THE ISRAEL MUSEUM **MAGAZINE**

WINTER 2022–23

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MESSAGE FROM THE CHAIRMAN AND DIRECTOR



IMJ Chairman Isaac Molho (left), and Director Denis Weil, in the exhibition *Sigalit Landau: The Burning Sea*

This current issue of the Israel Museum Magazine – replete with descriptions of exciting new exhibitions, cultural events, traveling exhibitions, and much more – reflects a year that has signaled a joyful return to "business as usual" at the Israel Museum. Although the financial repercussions of the pandemic period may still be with us for quite some time, the return of foreign tourism has meant that we are gradually returning to our pre-COVID number of visitors – and there is always much to interest them! It has also meant a return to in-person events internationally, organized with great creativity and dedication by our Friends Associations throughout the world.

Among the many outstanding exhibitions and activities of the past year, of special note is a virtual-reality tour of the great Aleppo Synagogue, based on original black and white photographs from 1947, which is also indicative of the Museum's commitment to create innovative digital and remote programming that will enhance an in-person visit to the Museum as well as reach out beyond the Museum walls to new audiences wherever they may be in the world. Also of note is *The Burning Sea*, a major solo exhibition by Sigalit Landau of her mesmerizing artworks created at the Dead Sea, which reflects a wide range of cultural and social issues concerning Israel today, as well as drawing attention to issues of peace, coexistence, and the environment, something that is on all of our minds at the present time. The exhibition *Body of Faith: Sculpture from the National Museum of India* – displaying eight exquisite masterpieces from the National Museum of Delhi that have never before left India – indicates the important role the Israel Museum plays on the international stage and in cultural relations.

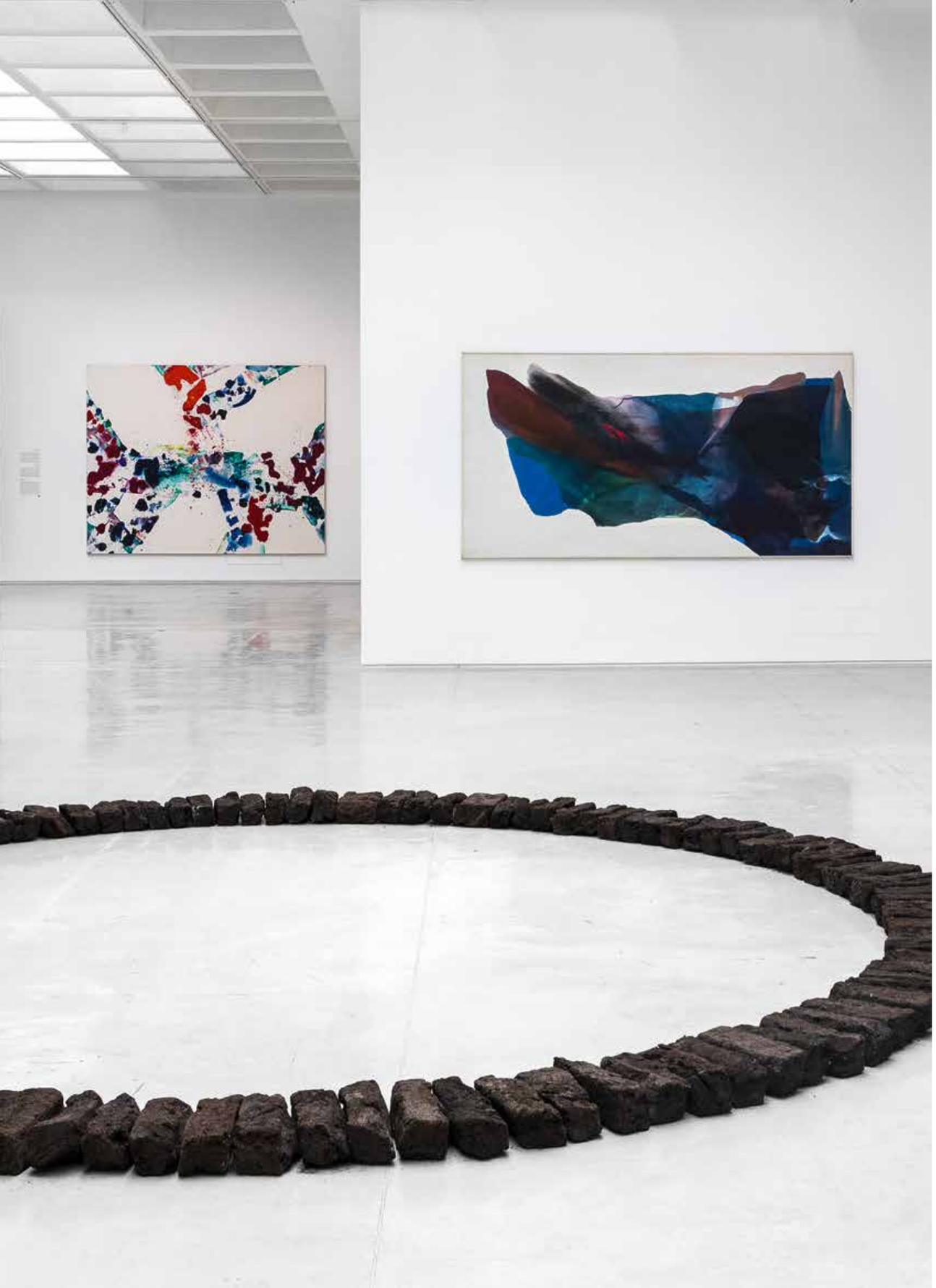
The ongoing generous support and encouragement of our global family of friends and supporters, especially during complex times, ensure that the Israel Museum maintains its standing as Israel's leading cultural institution and one of the world's great museums. During the challenges of recent times, we have all come to recognize the sustaining role that art and culture play in our lives. Our exceptional Museum will undoubtedly continue to serve as a beacon of light and an oasis of serenity at all times and to people from all walks of life.

We wish to take this opportunity to thank the management, staff, and volunteers of the Museum for their hard work, devotion, and support at all times – as well as you, the friends, visitors, and patrons who help keep the doors of our amazing museum open.

Isaac Molho
Chairman of the Board
of Directors

Denis Weil
Anne and Jerome Fisher
Director

Left: At the opening of the *Fields of Abstraction* exhibition



EXHIBITIONS

FIELDS OF ABSTRACTION

FEBRUARY 3 – OCTOBER 22, 2022
Ayala Zacks Abramov Pavilion and Design Pavilion, Edmond and Lily Safra Fine Arts Wing
Exhibition curator: Dr. Adina Kamien, David Rockefeller Senior Curator, Stella Fischbach Department of Modern Art
Assistant curator: Sarah Benshushan
Designers: Alexandra Topaz, Ariel Armoni

Freed from the burden of representation, Abstract Art remains rooted in real world experiences, extracting, drawing out, or reducing the essential elements of something more visually complex – objects, scenes, events, or even experiences. Some abstractions bear traces of their origin in a figurative composition, while others are closer to pure form. All express a response to personal, social, political, and cultural realities.

Fields of Abstraction showcased some 45 large-scale abstract works, dating from 1949 through 2016, from the Museum's rich holdings of Modern Art, Israeli Art, and Contemporary Art, gifted by the Museum's international circle of supporters since the Museum's founding in 1965. The exhibition featured postwar North American, European, and Israeli artists who strove to expand the experience of their art through an exploration of materials, gestures, and surfaces, among them Willem de Kooning, Helen Frankenthaler, Tsibi Geva, Adolph Gottlieb, Hans Hofmann, Morris Louis, Lea Nikel, Jackson Pollock, Gerhard Richter, Mark Rothko, and Pierre Soulages. Celebrating personal expression, this second wave of abstraction developed non-representational artistic languages such as Abstract Expressionism, Color Field Painting, Lyrical Abstraction, Art Informel, and Minimalism, building on what the pioneers of abstraction – such as Kandinsky, Mondrian, and Malevich – had achieved in the early twentieth century. By integrating new painting materials and methods, as well as non-Western sources of influence, such as Japanese calligraphy, the post World-War II generation forged fresh pathways to the abstract.



Left and above: Installation views of the exhibition *Fields of Abstraction*

Curated as three experiential areas – Contemplative Expanses, Energetic Surfaces, and Geometric Balance – the exhibition offered an immersive space that invited the viewer's gaze to roam freely. Videos of artists filmed in the act of painting were integrated with the artworks, providing insight into the variety of creative, bodily, and material processes involved in the creation of abstract art.

The exhibition was accompanied by a designated website that led the visitor through various movements of abstraction, artist by artist. Scanning QR codes throughout the exhibition led to artist pages with enlargeable images, analyses of artworks, and links to written, visual, and auditory materials intended to deepen one's understanding of abstraction.

The exhibition and its website were made possible by Nancy Wald, Oxford, in honor and in memory of her parents, Benjamin and Frances Miller.

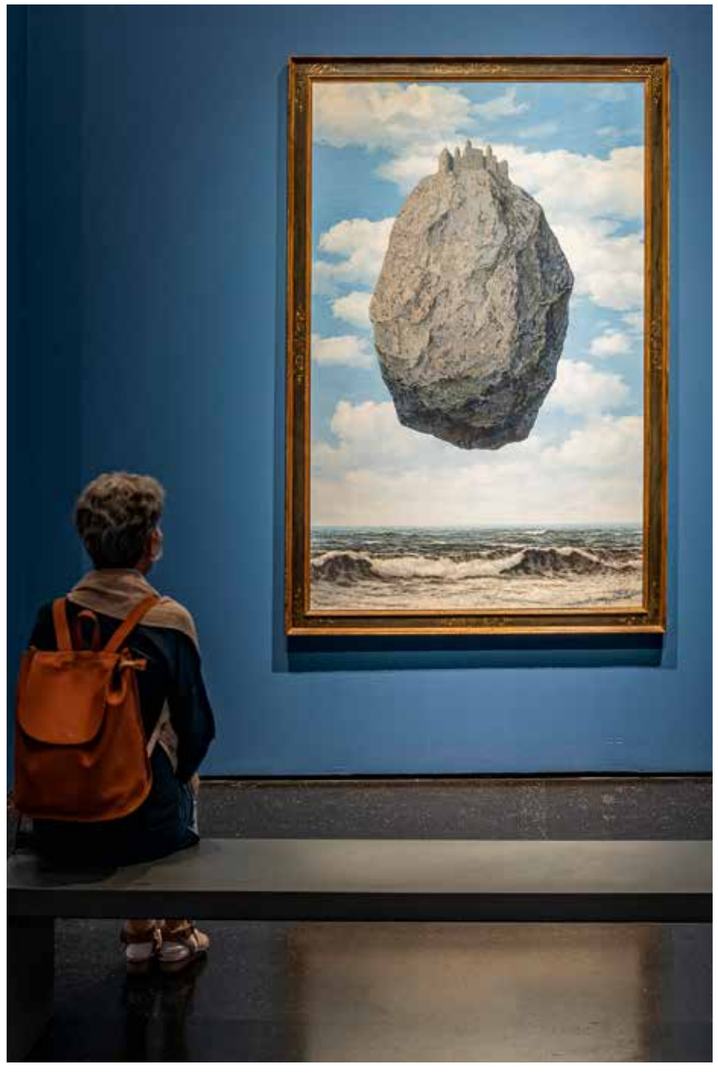
DRIFTING WITH MAGRITTE: CASTLES IN THE AIR

MARCH 16 – OCTOBER 22, 2022
Spertus Focus Gallery
Exhibition curator: Efrat Aharon, Curator, Stella Fischbach Department of Modern Art
Designer: Michal Aldor

The Israel Museum is fortunate to have been blessed with a family of steadfast supporters who have helped make the Israel Museum the world-renowned museum it is today. Prominent among our founders was the late Harry Torczyner, New York (1910–1998), a man of inimitable personality and remarkable intellect, who loved art and befriended artists. He became the longtime friend and legal advisor of René Magritte (1898–1967), as well as a meticulous collector and promoter of Magritte's works, amassing what was probably the largest private holding of the artist's work.

In honor of the Israel Museum's twentieth anniversary in 1985, Torczyner gifted to the Museum Magritte's monumental masterpiece *The Castle of the Pyrenees*, as well as three preparatory sketches for the work. Magritte's paradoxical vision of a massive boulder topped by a stone castle, improbably suspended in mid-air over a turbulent sea, has captivated generations of viewers. It is one of the surrealist artist's most recognized and reproduced works. It is certainly one of the finest masterpieces in the Israel Museum's collection of Modern Art and remains a major highlight for visitors to this day.

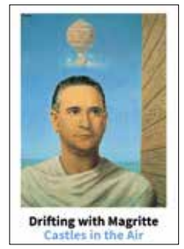
Torczyner commissioned the work from his friend in 1958, writing to him about a corner of his office that "clamors for a painting by Magritte." The commission's unfolding is documented in their correspondence which offers a glimpse into the evolution of the work's creation, as well as lively testimony of the bond between the two friends.



Gazing at *The Castle of the Pyrenees*, the focus of the exhibition *Drifting with Magritte*

This exhibition shed new light on a familiar masterpiece, focusing on the genesis and legacy of the painting within the context of the artist's oeuvre; the fascinating story behind its creation; and the artistic and literary influences that inspired Magritte. The evolution of the artist's important stone motif was explored through related works, some on loan and never before displayed in Israel. Finally, a contemporary chapter in the show presented works by artists who were influenced and inspired by Magritte and his Castle, testimony to the artist's enduring visual legacy.

Among the many distinguished guests at the opening of the exhibition on March 16 was Evi Musher Shechter, a second-generation friend and supporter of the Museum, and the daughter of Harry Torczyner. Also in attendance were many members of the diplomatic corps in Israel, including H.E. the Ambassador of Belgium in Israel Mr. Jean-Luc Bodson; the former Belgian Cultural Attaché in Israel H.E. Ambassador Mr. Leo Peeters, who was a close friend of Harry Torczyner; Belgian Consul Mr. Wilfried Pfeffer; Belgian Cultural Attaché Mr. Maurice Sarfatt; and Director of the French Institute and Attaché for Scientific and Academic Cooperation at the Hague Dr. Jean-Jacques Pierrat.



DRIFTING WITH MAGRITTE: CASTLES IN THE AIR
Hebrew/English catalogue

The exhibition and publication were made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York.





Above: installation views of *Drifting with Magritte: Castles in the Air*

WANDERING DREAMS: HEADRESTS FROM AFRICA

MARCH 29, 2022 – 2024
Faith-dorian and Martin Wright Gallery for African Art, Edmond and Lily Safra Fine Arts Wing
Exhibition curator: Yael Eshel, Curator of Arts of Africa and Oceania
Designer: Ariel Armoni

This exhibition focuses, for the first time, on the headrest, an object that plays diverse roles among different African cultures. These small wooden objects were used mainly to support the head and protect complex hairstyles while sleeping. Regarded as valuable personal possessions, headrests not only conveyed a person's social role within the group, but also came to represent individual identity. Over time, they were polished by their owners' hair and body oils – and also, it was believed, imbued with their spirit. If not buried with its owner, the headrest was passed on as a venerated heirloom.

Most headrests belonged to men, who carried them visibly on their body and thereby communicated information about their age, social status and position, cultural affiliation, and personal taste. In some cultures, headrests also functioned as mediators to the world of spirits and ancestors through dreams.

This exhibition explores the different ways in which headrests were used, their shape and ornamentation, and more recent processes of social and cultural change that have influenced their current role across Africa. Showcased alongside the beautiful headrests from the Museum's collection are other personal objects which also act as powerful status symbols, spiritual intermediaries, and mirrors of identity.

Many of the headrests featured in this exhibition were generously donated to the Museum in 2019 by Dr. Shalom Salomon Wald, Jerusalem.



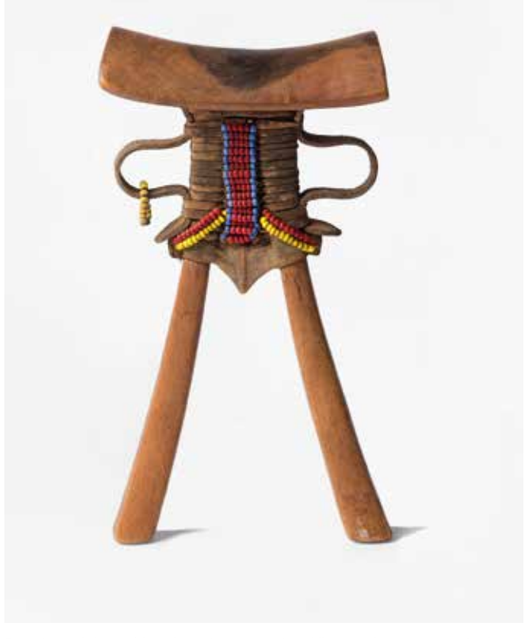
WANDERING DREAMS: HEADRESTS FROM AFRICA
Hebrew/English catalogue

The exhibition was made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York. The publication was made possible by: The Faith-dorian and Martin Wright family, New York; and Ellen and Jerome L. Stern, New York.



