


Exhibition List

Absolute Naked 5



Prints from
Kibbutz Cabri

Jane Glaubinger, PhD, Curator

February 23 – June 29, 2014

***Roe Green Gallery
Jewish Federation of Cleveland, Mandel Building***



The Cleveland Israel Arts Connection

is a program of the Jewish Federation of Cleveland, connecting our community with the most dynamic 21st century cultural experiences that Israel has to offer. Working in partnership with Northeast Ohio's leading arts organizations, we strive to identify, enhance, promote and create unique and engaging Israeli cultural opportunities.

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Prints_{from} Kibbutz Cabri

The Gottesman Etching Center, founded in 1993 as The Galilee Intaglio Press, is a modern, well-equipped printmaking workshop at Kibbutz Cabri in northern Israel. Here printmaking is a collaborative activity where printers with technical expertise help artists translate their ideas into a rich array of exciting works on paper. This exhibition illustrates the diverse achievement of those who work there both in subject matter and media, since each artist chooses the printmaking technique that best expresses their vision.

Jane Glaubinger
Curator of Prints, Cleveland Museum of Art

Jane Glaubinger, Ph.D., Curator of Prints, Cleveland Museum of Art, has worked in the department of prints and drawings since 1974. Curating the print collection which includes works from the 15th-century through today, Jane has organized numerous exhibitions on a wide range of topics including *Modern Masterworks on Paper from the Israel Museum, Jerusalem*.

*Thank you to the residents of Cuyahoga County
for their support of the Roe Green Gallery through*



Meir Apelfeld

1965 Born in Jerusalem
1987-1991 Byam Shaw School of Art, London, BFA
1991-1994 Royal Academy Schools, London, MFA
1997- Lives and works in Jerusalem



Untitled, 2009
Monotype
\$ 4750 framed
28 x 37"



Untitled, 2009
Monotype
\$ 4750 framed
38 x 32"



Untitled, 2009
Monotype
\$ 6750 framed
28 x 37"

To create a monotype the artist draws a design with ink or paint on a non-absorbent flat, smooth surface, covers it with a sheet of paper and runs it through a press or prints by hand. Because the media dries quickly, monotypes are spontaneously executed and reflect the artist's first impulse. There is also an element of chance since the pressure of transferring the design blurs it to some degree, creating softened edges. Apelfeld is a master of the technique, using it to delineate the landscape surrounding Kibbutz Cabri.

Ra'anan Levy

1954	Born in Jerusalem
1975-1979	Accademia di Belle Arti, Rome Italy Santa Reparata Graphic Art Centre, Florence, Italy
1980-1982	Hebrew University, Jerusalem
1982-1984	Artist in residence, Rijksakademie van Beeldende Kunsten, Amsterdam, Netherlands
1987-1989	Grant from the Fondation de France, Paris, France
1989 -	Lives and works in Paris and Jerusalem



Francesca Portrait, 2007
Etching, drypoint, aquatint, and roulette
\$ 9000 framed
57 x 48"
Edition 2/5



Self-Portrait, 2005
Etching, drypoint, aquatint, and roulette
\$ 9000 framed
57 x 48"
A/P

Levy, who is a modest and introverted person, began painting self-portraits as a young man when he was a soldier. "I paint the self-portraits when I walk into the studio and don't know what to paint," he explains. "I say to myself, start from yourself and then you will solve the broader problem." Unlike traditional self-portraits, he does not portray himself as an artist but rather only portrays his head, emphasizing the eyes. Although the format is very large, the result is an intimate view of Levy's physiognomy as well as personality.

Ofer Lellouche

- 1947 Born in Tunis, Tunisia
1960 Migrated to France
1963-1966 Studied mathematics and physics at St. Louis University, Paris
1966 Immigrated to Israel and settled in Kibbutz Yechiam
1969-1971 Studied under the painter Streichman at the Avni Institute, Tel Aviv;
Concurrently completed his B.A. in French Literature at Tel Aviv University
1971-1975 Studied under sculptor César, Academy of Fine Art (Ecole des Beaux-Arts), Paris;
Concurrently completed M.A. in Literary Research at the University of Paris VII
1976 - Lives and works in Jaffa, Israel



Nudity, 2007
Woodcut
\$ 10,250 framed
72 x 48"
Edition 1/1

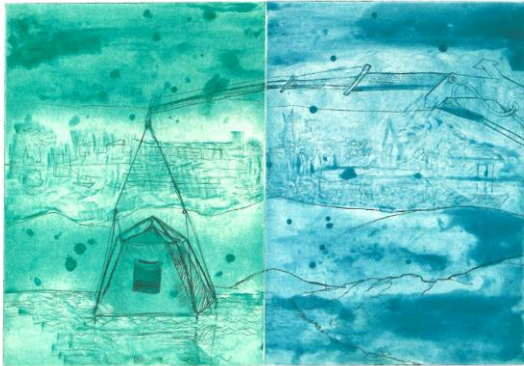


Prime III, 2007
Woodcut
\$ 10,500 framed
72x 48"
Edition 6/6

Although Lellouche also paints and sculpts, he is a committed printmaker who had produced hundreds of etchings when his friend Jim Dine encouraged him to try woodcut. He likes the immediacy and physicality of carving wood blocks and finds the process less complex than etching yet more difficult because you cannot make corrections. Lellouche draws on large sheets of plywood and then carves the block using electric tools.

