

ART IN EMBASSIES EXHIBITION
UNITED STATES EMBASSY JERUSALEM



AHUVA (HUVY) ELISHA *Spies*. Oil on canvas, 51 x 78 ½ in. (129,5 x 199,5 cm). Courtesy of the artist, Jerusalem, Israel

Spies is the Centerpiece of the Ambassador's Jerusalem office, and it continues to be a source of inspiration and pride. The Ambassador is grateful for the opportunity to share the work's message.

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ART IN EMBASSIES

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program in the 1950s and a decade later President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates exhibitions for the representational spaces of all U.S. Ambassadors' residences and new embassies worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture.

AIE's exhibitions allow citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

Welcome to our exhibition at the United States Chief of Mission Residence in Jerusalem, Israel.

Art is a language, just like English or Hebrew. In selecting the art within our home, we chose works that spoke to us in uplifting messages of inspiration and empowerment.

As you look through this catalog, which consists almost entirely of works by Israeli artists, we hope you will see and even hear the messages that moved us: messages of peace, tranquility, spirituality, optimism in the face of adversity, and kindness. “Hatikiva,” Israel’s national anthem, means “the hope,” and it is that hope and the spirit of Israel’s incredible people that we sought to capture in the artwork that adorns this American Residence.

In this, our Jerusalem home, we paid particular attention to artworks that bring out the beauty, history, vibrancy, and holiness of one of the oldest cities in the world that is now a mix of traditional and modern. Jerusalem construction, by law, must have the veneer of Jerusalem stone, which glistens with every sunrise and sunset. This stone dates back to the Jewish temples and can be observed at the Western Wall in Jerusalem’s Old City. Many artists have captured this sight, each in their unique way. As one poet has said, there are people with hearts of stone, but, at the Western Wall in Jerusalem, there are stones with the hearts of people.

Enjoy this exhibition, and may it bring you a message of hope and peace.

Ambassador David Friedman

*Jerusalem, Israel
September 2020*

WELCOME

DR. BENNY BAR-GIL 1945

Dr. Benny Bar-Gil is a retired endodontist who, after concluding a successful career at Tel Aviv University, Israel, and in private practice, pursued his passion for photography. His body of work features simple street scenes, still lifes, portraits, landscapes, and a special focus on windows as frames of the gaze. Some of the most prominent photographers in Israel mentored Bar-Gil, and he has exhibited a solo show at Tel Aviv University.





Windows in Rosh Pina, 2019
Inkjet on premium paper
15 3/4 x 23 1/2 in. (40 x 60 cm), each of 3
Courtesy of the artist, Tel Aviv, Israel



Jerusalem, 2019

Inkjet on premium paper

47 ¼ x 33 ½ in. (85 x 120 cm)

Courtesy of the artist, Tel Aviv, Israel



Jerusalem Urban Landscape, 2019

Inkjet on premium paper

27 ½ x 39 ¼ in. (70 x 100 cm)

Courtesy of the artist, Tel Aviv, Israel

Cypress, 2019
Inkjet on premium paper
47 ¼ x 33 ½ in. (120 x 85 cm)
Courtesy of the artist, Tel Aviv, Israel





YAIR
BARAK
1973

Yair Barak uses photography and video installation to investigate systems, engaging with notions on history, power structures, the limits of photography as a medium, and methods of representation. Many of his images evoke mystery; Barak says, “the ability of an image to tell a story or deliver knowledge is highly questionable” in his practice.

Barak studied at the Camera Obscura School of Art, Tel Aviv, Israel, and at Bard College, New York. His works have been exhibited widely in major art venues in Israel and abroad, including the Tel Aviv Museum of Art; the Israel Museum, Jerusalem; the Bezalel Academy of Art & Design Gallery, Tel Aviv; the Garment District Art Festival, New York; Gowen Contemporary, Geneva, Switzerland; and Kunstverein Familie Montez, Frankfurt, Germany. Alongside his artistic practice, he is a curator, writer, and lecturer. He is chair of the fine arts department at Kibbutzim College of Education, Technology and the Arts, Tel Aviv, Israel.



The Bridge, 2010. C-print, 35 ½ x 51 ¼ in. (90 x 130 cm). Courtesy of the artist, Tel Aviv, Israel

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ILAN BARUCH 1974

Ilan Baruch is an observational painter interested in the relationship between handmade and natural landscapes. He is well-known for his *Cactus* series, which features paintings of a prickly pear plant that metamorphoses from literal to abstract.