Installation view of *Wandering Dreams*







Top: Animal-shaped headrest, Borana or Rendille people, Kenya, or Dinka people, South Sudan, late 19th–early 20th century. Carved wood. Gift of Dr. Shalom Salomon Wald, Jerusalem
Bottom left: Headrest with bead decoration, Pokot people, Kenya, early 20th century. Carved wood, leather, glass beads. Gift from the collection of Drs. Igor and Erica Mann, Nairobi
Bottom right: Headrest, Tsonga people, South Africa, late 19th–early 20th century. Carved wood. Gift of Dr. Shalom Salomon Wald, Jerusalem

ADORNMENT: JEWELRY AND BODY DECORATION IN PREHISTORIC TIMES

JUNE 2, 2022 – APRIL 15, 2023
Byron and Dorothy Gerson Gallery, Samuel and Saidye Bronfman Archaeology Wing
Exhibition curator: Ahiad Ovadia, Ilse Katz Leibholz Curator of Prehistoric Cultures
Assistant curator: Michal Kapuller
Designer: Tal Gur



Installation view of *Adornment*

Jewelry, clothing, ornaments, and tattoos have been around for tens of thousands of years. They were never simply a matter of fashion and beauty; their main function seems to have been to convey complex messages, and especially to express individual and group identity, both in life and in death. For these reasons, jewelry and other forms of adornment can reveal a great deal about the people who used them.

This exhibition examines adornment in the prehistoric world. Through this prism, we can connect with the people who lived in this region thousands of years ago, gaining insight into their lives, beliefs, and thoughts. The importance of jewelry and other ornaments in these early periods finds particular expression in their use as burial objects that accompanied the deceased after death. It is also expressed by their production techniques, since even the simplest pieces, such as ostrich eggshell beads, required tremendous effort and skill.

Much is still unknown about adornment in prehistoric times, although comparisons with the practices of contemporary tribal societies provide some explanation of the role of adornment among our prehistoric ancestors. Through the pairing of such insights with the fruits of archaeological research, it has been possible to uncover secrets regarding identity and significance, life and death, in the prehistoric world, some of which are still echoed in jewelry worn today.



ADORNMENT: JEWELRY AND BODY DECORATION IN PREHISTORIC TIMES
Hebrew and English catalogues

The exhibition was made possible by the William Davidson Foundation, Detroit.

Left: Belt, Hayonim Cave, Natufian culture, ca. 14,500 years ago. Bone

BACK TO ALEPPO: A VIRTUAL-REALITY TOUR OF THE GREAT SYNAGOGUE

JUNE 16, 2022 – DECEMBER 31, 2023
Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life
Exhibition curator: Revital Hovav
Creators of the "Place Project": Avi Dabach, Harmke Heezen, Judith Manassen-Ramon, Mike Robbins
Designer: Ariel Armoni



The outdoor *bimah* in the summer courtyard as photographed in 1947



A visitor experiencing the virtual-reality tour of the Aleppo Synagogue

The Great Synagogue of Aleppo in Syria, one of the oldest and most important in the Middle East, was built between the fifth and seventh centuries CE and served a thriving Jewish community that was renowned as an economic and spiritual center. The synagogue was destroyed and rebuilt several times over the centuries, but was completely destroyed in 2016 during the civil war in Syria. In this exhibition, visitors are invited to travel through time on a virtual-reality tour of the ancient synagogue where Jewish prayer continued until the late twentieth century.

The virtual reality display, created by the "Place Project," reconstructs the synagogue's appearance in November 1947 at the height of its glory, just a few days before the passing of the U.N. resolution that led to the establishment of the State of Israel and the ensuing riots that brought about the synagogue's destruction.

The exhibition is based on black and white photographs taken in 1947 at the initiative of Sara Shammah, a brave member of the historic Aleppo Jewish community, who returned to Aleppo and commissioned an Armenian photographer to document the synagogue, later smuggling the photographs to Israel at great personal risk. Using virtual-reality technology, visitors are once again able to "enter" the synagogue, wander through its prayer halls and courtyards, view its glorious Torah arks, and see where the renowned tenth-century Aleppo Codex – now housed in the Shrine of the Book at the Israel Museum – was stored. The virtual reality tour is complemented by a display of important ceremonial objects from the Jewish community of Syria.

The exhibition was made possible thanks to a dedicated gift of the Moise Y. Safra Foundation, New York, to honor the history and contributions of the Aleppo community; and the Jack, Joseph and Morton Mandel Foundation, New York.



Avigdor Arikha, Preparatory drawings for *The Lay of the Love and Death of Cornet Christoph Rilke* 1952, by Rainer Maria Rilke. Ink on paper. Purchase from the artist, Avigdor Arikha, Paris

AVIGDOR ARIKHA: SCENES OF WAR

AUGUST 1, 2022 – FEBRUARY 14, 2023
Hagit Gallery, Edmond and Lily Safra Fine Arts Wing
Exhibition curator: Nirit Sharon Debel, Associate Curator, Department of Prints and Drawings
Designer: Libat Eden



Installation view of *Avigdor Arikha: Scenes of War*

This exhibition focuses on a dramatic decade in the life of artist Avigdor Arikha (1929–2010), from his first encounter with extreme violence in World War II, through his brush with death as a soldier in Israel's War of Independence, to the depictions of a seventeenth-century war inspired by a literary work, which he created in his early twenties. When asked about the need to paint even under such difficult circumstances, he answered: "Maybe it's because we don't want to die . . . or because we're going to die . . .".

The first war scenes from this decade, presented in the showcases, are pencil drawings from 1943 in which Arikha recorded what he witnessed as a thirteen-year-old boy in a labor camp in Transnistria (today in Western Ukraine). In autumn 1941, his family was deported to the camp, together with the rest of Bukovina's Jews. The drawings reveal the harsh conditions in which the inmates were held: the hunger, humiliation, abuse, forced labor, and unavoidable deaths. Their power lies in their realism, starkly capturing specific scenes; they show the visions etched in Arikha's mind by day and evoked in his sketchbook by night.

The exhibition's second section features woodcuts Arikha made in Paris in 1950, based on his experiences in Israel's War of Independence. In May 1944, he had arrived in Palestine as a refugee through the Youth Aliyah program, and was sent to Kibbutz Ma'ale HaHamisha. In the mornings he would study, and in the afternoons work in the fields; in parallel, he was recruited to the Haganah paramilitary forces. The woodcuts show, alongside a still-life of bullets, grenades, and mortars, depictions of the battlefield and of wounded soldiers.

The third part presents Arikha's original illustrations to the poem *The Lay of the Love and Death of Cornet Christoph Rilke* by Rainer Maria Rilke, published in Hebrew translation in 1952 by the distinguished Israeli publishing house Tarshisher Books and created in collaboration with the publisher, Dr. Moshe Spitzer. The poem describes a war waged in the seventeenth century between the Habsburg monarchy and the Ottoman Empire. It focuses on the figure of the cornet – the cavalry's standard-bearer – as he sets out for the battlefield, describing his adventures until his fatal encounter with the enemy. In these ink drawings, made in Jerusalem, Arikha's wartime experiences were sublimated into poetic, masterful, and flowing portrayals. As the artist's personal reality of war receded into the past, and as his professional experience grew, Arikha refined his ability to process trauma and grant it artistic expression.



AVIGDOR ARIKHA: SCENES OF WAR
Hebrew/English catalogue

The exhibition was made possible by the Hagit Lalo née Shtriet Memorial Fund.

PANDEMIC IN MOTION
DOUG AITKEN: FLAGS AND DEBRIS

AUGUST 9 – DECEMBER 31, 2022
Bella and Harry Wexner Gallery
Exhibition curator: Orly Rabi, Associate Curator of Contemporary Art, Edmond and Lily Safra Fine Arts Wing
Designer: Ariel Armoni

Flags and Debris weaves together the sights and sensations that the COVID-19 pandemic instilled on the urban landscape, body, economy, and human spirit. During the first lockdown in 2020, multi-disciplinary artist Doug Aitken (born USA 1968) sought sources of inspiration within his own home, turning clothes and other fabrics he found into works of collage. The research, meticulous labor, and stillness of his work process – planning the composition, dying the cloth, cutting, and sewing – were a result of being secluded and looking inward. These textile works are reminiscent of flags or posters conveying verbal messages ("Nowhere/Somewhere," "I Lost Track") that reflect the spirit of the times that were characterized by volatility and uncertainty. At the same time, the large-scale works resemble patchwork quilts with their associations of warmth, comfort, and security.

As this artistic enterprise evolved, Aitken collaborated with the LA Dance Project, creating a series of spectator-less performances in the city's industrial areas. His textile collages now covered the dancers like flowing extensions of their bodies, or were hung, blowing in the wind, from city overpasses. The filmed performances became a three-channel video installation, projected onto large-scale screens in the gallery. The installation captures enigmatic encounters between the city and the dancers who move through the desolate locations like twisting, struggling ghosts.



DOUG AITKEN: FLAGS AND DEBRIS
English/Hebrew/Arabic poster

The exhibition and poster were made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York.



Above: Doug Aitken, *Flags and Debris*, 2021. Three-channel video installation. Courtesy of the artist; 303 Gallery, New York; Galerie Eva Presenhuber, Zurich; Victoria Miro, London; and Regen Projects, Los Angeles © Doug Aitken
Right: Doug Aitken, *I Lost Track*, 2020. Mixed fabrics. Courtesy of the artist; 303 Gallery, New York; Galerie Eva Presenhuber, Zurich; Victoria Miro, London; and Regen Projects, Los Angeles © Doug Aitken

SIGALIT LANDAU: THE BURNING SEA

OCTOBER 6, 2022 – JUNE 17, 2023
Nathan Cummings Building for Modern and Contemporary Art, Edmond and Lily Safra Fine Arts Wing
Exhibition curator: Dr. Amitai Mendelsohn, Senior Curator and Head of the David Orgler Department of Israeli Art
Assistant curator: Rotem Zuta
Designers: Michal Aldor, Eyal Rozen

For twenty years, Sigalit Landau has made art – both monumental and profoundly intimate – at the Dead Sea, the lowest point on earth. Inspired by this primal place, Landau creates works of great beauty that address fragile dualities: life and death, injury and healing, destruction and hope.

Sigalit Landau (born Jerusalem 1969) is one of Israel's most prominent contemporary artists, as well as an artist of international repute. This major exhibition represents the culmination of Landau's two decades of creation at the Dead Sea, a location that has become the artist's laboratory, medium, workshop, and endless source of energy and inspiration, a place where life and death meet and merge with the spirits of the past and the turmoil of the present.

The Burning Sea presents a selection of Landau's Dead Sea artworks, from glittering salt-encrusted sculptures, through video works and photographs. Landau's salt-crystallized sculptures and installations are created almost ritualistically by immersing objects in the saline waters of the Dead Sea. Over time, the submerged objects become heavily coated with layers of salt crystals, transforming them into fragile creations imbued with a terrifying beauty that is both apocalyptic and mesmerizing. With salt as protagonist, the works included in this exhibition reflect a wide range of cultural, social, and political issues within the reality of Israel today, as well as drawing attention to momentous environmental issues. Much like Landau's oeuvre, the exhibition preserves the past, is charged with the present, and is concerned with the future.



Installation view of *Sigalit Landau: The Burning Sea*

The selected installations, photographs, sculptures, and video works that comprise this large-scale presentation shed light on recurring themes in Landau's work, such as her interest in circular motion, as seen in her iconic 2005 video work *DeadSee*. The extensive exhibition offers a sense of immersion into Landau's mysterious and epic world that reaches out from the depths of the Dead Sea to the here and now. The show encompasses some of Landau's most notable works from the Israel Museum's own holdings, or on loan from public and private collections – some on display for the first time – as well as new works created especially for this exhibition.

The exhibition concludes with a section dedicated to the artist's fascination with the Dead Sea's eastern border with Jordan, premiering a new video trilogy that relates to her vision of building a salt bridge over the lake. This project, which has engaged Landau for many years, first emerged in her memorable

Left: *Tiamat*, 2022. Tutu dress coated in salt crystals. Collection of the artist



Above: Installation view of *Sigalit Landau: The Burning Sea*
Opposite: *Salt Crystal Bridal Gown IV*, 2014. Archival inkjet print. Collection of the artist

installation at the 2011 Venice Biennale, and is represented here for the first time in Israel. In her utopian vision, she envisages the salt bridge as a meeting point between cultures and religions, rising above political and daily conflicts through the power of art and creativity. The bridge project, alongside other works in the exhibition, is intended to generate a platform for dialogue and discussion during the exhibition. Following Landau into the salt-saturated water and experiencing both the magnificence and the devastation of this endangered site, the exhibition closes on an optimistic note, with the hope that one day we may build a bridge over burning water.

Experiments, failures, techniques, and urgent questions of preservation – the process goes on, and fascinating revelations unfold. Nothing can be predicted when the mundane absorbs and is embraced by the eternal. The Dead Sea sculpture project is impelled by a constant drive that involves becoming congealed, burning, freezing; it attains healing through a ritualistic process of mourning.
Sigalit Landau, in conversation with the exhibition curator, 2022



SIGALIT LANDAU: THE BURNING SEA
Hebrew, English, and Arabic leaflets

The exhibition and publication were made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York; Israel Discount Bank; Cal - Israel Credit Cards Ltd.; Israel Makov, Tel Aviv; and with assistance from Christie's.



ARCADIA: PARADISE FOUND?

NOVEMBER 10, 2022 – OCTOBER 14, 2023
Della and Fred S. Worms OBE Gallery, Edmond and Lily Safra Fine Arts Wing
Curator: Shlomit Steinberg, Hans Dichand Senior Curator of European Art

Ruins of classical buildings, sparkling springs, calm lakes, and abundant forests are the backdrop of many of the works in this exhibition. Their protagonists include the Greco-Roman god Pan, god of the wild shepherds and their flocks, and rustic music, as well as shepherds, cupids, nymphs – young females symbolizing the forces of nature – and satyrs: man-beast hybrids with pointed ears, horns, and tails. These are the landscapes of Arcadia, an actual region in the central Peloponnese that was represented in Greek mythology as a pastoral and idyllic place. It was ruled by the hunter Arcas, son of the god Zeus, and the nymph Callisto, and described in the visual arts and in literature as a utopian land rich in water and vegetation, where people lived in perfect bliss.

While artists were calling forth these visions in their paintings, celebrating nature and the harmonious relations between gods, humans, and animals, the reality outside their workshops was often quite different, with societies plagued by war, disease, loss, and tragedy. For these artists, Arcadia represented the longing for a world without strife, sickness, old age, and poverty – the universal quest for a lost Paradise.

The exhibition features 36 works – paintings, sculpture, and works on paper – by British, Dutch, French, German, and Italian artists, all from our own holdings. Several of the artworks were made by artists who eventually left the cold regions of Europe for the sun-drenched southern climes where western civilization was born. There, in the lush landscapes and in the simple way of life and traditional occupations of its folks, perhaps they found the Arcadia of their dreams.

The exhibition was made possible by the Della and Fred S. Worms OBE European Art Endowment; and the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York.



Installation view of *Arcadia*



The Meeting under the Willows, ca. 1765. Oil on panel. Bequest of Alexis Gregory, New York, to American Friends of the Israel Museum

DISRUPTED LAYER: CONTEMPORARY ART BY ZOHAR GOTESMAN IN THE ARCHAEOLOGY WING

DECEMBER 15, 2022 – DECEMBER 15, 2023
Samuel and Saidye Bronfman Archaeology Wing
Exhibition curators: Sally Haftel Naveh, Contemporary Art guest curator; Tali Sharvit, Archaeology
Designer: Michal Aldor

Disrupted Layer incorporates, for the first time, contemporary works of art among the artifacts on permanent display in the Museum's Bronfman Archaeology Wing. Constituting a unique dialogue between archaeology and contemporary art, the exhibition presents seven new site-specific sculptures by sculptor Zohar Gotesman (born Israel 1979).

The exhibition is rooted in the year 2017, when Gotesman requested special permission to familiarize himself with the Museum's permanent archaeology display. Following repeated visits, as well as productive dialogue with the Wing's curators, Gotesman began sculpting among the antiquities on display, eventually leading him to create the large-scale sculptures featured in this exhibition.

Illuminating selected items from the Wing's collection, the works present our visitors with the opportunity to contemplate and enjoy the galleries from a new perspective. At first glance, the works may appear as if they too are archaeological artifacts, but closer examination reveals categorical and stylistic differences between the new, unique artworks, and the ancient objects.

The exhibition's title refers to a situation that sometimes occurs in archaeological excavations where remains from one historical layer are discovered in a different layer and may disrupt its decipherment.



Left: Zohar Gotesman, *Them*, 2019–2022. Four sandstone plates (detail)
Above: Zohar Gotesman, *Foothold*, 2022. Polymers and pigments



Zohar Gotesman in his studio at Kfar Netter

Beyond their material and stylistic similarity to the archaeological finds in the collection, the sculptures also offer a personal statement – whether in the form of incisive criticism or sharp humor – regarding the period in which we live. In one way or another, they all address human nature, with its primeval needs and instincts and inherent weaknesses: the search for meaning and protection; the need to dominate nature; the pursuit of wealth, power, and authority; and the fear of the "other." They also concern issues related to archaeology and art history, such as replication, restoration, forgery, mutual influence, and cultural appropriation.

