom Saggar Pot

Korean and Japanese techniques are integrated into my work, combined with the local influences of culture, scenery and people of Israel. For the past few years I have been particularly drawn to the Saggar firing technique derived from the ancient Chinese firing method.

The saggar, functions as a clay container in which localized surface effects are produced on the ware, exposing it to combustibles and volatile materials, whilst at the same time protecting the kiln.

It took years of hard work and experimentation to realize that the means of my artistic development and authentic style are tightly bound to my local environment, to the landscape surrounding my home in the Galilee, and to the neighboring people: Jews, Arabs and Druze. They supply the organic materials that I use and I believe they sustain my work.

What I produce is a result of the interaction between clay and colour and the never-ending search for a connection with the earth. One of my main goals is for the colours to grow out of the clay. I achieve this with the use of organic materials such as seeds, fruit peels, sea weed, egg and sea shells, oil chaff, etc. I then rely upon the spontaneous results that are the unique effects saggar firing.





Hadas Nir Rosenberg *Artificial Horizon Trio*

"Artificial Horizon is a navigational cockpit instrument. It provides pilots with the sense of horizontal orientation in space. This work contains distortions and duplications of parts of the instrument in interior and exterior context; thereby producing the feeling of disorientation. The inability to identify ones position or proper direction. This installation is made from porcelain slabs with crystalline glazes."



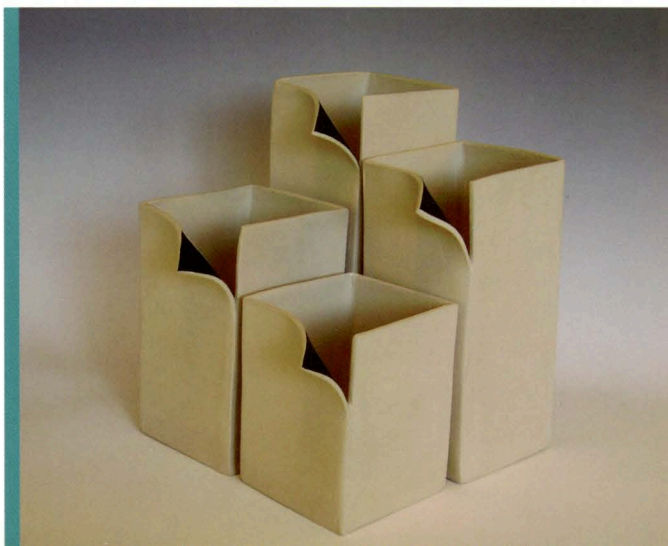
Yael Novak *Patchwork*

"As a production potter ideas of containment and multiplicity are at the root of my artistic expression as manifested in "Patchwork" and "Corners".

The box- a familiar, usable and the most universal object of containment is used as a module in the two works presented.

The use of the box with its peeled flap, in multiple repetitions, is suggestive of architecture and its forms: corners, curves, edges, planes and rhythmic openings. Ideas of structure, order, universality, uniformity and anonymity come to mind.

Both works deal with the role of shadows cast on structures as is echoed in the small black triangle on the peeled flap in "Corners" and the rich interplay of geometric patterns reminiscent of traditional quilt designs in "Patchwork."





Yael Roll Aron Hakodesh Goblets

"A period of time spent abroad exposed me to the deeper need that the Jews of the Diaspora have for maintaining Jewish customs and tradition. The ritual vessels best symbolized for me this connection to Judaism. This led me, as a potter, to start creating ritual artefacts. With time I felt a growing need to preserve the functional framework together with an innovative approach and from this developed the idea of this goblet.

The inscription 'Bore pri hagafen' (Blessed is the Fruit of the Vine) written on the goblet is in ancient Hebrew emphasizing our historical link with the past."