Baruch began his studies at the Steinsaltz School of Painting and Sculpture, founded by Rabbi Adin Steinsaltz. He has exhibited solo shows at the Tel Aviv Museum of Art and the MonArt Museum, now called the Adshod Art Museum. His works are part of major collections in Israel and abroad.



Pomegranates in Jerusalem, 2017. Oil on canvas, 12 ½ x 26 ¼ in. (32 x 67 cm). Courtesy of the artist, Modi'in, Israel



ALBERT
GOLDMAN
1922–2011

Albert Goldman is best known for his brightly colored landscape paintings of Israel. His paintings are arranged in layers of various media—oil, acrylic, aquarelle, gouache, tempera, and pastel—resulting in a sense of depth. Although he practiced art from a very early age, he didn't declare himself a painter until he retired from his career in hotel management. He studied art at the Atelier Alexandria in his native Egypt and informally studied painting with Israeli artists Avraham Yaskiel, Zvi Meyerovitch, and Moshe Propes after he immigrated to the country. His works are featured in public and private collections around the world, including those of Frank Sinatra and Elizabeth Taylor.



Jerusalem, 1969. Oil on canvas, 35 ½ x 47 ¼ in. (90 x 120 cm). Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel



Untitled, 1969. Oil on canvas, 35 ½ x 47 ¼ in. (90 x 120 cm). Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel



Flowers, 1963. Oil on canvas, 47 ¼ x 35 ½ in. (120 x 90 cm)
Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel



Vase, 1966. Oil on canvas, 47 ¼ x 35 ½ in. (120 x 90 cm)
Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel



Olive Trees, 1970. Oil on canvas, 43 ¼ x 59 in. (110 x 150 cm). Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel



Trees, 1970. Oil on canvas, 35 ½ x 47 ¼ in. (90 x 120 cm). Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel

GASTON ZVI ICKOWICZ 1974

Gaston Zvi Ickowicz captures the aftermath of various events: a spent bonfire, a scorched field burnt in the course of a military bombing, a sand avalanche in the desert, rocks used to create a roadblock, or the ruins of an ancient settlement. This strategy documents the traces of different processes and events and is directed at exploring definitions of memory, history, and culture as they are revealed through the signs captured by the camera.

The journeys in which these images were taken also relate to a more general existential state, which involves searching for roots and a sense of belonging. In this context, the concept of time is expanded — inevitably, the present, or "here-and-now" captured in these works — is viewed in relation to a chronological axis that constantly echoes the past.

Ickowicz studied photography at the Musrara School of Photography, Jerusalem, and art and photography at the Bezalel Academy of Arts and Design. His work has been exhibited widely in Israel and abroad, including in Germany, France, Austria, and the United States, and it is featured in many permanent collections, including the Tel Aviv Museum of Art, the Ashdod Museum of Art, the Israel Museum, and the Museum on the Seam, all in Israel. He lives and works in Tel Aviv.



Garden, 2011
Inkjet on fine art paper
38 ½ x 47 ¼ in.
(98 x 120 cm)
Courtesy of the artist,
Tel Aviv, Israel