Sigalit Landau

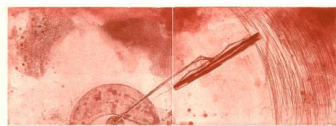
- 1969 Born in Jerusalem, Israel
1990-1994 Bezalel Academy of Art and Design, Jerusalem, BFA
1993 Cooper Union School of Art and Design, New York City (student exchange)
1995 Post graduate extended studies at Bezalel, Jerusalem
1995 - Lives and works in Tel Aviv, Israel



Beit Ha'arava, 2006

Etching, aquatint, and spit bite
\$ 1150 framed
20 x 27"
Edition 3/3

The Salt Lands portfolio was created at Kibbutz Cabri whose founders originally lived at Beit Ha'arava on the northern shores of the Dead Sea. The pioneers at Beit Ha'arava discovered in the late 1930s that using water from the Jordan River generated soil in which they could cultivate high quality vegetables. On November 29, 1947, however, the United Nations Resolution to establish a Jewish State meant that Beit Ha'arava had to be abandoned since the region north of the Dead Sea was not included in the new land.



Acido Red, 2006

Etching, aquatint, and spit bite
\$ 1150 framed
16 x 35"
BAT

Landau recounts her experience with etching, "I found myself balancing on the thin line between two slender dimensions, puddles of fire-water and salt...with free flowing acid, letting the metaphor and the pollution run in and out of open veins for a while...stepped back in awe when the wheels choked and squeezed the printing pressure...Out came a layer: a juicy scab...this old magic of color and corrosion.

Yigal Ozeri

1958

Born in Israel

Lives and works in New York City



Monfort 3, 2005

Aquatint, spit bite, and chine colleé

\$ 800 framed

19 x 15"

Edition 22/45



Monfort 9, 2005

Etching, aquatint, spit bite, watercolor and chine collé

\$ 800 framed

19 x 15"

Edition 22/45

The prints in the portfolio, The Montfort Crusader Fortress, depict the ruins of a medieval fortress built by Crusaders on a narrow and steep cliff in the Upper Galilee region in northern Israel on the site of an ancient Roman fort. Soon after the Crusaders conquered the Holy Land from the Muslims in 1099, the property was given to the French De Milly family who cultivated the land. In 1229 Montfort, which means strong mountain in French, was sold to the Teutonic Knights, German Crusaders, who fortified the buildings but were forced to surrender to the Mamluks when they besieged the fortress in 1271.

Micha Ullman

1933 Born in Tel Aviv, Israel
1960-1964 Bezalel Academy of Art and Design, Jerusalem, BFA
1965 Central School of Arts and Crafts in London, MFA
Lives and works in Israel

Less, Shadow, Here, Field, Table, Here, Empty, Near, 2006

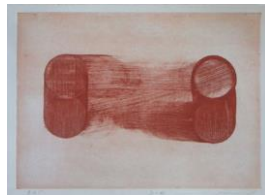
Eight soft-ground etchings

\$ 800 framed

15 x 19"



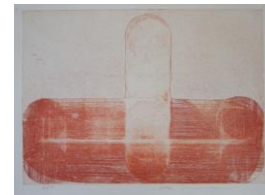
Less
AP 3/3



Here
AP 3/3



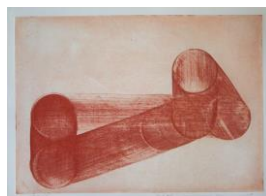
Table
1/15



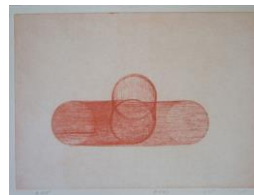
Empty
AP 3/3



Shadow
AP 3/3



Field
AP 3/3



Here
AP 3/3



Near
AP 3/3

To create these prints from the portfolio Sand Glasses, Ullman placed sand on the copper plates which had been covered with a soft etching ground. He dragged the sand across the plate with a cup which left traces of its path on the plate. The prints document the tool, the cup, and the act of moving it, a movement "close to the body, a movement of impartation, acceptance, progression, and withdrawal," explains the artist.