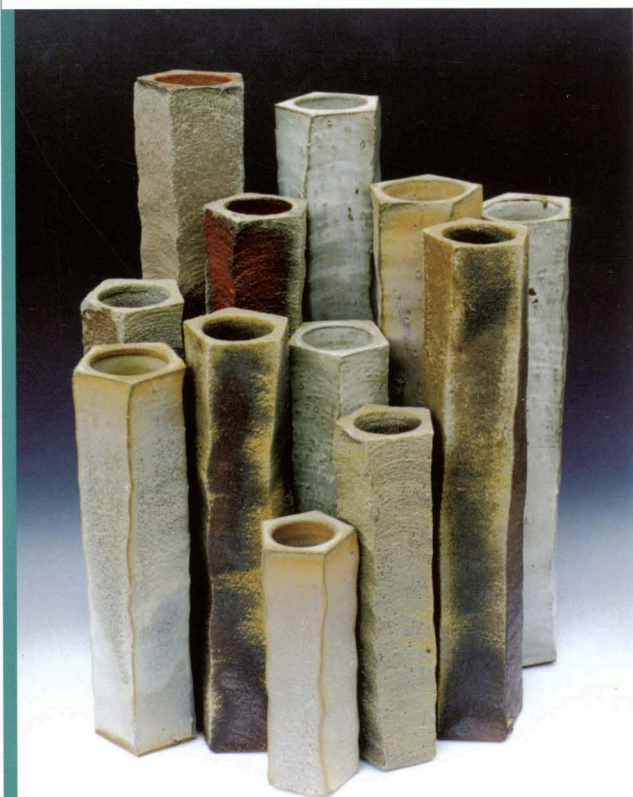
Gunmarit Rosenstone *Towers*

"From slicing clay – to slicing pots.

From the soft edge – to the hard.

From the movement of the wheel and the plasticity of the wet clay – to the solidity, sturdiness and strength of stone. The light, beautiful and warm coloured feeling of the Jerusalem Stone.

From small cups – to "towers". Fortresses and their corner towers have captured my imagination and moved over to my work. Faceting, almost an obsession, seems to be inspired by my surroundings."





Ruth Shomroni *House*

"For most of my years as a ceramicist I have built vessels, particularly round ones, very feminine and in earth colours.

I was occupied, mainly in the Mediterranean style, influenced by the antique ceramics of this area.

Since the Intifida began fifteen years ago, I find myself focusing on the issue of the fragility of clay, creating constructions which provide shelter and are so called 'protected spaces'.

The battle to protect our houses is no longer just at the front line.

It is everywhere, the threats and violence only emphasize the fragility of our lives."

Dalit Tayar *Man in Niche*

"The figurative and architectural forms are an attempt to express the predicament of mankind. The borders and wall within ourselves versus the exterior ones we create to guard and protect ourselves on one side and divide and separate us on the other."





Nitsa Yaffe *Light Aura*

"The piece is made of slabs of clay connected to one another by hand, leaving spaces and gaps in between the slabs. The white clay from which the aura is constructed contains a raw shamouth, glazed in its inner portion and in the margins of the circular aperture. To the finish I added a lustre of pure gold.

The piece was made in honour of my late ceramics teacher, the artist Raya Redlich, who was engaged for many years with the subject of aura."

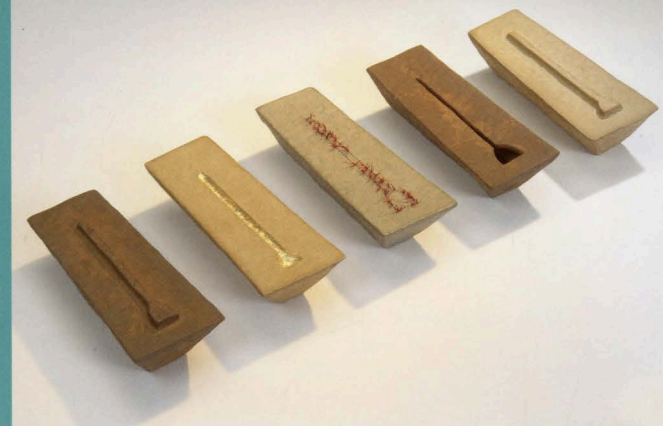
Mark Yudell Cyprus/England

"This piece was made in connection with a visit that I made to Cyprus. I have always been intrigued by archeology and feel that it is as much a part of our past as our future. Our creations of today will undoubtedly become the artefacts of tomorrow.