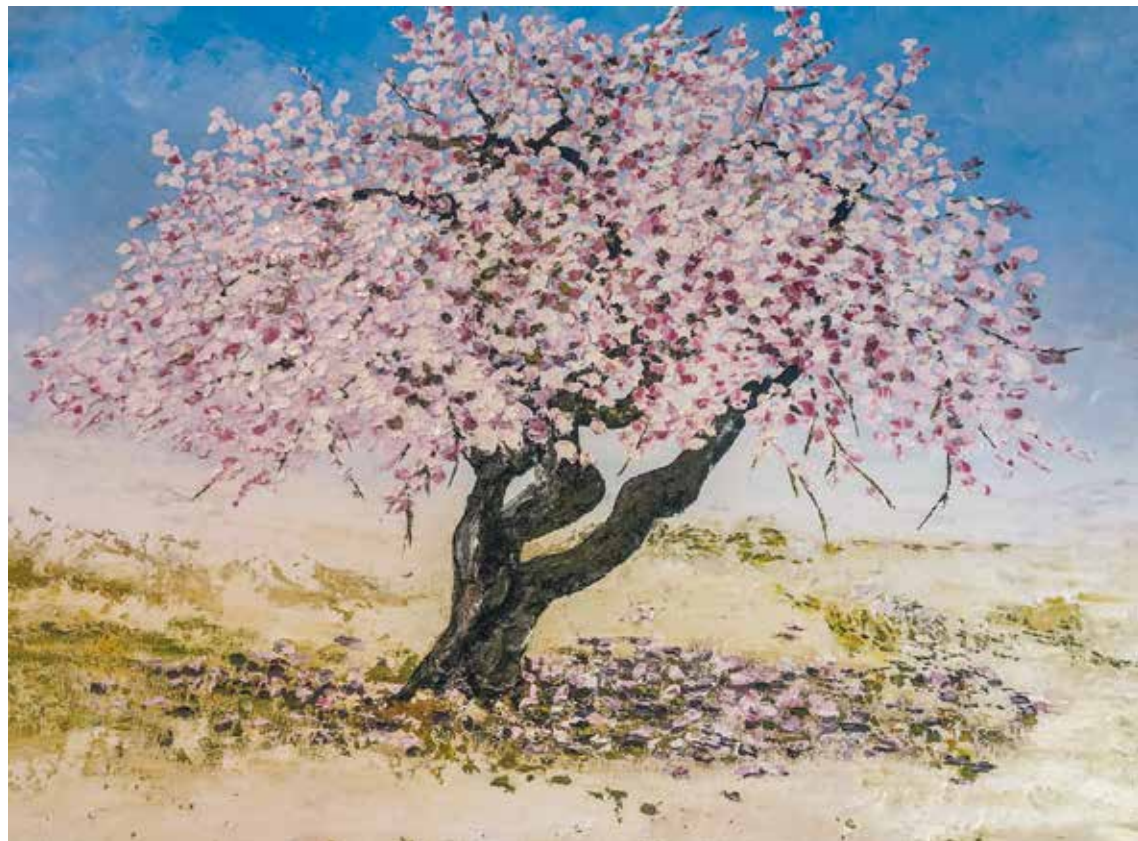
LIOR
KIMMEL
1975

22 | 23

Lior Kimmel uses oil and pastel on canvas to create paintings so detailed that the viewer wonders whether the work might be a photograph. Inspired by the picturesque landscape of his hometown, Kibbutz Beit Haemek, Israel, Kimmel sometimes believes that reality can be more deceptive than dreams. Kimmel divides his time between the Netherlands and Israel.



Olive Trees, 2018
Oil on canvas, 31 ½ x 39 3/8 in. (80 x 100 cm)
Courtesy of the artist, Hazafon, Israel