Zohar Gotesman is a graduate of the Bezalel Academy of Art and Design in Jerusalem and holds a BA degree in Archaeology and Art History from Ben-Gurion University of the Negev. In 2011, he spent a year in Carrara, Italy, where he studied traditional marble carving. He has been the recipient of several awards and special grants, including the prestigious Outset Contemporary Art Fund; the Young Artist Award of the Israel Ministry of Culture; and the America-Israel Cultural Foundation Award. Gotesman has exhibited widely in solo and group exhibitions at leading museums and galleries in Israel and abroad and his sculptures are held in many public and private collections.

The exhibition and accompanying publication were made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York.

The Israel National Lottery Council for Culture and the Arts
The Montgomery Securities and Friends Endowment Fund of the Israel Museum
The Foundation for Independent Creators at the Ministry of Culture and Sports
Outset Contemporary Art Fund.

DISRUPTED LAYER: CONTEMPORARY ART BY ZOHAR GOTESMAN IN THE ARCHAEOLOGY WING
Hebrew, English, and Arabic leaflets





Zohar Gotesman, *Sounds of the Syrinx*, 2022. Carrara Statuario marble

FACING THE WILD: THE JUNGLE BOOK REVISITED

DECEMBER 13, 2022 – JUNE 17, 2023
Ayala Zacks Abramov Pavilion and Design Pavilion, Edmond and Lily Safra Fine Arts Wing
Exhibition curator: Talia Amar, Curator of Interdisciplinary Art
Assistant curator: Shelley Adelson
Designer: Shirley Yahalomi

Facing the Wild: The Jungle Book Revisited addresses the turbulent and fragile relationship between human beings and the animals that share our world. The exhibition references Rudyard Kipling's original book, while showing contemporary artworks that reinterpret the subsequent Walt Disney animated classic *The Jungle Book*.

The exhibition raises intriguing questions: do we co-exist with our fellow animals, or do we live in a state of perpetual tension with our "untamed" surroundings and with the wild animals that inhabit them? What is the delicate balance between civilization and nature? And how does our attitude to animals define who we are? At times, the response to animals has focused on escaping or exploiting them; at other times, humans have expressed empathy and kindness. Books, films, and artworks are filled with longing for an imaginary primal nature, in which people either live in harmony with animals or subdue them. Some wild animals came to be regarded as exotic and dangerous, while others were appealing and unthreatening. In myths, fables, and stories for children and adults, animals were often presented as talking to each other or to humans. Such is the case in *The Jungle Book* by Rudyard Kipling, published in 1894, and in the 1967 Walt Disney animated film that is loosely based on Kipling's book. Though both pose problems for 21st-century audiences, they also raise compelling questions about the relationship between humans and animals.

The exhibition follows a few characters from *The Jungle Book* that have ventured from the fictional jungle to engage with the human jungle. From works that have a whimsical or utopian feel, the exhibition proceeds to art that deals with harsh realities and to a more tragic, apocalyptic place. At times the artworks on display relate to actual animals; at times they present animals as symbols for instinct, aggression, or fear. The wild animal may be a metaphor for how human beings abuse one another, and even for the way in which entire cultures have been suppressed or extinguished by human actions. At a time when humans have unprecedented power over the planet's other species, contemporary artists are now exploring how we look at animals, and how animals look at us. In this hierarchical, violent power game, it is often difficult to distinguish between what is wild and what is civilized. The identity of hunter and hunted, predator and prey, becomes unclear – who is the wild beast here?

Works in the exhibition are from the Israel Museum's own collections, as well as important loans from private collections in Israel and abroad. Artists represented in the exhibition include Doug Aitken, Dana Arieli, Joseph Beuys, Pierre Bismuth, David Claerbout, Mark Dion, Gilad Efrat, Pesi Girsch, Saodat Ismailova, Dafna Kaffeman, Netta Laufer, Robert Longo, Annette Messager, Yan Pei-Ming, Gil Marco Shani, Kiki Smith, Trine Søndergaard & Nicolai Howalt, and Shay Silverman.



Installation view of the exhibition. Background work: David Claerbout, *The Pure Necessity*, 2016 (detail)



FACING THE WILD: THE JUNGLE BOOK REVISITED
Hebrew catalogue

The exhibition and publication were made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York.





Above: Installation views of *Facing the Wild*

BODY OF FAITH: SCULPTURE FROM THE NATIONAL MUSEUM OF INDIA

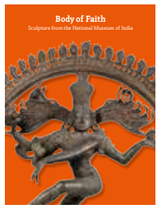
DECEMBER 1, 2022 – JUNE 10, 2023
Spertus Gallery
Exhibition curator: Miriam Malachi, Curator, Marcel Lorber Department of Asian Art, Edmond and Lily Safra Fine Arts Wing
Designer: Ronit Cernica

This special exhibition of selected masterpieces of Hindu Indian art represents the first-ever collaboration between the National Museum in New Delhi and the Israel Museum. The collaboration comes in the wake of contacts established following the successful first visit to Israel in 2017 by the Prime Minister of India Narendra Modi which included an extensive visit to the Israel Museum. Implemented in close cooperation with the Indian Ministry of Culture, and the Embassy of India in Tel Aviv, the exhibition is being held in honor of the 75th anniversary of India's independence in 2022.

Body of Faith presents exquisite large-scale Indian sculptures of Hindu gods and goddesses in bronze and stone, from the fifth through the twelfth centuries, some of which have never before traveled outside India. The sculptures celebrate the deities' prominence, meaning, and origins, each a masterpiece of Indian culture of the utmost significance. The main section of the exhibition comprises eight sculptures – all unique pieces on loan from the National Museum of New Delhi – showcased alongside four additional sculptures from the Israel Museum's own rich and diverse holdings of Indian Art.

The exhibition draws from three major epochs in the history of Indian sovereignties, namely, the Gupta dynasty (4th–8th century CE), the mid-Chola dynasty (10th–12th century CE), and the Pala dynasty (8th–12th century CE). During these three instrumental periods, statues of prominent gods and heavenly beings prevailed in monumental architecture and elaborate Hindu temples. The early art of the Gupta dynasty manifests a distinctive style that is rooted in the Hindu faith and practices of worship in India; while sculptures from the Chola and Pala dynasties capture Hindu deities with remarkable dynamism and naturalism, and are often characterized by elaborate detailing of the divine bodies' attributes and postures. Carved in local stone or cast in bronze, such statues received significant recognition and funding, leading to remarkable artistic heights and resulting in the sculptural riches that comprise the exhibition.

The celebratory opening of the exhibition was held in the presence of H.E. the President of Israel Mr. Isaac Herzog, and H.E. the Indian Ambassador in Israel Mr. Sanjeev Singla, both of whom addressed our guests. Guests were also welcomed by IMJ Chairman Isaac Molho; Director Denis Weil; and exhibition curator Miriam Malachi. The festive evening reception featured Indian delicacies, Indian music and song, and a performance of Indian classical dance by the Trikudhim Trio.



BODY OF FAITH: SCULPTURE FROM THE NATIONAL MUSEUM OF INDIA
Hebrew/English postcards

The exhibition was made possible by:
The Taube Foundation, San Francisco
Thirty Years of Israel-India Friendship
Azadi Ka Amrit Mahotsav: Government of India
75 Years of Independence
The donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York.
Special thanks to Abraham Sofaer, Palo Alto.
Works on loan from the National Museum, New Delhi, with the assistance of the Indian Ministry of Culture and the Embassy of India in Israel.



Surya, the Sun God, Kannauj, Uttar Pradesh, Northern India, 8th–9th century. Basalt. National Museum, New Delhi





Above: Installation views of *Body of Faith*
Opposite: *Shiva as Lord of Dance* (Nataraja). Tamil Nadu, South India, Chola dynasty, 12th century. Bronze. National Museum, New Delhi

SECRETS

JULY 1, 2022 – APRIL 15, 2023
Beningson and Weinstein Galleries, Ruth Youth Wing for Art Education
Exhibition curators: Michal Broshi-Nachmany, Associate Curator of Exhibitions; Lia Lahav-Klein, Project Management Officer
Designer: Hataasiya (The Industry) Content, Design, Technology. Head Designer: Dudu Dahan

The Youth Wing's annual theme exhibition for 2022/23 – which serves as the springboard for the Museum's educational and cultural programs for the general public during the year – presents the intriguing topic of secrets, showing that there are many things in the Museum that are not apparent at first (or even second!) sight.

Secrets invites visitors to take part in a fascinating quest inspired by their personal secrets, the secrets of heroes and heroines, and of course, the secrets of the Israel Museum. Geared especially to young audiences and to families, the exhibition explores the many facets of secrets in our lives – personal, social, religious – as well as secret items in the Museum's rich and diverse collections of art and archaeology from the beginning of time to the present day. The exhibition also sheds light on secret areas of the Museum's work that are usually hidden from the visitor's eye, such as conservation and archaeological excavations.

Aided by a special tool for deciphering secrets, offered free in the exhibition, visitors discover objects shrouded in mystery, such as treasures hidden in boxes, amulets inscribed with magic formulae, and works that contain secret materials; meet holders of secrets, such as ancient heroes Samson and Pandora, and contemporary heroes such as Superman; and learn how our conservators and curators decode secrets from the past. The exhibition also presents, for the first time in Israel, a replica of the Copper Scroll, one of the Dead Sea Scrolls, which mentions more than sixty hidden treasures in Israel that have never been found.

For the very first time, the Youth Wing's annual exhibition was curated together with the new "Children's Thinking Forum," a group of children and teens aged 5–17, who gave us their ideas and thoughts about what would most interest young audiences in the Museum. Curated with children in mind, the exhibition includes contemporary children's books and toys, interactive and digital displays, mysterious objects such as a mummy and amulets, and a special room with a night sky of shooting stars on which one can make secret wishes. The exhibition hosted more than 50,000 children during the summer months.



The exhibition was made possible by the donors to the Museum's Exhibition Fund: Claudia Davidoff, Cambridge, Massachusetts, in memory of Ruth and Leon Davidoff; Hanno D. Mott, New York; and the Nash Family Foundation, New York. Additional support was provided by the Marianna Griessmann Youth Wing Fund, London; The Morris Rodman Fund, Washington, D.C.; and the J. Weinstein Foundation, in memory of Joe and Celia Weinstein, New York. The exhibition space was made accessible for visitors with special needs through the generosity of Jack Lawrence, New York. Support for the purchase of x-ray equipment was provided by Sam Wilchfort, Jerusalem.

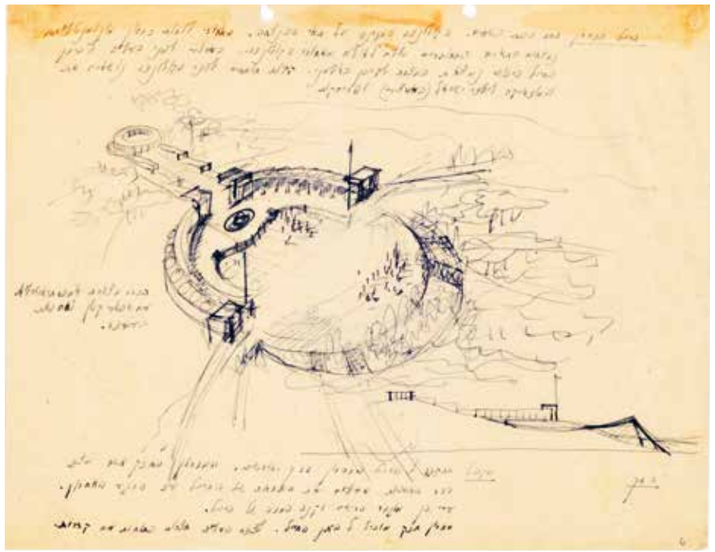




Left and above: The *Secrets* exhibition in the Youth Wing

MUNIO GITAI WEINRAUB: ARCHITECTURAL THOUGHTS

NOVEMBER 26, 2022 – JUNE 15, 2023
Ticho House, Jerusalem
Exhibition curators: Timna Seligman, Senior Curator of Ticho House; Rami Tareef, Curator of Design and Architecture
Assistant curator: Natalie Peselev Stern
Designer: Libat Eden



Memorial Site for the Fallen, preliminary conceptual sketch, 1942–1943. Ink on tracing paper

This exhibition sheds light on architectural plans from the desk of pioneering Israeli architect Munio Gitai Weinraub (1909–1970). The plans, from the Israel Museum's collection, show the development of two very different projects: the first, a national memorial site for victims of the Holocaust, Yad Vashem, which Weinraub began planning as early as 1942 and which never came to fruition; and the second, an exhibition he designed for the Palestine Jewish Colonization Association Pavilion at the 1936 "Levant Fair." Through these two projects, the visitor may observe how he contemplated the future as reflecting the memory of the past.

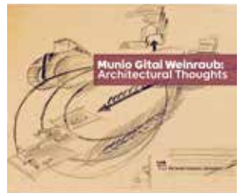
Weinraub was an architect who remained faithful to ideals and teachings which informed his professional path. He stayed close to the Bauhaus School in which he was educated, which focused on refined design and simple and human harmonious architecture, distinguishing him from many of his contemporaries. Weinraub's ideology as a Jewish socialist who dreamt of a new and egalitarian Jewish society in the Land of Israel was expressed in his major contribution to pre-State architecture, as seen in his planning for the early kibbutzim and for workers housing, as well as in dozens of other projects. Many resulted from his partnership with Alfred Mansfeld, the architect who designed the Israel Museum.

The humility which characterized Weinraub as a person, as expressed in his restrained architecture, perhaps explains the lack of recognition for Weinraub over the years. In recent decades however, there has been renewed interest in his groundbreaking work. Nonetheless, some fascinating architectural schemes developed by Weinraub for various national projects have not received special attention, perhaps because they were proposals that remained on the drafting table. In shedding light on two of these early projects, the exhibition recognizes the tension built into Weinraub's architecture, and the complex dichotomies at both the personal and national levels – of classicism versus modernism, and especially, dream versus reality.

The idea of a memorial site dedicated to the memory of victims of the Holocaust and the fight against antisemitism, was at first a personal project of Weinraub's which later entered the national consciousness. Some of his preliminary concepts were later included in the future design of Yad Vashem, Israel's official memorial to the victims of the Holocaust, the cornerstone of which was laid in July 1954. The design for the Levant Fair exhibition – a biennial international trade fair that had been held in Tel Aviv since 1923 with the intention of increasing the commercial viability of Mandate-era Palestine and showcasing new industry and agricultural production – was one of his first projects as an architect in the Land of Israel, and an opportunity for Weinraub, an enthusiastic socialist, to realize his ideals through the practice of architecture. The extant sketches for the 1936 Agricultural Cooperatives exhibition are mainly hand-drawn renderings of the exhibition design proposal rather than architectural sketches or plans. Through this commission, Weinraub looked towards the future, using modernist architecture and visual imagery to create a new material language for a new society.

Weinraub's work, as exemplified in these two projects, attests to a critical period in the history of architecture in Israel. From the perspective of the 21st century, this architecture provokes thought on the movement of national renewal and its place in forming the spirit of the times and the nature of space.

The exhibition is presented as part of the "Traces 8" national drawing biennial.



MUNIO GITAI WEINRAUB: ARCHITECTURAL THOUGHTS
Hebrew/English catalogue

The exhibition and publication were made possible by the Ticho House Fund.



Architectural drawing for the Agricultural Cooperatives exhibition, The Levant Fair, 1936. Graphite on tracing paper

SPECIAL DISPLAYS AND INSTALLATIONS

NETA HARARI NAVON: *JUDGMENT DAY*
Aaron Levy Hall, Edmond and Lily Safra Fine Arts Wing
Curator: Dr. Amitai Mendelsohn
February 1 – August 31, 2022



Neta Harari Navon, *Judgment Day* (detail), 2021. Oil on panel. Collection of the artist

Neta Harari Navon's intricate large-scale work, composed of eighteen painted panels, offers a contemporary take on The Last Judgment, a subject portrayed in some of the magnificent wall paintings that adorn Renaissance and Baroque churches. In keeping with Christian doctrine, such works divided humanity into the righteous and the wicked. In depictions by Michelangelo, Bosch, Tintoretto, and others, Paradise is countered by Hell, and Jesus is positioned between them to determine the fate of every person. However, Harari Navon's work is entitled "Judgment Day" – without the word "the" – thus challenging the idea of one single day of judgment that is determined on high. Rather, the artist may be suggesting that the verdict on our behavior, and the fate of society, rest in our own hands.

This work has an additional source of inspiration that is quite different from that of Old Master paintings: mud festivals – mass happenings in which participants release primal energies and cast off the restraints of civilization. In Harari Navon's *Judgment Day*, Jesus is absent: there is no judge or judgment to determine who is righteous and who has sinned. The center of the painting is its emptiest point, as though some sort of centrifugal force is pushing the figures to the sides. The work as a whole alludes to two diametrically opposed traditions: the rigorous imposition of behavioral standards of good and evil, versus a defiance of order and proper behavior. Instead of taking a position, the artist invites viewers to focus on movement, composition, forms, figures, textures, and colors, and on the power of painting to blend the physical with the metaphysical by using earthly materials to express the most sublime of ideas.