While going through a field of pottery shards, I cannot help but relate to what is so casually scattered around. These broken pieces were made by a living human being long ago and what we find is what remains of his efforts, sensitivity and creativity, characteristics for which I have a great reverence.

My wish is to continue the ongoing tradition of leaving behind, the remnants of my existence."



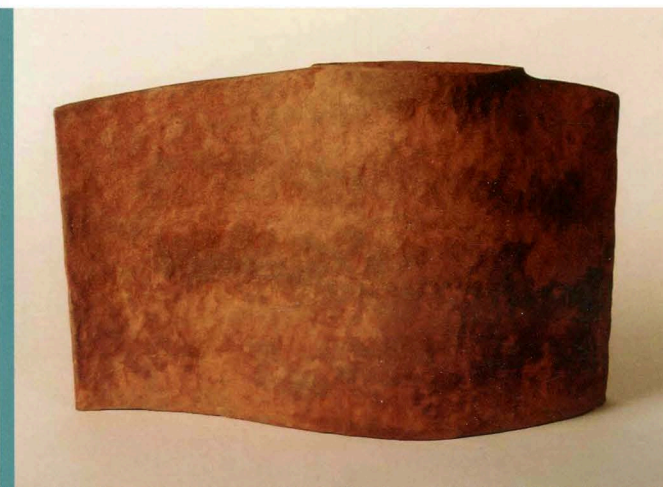


Ronit Zur *Metronomes*

"Walking through Jerusalem, I was drawn to the city's old stone walls, dotted with peepholes originally installed for firing arrows or, nowadays, shooting pictures. I was drawn to their ambiguity as an abstract entity framing light or death. This absent presence, abstract and almost invisible, yet potent with meaning inspired my imagination.

The shape is that of a metronome – a mechanism for measuring time – except that the ticking needle has been replaced by a "peephole"."