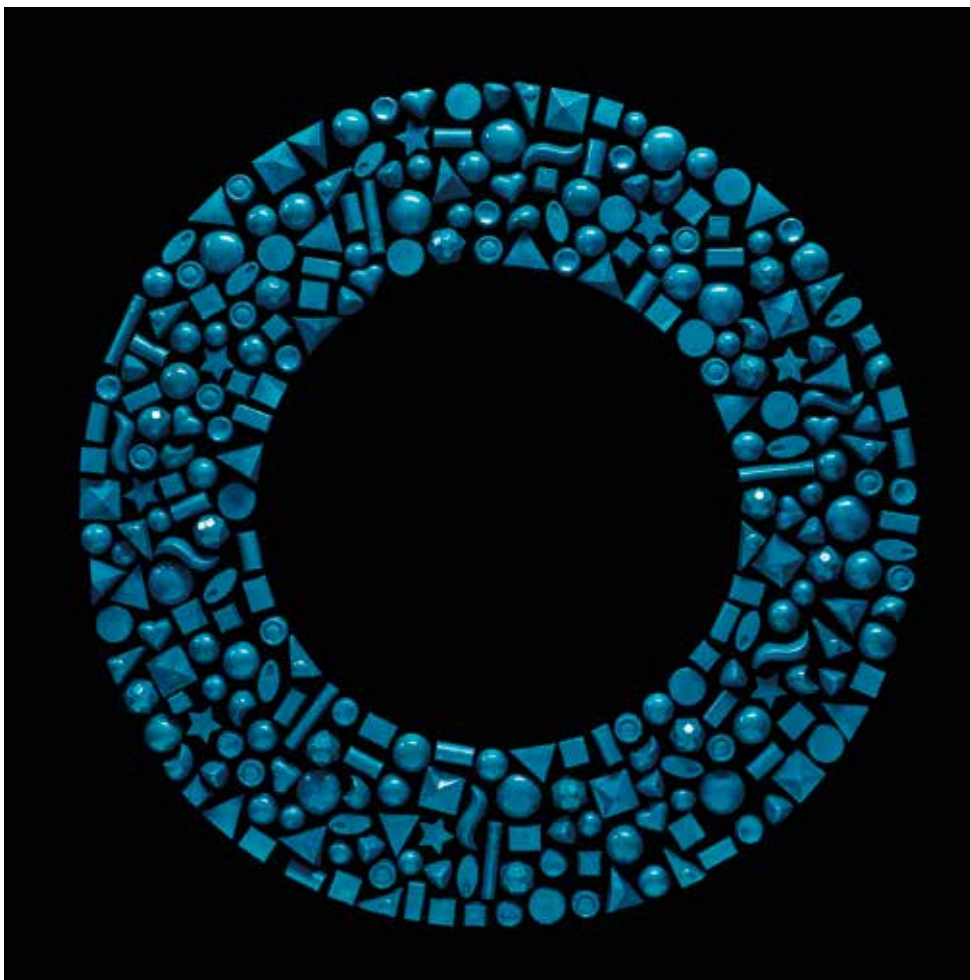


Almond Tree, 2018
Oil on canvas, 31 ½ x 47 ¼ in. (80 x 120 cm)
Courtesy of the artist, Hazafon, Israel

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NANCY POMAGRIN

Performance artist Nancy Pomagrin creates edible installations made from hundreds of homemade chocolate pralines with her trademark multi-colored 'foundation stones,' based on cocoa butter. The works often spell out a word in English or Hebrew or an architectural shape or symbol. After viewing the installation, the audience is invited to eat the artwork. Recently, Pomagrin has begun to photograph her installations to preserve an image of the work, thus creating an alternative form of artwork.



Zen, 2017. Inkjet on archival paper, 31 ½ x 31 ½ in. (80 x 80 cm). Courtesy of the artist, Tel Aviv, Israel

FETSUM TECLEMARIAM 1972

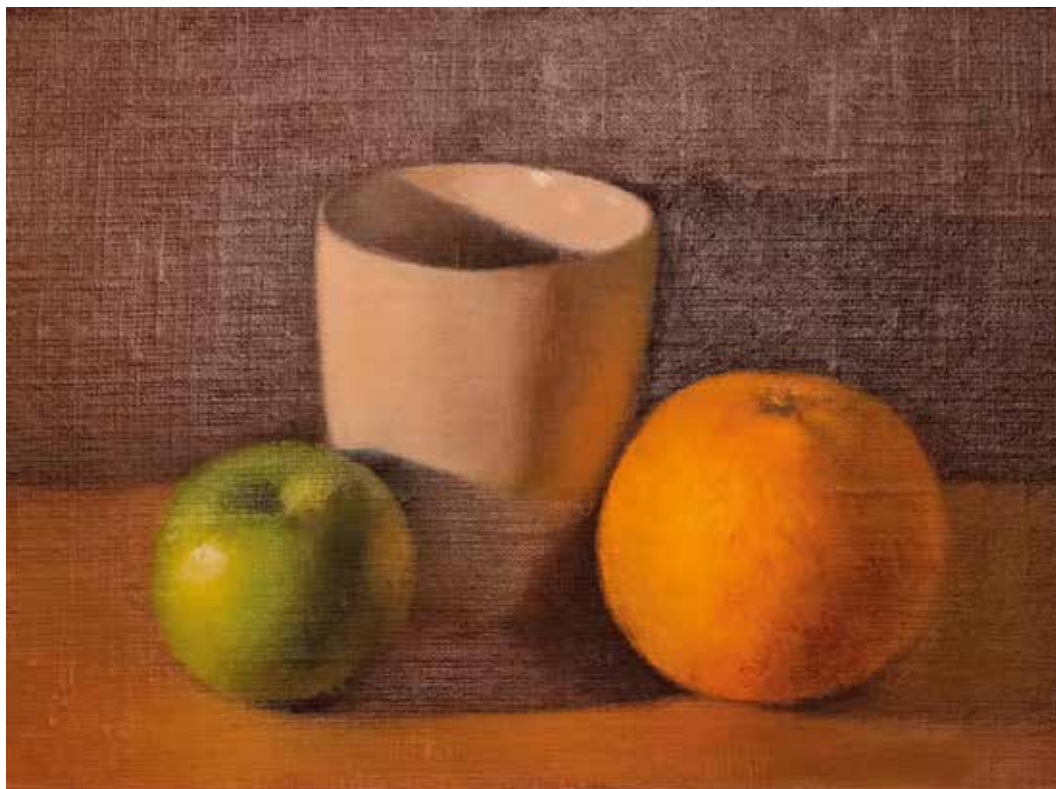
Fetsum Teclemariam, a self-taught artist, is a traditional observational painter. The impact of restricted expression in Eritrea, Africa, where Teclemariam grew up, led him to paint as a means of self-expression. “The marks that I make with my brushes and charcoal are connected to my feelings, and express and communicate a situation. I depict both ugly realities and joyful feelings through the strokes, and by so doing, address the paradox of human life and my own thoughts and feelings,” he says. “I invite my audience to search for connections to themselves in my paintings and examine how they relate to themselves and to their surroundings.”