Tom Pnini, *Ballade to the Double*, 2012. Four-channel video installation (detail), 29:05 mins. (loop). Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel

TOM PNINI: *BALLADE TO THE DOUBLE*
Rena (Fisch) and Robert Lewin Gallery, Edmond and Lily Safra Fine Arts Wing
Curator: Rotem Zuta
March 17 – July 9, 2022

The work of Tom Pnini (born Israel 1981) references silent movies, the natural world, and art history – in particular, the study of light and time as found in Impressionist paintings. His multi-channel video installation *Ballade to the Double* explores the artist's fascination with early stereoscopic photography. Stereoscopy, developed in the late 1800s, places two almost identical images side by side; when the images are viewed through a special viewfinder, they combine into one, creating the illusion of three-dimensional depth. In this four-channel video work, the artist draws the viewer into a Connecticut train ride filmed over the course of one year. Four seasons in New England are projected simultaneously, each screen depicting the same train journey during a different season of the year, transforming our experience of time and landscape. The journey is seen from the front of the train as it forges ahead accompanied by the noise of its steam engine. The train is interrupted several times during the video when a young woman appears on the train tracks and the train must pull to a halt. Her actions trigger a sequence of events that create linear acts across the four seasons. Unfolding across all four screens, the viewer witnesses her playing with an antique toy locomotive, placing coins on the track, or playing sad tunes on folk instruments. Her appearance evokes a wealth of associations that hint at past events and bygone eras.

Included in the work are enlargements of late nineteenth-century stereoscopic photographs of trains, in which the artist has digitally incorporated columns of billowing smoke. Stereoscopy produced the illusion of depth; here, Pnini omits the third dimension and replaces it with a sense of movement in a static image. The work questions the effects of industrialization on the natural landscape; the possibilities of endless duplication versus a unique, one-time experience; and the speed of the machine age as opposed to a slower, more humane pace. The toy train reappears in different seasons and the coins are left to deteriorate over the course of the year. These interludes repeat across the four channels simultaneously, appearing as duplicates of themselves as in the stereoscopic images of trains that inspired this project.

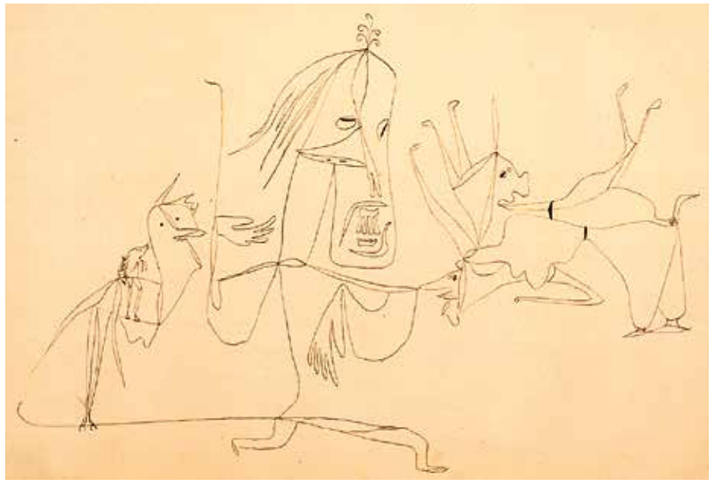
PAUL KLEE: DRAWING THE LINE

Kay Merrill Hillman Gallery, Edmond and Lily Safra Fine Arts Wing
Curator: Nirit Sharon Debel
September 7, 2022 – April 23, 2023

Referencing the paramount role played by materials and technique, Paul Klee (1879–1940) wrote that the process of determining the form of a work is more important than the end result. And indeed, Klee sought to fully explore the possibilities offered by different techniques, as well as by different styles – from Expressionism to Cubism, and from Surrealism to Abstraction.

Through works in oil, watercolor, and gouache, this special display highlights Klee's attention to lines, and their power to tell a basic, immediate story. It is as though the line enables adult artists to become children once more. *Fairy Tale Over!* from 1932 seems to convey how the playful spirit of freedom that prevailed in interwar Germany was cut short by the ascent of Nazism. Evil makes its presence felt at the center of the drawing, but the surrounding figures have not yet realized that the party is over. In *Tower Villas*, 1918, the atmosphere is created not only by line, but through color, which Klee saw as painting's "irrational element and chief vehicle of expression."

Klee first planned to be a musician, but at the age of twenty began to study art. He became one of the main instructors at the Bauhaus, a school with a revolutionary, all-encompassing approach to studying art, design, and architecture. He committed his theories and aesthetic principles to writing, including his dictum that "art does not *reproduce the visible*; rather it *makes visible*." All the works are from the collection of the Israel Museum.



Paul Klee, *Fairy Tale Over!*, 1932. India ink on paper mounted on cardboard. Gift of Jan and Ellen Mitchell, New York, through the America-Israel Cultural Foundation

IGAEL TUMARKIN: IN MEMORIAM

Gallery of Israeli Art, Edmond and Lily Safra Fine Arts Wing
Curator: Dr. Amitai Mendelsohn
Opened November 2021

This special display is presented in tribute to Israeli artist Igael Tumarkin (1933–2021) following his recent death. Tumarkin brought a unique new voice, piercing and powerful, to Israeli art. His works had a force that at times seemed violent, but also conveyed humanity, social critique, and identification with the weak and afflicted. Born in Germany to a Christian father and a Jewish mother, he escaped the Holocaust by immigrating as a child to pre-State Israel with his mother. This left him with a complex connection to the legacy of Europe, revering German civilization while abhorring its expressions of cruelty. The self-portraits he often blended into his works reveal a man struggling with his demons, both internal and external, as well as an artist caught between two worlds. After spending several years in Europe, Tumarkin returned to Israel in the 1960s, and introduced something new to the art scene, creating works that incorporated found objects such as weapons and machine parts. His combining of industrial and "low" materials with lofty statements about religion and culture generated a transgressive, flamboyant type of art. From his mentor Bertolt Brecht, for whose theater ensemble he worked in Berlin, he absorbed an artist's duty to address human suffering in the face of injustice, cruelty, and an unyielding establishment.



Igael Tumarkin, *Portrait of the Artist as the Young Philoctetes*, 1965–66. Bronze. The Vera and Arturo Schwarz Collection of Israeli Art in the Israel Museum

DAMIEN HIRST: *CUT GRASS – THE NEW JERUSALEM*

Aaron Levy Hall
Curator: Orly Rabi
December 20, 2022 – August 1, 2023

The butterfly is a universal symbol of beauty and fragility, mortality and eternal life. Though it takes to the air for only a few days, after it dies, its form and spectacular colors are preserved. The image of the butterfly in art is identified with the soul and rebirth.

British artist Damien Hirst (born UK 1965) has been incorporating these creatures in his work for over thirty years as part of his ongoing interest in issues of beauty and revulsion, sanctity and science, life and death. For this piece, the butterflies were ordered from farms established to curb the poaching and illegal trade that disturb the Earth's ecological balance. Hirst isolated their wings, using them as readymade objects to create a colorful collage in symmetrical patterns. The work's composition draws inspiration from stained-glass windows in Christian cathedrals, as well as mandalas from East Asian art. It invites spectators to contemplate the work meditatively, from the outside circles to the center, gradually bringing the viewer closer to the essence of existence.



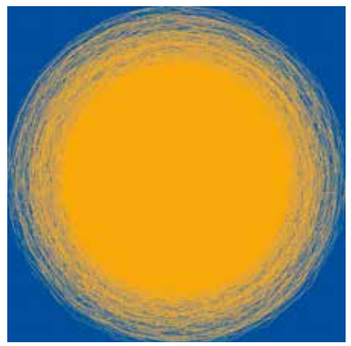
Damien Hirst, *Cut Grass – The New Jerusalem*, 2006. Butterflies and household gloss on canvas. The Angel Collection of Contemporary Art

KEVIN ABOSCH, *SUN OVER JERUSALEM II*

Entrance to the Collection Galleries
Curator: Orly Rabi
June – October 2022

In recent years, the digital phenomenon known as the NFT (Non-Fungible Token) has taken the art market by storm. An NFT is a unique digital work comprising an image or video file together with encoded information attesting to authenticity and exclusive ownership. This new phenomenon challenges accepted definitions of art, raising questions about conventional methods of creating, buying, selling, and presenting artworks: Do NFTs have their own visual language? How does one assess an NFT's commercial worth? Who will the new collectors be, and what role will museums and galleries play in the future?

We began to address such questions with the display of *Sun over Jerusalem II*, 2021, the first NFT work to be displayed in the Israel Museum. To create this work, conceptual artist Kevin Abosch (born Ireland 1969) – a pioneer in cryptoart known for his works in photography, blockchain, sculpture, installation, AI, and film – used solar-powered computers. He applied deep learning algorithms to open data concerning the effects that solar cycles and solar radiation had on Jerusalem over the course of six years, with the output becoming the visual NFT work. *Sun over Jerusalem II* was initiated by the Association of Swiss Friends of the Israel Museum.



Kevin Abosch, *Sun over Jerusalem II*, 2021. NFT; animated GIF, 2,000 x 2,000 pixels. Courtesy of the Ellen and Michael Ringier Collection, Zurich. © Kevin Abosch

ALEXANDRA ZUCKERMAN: *COLOR CUTS*

Jeannette and Solo Dwek Gallery,
Edmond and Lily Safra Fine Arts Wing
Curators: Tanya Sirakovich and
Dr. Adina Kamien
December 2022 – June 2023

In this series, her latest to date, Israeli artist Alexandra Zuckerman (born USSR 1981) applied soft pastel on sheets of paper, creating a seemingly uniform, vividly colored surface. Each panel has its own rich and varied hue and unique "cut," and neighboring works affect one another. Exhibiting a tension between the colored and white sections of the page, the works are both abstract and highly tactile. Zuckerman's conceptual yet material approach belongs within the nonfigurative legacy, resonating with the surrounding works by artists associated with Minimalism, such as Eva Hesse, Frank Stella, and Mona Hatoum.



Alexandra Zuckerman, Upper row, l. to r.: *Dark Chrome Yellow, Emerald Green, Burnt Umber, Burnt Ochre, Light Yellow Glaze*. Lower row, l. to r.: *Light Cadmium Red, Cobalt Green, Magenta, Light Green, Bluish Turquoise*. From the "Color Cuts" series, 2021–22. Soft pastel on paper. Collection of the artist

EMILIO ISGRÒ: *CANCELLATION OF THE ALHAMBRA DECREE*

Israel Museum Library Foyer
Curator: Orly Rabi
June 3 – December 5, 2022

The Italian author, playwright, and artist Emilio Isgrò (born Italy 1937) is known for artworks that combine texts with maps and revolve around the act of erasure. Through various types of concealment, he raises questions about presence and absence, both physical and textual, challenging conventions about the transition of knowledge and forms of censorship. The work's title refers to the Edict of Expulsion, or Alhambra Decree, by which King Ferdinand and Queen Isabella banished all Jews from Spanish Lands under their rule in 1492. The proclamation was not formally revoked until 1968 – almost 500 years later – by the government of Spain. The decree transformed Jewish demography as the Jews of Spain migrated to other places in Europe, North Africa, and across the Ottoman Empire.

In this installation, a facsimile of the Edict of Expulsion is presented in a glass showcase, as befits an important document, but the artist has blotted out most of its text. Hanging alongside is a painting based on a 1633 map of the Iberian Peninsula set within a decorative border featuring landscapes, cityscapes, heraldic emblems, and figures in traditional costume. Isgrò has used black or white paint to hide the place names and efface the details of the illustrations, thus alluding to historical injustice and erasure of a very real kind.



Emilio Isgrò, *Cancellation of the Alhambra Decree*, 2020–21 (detail). Inkjet print and acrylic on canvas mounted on wood panel; screenprint and acrylic on paper; glass and iron. Gift of the artist, with support from Italian Friends of the Israel Museum

ABEL PANN: *REFUGEES*

Gallery for Israeli Art, Edmond and
Lily Safra Fine Arts Wing
Curator: Dr. Amitai Mendelsohn
March 31 – May 3, 2022

Abel Pann's somber painting *Refugees*, 1906, depicts people of all ages, from a young girl to an old man, proceeding sadly into the unknown. They are fleeing a pogrom that took place in April 1903 in the Bessarabian capital of Kishinev in the southwestern corner of the Tsarist Russian Empire. The Kishinev pogrom sent shock waves throughout the Jewish world, galvanized Zionist activity in Eastern Europe, and stimulated angry responses from writers and artists. They made a point of publicizing the murderous attack despite the attempts of the authorities to minimize its importance.

This special display at the front entrance of the Gallery for Israeli Art was presented in tribute to the people of Ukraine.



Abel Pann, born Russian Empire, active Paris and Jerusalem, 1883–1963, *Refugees*, 1906. Oil on canvas. Gift of the artist

JAPANESE INK PAINTINGS: A GIFT FROM THE GITTER-YELEN COLLECTION

Selma Picciotto Gallery for Asian Art
Curator: Miriam Malachi
April 1 – September 1, 2022

This special display presents a selection of exquisite Japanese ink paintings from the Edo period (1603–1868) inspired by Zen painters. The Buddhist school known as Zen ("meditation") arrived in Japan from China in the seventh century CE. Zen emphasizes liberation from rational thought in favour of direct perception of reality. According to this doctrine, anyone can awaken from the sleep of consciousness in which we are all immersed to achieve a spontaneous understanding of things and a clear view of reality. This experience can result from meditation, contemplating an enigmatic story (koan), a stunning act by a teacher, or performing any action, even the most mundane, with the utmost attention. All of these are depicted in the exhibited works. Zen paintings express this state of mind through the use of spontaneous brushwork, preceded by extensive practice, applied in a single, precise stroke. Sometimes the depicted image is accompanied by a sacred text or poetic excerpts from the literary canon; in other cases, the text itself is the image. The Gitter-Yelen collection, which specializes in Zen paintings from different periods, is one of the best of its kind outside Japan. Our Museum has been honored to be the recipient of several significant gifts from the collection in recent years.



Japanese Zen ink paintings from the Gitter-Yelen Collection

DOLL – GIRL – BRIDE
Irene and Davide Sala Gallery, Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life
Curator: Efrat Assaf-Shapira
Opened May 23, 2022

"In the Hebrew year 5584 [1824] I turned thirteen, and that very year, in the middle of the month of Elul, a wedding canopy was raised for me, and under it my father brought me together with my twelve-year-old bride."
Avraham Ber Gottlober, *Zikhronot U-Masa'ot* (Memoirs and Travels), Warsaw, 1880.

The ages of the bridal couple in this description of a wedding in Eastern Europe may sound strange to us today, but as late as the twentieth century, it was common in many different religions and communities throughout the world for girls to be married in pre-adolescence. The young brides had little choice in the matter, but in a number of communities, a special custom developed: the giving of "bride" dolls that prepared the girl for the wedding and helped ease some of her anxiety. Unlike "regular" dolls – which served for enjoyment, entertainment, and education – these dolls helped prepare young brides for a marriage that was both inevitable and fraught with uncertainty, since it would transform their lives completely, take them away from their childhood home, and at times, even involve moving to a distant place. In Europe, with the advent of longer life expectancy and modern ideas, marriages began to take place later in life, and in a way, Jewish communities developed the bat mitzvah ceremony as an alternative way of marking the transition from girlhood to womanhood. In Islamic countries, however, early marriage remained common for much longer. The custom of marrying at a young age was not only related to life expectancy, but also to the parents' desire to prevent voluntary or forced marriages to non-Jews. This fascinating special display includes bride dolls from the Museum's collection, mostly from Morocco and Yemen, displayed together with bridal outfits and archival photographs. The installation is supported by the Jack, Joseph and Morton Mandel Foundation, New York.



The *Doll – Girl – Bride* installation: Jewish bridal outfit from Yemen on loan from WIZO (Women's International Zionist Organization), in memory of Martha Bamberger, a longtime member of the World WIZO Executive; and the Carl Rathjens Collection, on permanent loan from Salman Schocken, Tel Aviv. "The Great Dress" (berberisca) from Morocco, gift of Gérard Lévy, Paris, in honor of the marriage of his daughter Patricia Shoshana Lévy. "Bride" dolls from Morocco and Yemen, gift of Baroness Alix de Rothschild, Paris; and the Carl Rathjens Collection, on permanent loan from Salman Schocken, Tel Aviv



LORD OF THE DESERT
Ancient Near East Neighboring Cultures Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Laura A. Peri
Opened March 8, 2022

This imposing stele depicts a bearded man wearing a fillet around his head and a long necklace. Three parallel bands bisected by an elongated implement appear on his chest and back, and a double-bladed dagger is attached to a belt which hangs from his waist.

Stele representing a bearded man armed with a dagger, Northern Arabian Peninsula (Jordan or Saudi Arabia), Early Bronze Age, 4th millennium BCE. Limestone

Similar steles have been discovered throughout the Arabian Peninsula, from southern Jordan to Yemen. Found alone or in groups near burial sites or sanctuaries, they may have represented gods, ancestors, or individuals of high social status and played a role in some sort of ritual. Such steles, of which this is the only life-size example to have survived intact, are among the most remarkable artistic achievements of the transitional Chalcolithic–Early Bronze Age period in the Ancient Near East.

SPHINX FROM THE TEMPLE AT OMRIT
Second Temple Period Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Rachel Caine Kreinin
Opened July 2022

The sphinx, a mythological creature with the lower body of an animal and a human head, was a common motif in Greek and Roman art and lore, favored for its apotropaic powers as well as its ornamental form. This beautifully carved sculpture of a sphinx, now on display, has a winged human torso, replete with female breasts and the hind parts of a lion. Unfortunately, however, the head has not survived.