Untitled Standing Piece

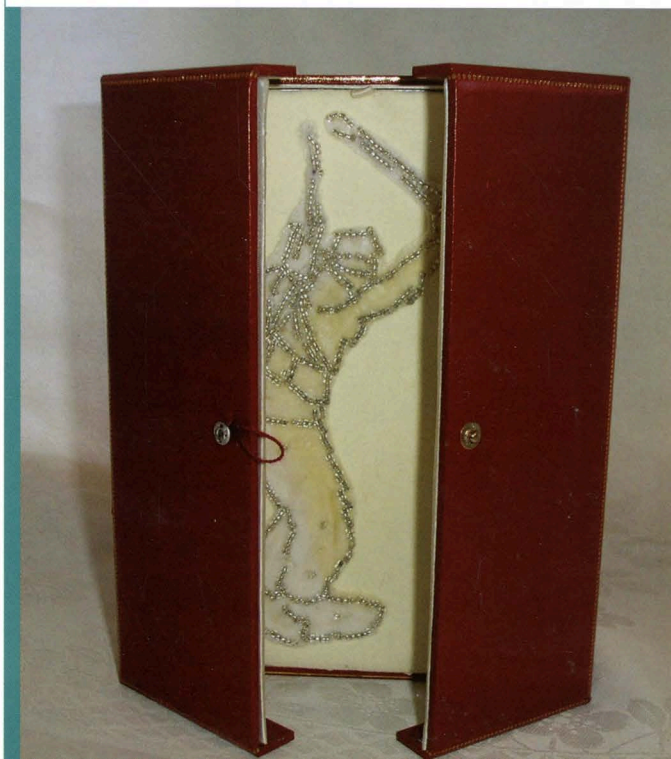


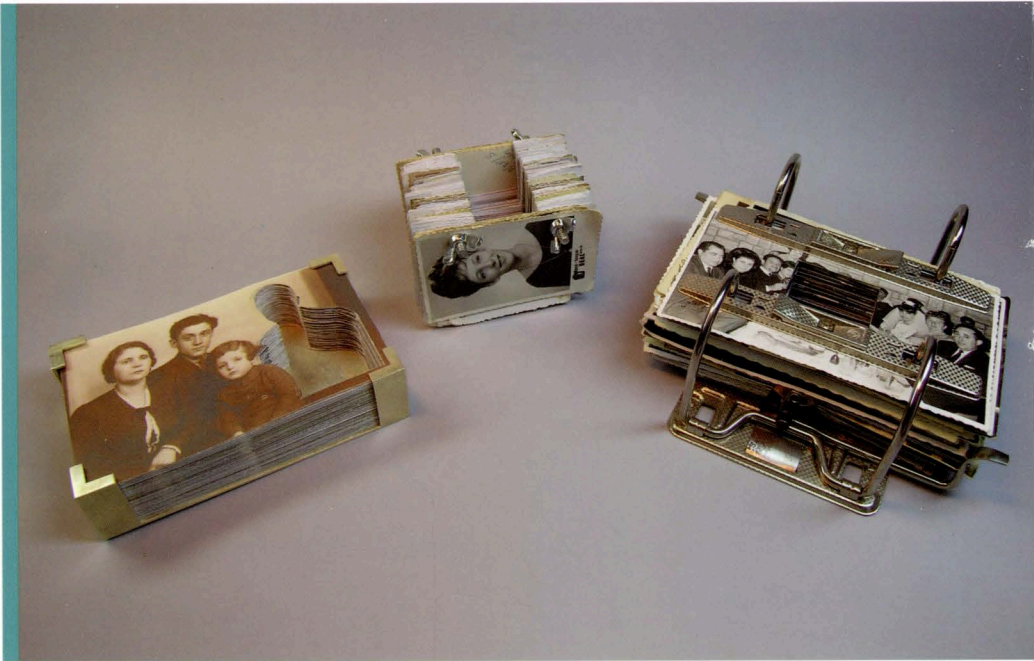
Boxes

The following artists were the selected finalists of the Alix de Rothschild competition 'My Personal Box' in 2005. The works could not exceed 40cm x 40cm x 40cm in size. The competition was open to artists and craftsmen working in all media.

Ronit Agassi *My Pearls Box*

"I made four different boxes for this competition. Each was supposed to be a mirror of human nature. I personally have an ironic and loving nature and each box reflected an aspect of the human condition - showing passion, fear, conflict and a permanent search for beauty, belonging, happiness and safety. This particular box shows conflict, both in terms of the aggressive action and also it being located in a box more usually associated with aesthetic items such as jewellery."





Uriel Buzaglo & Sagit Dominitz Picture Box

"The boxes we designed together are made from the most personal, private and precious objects we have – our family photographs."

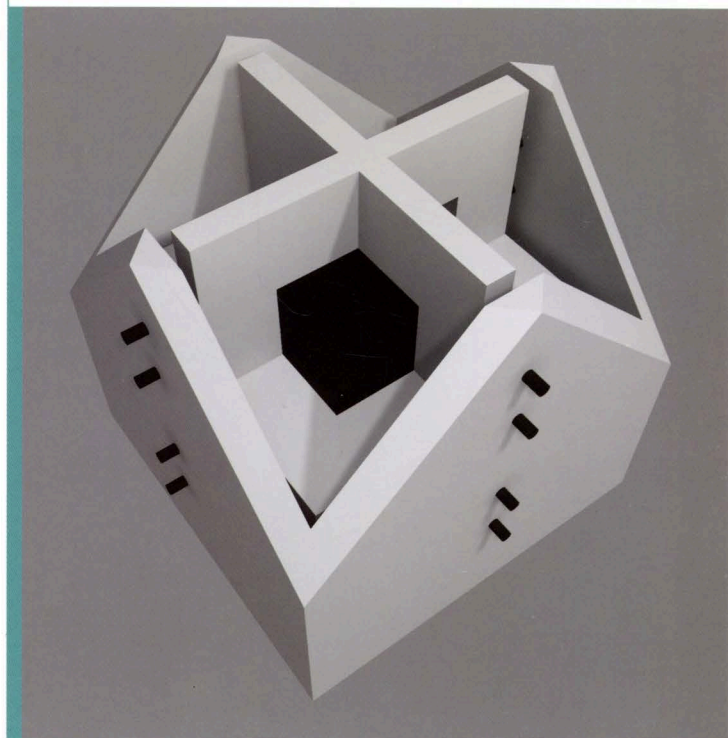
We built three dimensional objects – boxes – made of photographs tied together, like the many moments, events, experiences and relationships that make our lives what they are.