Before seeking political asylum in Israel, Teclemariam worked as a math teacher. He graduated from the HaTahana School of Drawing and Painting, Tel Aviv, and moved to Canada in 2013. His works have been widely exhibited across Israel and Canada. He lives and works in Edmonton, Alberta.





Still Life, 2011
Oil on canvas, 7 $\frac{3}{4}$ x 10 $\frac{1}{2}$ in. (20 x 27 cm)
Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel



Still Life, 2011
Oil on canvas, 7 $\frac{3}{4}$ x 10 $\frac{1}{2}$ in. (20 x 27 cm)
Courtesy of the Dubi Shiff Art Collection, Tel Aviv, Israel

DANA
YOELI
1979

Dana Yoeli's multidisciplinary practice relies on a wide range of media, constructing large-scale installations, painting, video work, photography, drawing, and sculpture.

Her art focuses primarily on the tension between a personal story and a collective ethos and the roles that nostalgia, memory, and commemorative ceremonies play in these relations. In her work, Yoeli shifts focus from collective memory to the fragmented and specific stories of personal, perhaps overlooked, images and untold narratives.

Yoeli earned her Bachelor of Fine Arts degree from the Bezalel Academy of Art and Design, Jerusalem, and her Master of Fine Arts degree from the Bezalel Academy of Art and Design, Tel Aviv. She has exhibited throughout Israel, Germany, Serbia, Sweden, and the United States.



Untitled (Paradise Panorama), 2005
Oil on canvas
28 ¼ x 86 ½ in. (72 x 220 cm)
Courtesy of the artist, Tel Aviv, Israel

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GABRIEL COHEN

1933

Described as naive art, Gabriel Cohen's depictions of landscapes, portraits, and biographical themes are characterized by the expanse of space and multiplicity of images conveyed in a decorative approach. Cohen emigrated from Eretz Yisrael to France with his family as a child. During World War II, they hid in Brittany, France's farthest northwestern region. They returned to Israel in 1949, initially living in an immigration camp in Pardes Hanna and later settling in Jerusalem. Cohen had various professions there, including diamond polishing. Having painted and sculpted in his youth, Cohen began painting again in 1972 while working as a night watchman and held his first solo exhibition two years later at the Debel Gallery in Jerusalem. Cohen rarely exhibited his work after the 1980s.



Jerusalem, 1973. Oil on canvas, 27 ¹/₁₆ x 42 ⁵/₁₆ in. (71 x 107,5 cm). Courtesy of the Israel Museum, Jerusalem; Purchase, Riklis Fund Photo © The Israel Museum Jerusalem by Elie Posner

AHUVA (HUVY) ELISHA 1927

Ahuva (Huvy) Elisha lived in Jerusalem until age six. Her fascination with the natural beauty of Jerusalem and its flora developed during her childhood exploring the Judean Hills. Her father's career led them to move to Vienna, then Prague, and last London. However, the London blitz forced the family to move to Devonshire, where the seaside views and iconic gardens deepened her artistic interests.

Elisha enrolled in St. Martin's art school in London at fourteen, the youngest student ever accepted graduating with distinction. Years later, she moved back to Israel after starting a family, although she faithfully visited the National Gallery in Leicester Square, where she drew inspiration and studied techniques from Van Gogh, Renoir, Rembrandt, and Monet. Elisha continues to paint Judaic themes in the impressionist and post-impressionist style.