The statue was found at the site of Omrit, in the foothills of Mount Hermon in the north of Israel, among the ruins of a pagan temple from the second to third centuries CE, and is now shown to the public for the first time following conservation in the Museum's laboratories. Shipped to the temple at Omrit from a center for marble carving in Asia Minor, it may have served as a furniture decoration or guarded an entrance or passageway.

Sculpture of a female sphinx, Temple at Omrit, Western Golan, 2nd–3rd century CE. Parian marble. IAA



THE SHAHNAMEH: THE PERSIAN BOOK OF KINGS
Islamic Art Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Liza Lurie
Opened September 1, 2021

This special display presents a selection of miniature illustrations from the *Shahnameh* (the Persian "Book of Kings") culled from the Museum's holdings of Islamic Art and Archaeology. The *Shahnameh* is an historic epic, written in Persian, which narrates the history of the Iranian kingdom from the time of creation until the Kingdom's conquest by the Arabs in the seventh century CE. It was composed in the eleventh century CE by the poet Firdusi, based on a collection of ancient poems, and is considered one of the greatest works of poetry in world literature. The *Shahnameh* was copied many times throughout the centuries and illustrated with countless miniatures. The earliest existing manuscripts date from the fourteenth century.

Rustam Rescues Bizhan from the Pit. Illustration to the *Shahnameh* by Mu'in Musawwir Isfahan, Iran, 1649. Gouache on paper. Bequest of Yohanan ben David, London

ROMAN MILESTONES IN THE NEGEV

Under Roman Rule Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curators: David Mevorah and Rachel Caine Kreinin
June 2022 – July 2023

Dozens of roads running the length and breadth of the empire were built under Roman rule. Used for the mobilization of military troops, as well as for the transportation of mail and goods, the roads were marked by milestones – columns erected at regular intervals that served to indicate the distance from the nearest major city. The milestones exhibited here for the first time since their discovery and decipherment, were found in 2018 during the course of a survey of the Nabatean Spice Route which revealed a previously unknown seven-kilometer segment of the route, as well as the first decipherable Spice Route milestone inscriptions from the Negev. The historic Spice Route stretched for more than 2,000 kilometers, from southern Yemen to the port at Gaza, and was used by the Nabateans for transporting spices and expensive perfumes from Arabia to the Mediterranean. When the Nabatean empire became part of the Roman Empire in the year 106 CE, sections of the Spice Route were incorporated into the system of Roman roads, and the Roman army even paved new sections, among them this newly discovered section which stretched from Mezad Mahmal to Mezad Grafon. It was part of the route that connected Mitzpe Ramon with Oboda where the Roman army had built its encampment. The distances recorded refer to the distance from Elusa, the main city of the Negev.

In addition to distances, the milestones often included inscriptions bearing the names of contemporary rulers and officials. The bilingual Greek and Latin inscriptions here mention the Roman emperors Pertinax and Septimius Severus, as well as the governors of the province of Arabia at the time, indicating that the stones were erected during the last decade of the second century CE. Presented alongside the milestones are Nabatean figurines of a camel and a horse – the pack animals used on the Spice Route – as well as an impressive treasure of thousands of silver coins with the bronze pitcher that held them, uncovered in the Nabatean city of Mamshit.



Milestones, Ramat Grafon, Negev, late 2nd century CE. Stone. Drone photograph of milestones in situ
© Uzi Avner

BLADE: THE LARGEST FLINT TOOL

Chalcolithic Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Nurith Goshen
Opened March 28, 2022

As with many blades of this period from the northern Negev, the tool on display was made from local flint, cut into the shape of an isosceles triangle. However, what makes this one special is its extraordinary dimensions: 76 cm in length and some three kilos in weight. Tremendous effort was clearly required to produce it, as indicated by the thousand "scars" on its surface. Paradoxically, its remarkable size made it particularly fragile, and, indeed, it was discovered broken in two. Since the tool bears no signs of actual use, its function was probably ceremonial.



Ceremonial blade (?), En Besor, 6,500–5,500 years ago. Flint. IAA

GIANT STORAGE JAR

Chalcolithic Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Nurith Goshen
Opened March 28, 2022

Giant storage jars used to store grain, such as the one displayed in this special exhibit, have often been discovered buried in the floors of houses throughout the Jordan Valley. They were produced using the coiling technique, as can clearly be seen in places where the jar is cracked. The jar's surface is decorated with applied clay "ropes," which the potter molded using his thumbs. An internal ledge handle apparently served as a step to facilitate descent into the vessel. Such jars were up to 1.5 meters tall and when full, could hold approximately a ton of grain – enough to support an entire family for a year. The large stores of food created nutritional security, freeing individuals and small groups to engage in specialized crafts and spiritual pursuits.



Pithos (storage jar), Dalhamiya, 5,500–6,500 years ago. Pottery



BURIED IN GLASS

Glass through the Ages Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Dr. Ruth Jackson-Tal
Opened November 11, 2022

Jar-shaped urns made of glass and lead, dating to the 1st–2nd century CE, were used by members of the upper classes to store the cremated remains of the deceased. Cremation was widely practiced among the pagan populations of the western Roman Empire during the Early Roman Period, but was never adopted in the East. One of the vessels on display is covered with lead and equipped with a lead lid, making it a rare example of its type.

Jar-shaped urns, Western Europe, 1st–2nd century CE. Glass and lead. Gift of the Benzian Family, Lucerne, and the Silver Family, Jerusalem and Toronto

100 YEARS SINCE THE DISCOVERY OF TUTANKHAMUN'S TOMB

Neighboring Cultures Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Nir Orlev
Opened November 2022

Marking one hundred years since the discovery of the tomb of the Egyptian pharaoh TutankhAmun, two finger rings bearing his name are on special display in the Archaeology Wing. One ring features the name Tut-ankh-amun-heqa-Iunu-shemai (The-living-image-of-Amun-ruler-of-southern-Heliopolis), which the king received at birth; the other is inscribed Neb-kheperu-Re (Lord-of-the-forms-of-Re), the name he took upon his accession. TutankhAmun's reign began around 1332 BCE while he was still a child. He was crowned a few years after the death of his father, Akhenaten, who had revolutionized Egyptian religion by canceling the cults of the gods and goddesses, demoting the chief god Amun, and establishing Aten – the sun disk – as the sole god of Egypt. During his ten-year reign, TutankhAmun brought back the cults of the traditional



Left: Signet ring bezel bearing the birth name of TutankhAmun in a modern gold setting. 14th century BCE. Faience. The Harry Stern Collection, bequeathed by Dr. Kurt Stern, London, in memory of his parents and his brother, who perished at Sobibor
Right: Finger ring bearing the throne name of TutankhAmun, Tell el-Ajjul, 14th century BCE. Gold. IAA

gods and goddesses and restored the city of Thebes, whose patron god was Amun, to its prior status of capital.

Studies conducted on TutankhAmun's mummified remains indicate that he suffered from scoliosis (curvature of the spine) and disturbances in the supply of blood to his bones. He had a clubfoot, probably needed to walk with a cane, and suffered from various infections. The precise cause of his death, in 1323 BCE at the early age of 18 or 19, is unknown – some scholars attribute this to a fall from his chariot, while others claim it was due to malaria.

Over the years, TutankhAmun – a rather marginal king in Egyptian history – has become one of the best-known Egyptian pharaohs, thanks mainly to the discovery of his tomb in the Valley of the Kings in November 1922 by British archaeologist Howard Carter after years of searching. The only royal tomb in the Valley of the Kings that was not entirely plundered prior to excavation, it aroused much curiosity and sparked an ever-growing interest in Egypt and its antiquities. Some five thousand artifacts, many made of or covered with gold, were found within the walls of the tomb, which had apparently been hastily built owing to the sudden death of the king. Rumors of a curse on the tomb have further contributed to TutankhAmun's fame.



Seal, Jerusalem, 7th century BCE. Apatite. IAA

HAGAB, COMMANDER OF THE ARCHERY DIVISION IN THE JUDAHITE ARMY

Israel and the Bible Gallery, Samuel and Saidye Bronfman Archaeology Wing
Curator: Pirchia Eyall
Opened November 22, 2022

This rare 7th century BCE seal attests to Assyrian influence on the Kingdom of Judah not long before its fall some 2,700 years ago. Excavated near the Western Wall in Jerusalem, it is engraved with the figure of an archer in the Assyrian style, similar to the archers seen in the replica of the Lachish relief in the gallery. Next to the figure, the name of the seal's owner appears: Hagab – a familiar Hebrew name from this period. Since the owners of private seals presumably held royal positions, it is possible that Hagab was a high-ranking officer in the Judahite army, perhaps a commander of the archery division. However, it is unclear why a Judahite officer would have depicted himself as an Assyrian warrior.

WHICH CAME FIRST, THE STORY OR THE EGG?

The Ruth Youth Wing Illustration Library
Curator: Orna Granot
January 8 – October 24, 2022

Prize-winning illustrator Hilla Havkin has created illustrations for hundreds of books for children and young people. More recently, she has also started painting stories without words on ostrich eggs. This charming exhibition was a celebration of her books, illustrations, and painted eggs. More than twenty ostrich eggs were displayed, each with its own imaginary tale about kings, bats, giraffes, insects, kites, hot-air balloons, and more. In order to see every part of the story, the eggs rotated slowly, revealing surprises as they turned. They invited viewers to unfetter their imagination and attach their own words and ideas to the pictures before them. Also displayed in the exhibition were original drawings from three books illustrated by Havkin. Together with the eggs on display, they raised many questions: Why do books need illustrations? Why would anyone paint pictures on eggs – and how is that even possible? And the biggest question of all: which came first, the story or the egg?



Painted ostrich eggs by Hilla Havkin on display in the Illustration Library. © Hilla Havkin

ILLUSTRATION, THAT'S THE WHOLE STORY

The Ruth Youth Wing Illustration Library
Curator: Orna Granot
November 6, 2022 – July 2023

What did Rabbi Kook look like as a child? How do you draw a grandmother who weaves her own grandchildren and then unravels them? How do you illustrate a family that's in a hurry? And what does a newborn baby look like...?
Presented in this special display are the works of the winners of the Israel Museum Ben-Yitzhak Award for the Illustration of a Children's Book for 2022 – Noam Weiner, Nurit Gross, Amit Trainin, and Roni Fahima – and the preparatory sketches for the illustrations. See also page 58.



An illustration by Amit Trainin for the book *Hurry Up!* by Nati Bait

COMING SOON

* Opening dates and exhibition titles are subject to change



MERAV KAMEL AND HALIL BALABIN: BILE
Opening January 2023

The joint body of work of emerging Israeli artists Merav Kamel and Halil Balabin comprises large-scale drawings that cover the walls, as well as sculptures created from diverse materials that merge with each other to create a multidisciplinary installation that captures a world that is sometimes delicate and poetic, and sometimes wild, funny, and lacking clear boundaries. This exhibition addresses contemporary reality, both personal and collective, as viewed by the artists, combining the universal, fantastical, mystical, absurd, and erotic.

Merav Kamel and Halil Balabin, *The Hotdog Man and the Thief of Distances* (detail), 2020. Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel

POTTERYLINE
Opening March 2023

The Potteryline, an innovative means of displaying ancient pottery, relates to the fact that the most prevalent findings in archaeological excavations are pottery sherds. In our Archaeology Wing, beautiful and complete pottery vessels are found in almost every department. The distinction between sherds and complete vessels creates a large gap between the manner in which archaeologists look at ancient pottery and the way in which members of the general public relate to the pottery artifacts on display. Our intention with the Potteryline is to bridge this gap with an installation incorporated into the permanent display of the Archaeology Wing. Instead of displaying complete vessels, the pottery timeline presents pottery sherds beautifully woven into a colorful tapestry of chronological segments. This creates a long pottery timeline from the earliest vessels, created during the Neolithic period, to those of the Crusader period, a period of more than seven millennia. Including sherds from different types of vessels deriving from central archaeological sites that are on display in the Museum, it will illuminate stylistic and technological changes over time.



The Potteryline (detail)

ZVI TOLKOVSKY: PILGRIMAGE IN THE HOLY LAND
Opening March 2023

The modern pilgrimage of artist Zvi Tolkovsky (born Israel 1934) comprises a series of imaginary journeys, "documented" in collages and artist books. Featuring grotesque characters and ironic captions, the series is based on local history and contemporary politics. Tolkovsky acts as a "hunter-gatherer," foraging for documents and objects associated with the Holy Land ("Israeliana") that are held in the collective memory or in his own childhood memories, drawing inspiration from them or incorporating them into his work. His creations and collecting explore political, historical, and moral questions relating to our lives and to the absurdities he finds within them.



Zvi Tolkovsky, *Pilgrimage to the Holy Land* (artist's book), 2016. Watercolor, ink, and collage on handmade paper. Purchase, Ruth and Joseph Bromberg Fund



THE FEAST
Opening April 2023

The procurement and preparation of food has today become a focal point in the media, in popular culture, and in academic research. *The Feast* will shift the gaze away from these arenas, focusing instead on the importance of food consumption and its role as a building block in the establishment of historical power structures. The exhibition will explore banquets, feasts, and food in the Ancient Near East in the 3rd–1st millennium BCE, presenting them as the ideal setting for the negotiation of ideologies, and as a symbol of political and social status. This exhibition will showcase selected archaeological artifacts, iconographic representations, organic materials, and textual evidence from the Land of Israel and neighboring cultures, primarily from our Museum's own rich holdings complemented by significant objects on loan from such major museums as the Louvre. Through a lavish display of artifacts, *The Feast* will offer visitors a sense of the motivations at play around the table in antiquity, and their reflection in contemporary culture.

Statuette of a woman kneading dough used to make beer, Middle Kingdom, 21st –20th century BCE. Painted wood. Extended loan from the Eilat Municipality

DRESSED FOR ETERNITY: JEWISH SHROUDS THROUGH THE AGES

Opening March 2023

The costume collection in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life is one of the most extensive and unique collections of traditional and pre-modern Jewish dress in the world, with some 10,000 items spanning the eighteenth century to the present. *Dressed for Eternity* will survey the traditional use of burial shrouds throughout the ages in Jewish communities in different parts of the world, evoking the eternal dialogue that binds life and death. The exhibition will invite visitors to explore the various ways in which shrouds have served families and individuals from birth to burial, not only at the time of death, but on Jewish festivals and special occasions, such as under the wedding canopy. Many of the shrouds, garments, and objects that are the focal point of this exhibition were gifted to the Museum over the years by members of Jewish communities who immigrated to Israel.



Women's shrouds, Germany, late 19th–early 20th century. Gift of the Shenhav, Moeller, Shragai, and Glick families, Israel, in memory of Recha Hamburger



DESIGN IN ARABIC

Opening May 2023

The last decade has seen a significant rise in the number of students from Israeli-Arab communities graduating from art and design academies across Israel, evidencing an increasing interest in the study of various fields of design within Israeli-Arab society. This exhibition will survey contemporary design in the fields of fashion, textile, graphics, and jewelry, presenting for the first time a selection of works by a pioneering generation of Israeli-Arab designers. In so doing, the exhibition will raise awareness of the challenges facing young contemporary Israeli-Arab designers, addressing underlying issues concerning the culture and traditions in which the designers were raised, and demonstrating a shared desire to overcome social injustices through the universal language of design. Employing contemporary knowledge and education paradigms to formulate a new aesthetic approach to their own culture, the designers integrate East and West, offering a holistic interpretation of a new material identity.

Hazar Grably, *Made in Jaffa*, 2020

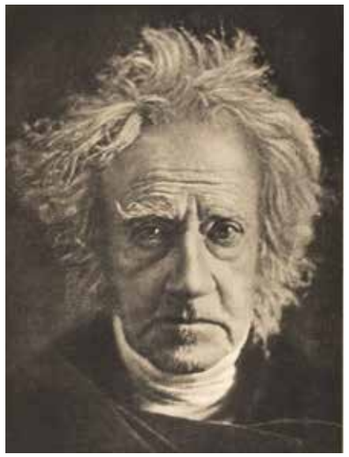
AUGMENTED REALITY: FALSE SHEKELS AND OTHER FANTASY MEDALS

Opening June 2023

The exhibition *Augmented Reality* will shed light on the intriguing story of the "False shekels/Görlitz shekels" that circulated throughout Europe from the sixteenth century through the beginning of the twentieth century. These medals were regarded by many as genuine ancient coins from the time of Jesus, and as a result, were quickly linked by many early scholars, clergymen, and collectors to the story of Judas Iscariot and the thirty pieces of silver. Also on display will be other fantasy medals featuring biblical heroes such as King David, King Solomon, Abraham, and Moses. Alongside numismatic artifacts (actual medals and molds), the exhibition will feature a painting from the Uffizi Gallery in Florence entitled *Cristo coronato di spine*, attributed to Lucas van Leyden, and documents and works by early scholars such as Juan Bautista Villalpando (1604), Kaspar Waser (1605), and Willem Goeree (1690).



Medal depicting Moses adorned with ram's horns. Europe, 16th–17th centuries. Bronze.