Today in the age of digital photography these old printed photographs become more precious than ever."

Muli Ben Sasson *The Black Box*

"The black box represents a hidden database. In my work the physical box is a container for an imaginary black box. Inspection of the box from different angles reveals two-dimensional areas that are painted on the physical box. I have divided the physical box into four cells so that the contrast between the 2 dimensional and the 3 dimensional aspects is enhanced.

The concept of the work is a very personal world, a world of which, the viewer on the outside cannot have a true knowledge about. It seems that in human relationships there is no rendezvous point of one with the other's inner world. One thinks he understands the hidden world in the other's black box but it is nothing but an illusion. The physical box is cut in the corners to expose the inner part, and that way, arrows are created, forming a compass which represents the ethical codes that can be absorbed into the visible human fabric."





Sergey Bunkov & Boris Granditzky

My Oriental Perfume Box

"This piece is cold glass which is 6mm thick and is all sandblasted. It is a very lengthy, labour intensive job which requires a lot of concentration to get all the details correct.

The decorative ornament of crabs, flowers from the outside stress the natural substance inside.

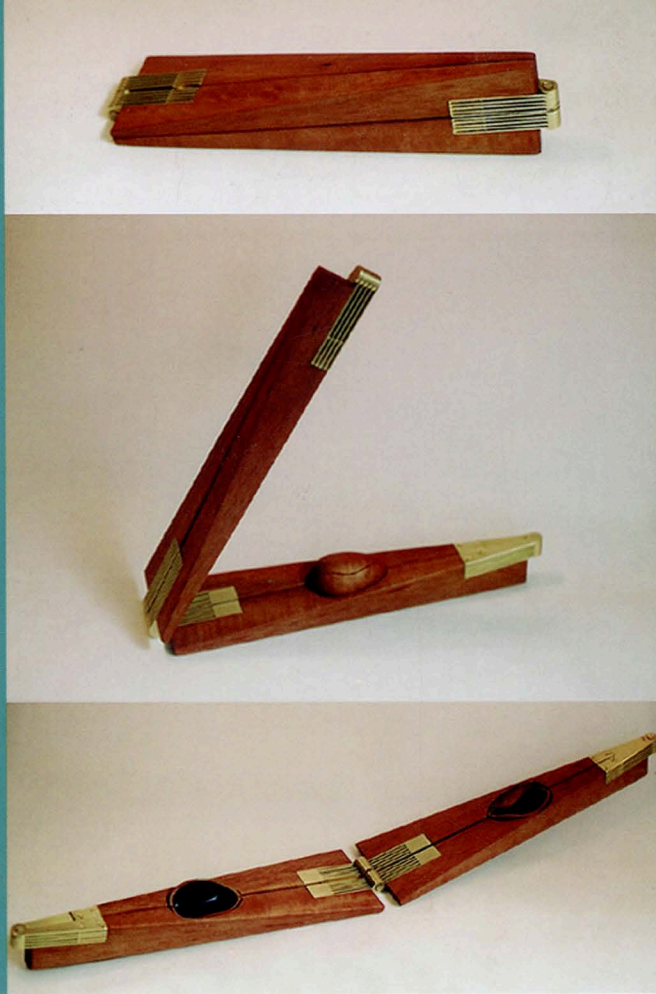
Glass does not have any smell so the essence of perfume stays 'clean' as the soul!"

Haimi Fenichel *My House*

The theme, 'home' is a multilayered and complex subject. In this work I deal with this theme by using material whose qualities are fragile, friable and transparent (like the transparency of lace) and create a situation by which the qualities of the material become a metaphor for the state of mind whilst maintaining a high quality sculpture.

The material is a plastered foam used as building material. The whole box is modelled, sculpted and engraved.