Zadok Ben-David

1949 Born in Bayhan, Yemen, immigrated to Israel
1971-1973 Bezalel Academy of Art & Design, Jerusalem
1975 Reading University, Fine Arts, Reading
1976 St. Martin's School of Art, London

Between Heaven and Earth 7, 5, 4, 8, 3, 1, 9, 10, 2006

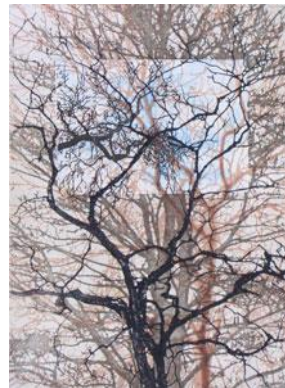
Eight spit bite and photoetchings
\$ 1000 framed
19 x 15"



● **# 7**
Edition 10/15



4
BAT



3
Edition 10/45



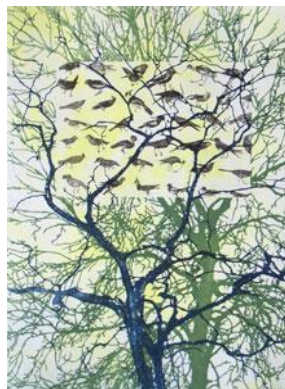
9
Edition 5/15



5
Edition 12/12



8
Edition 5/45



● **# 1**
Edition 3/15



10
AP 2/3

The prints in the portfolio Between Heaven and Earth express nature's force in images of earthbound trees and clouds that can be benign or threatening. Birds hover in infinite space with enviable freedom yet find respite in the branches below. And man, with feet on the earth and head in the heavens, also needs to retain his roots yet has aspirations to rise up which is sometimes only possible in one's imagination.

Hila Lulu Lin

1964 Born in Israel
1986-1989 Bezalel Academy of Art and Design, Jerusalem, Israel
Lives and works in Israel



Absolute Naked 3, 2013
Etching and aquatint
\$ 1500 framed
27.5 x 27"
A/P



Untitled, 2013
Etching, aquatint, photo-etching, and perforation
\$ 1500 framed
40 x 22.5"
A/P



● ***Absolute Naked 5***, 2013
Embossed etching and aquatint
\$ 1500 framed
28 x 31"
A/P

The absence of a title for this print and the titles of the other two prints, Absolute Naked, refers to how Lin begins to work without a clear plan. The black shapes at the top of Untitled are actually Hebrew letters in a font invented by the artist that say “the fear” and at the bottom are two words that read separately mean “blood” and “what” but if combined spell “silent.” Macabre effects include the large dripping red shape resembling blood that dominates the image and skulls that populate Absolute Naked 5. These circles, however, could also be eggs, and like the leaves above, signal new life.

Glossary of Printmaking Terms

To create an original fine print, the design is drawn on a matrix (woodblock, metal plate, or stone, for example) that is inked. Under pressure the design is transferred to a sheet of paper or other suitable material.

Aquatint

Fine particles of acid-resistant resin are deposited on the plate and heated so they adhere to the surface. The plate is immersed in acid, which bites into the metal in very small pools around each particle. The tiny depressions retain the ink and when printed give the effect of a soft grain similar to watercolor or wash.

Chine collé

A thin sheet of oriental paper is pressed to a heavier backing sheet when it is put through the press for printing.

Drypoint

Drawing directly on the metal plate with a sharp point creates a rough ridge of metal—a burr—along the groove. When the plate is inked, the burr catches the ink, producing dark, velvety accents.

Embossing

Any process used to create a raised or depressed surface, sometimes without ink.

Etching

A metal plate is coated with a varnish-like substance (known as the “ground”) that is impervious to acid. The artist creates an image by drawing through the ground with an etching needle, exposing the metal. The plate is immersed in acid, which bites grooves where the metal has been exposed. The ground is removed, and the plate is ready to be inked and printed.

Monotype

Ink or paint is applied to a smooth plate. Because there is no fixed matrix, only one strong impression can be printed.

Photoetching

A photographic negative is projected onto a sensitized gelatin emulsion or carbon tissue that is transferred to a copper plate. After the plate is washed, areas corresponding to the image on the negative are dissolved and the plate can be bitten by acid as in etching.

Roulette

A tool with a spiked wheel used to incise lines of even dots on intaglio plates.

Softground etching

The artist draws with a pencil on a piece of paper that is placed over a special soft etching ground. The pressure of the pencil causes the ground to adhere to the paper, recording the texture of the paper on the plate. The plate is then bitten with acid, the remaining ground is removed, and the plate is inked and printed.

Spit bite

Acid is applied directly to the plate with a brush.

Woodcut

The areas around each line are cut out of the block of wood so that the lines to be printed stand out in relief.