Julia Margaret Cameron, India, 1815–1879, Untitled. From the album: *Alfred, Lord Tennyson and His Friends*, 1893. Photogravures. Gift of Arnold Newman, New York

ON WALTER BENJAMIN'S *LITTLE HISTORY OF PHOTOGRAPHY*

Opening August 2023

Walter Benjamin's 1931 seminal essay *Little History of Photography* was originally published in the German periodical *Die Literarische Welt* as a review of several books dedicated to early photography. Scrutinizing the work of some of the most important photographers since the invention of the medium, Benjamin offered insights that are still today considered the foundation of theoretical thinking about photography, while also pioneering the field of thought known today as Visual Culture. Nonetheless, the works that led him to poetically analyze the political, social, and cultural limits and potentials of photography remained largely unseen. The photography holdings of the Israel Museum uniquely encompass works by all of the photographers referred to in Benjamin's groundbreaking text. This exhibition will be a rare opportunity to experience, for the first time, the images that shaped our modern understanding of photography. Among the photographers whose works will be exhibited in the exhibition are Eugène Atget, Karl Blossfeldt, Julia Margaret Cameron, David Octavius Hill, Germaine Krull, Nadar (Gaspard Félix Tournachon), and August Sander.

THE ROSE AND THE NIGHTINGALE
Opening July 2023

Focusing on the subject of love in Iranian art created during the nineteenth century, this exhibition will bring together historical and contemporary material culture and artworks in a variety of media. The exhibition will examine the much-celebrated motif of divine and earthly love within the context of courtly life, ceremonies, and religion, and the exploration of physical and mental boundaries, from a personal, social, and political point of view.



Persian Family, Tehran, 1890–1910. Color photocrom

THOMAS DEMAND:
THE STUTTER OF HISTORY
Opening August 2023

This will be the first retrospective in Israel and the Middle East of Thomas Demand, one of Germany's most iconic contemporary artists. Bringing together more than sixty photographs, films, and wallpapers, this large-scale exhibition will unfold the artist's unique perspective and technique that extend the photographic medium. Demand's beautifully aesthetic images appear to capture the real world; however, in actuality they are meticulously constructed three-dimensional models that imitate photographic images of seemingly generic scenes. Guest curated by Douglas Fogle, this exhibition is an international collaboration conducted by the Foundation for the Exhibition of Photography, and will travel from 2022 through 2024 to various international venues. The Israel Museum is proud to be one of the receiving venues of an exhibition of such monumental and international scale.



Thomas Demand, *Studio*, 1997. C-print/Diasec. Courtesy of the artist and Matthew Marks Gallery / Galerie Sprüth Magers / Esther Schipper, Berlin / Taka Ishii Gallery. © Thomas Demand, VG Bild-Kunst, Bonn

THE VIRTUAL MUSEUM

While the Museum returned to normal operations in 2022, the online programs produced during the COVID pandemic proved so popular that we have continued to create and offer additional online programs for our audiences around the world. In 2021, we further advanced this initiative with the establishment of a new film unit whose function is to produce videos and films about our current exhibitions and collections for supporters and the general public. You are invited to follow our digital activity on the Museum's website and on social media platforms.



A still from the Arabic-language film on Ramadan

NOT ONLY THE WEEKLY TORAH PORTION
The Israel Museum hosted Beit Avi Chai, Jerusalem, for an additional two seasons of this popular series of online conversations about the weekly Torah portion. Professor Avigdor Shinan, or Professor Rabbi Dalia Marx, converse with a different Israel Museum curator each week about topics arising from the weekly Torah reading, relating them to artifacts and artworks in the Museum's collections. Filmed in the galleries next to the relevant artwork, the encounter between Jewish texts and artifacts reveals new and unconventional perspectives on the Pentateuch. The eight sessions of Series 3 discussed prominent personalities and themes in the week's Torah reading, while the nine sessions of Series 4 shed light on the Book of Genesis, highlighting prominent female biblical figures.

FROM PICASSO TO KENTRIDGE
This walkthrough of the 2021 major exhibition *From Kentridge to Picasso: Modern Masterpieces on Paper*, led by exhibition curator Tanya Sirakovich, Head Curator of the Department of Prints and Drawings, sheds light on the history of drawing as an art form in the twentieth century, also reflecting on such major movements as Cubism, Expressionism, Dada, Surrealism, Abstract Expressionism, Pop Art, and Minimalism. The film highlights the outstanding collections of masterworks on paper in the holdings of the Israel Museum by such luminaries as Marc Chagall, Salvador Dalí, Marcel Duchamp, Alberto Giacometti, Jasper Johns, Wassily Kandinsky, René Magritte, Henri Matisse, Joan Miró, Pablo Picasso, Jackson Pollock, and Mark Rothko.



Prof. Avigdor Shinan (right) in dicussion with Curator of Design Rami Tareef in the series "Not Only the Weekly Torah Portion"

A FILM FOR RAMADAN
In honor of the festival of Ramadan, a film in Arabic was produced about the concept of prayer in Islam as reflected in artifacts in the Museum's collections. Ramadan is a month of self-reflection and strengthening the relationship with God, and prayer, the second of the five commandments of Islam, is integral to the holiday. The video was posted on the Museum's Arabic social media site, while a shorter version in Hebrew, together with



A still from the film about Tisha B'Av



A still from *Palabria y Piedra*, presented by Dr. Adolfo Roitman

good wishes for the holiday to our Muslim friends, was posted on the Museum's Hebrew social media sites.

POINT OF VIEW
In collaboration with Beit Avi Hai, Jerusalem, this popular series of short films in Hebrew, with English subtitles, explores themes related to Jewish holidays through the prism of artworks in the Museum. In 2022, we completed another series of ten films. The episode on Tisha B'Av was the most successful of the entire season, with more than 500,000 views. The day's significance over the centuries was explored through artworks and artifacts in the Museum's collections attesting to the destruction of the Second Temple, including 2,000-year-old archaeological finds, a Baroque master painting, Jewish ritual objects shrouded in black, and more. We will shortly be embarking on the production of a new series for 2023.

PALABRIA Y PIEDRA
Palabria y Piedra ("Sword and Stone"), a Spanish-language film about the Habakkuk Scroll, one of the 2,000-year-old Dead Sea Scrolls housed in the Museum's Shrine of the Book, was produced on the occasion of the publication of a new book about the scroll. The film is presented by Dr. Adolfo Roitman, Lizbeth and George Krupp Curator of the Dead Sea Scrolls and Head of the Shrine of the Book, who also offers an introduction to the Museum and its collections for Spanish-speaking audiences.

FILM FOR THE EXHIBITION *ADORNMENT*
A film produced to accompany the current exhibition *Adornment: Jewelry and Body Decoration in Prehistoric Times* (see page 10) explored the subject of prehistoric personal ornamentation from its earliest beginnings. In the film, an expert in ancient crafts duplicates the methods and materials our ancient ancestors used to create jewelry in prehistoric times.

FILM FOR THE EXHIBITION *SECRETS*
In conjunction with the Youth Wing's annual theme exhibition *Secrets* (see page 34), children say what secrets mean to them, whether they know how to keep a secret, and how they would draw a secret.

CURATORS REVEAL THEIR SECRETS
In a series of films produced for the *Secrets* exhibition, five of the Museum's curators reveal the secret stories behind some of works and objects in their collections: from the Copper Scroll, one of the 2,000-year-old Dead Sea Scrolls that describes hidden treasure, to a painting looted by the Nazis and how it eventually reached the Israel Museum, and more.

KIDS AT THE MUSEUM
A new web series featuring children talking about their visit to the Museum will be released in February 2023 ahead of the festival of Purim.



Visitors of all ages enjoy a film in the *Adornment* exhibition showing how our ancestors created jewelry in ancient times

@ THE MUSEUM

A PRESIDENTIAL VISIT
We were honored to welcome the President of the State of Israel Mr. Isaac Herzog, and his wife Michal, on an informal visit to the galleries of the Museum and to the groundbreaking exhibition *Back to Aleppo: A Virtual Reality Tour of the Great Synagogue* (see page 12). President and Mrs. Herzog donned their VR goggles and were able to wander through the halls of the ancient synagogue, brought to life using photographs taken in 1947. The President and his wife are frequent visitors to the Museum, recently attending both our International Council in June – where the President spoke movingly about his family's longtime connection with the Museum – and the opening of the exhibition *Body of Faith: Sculpture from the National Museum of India*.



President Isaac Herzog and his wife Michal Herzog (far left), with Chief Curator of the Jewish Art and Life Wing Dr. Rachel Sarfati in the Aleppo exhibition

A VERY SPECIAL GIFT FROM THE KORET FOUNDATION
The Koret Foundation, located in San Francisco, has awarded American Friends of the Israel Museum an exceptional matching grant of up to $9.25 million over five years for critical infrastructure needs at the Museum. Grant funds for conservation equipment and facilities, technology upgrades, and capacity building support will enhance the Israel Museum's core functioning and operations. Funds to renovate the Israel Museum's dedicated Dead Sea Scrolls conservation facility is a key area of support. The formal announcement was made in June 2022. The Koret Foundation is dedicated to creating a vibrant Bay Area and a thriving Jewish community. As part of its grantmaking, Koret supports key institutions that ensure the vitality of the global Jewish community. This includes supporting AFIM's Bay Area Council.



Ralph Gerson (left) with IMJ Chief Curator of Archaeology Dr. Haim Gitler at the dedication of the Byron and Dorothy Gerson Gallery

We wish to express our deepest gratitude to the Foundation and its distinguished Board of Directors: Michael Boskin, Dr. Anita Friedman, Richard Greene, and Abraham Sofaer.

DEDICATION OF THE GERSON TEMPORARY EXHIBITION GALLERY
On May 25, the Israel Museum was honored to welcome the William Davidson Foundation for the unveiling of the Byron and Dorothy Gerson Gallery in the Samuel and Saidye Bronfman Archaeology Wing. Earlier in the year, the William Davidson Foundation announced a $5 million endowment grant to the Israel Museum in support of the Temporary Exhibition Gallery, which is now named the Byron and Dorothy Gerson Gallery. The Foundation's grant to the Israel Museum was part of a series of grants made to honor the life and memory of Byron and Dorothy Gerson, the brother-in-law and sister of the Foundation's

founder, William "Bill" Davidson. Mr. and Mrs. Gerson had a deep appreciation for the arts and archaeology and had a long and loving history of connection with the Israel Museum. The Gersons were also dedicated contributors to Detroit's arts and cultural institutions and committed to improving Jewish life in Detroit and Israel.

Mr. Ralph Gerson, treasurer and director of the William Davidson Foundation, and son of the late Byron and Dorothy Gerson, participated in the plaque unveiling of the Gerson Gallery honoring his parents. Following the unveiling of the plaque, the Foundation toured the gallery where the exhibition *Adornment: Jewelry and Body Decoration in Prehistoric Times* was in preparation – with Mr. Gerson given the honor of placing a precious artifact in one of the vitrines!



Ben-Yitzhak Award laureates, l. to r.: Amit Trainin, Noam Weiner, Nurit Gross, Roni Fahima



H.E. the Ambassador of Italy to Israel Mr. Sergio Barbanti (right) and Professor Renata Mazzantini view Emilio Isgro's *Cancellation of the Alhambra Decree*

THE BEN-YITZHAK AWARD FOR THE ILLUSTRATION OF A CHILDREN'S BOOK

The 2022 Israel Museum Ben-Yitzhak Award for the Illustration of a Children's Book was presented in November to Noam Weiner for her illustration of the book *This is How I Was Born!* by Shoham Smit. The jury also awarded honorable mentions to Nurit Gross for her illustration of the book *Rabbi Kook* by Avirama Golan; Amit Trainin for his illustration of the book *Hurry Up!* by Nati Bait; and Roni Fahima for her illustration of the book *Nana and the Enchanted Yarn* by Uri Orlev. The works of the four artists are currently on display in the exhibition *Illustration, That's the Whole Story* in the Ruth Youth Wing Illustration Library. The exhibition also includes preparatory sketches for the illustrations, revealing the experiments, hesitations, different versions, and various choices on the artist's path to the final outcome. In their work, each artist conducted an in-depth dialogue with the words of the author whose book they illustrated, leading to the seemingly magical creation of entire worlds full of imagination, inspiration, and ingenuity.

Presented alongside the illustrations and sketches are letters written and illustrated by the artists on the occasion of their winning the award. The 2022 jury included Orna Granot, IMJ Associate Curator of Illustrated Children's Books; Director Denis Weil; Efrat Klipshtein, Chief Curator of the Ruth Youth Wing for Art Education; artist and illustrator Zeev Engelmayer; and Dr. Einat Baram Eshel, Head of the Yemima Center for the Research and Teaching of Children's and Youth Literature at Beit Berl College.

The Ben-Yitzhak Award is presented in memory of Rivi (Soifer) and Michael Ben-Yitzhak, who were tragically killed in a terrorist attack in Jerusalem's Zion Square on July 4, 1975. This year's award was made possible through the generosity of David and Leah Soifer, Santa Fe, USA.

INAUGURATION OF EMILIO ISGRÒ'S, *CANCELLATION OF THE ALHAMBRA DECREE*

Together with a delegation of Italian Friends of the Israel Museum during its visit to Israel, we inaugurated the work of eminent Italian artist and writer Emilio Isgrò, *Cancellation of the Alhambra Decree*, 2021, on October 27 in the Patron's Lounge (see page 42). The event was held in the presence of H.E. the Italian Ambassador to Israel, Mr. Sergio Barbanti; Director of the Italian Institute, Maria Sica; former Israeli Ambassador to Italy, Dr. Dror Eydar; and the Co-Presidents of the Italian Friends of the Israel Museum, Davide Blei and Alessia Panella. The event, introduced by Susan Strul, Acting Director of Development and International Relations, included greetings from IMJ Chairman of the Board of Directors Isaac Molho, who shared the history of his own family's expulsion from Portugal in 1492; words of welcome from Ambassador Barbanti; reflections on Isgrò's work by Acting Curator of Contemporary Art Orly Rabi and art historian and curator Professor Renata Mazzantini; a recorded message from Emilio Isgrò who was sadly unable to attend for health reasons; and closing remarks from Davide Blei.

MUSEUM THERAPY

Art lovers have always known that a visit to the Israel Museum has a calming effect on the soul – but now it is official! Recent scientific studies by the University of Pennsylvania have shown that a museum visit can have significant health benefits, encouraging positive thinking, lessening anxiety, and reducing blood pressure. The World Health Organization has also endorsed visits to museums, especially art museums, as a way of dealing with trauma, depression, and stress. In response to these findings, our Museum decided to take this to a new level with a new collaboration with the Israel Psychiatric Association. At the initiative of Tamar Fuks, IMJ Head of Visitor Services, psychiatrists and therapists were sent tickets to the Museum to give to their patients so that they could enjoy a free visit to the Israel Museum as part of their treatment. The four days of the initiative coincided with the UN International Day of Persons with Disabilities, held on December 3 every year. Reaching out to persons with special needs is very close to the heart of our Museum and reflected in our diverse outreach activities to the community. This unique initiative was even covered by Israeli TV News Channel 13 in a very positive item that included interviews with Tamar Fuks and with Dr. Raz Gross of the Sheba Medical Center in Tel Aviv.



A special invitation to therapists for their patients

THE BUKY SCHWARTZ ARCHIVAL COLLECTION

The archival collection of acclaimed Jerusalem-born artist Buky Schwartz (1932–2009) was presented to the Israel Museum Information Center for Israeli Art by the artist's family in 2020. The archive contains a rich selection of material pertaining to the artist's life and work, including handwritten installation plans, video works, manuals, correspondence, photographs, sketches, prints, negatives, invitations to exhibitions, works in progress, press releases, interviews with the artist, and other documentation. The Information Center for Israeli Art, headed by Dr. Allison Kupietzky with the assistance of Joslynne Halibard, is now in the process of digitizing this material to make it accessible to researchers and scholars. Shlomit Lehavi, a lifelong friend and assistant to Buky Schwartz, has stated: *"Schwartz would first sketch ideas out on paper, then work out the mechanics of a particular installation by building scale models. The 3D models in the collection, then, have significant value, as they can be used as a basis to "scale up" an installation."* All of these stages of work – as seen in the images below – are presented in this archive which joins other important archival collections at the Museum, including the Boris Schatz Archive, the Israel Zafrir Photographer Archive, and the Bertha Urdang Archive.



Buky Schwartz, *Foresthill*, 1997, Umedalen Skulptur, Umea, Sweden – from planning, to model, to actualized environmental sculpture. Archival material and photographs from the Buky Schwartz Archive at the Israel Museum Information Center for Israeli Art



The cover of ICOM's *Israeli Standard for Museum Collections Management*

THE ISRAELI STANDARD FOR MUSEUM COLLECTIONS MANAGEMENT

The Collections and Records Managers Forum of ICOM (the International Council of Museums) Israel, coordinated by Efrat Haberman, has spent the last two years constructing a national standard for cataloguing collections in Israel. Experts from the staff of the Israel Museum were instrumental in the forum as consultants, translators, and editors. The final published version was launched at the annual ICOM Israel Conference in July 2022. IMJ Registrar Bareket Mann served as chief editor, while other contributors from our Museum included Dr. Allison Kupietzky, Collections Database Manager; Henk van Doornik, Head of Shipping and Loans; Gioia Perugia, Collections Manager in the Wing for Jewish Art and Life; Diana Reuveni, Lisa Amelan, and Dina Fiat-Gecht of the Registrar's Office; and Yael Sabag of the Collections Database Department. The Israeli Standard is based on Spectrum, the UK collection management standard that is used internationally. In addition, Sharon Tager, IMJ Head of Conservation, spoke at the ICOM Conference about strategies for preventative conservation in museums.