Israel Hadany *Eggnigma*

"One of the issues for me in this competition was to produce something that challenged me as a craftsman. The main issue was to expand the definition of what is 'a box'. In my work I deal with not only exterior space, but also interior. I strive for the element of surprise both in the structure and the content. A motif that runs through my work is to create something that leaves the viewer to question both the purpose of each object and also the sources from which it derives.

Eggnigma is a wooden block that splits and moves on two different axes revealing in two different ways a split wooden egg – the inner box."

Nina Jawitz Moskovitz Memory Box

"This is made from mixed media combining photography, texts, paper, application of paint and varnish.

Having spent my life in transit and having lived in three different countries, I am constantly busy with the concept of packaging memories. This box is like a library where you can take artwork off the shelf and present it to the viewer."

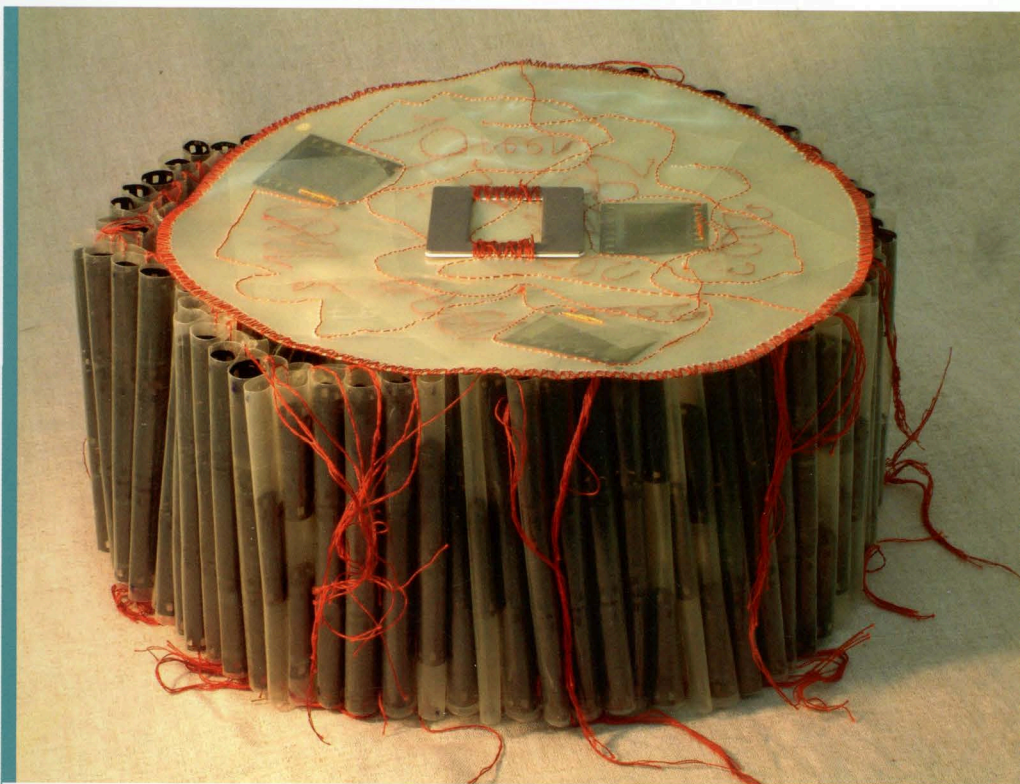


Michal Kav *My Box*

The subject matter is veiled stone throwers. I saw them in photographs throwing stones. I saw the anger and the fear. I saw movement with intent. I saw small Arab houses scattered in the desert like white cubes. I saw many stones that could be thrown.

I tied a knot in a white keffiyah around a square metal structure. I sketched and embroidered the stone throwers with a thin thread. I designed a rug in the flag colours and placed a stone from the desert in the centre, a stone that symbolizes the struggle, a stone that symbolises a holy place. The transparency of the keffiyah enables the viewer to see through it - the only exposed face is that of the flag holder. I stuck the pins all pointing in the same direction. I embroidered with mixed feelings because I belong to the other side; the side towards which the anger is directed, and it is hard to bear.