Spies. Oil on canvas, 51 x 78 ½ in. (129,5 x 199,5 cm). Courtesy of the artist, Jerusalem, Israel

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MAX FERGUSON 1959

Known for meticulously rendered oil paintings, Max Ferguson has worked on several series over the years, including subways, Coney Island, nocturnal imagery, and Jewish scenes. For most of his career, he depicted a rapidly disappearing New York but has since expanded his imagery to include Florida, Ireland, and Israel. “My work is essentially autobiographical,” he says, with his two most frequent models being his father and himself.

Ferguson, a graduate of New York University film school, is influenced by Dutch seventeenth-century painting. “My ideal artistic marriage would be Vermeer and Hopper,” he says. His works are held in many private and public collections throughout the United States.



Jerusalem Fish Market, 2004. Oil on canvas, 20 x 30 in. (50,8 x 76,2 cm). Courtesy of the artist, New York, New York

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ALEK GERBER

1966

Alek Gerber finds inspiration in nature and locales from all over the world, consistently painting with a sense of peace, natural beauty, and tranquility. In his own words: “Capturing Beautiful scenery, nature, and flowers always gives me new thoughts and ideas for a new painting. I just stand there, quickly drawing a small sketch and then run to the studio and try to recreate it in colors and emotions.” Gerber works with acrylic paints, building up thick, heavily textured surfaces in bold, vibrant colors.

Ukrainian-born Gerber graduated from the Art Institute in Krivoy Rog. He immigrated to Israel in 1991, where he currently lives and works. His work can be found in private collections in Israel, Europe, and the United States.



Jerusalem Quarters. Oil on Canvas, 31 x 51 in. (79 x 129,5 cm). Courtesy of the artist, Tel Aviv, Israel

LIAT
LIVNI
1979

“In general, my art examines the relationships between nature and the urban environment, specifically relationships between landscapes and architecture, arts and crafts, and what is man-made versus what is machine-made. Through continuous exploration in residencies around the world, I specialize in using local materials and dynamic sources for inspiration. ... Like a culture alchemist who fuses art with life, works with everyday materials, and brings together seemingly distant cultures.”

Liat Livni graduated from the Bezalel Academy of Arts and Design, Jerusalem, with a Bachelor of Fine Arts degree and from the joint program of the Hebrew University and the Bezalel Academy of Arts and Design, Jerusalem, with a Master of Fine Arts degree. Her work has been exhibited across Israel and abroad and is in permanent collections around the world. She lives and works in Bat-Yam, Israel.



Ein Karem 1, 2010
Veneer layers
66 ¹/₆ x 26 ³/₄ in. (170 x 68 cm)
Courtesy of the artist and
Litvak Gallery, Jerusalem

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DON
RESNICK
1928–2008

“The inspiration for my paintings is the intense experience of a place—its particular light, its particular space—at a unique moment in time. This is the case whether I’m standing along the wind-blown coastline, hiking near a still tidal inlet, or walking by a rippling mountain stream. Painting is my way of sharing what I have seen and experienced. Painting is my story. So, if while viewing my work others see nature in a new and vital way—seeing the natural world as a place in need of protection—then I have succeeded in some small manner.”

Devoted to painting the American landscape, Don Resnick lived and worked from his home studio on Long Island, New York. He studied at Hobart College in Geneva, New York; at the School for Social Research in New York City; and the Internationale Akademie für Bildende Kunst in Salzburg, Austria.



Wetlands, Bright Weather, undated. Oil on canvas, 50 x 72 in. (127 x 182,9 cm). Collection of Art in Embassies, Washington, D.C.; Gift of David Resnick and Iwonka Piotrowska

MINDY WEISEL

“To love fully, to be open to life, to give gratitude has been my lifelong exploration as a painter.”

Mindy Weisel’s parents survived Auschwitz, and she was born in Bergen-Belsen, Germany, then a refugee camp. Her practice that includes a method of action-painting is inextricably linked to the experience of the Holocaust and the existential questions of life. Upon moving to Israel, she said, “Living and painting in Jerusalem fulfills my dream of expressing the survival of beauty.” Weisel explores emotions through color, gestural marks, surface tension, and composition to represent profound expressions of beauty, reconciliation, and healing over human tragedy, loss, and destruction.

Weisel has exhibited throughout the United States and Israel, and her work is held in permanent collections worldwide.

NOT ILLUSTRATED
Of Wonder, 2018
Soon Spring, 2018
Jerusalem Nights, 2018
Fused glass
18 x 20 in. (45,7 x 50,8 cm)
Courtesy of the artist, Jerusalem, Israel

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