CONSERVATION OF OUR TIBETAN THANGKAS SCROLL PAINTINGS

The Museum's Department of Asian Art has, among its varied collections, a group of sixteen Tibetan scroll paintings dating from the seventeenth century to the late nineteenth century. Conservation research revealed that this group of complex objects – which combine silk supports, distemper-based paint, and wooden and gilded scroll handles – was exhibiting material deterioration and in dire need of conservation. With the generous help of the Israeli Ministry of Culture, we were privileged to host in November conservator Marion Boyer, one of the world's only Thangkas conservation specialists. Together with our own in-house conservators Yona Dresner, Head of Texile and Constume Conservation, Painting Conservator Klara Kralova, and Head of Material Research and Conservation of the Dead Sea Scrolls Hasia Rimon, the four spent one week conserving these unique objects, dealing with issues of rehousing, storage, conservation, restoration, and display. Ms. Boyer, a graduate of the School of Fine Arts of Clermont Ferrand, France, has more than thirty years' experience as an art conservator in Paris and internationally.



Working on the conservation of the Thangkas Scroll paintings. l. to r.: Marion Boyer, Yona Dresner, Sharon Tager, Klara Kralova

SPECIAL VISITORS

In one of our most exciting opportunities for cultural collaboration, we were honored to welcome **Mr. Mehdi Qotbi**, President of the National Foundation of Museums of Morocco, to the Museum on March 14. Mr. Qotbi requested collaboration in the field of conservation and in creating the first Jewish museum in Morocco. Two weeks later, Sharon Tager, IMJ Head of Conservation, and Dr. Rachel Sarfati, Chief Curator of the Wing for Jewish Art and Life, travelled to Morocco together with representatives of other Israeli museums. The museums of both countries celebrated a collaboration agreement and visited the construction site which will soon become the first Jewish Museum in Fes, Morocco.

Our beautiful Tzedek ve-Shalom Synagogue from Suriname in the Wing for Jewish Art and Life has recently been the focus for several important visits. In a moving celebration on March 22, the Suriname Synagogue hosted a very special birthday party: **Shlomo Goldschmidt**, grandson of the synagogue's last rabbi, celebrated his 90th birthday in his ancestral synagogue. His grandfather, Rabbi Moses Lewenstein,



Initiating a new collaboration in Morocco, l. to r.: Alia Ben-Ami, Gioia Perugia, Denis Weil, Mehdi Qotbi, Dr. Rachel Sarfati



The diplomatic delegation from Suriname



Members of the Suriname Friendship Association in the Suriname Synagogue

died of malaria in 1864 at the age of 34. He was the last Chief Rabbi of Paramaribo, serving both the Sephardi and Ashkenazi communities.

In May, an important diplomatic delegation from Suriname included Ambassador **Audrey M. Christopher**, Chief of Diplomatic Protocol Ministry of the Suriname Ministry of Foreign Affairs, International Business and International Cooperation (BIBIS); Ambassador **Stevanus Noordzee**, Non-resident Ambassador Designate of the Republic of Suriname to the State of Israel; **Joseph Harrosh**, Honorary Consul of the Republic of Suriname in the State of Israel; and **Itai Bar Dov**, Ambassador at the Embassy of Israel in Panama.

Most recently, in celebration of Suriname's annual Independence Day, we hosted members of the **Israel Suriname Friendship Association** (ISFA) at the Israel Museum on November 29. The group was welcomed by director Denis Weil and ISFA founder Binyamin Tjong Alvares. The visit included a guided tour of the Tzedek veShalom Synagogue by Gioia Perugia, exploring the past, present, and future of the Jewish community; storytelling; and a panel discussion on "Spiritual Meanderings: Religious Identity Then and Now." The event was attended by fifty members of ISFA, with ten more joining by Zoom from Suriname.

American art historian and academician **Prof. Mary Ellen Miller**, one of the world's foremost researchers of the Americas, visited the Israel Museum in August. Prof. Miller has authored numerous important books, particularly specializing in Mesoamerica and the Maya civilization. She was the first female Dean of Yale University and since 2019 has served as Director of the Getty Research Institute in California. Prof. Miller examined our collection of Art of the Americas with Senior Curator Yvonne Fleitman, stating

that in her opinion, ours is the third most important collection in the world outside the Americas, after those in Germany and Belgium.

H.E. the Ambassador of Kosovo to Israel, **Ms. Ines Demiri**, and H.E. the Ambassador of Israel to Kosovo, **Ms. Tammy Ziv**, were hosted in the Wing for Jewish Art and Life on November 9 by the Wing's Chief Curator Dr. Rachel Sarfati, and Collections Manager Gioia Perugia. The ambassadors toured the galleries of the Wing as part of a professional consultation towards the establishment of a future Jewish cultural center in Kosovo.

On November 16, we were honored to host the Board Members of the **Jack, Joseph and Morton Mandel Foundation** at the Israel Museum. The guests were welcomed by Director Denis Weil and Chief Curator Dr. Rachel Sarfati. A tour of the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life was accompanied by a presentation detailing the varied work of the Wing and a brochure outlining acquisitions made possible through the generosity of the Foundation. The visit also included guided tours of the exhibitions *Sigalit Landau: The Burning Sea*, and *Adornment: Jewelry and Body Decoration in Prehistoric Times*.

Sir Trevor and Lady Susan Chinn, London, were welcomed to the Museum on September 28 where they viewed items from our maps collection in the Prints and Drawings Study Room. The Trevor and Susan Chinn Collection in the Israel Museum is a major collection of more than 230 antique maps and books of the Holy Land of exceptional quality, many of them extremely rare, gifted by the couple to the Museum in 2013 through the British Friends of the Art Museums of Israel. The collection reflects the major schools that mapped Jerusalem and the Holy Land from the late fifteenth century until 1650, alongside later examples of highly important or decorative maps. Sir Trevor has since generously continued to add to our collection. Sir Trevor and Lady Susan were received at the Museum by Director Denis Weil; Ariel Tishby, Curator of the Norman Bier Section for Maps of the Holy Land; and Susan Strul, Acting Director of Development and International Relations.



Senior Curator Yvonne Fleitman with Prof. Mary Ellen Miller (right)



The Board Members of the Jack, Joseph and Morton Mandel Foundation during their Museum visit



Sir Trevor and Lady Susan Chinn view maps from their collection in the Prints and Drawings Study Room



L. to r.: H.E. the Ambassador of Uzbekistan to Israel Ms. Feruza Makhmudova, Dr. Jannat Ismailova, Driector of the State Museum of the History of Uzbekistan, Director Denis Weil, and Dr. Rachel Sarfati



L. to r.: Consul General of Greece in Jerusalem Evagelos Vlioras; Director Denis Weil; Deputy Prime Minister of Greece Panagiotis Pikrammenos and his wife Athina Noutsou; and Dr. Adolfo Roitman, Head of the Shrine of the Book

H.E. the Ambassador of Uzbekistan to Israel, **Ms. Feruza Makhmudova**, and **Dr. Jannat Ismailova**, Director of the State Museum of the History of Uzbekistan, visited the galleries of the Wing for Jewish Art and Life on April 6.

Deputy Prime Minister of Greece **Panagiotis Pikrammenos** and his wife **Athina Noutsou** visited the Museum on June 29, together with the Consul General of Greece in Jerusalem **Evagelos Vlioras**. Director Denis Weil welcomed them to the Museum, following which they toured the Shrine of the Book, the Model of Jerusalem in the Second Temple Period, and highlights of the Museum's permanent collections.



US Army veterans Dr. Malcolm Schrader (left) and Jack Krasner

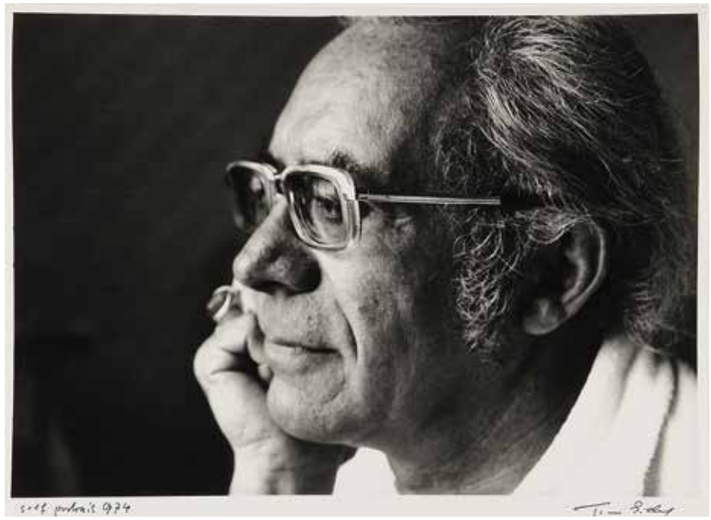
Two of Jerusalem's oldest World War II veterans visited the 2021/22 exhibition *Hear, O Israel: The Magic of the Shema* on April 13. **Dr. Malcolm Schrader**, a retired physical chemist, served with the United States Army Ground Forces in Europe. He was wounded in Alsace-Lorraine towards the end of 1944 and spent close to a year in various hospitals in Europe and England. **Jack Krasner**, a retired CPA, did his term of duty with the United States Navy in the Pacific and sailed the Yangtze river in the service of UNRRA after the war. The two 96-year-olds immigrated to Israel after their retirement and befriended one another through the United States Jewish War Veterans Organization in Jerusalem. Jack is the proud father of the exhibition's co-curator Nancy Benovitz.

THE TIM GIDAL ARCHIVE AT THE ISRAEL MUSEUM: IN CELEBRATION OF A 20TH-CENTURY PIONEER OF PHOTOJOURNALISM

YUDIT CAPLAN
Head of the Section for Photographic Estates
Israel Museum

Tim Nachum Gidal (1909–1996), whose photographic archive is housed at the Israel Museum, was fortunate to be one of a small group of photographic artists who became pioneers and innovators, and whose creation – photojournalism – changed the face of newspaper reporting. Throughout Gidal's career, which spanned most of the twentieth century, his camera recorded central events, his photographs becoming important social and historical documents.

Gidal began his career as a photographer in Germany in 1929. His brother Georg, a photojournalist, was in urgent need of a replacement at short notice, and lent Tim his camera with a brief explanation of the principles of its operation. At that time, an innovative approach to photojournalism, and to photography in general, was just beginning to appear. Photographers of the period sought to diversify their subject matter and experiment technically, exploring the medium itself for new aesthetic and intellectual dimensions. German journalism of the late 1920s blossomed, the pages of publications devoted to photographic articles ("reportages") in an attempt to bring the world closer to their readers through a wealth of visual information. Reporters doubled as photographers, with text and image complementing each other. These developments were aided by the invention of the lightweight camera which facilitated speedy and spontaneous photography.



Tim Nachum Gidal, *Self Portrait*, 1974

Gidal was born in Munich in 1909 into an Orthodox Jewish family of Russian immigrants that endowed him with a strong sense of Jewish and Zionist identity. His given name was Nahum Gidalewitsch, but in his youth, a clerk at the Munich registry office named him "Ignazius," supposedly as a Latinized version of Nahum. Following the fierce battle near Ngakyedauk in Burma in 1944, in which he took part, he decided with his comrades to change his name to Tim. Consequently, his name appears in various publications as Nahum, Nachum, Ignaz, Ignazius, and Tim, and his surname as Gidalewitsch and later Gidal.

Gidal attended the universities of Munich and Berlin, where he studied history, art history, economics, and international law. These studies shaped his personality as an individual of broad horizons, culturally knowledgeable and deeply thoughtful, with a well-formed worldview that was boldly expressed in his photographs. In 1935, Gidal wrote

Left: Tim Nachum Gidal, *Alexandria*, 1943



Tim Nachum Gidal, *Generations,* Tel Aviv, 1935

his pioneering doctoral thesis – a work that was ahead of its time – on "Picture Reporting and the Press." From then on, he devoted himself to academic research in Switzerland, England, the United States, and Israel, visiting the latter for the first time in the early 1930s. He was among the first to lecture and write on visual communication, and his 1973 book *Modern Photojournalism: Origin and Evolution 1910–1933* was highly influential.

Gidal employed his talent and intuition to place the individual at the center of his artistic work. He sought to illuminate the true personality of his subjects, revealing the finer shades and nuances of their individual characteristics. This was especially true of his photographs depicting incidental encounters with anonymous subjects. A photographer of great emotional and intellectual openness, Gidal awakened the viewer's interest not by staging scenes and processing the resulting images, but by capturing expressions and gestures that are at once intimate and overt. In his own words, "My photographs, I tend to think, are variations on the eternal tragi-comedy of the human being." He preferred to see the photograph as an instrument of externalization, bringing forth the person (the object) looking outward through the lens. In summarizing his photographic philosophy, Gidal said: "Most of the photographers of our time try to express their inner self with the help of the camera lens, while I leave the object the possibility of expressing himself with the help of my camera."

Gidal loved to travel and visited all the continents of the world. This love, together with his humanistic interest in cultures and societies, led to the creation of a successful series of children's books, written together with his first wife, Sonia Gidal. Each book describes a different country, its title beginning with "My Village in…". The series includes books on Austria, France, Ghana, Greece, India, Israel, Tanzania, and Thailand.

Gidal also devoted attention and deep thought to the social and political events, struggles, and social shifts of his day. He photographed demonstrations, assemblies, riots, and confrontations, among them the Jewish-Arab conflict in the Land of Israel, the Brigade in North Africa, and the difficult battles in Burma. He often found himself in dangerous situations and was even injured while stationed in Samos, Greece, when, together with commando soldiers, he secretly supplied explosives to the partisans. He was smuggled from there to Turkey, where he hid until he was brought to Israel in 1943. Gidal's travels brought him to Poland in 1932 where he documented a community that would later be destroyed; to Switzerland in 1934 for one of the first Congresses of the International Psychoanalytical Association; and to the All India Congress Committee, headed by Mahatma Ghandi, in 1940. He documented the initial emigration of Holocaust survivors to the Land of Israel in 1945, and accompanied the members of the UNSCOP (UN Special Committee on Palestine) delegation in 1947, whose conclusions led to the establishment of the State of Israel.

During World War II, Gidal served as a soldier in the Jewish Brigade and was chief photojournalist for the Eighth British Army. His photographic reportage covered the Army's operations in North Africa, Burma, and elsewhere. Gidal published his photographs in the military magazine *Parade*, and after the War, his photographs and articles appeared in many publications, among them *Picture Post* and *Life*, where he served as editorial consultant.

Gidal preferred to let his pictures speak for themselves, refusing to turn them into a tool of propaganda in the hands of politicians. His knowledge of history contributed to the depth of his awareness and understanding of the situations he photographed, and his historical perspective is also very evident in the long list of books he authored – on philosophy, photographical research, and the Land of Israel.