Shula Liss *My Slide Box*

I have taken slides for many years - of landscapes, textures, quilts and the experimental work of both my students and myself. The slides are kept in boxes. I look at my slides and use them in lectures and classes. Long years and many personal experiences are treasured in those boxes and my work 'slide collection' reveals the intimacy and experiences that are within our lives.



Sara Nissim *My Box, 'Suham' – my name as a child*

"I worked on this box in parallel to preparing my current exhibition "On the mouth of the river Tigris" which focuses on my childhood memories. This work is on one hand very personal and on the other hand multicultural. It is a mixed collage technique using velvet, silk and buttons."

Lilly Poran *Little Girl's Shoe Box*

"The Sandal and the Shoe are artworks dedicated to peace. I am a modern artist, an Israeli woman, making use of traditional Palestinian women's embroidered cloth as working materials for these particular artworks.

Thus I create a co existence of between the Israeli artistic expression of the article, and the use of Palestinian materials to express it.

The shoe of the little girl expresses in addition the hope and desire for life and continuity for both nations."





Nuchi Shorer *My Private Wall*

"For many years I have been creating boxes. Boxes made from hard and strong materials, wood and metal. In 2001 I participated in international exhibition named "Celebrating Boxes", which toured in England and Scotland. In a book titled the same name I wrote my thoughts about boxes: "As a foetus we are carried in our mother's womb, and at the end of our lives we are buried in a coffin – a box... The whole essence of a box is actually it's simple purpose – to preserve the things that are precious for us

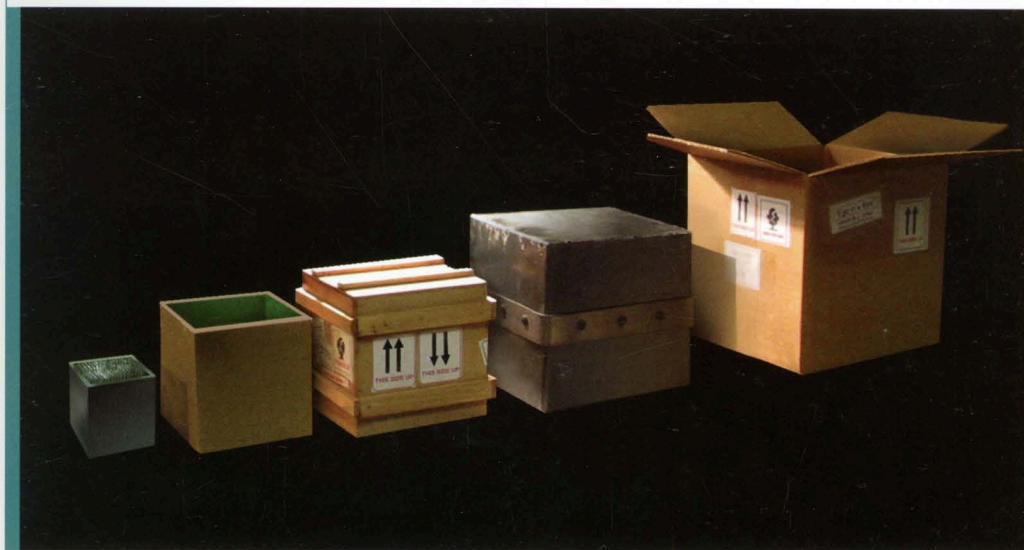
"My Private Wall" – everyone has wishes, for health, happiness, success and more. It is not always possible to reach the "Western Wall" in Jerusalem, to put in ones private wish notes. My private wall makes it possible at any time."

Yitzchak Yoresh *Ego in a Box*

"The real true "Ego" of a human being, is hidden behind many protective layers .

As a metaphor, It could be described as if packed in a set of boxes, serving

as a camouflage, made of different materials representing traits, character, beliefs, cultural customs, pattern of behavior etc. It could be titled : " Ego in a Box " ."





Israeli contemporary applied arts



The London
Jewish Museum of Art



Ben Uri Gallery, 108A Boundary Road, off Abbey Road, London NW8 ORH
Telephone: 020 7604 3991 info@benuri.org.uk www.benuri.org.uk