Tim Gidal lived in Israel intermittently over many years, and when in 1970 he married Pia, his second wife, he returned to Israel and settled permanently in Jerusalem. Beginning with his first exhibition in 1936 at the Steimatzky Gallery in the city, Gidal's photographs were shown in many exhibitions in Israel and abroad, including two solo exhibitions at the Israel Museum. His photographs are included in many public collections, and he was awarded a number of important prizes for his work as a creative artist, educator, and historian of photography. Yet, in speaking



Tim Nachum Gidal, *Refugee Arrival, Mother Finds her Daughter, Atlit*, 1945



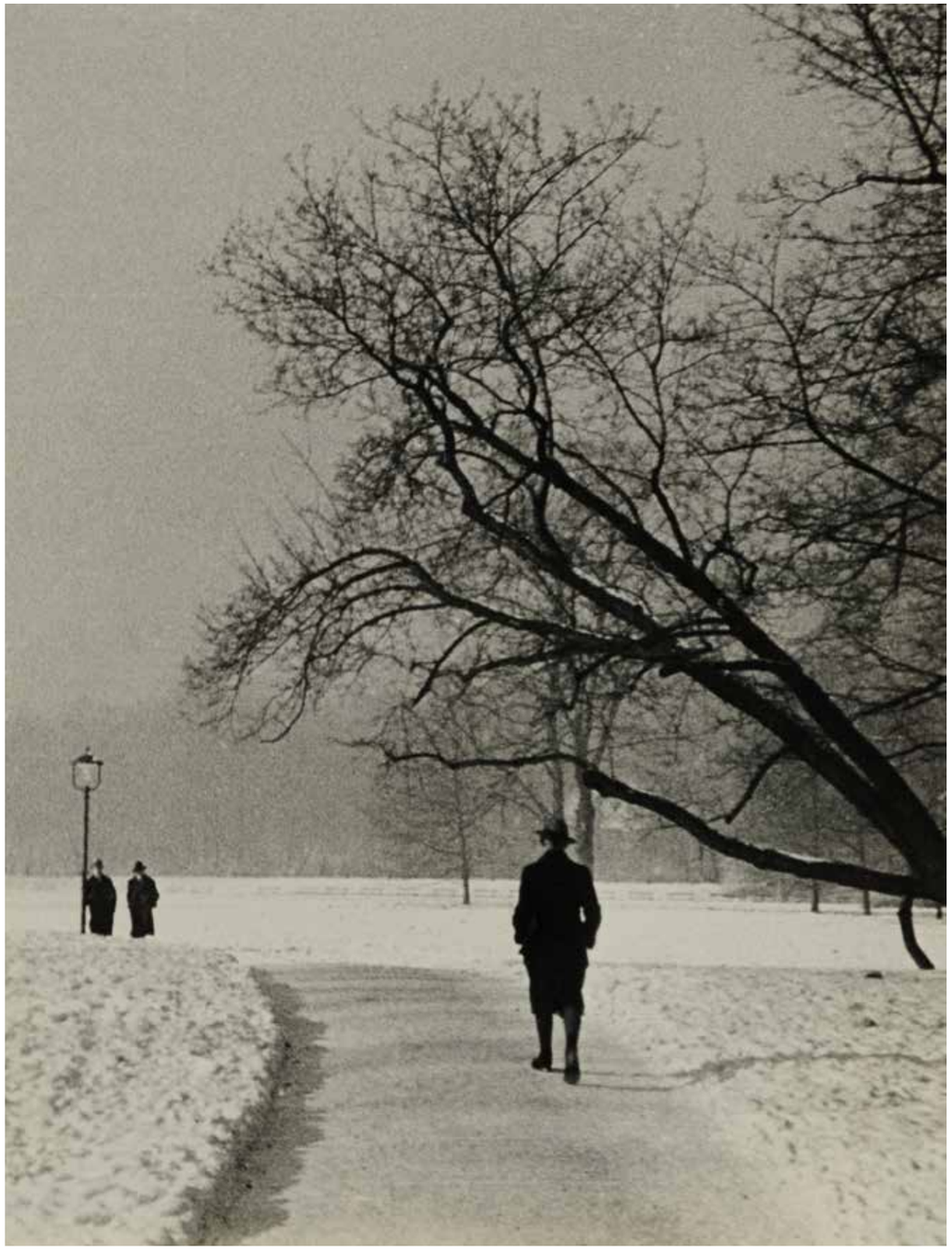
Tim Nachum Gidal, *Venice, Springtime*, 1930

of his own pictures, Gidal insisted that he was not an artist. "An artist adds to nature. His personality is an ingredient of his painting. With my camera, I can only use what is already there. Art is expression of the inner self. Photography is a depiction of the outer world."

From the day that his brother placed a camera in his hand, Gidal was captivated by the medium, photography becoming a passion that burned within him and became the motivation for his travels, research, and writing. He left a tremendous body of work, initially sorting and organizing it himself. Following his death in 1996, the archive was purchased by the Israel Museum from his widow, through which she was able to fulfil Gidal's last request that the archive be permanently housed at our Museum. The entire collection – comprising photographs, negatives, transparencies, contacts, and written material – was transferred from Gidal's modest apartment in Jerusalem to the Museum in the early 2000s. Since then, the collection has been painstakingly scanned, researched, catalogued, and computerized. The archive encompasses some 100,000 items, of which 80,000 are photographs that have been registered in the Museum's photography collection, joining one of the finest and most diverse holdings of photography in the world. Today, thirty years after Tim Gidal laid down his camera, the project has finally been concluded.

In tribute to Tim Gidal and his life's work, a mini-site has been created on the Israel Museum website: **https://www.imj.org.il/en/content/gidal/tim-gidal**. The website was created by the Israel Museum's Photographic Estates Collection with the help of its volunteers, who contributed their experience, wisdom, skills, and great desire to bring this significant project to fruition.

The Tim Nachum Gidal Collection was purchased through the gift of Gary B. Sokol, San Francisco; The Pritzker Foundation, San Francisco; Larry Zicklin, New Jersey; and Dr. Sumers, New York. Cataloguing of the archive was made possible with support from the Epstein Teicher Philanthropies, New York.



Tim Nachum Gidal, *English Garden, Munich*, 1930

MOONSTRUCK: CURATORS GAZING STARWARD!

ANNA NIZZA-CAPLAN
Associate Curator
Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life
Israel Museum

When the Israel Space Agency (ISA) began preparing for its participation in NASA's moon-orbiting Artemis-I Mission, together with a mannequin dressed in an Israeli spacesuit, designed to protect astronauts from radiation, it decided to send along some small, lightweight item to represent Israel. The ISA chose to send a *mezuzah*, and reached out to the Israel Museum in search of the perfect one to launch into space. The Israel Museum ultimately had to decline sending one of its precious original objects into the unknown conditions of outer space, but several other suggestions were made to the ISA, and the request itself sparked a lively and creative discussion amongst the curators of different departments regarding what object would be most appropriate to send into space to represent Israel and the Israel Museum in a way that was meaningful, artistic, and aesthetically pleasing. The proposal of the Wing for Jewish Art and Life: a facsimile of a splendid page from *The Rothschild Miscellany*. This unique compendium of secular and religious texts – one of the world's most exquisitely illuminated Hebrew manuscripts, and a highlight of the Israel Museum's collections – is considered a world treasure and has been included in UNESCO's Memory of the World Register since 2013.

The book was commissioned in the fifteenth century in Northern Italy by Moshe, son of Yekutiel HaCohen Rapa, of the Rapa banking family that had immigrated to Italy from Germany some one hundred years earlier. As a Renaissance man, a humanist, and a devout Jew of means, he spared no expense and did not compromise on quality. The Hebrew scribe, whose identity remains unknown to us, masterfully arranged the various texts on the page in a refined script, while the choice of the texts reflects the cultural trends and background of the commissioner. Nearly every leaf of this close to 1,000-page manuscript is lavishly decorated. It boasts hundreds of illustrations and countless ornamental decorations. For the illustrations he selected a master workshop, led by such celebrated artists as Leonardo Bellini, nephew of the great Venetian painter Jacopo Bellini, and a renowned miniature artist in his own right.

Of the various prayers and works of Jewish law, philosophy, and history encompassed within the *Miscellany*, the page selected by the Museum's curators as most appropriate for orbiting the moon bears an illustration that accompanies the blessing of the Sanctification of the Moon (*Kiddush Levana*), depicting a man in sumptuous attire looking up at the new moon as it shines upon a starry night. The new moon is a significant element of the Hebrew calendar since it dictates the times of Jewish holidays and festivals (in tandem with the solar calendar). The blessing expresses thanks to God for creating the celestial bodies and for the monthly renewal of the moon, and, by poetic analogy, for the renewal and wellbeing of the Jewish people.

The main blessing of the Sanctification of the Moon was established in the Talmud (Tractate Sanhedrin, 42a). Over the generations, certain elements were added, and it became part of the standardized prayer books. It is customary to recite the prayer at the end of the Sabbath, while dressed in Shabbat attire and when the new moon is clearly visible. The prayer may be recited between the third and fifteenth day of the month, when the moon is fully waxed and begins to wane.

Even though the new moon is usually blessed in public, together with the community, the illustration in the *Miscellany* depicts an individual man praying to his Creator. The image seems to reflect the solemnity and the private significance of reciting this moving prayer. A similar intimacy is seen elsewhere in the *Miscellany* in the illustration that accompanies the "Remember Us for Life" (*Zohrenu*

Left: Illustration to the Sanctification of the New Moon. *The Rothschild Miscellany*, fol. 130v. Veneto, Northern Italy, ca. 1470–80. Handwritten on vellum; brown ink, tempera, gold and silver leaf. Gift of James A. de Rothschild, London. The Rothschild Miscellany is included in UNESCO's Memory of the World Register for 2013



Illustration of a fortune teller gazing at the celestial bodies, *The Rothschild Miscellany*, fol. 347v



Illustration to the special prayer "Remember Us for Life," *The Rothschild Miscellany*, fol. 132v

LeHaim) prayer which is recited on Rosh Hashanah (the Jewish New Year).

Conceptual engagement with the celestial bodies was common in the medieval era, since astronomy had been considered an elevated scientific discipline since antiquity. This status was accepted also in Judaism, in particular due to the *halakhic* significance of the moon. Illustrations of the celestial bodies, or of groups of people observing them, are known to appear in Jewish manuscripts in the context of both astrology and astronomy. One example appears in prayer books relating to the liturgical prayer for the month of Nisan, the month of the Passover holiday. Another example, also included in the *Miscellany*, accompanies the "Fable of the Ancient" (*Meshal HaKadmoni*), a compendium of moral parables written in Spain by Isaac ben Solomon Ibn Sahula in the thirteenth century, in which he condemns the practice of fortune telling.

The tension between astronomy and astrology, which claims to see the future and the fates of all, finds expression in another essay within the *Miscellany*: "Letter to the Sages of Marseilles on Astrology" by Maimonides (1138–1204), in which he extols the significance of astronomy while denouncing astrology as superstition.

The Blessing on the New Moon expresses the desire of humankind to understand the universe, holding within it the hope and promise of renewal. One of its verses of longing, "I dance before thee and yet cannot touch thee," perhaps requires reconsideration now that human beings have walked on the moon. But even so, as can be sensed from this exquisite illustration, when we gaze up at the glowing crescent in the night sky, the moon has lost none of its faraway wonder.

Our curators greatly enjoyed the debate and look forward to the day when they can act as couriers for loans of our artworks to exhibitions in space!

Translated from the Hebrew by Rebecca Ilani

WHITE GOLD: MASTERPIECES OF CHINESE PORCELAIN IN THE ISRAEL MUSEUM'S ROTHSCHILD SALON

REBECCA BITTERMAN
IMJ Senior Curator Emerita of Asian Art

The Israel Museum's eighteenth-century French salon, the opulent Rothschild Room, showcases elegant furniture, important Gobelin tapestries, and masterpieces of decorative art, within particularly splendid carved and gilt paneled walls. These *boiseries*, painted white with carving detailed in gold, are very similar to those in the Queen's private rooms in Versailles, and may have been carved by the same artists. In the 1880s, the panels were acquired by the first Baron Edmond de Rothschild (1845–1934) – known in Israel as Hanadiv ("The Benefactor") – whose unparalleled charitable contributions played a seminal role in the development of pre-State Israel.

In an extraordinary gesture of generosity, the salon was gifted to the Museum in 1969 by his grandson and namesake Baron Edmond (1926–1997) and Baroness Nadine de Rothschild, a mere four years after the Museum opened its doors to the public. The eminent French interior designer Henry Samuel incorporated important artworks from the Baron's collections in creating the breathtaking interior, making the Rothschild Room a highlight of any visit to the Israel Museum.

A focal point of the Rothschild Room is a pair of rare, monumental eighteenth-century Chinese porcelain vases with domed covers, surmounted by gilt porcelain Buddhist lions, standing on tall, carved, gilt wood stands, reaching an impressive height of close to two meters, and weighing 56 kilos each.

Chinese porcelain – "white gold" – had become the ultimate status symbol in the West and a visible sign of wealth and prestige. Splendid displays of oriental porcelain became part of the decorative scheme of the great houses and palaces of Europe. Aristocratic families were portrayed sipping tea from porcelain cups, their display cabinets full of Chinese porcelain.

Chinese vases of such monumental size are often known as soldier or dragoon vases – and indeed, the Rothschild vases seem to be standing guard in the corners of the room. This is not, however, the reason for the name – it relates to the intriguing story of a king who suffered from "porcelain fever." August the Strong, Elector of Saxony and King of Poland (1670–1733), was determined to make his porcelain collection the finest and most extensive in Europe, thereby gaining great prestige. He knew that King Frederick I of Brandenburg and Prussia possessed palaces filled with Chinese ceramics. In 1717, August the Strong was able to reach an agreement with Frederick I's successor for a most unusual exchange, whereby six hundred of his mounted infantry soldiers (dragoons) were swapped for 151 pieces of Chinese blue and white porcelain, among them thirty very large vases. Since then, such vases have been known as soldier, or dragoon, vases.

Since the Ming dynasty (1368–1644), porcelain, white and translucent, has been manufactured in the Chinese town of Jingdezhen in the southeastern province of Jiangxi, an area of porcelain clays,



A monumental vase on display in the Rothschild Room



Baron Edmond de Rothschild, ca. 1969, in the Rothschild Room he gifted to the Museum

abundant trees for firewood for the kilns, and waterways for transportation. Most of the porcelain was made for emperors for use in their palaces, and for imperial gifts. Three thousand kilns stacked high with porcelain burned day and night to keep up with the demand.

The emperors demanded novelties: new shapes, new designs, and new colors. By the eighteenth century, during the reign of Emperor Qianlong (1735–1799), the porcelain workshops, which were overseen by Tang Ying, Supervisor of the Imperial Kilns, surpassed themselves in creating porcelain of technical virtuosity and visual delight. When the first of these rarities arrived in the West, they created a sensation: the translucency! The delicate colors! Chinese porcelain became highly sought after, and despite the dizzying cost, there were always customers. When in China imperial demand dwindled due to increased defense spending in order to suppress rebellions, the porcelain industry was able to survive by adjusting itself to the taste and demands of the European buyers.

Chinese porcelain was extremely expensive to produce: a firing might fail, wasting hundreds of items that had been commissioned and paid for, and even if the firing was successful, there was breakage. The fragile porcelains had to be crated, loaded, and then reloaded from small to larger vessels, carried over a mountain pass on poles – a portage of some eight or nine hours – before being loaded once more onto a boat for the last leg of the journey to the port of Canton, today's Guangzhou.

Immense Dutch cargo ships from the V.O.C. (Verenigde Oostindische Compagnie), the Dutch East India Company, waited in Canton harbor to load tea, silk, and porcelain for the voyage to the Netherlands, an arduous journey of a year and a half. The arrival of a ship from China, containing 150–200,000 pieces of porcelain to be sold at auction, was therefore a major event, attracting buyers from all over Europe. Representatives of royalty and nobility, bankers, and rich merchants, purchased tea services and dinner services, figurines, vases, and any household object which could possibly be made of porcelain – from nightlights to chamber pots – decorated with Chinese designs in underglaze blue, or painted with *famille rose* and *famille verte* enamel colors. By the eighteenth century, Western traders also commissioned specific designs: services painted with a family's coat of arms, religious and mythological subjects, and scenes from European prints, of which they sent samples to be copied by the Chinese porcelain painters.

The most expensive of the Chinese export porcelains were undoubtedly the massive vases, such as the pair displayed in the Rothschild Room. Due to their great size, weight, and fragility, each phase of their manufacture was a *tour de force*. Only in the 1720s were there kilns able to successfully fire vases of such great size.

François Xavier d'Entrecolles (1664–1741), a Jesuit missionary, was stationed near Jingdezhen in Jiangxi province. Many of his converts worked in the porcelain industry and through them he gained access to the kilns. Having learned the Chinese language, he was able to discover the closely guarded secrets of Chinese porcelain manufacture. He wrote long letters, in 1712 and in 1722, to the Superior General in Paris. In his first letter, he wrote: "It appears to me that a minute description of all that concerns this kind of work might somehow be useful in Europe," going on to describe in detail what he had learned in the kilns of Jingdezhen. In his letter of 1722, he wrote: "This year they created feats of ceramic design which until now were thought to be impossible. These were tall vases, three feet and taller, with pyramidal covers which add another foot in height. These vases are made in three pieces but are assembled with such skill and neatness that they form one whole without showing the seams. I was told that eighty were made, but only eight were successful and the others were lost. These pieces were ordered by some Cantonese merchants who dealt with Europeans, whereas in China nobody is interested in such expensive porcelain."

The Rothschild vases, of the kind described by d'Entrecolles in his letter, are covered in an even, dark blue cobalt glaze. Prior to the application of the blue liquid glaze, moistened leaf- and flower-shaped papercuts were placed on the body of the vase which was then covered all over with the blue glaze and fired in a very large furnace to fuse body and glaze. Before the glaze was completely dry, the papercuts were removed, leaving white reserves. The central leaf-shaped reserve depicts a garden scene with a large ornamental rock and a tree peony, each petal delicately shaded in hues of pink enamel. The tree peony, or mutan, is considered the queen of flowers, symbolizing wealth, honor, and general happiness. The smaller reserves were painted with various flowers in *famille rose* enamels, except one which contains a small landscape. The vases were then glazed a second time to fuse the enamel colors. Lastly, as a finishing touch, a dense network of patterns, mainly basketweave, was painted in gold over the blue glaze, and the vases were fired for a third and final time.

Three centuries ago, one hundred Chinese artists worked together to create rare masterpieces such as this pair of Chinese vases. Today we are privileged to be able to see them in the magnificent Rothschild Room, the fulfillment of a promise Baron Edmond made in the 1950s to legendary Mayor of Jerusalem Teddy Kollek, when the Israel Museum was just a gleam in Teddy's eye.



The opulent Rothschild Room

MAKING IT CLEAR: THE CONSERVATION OF QAJARI ART AT THE ISRAEL MUSEUM

MICHAL BLANKETT GANOR
Head of Decorative Surfaces Conservation

In July 2023, the Israel Museum will open a new temporary exhibition, *The Rose and the Nightingale* (working title), curated by Liza Lurie, IMJ Curator of Islamic Art and Archaeology, focusing on the subject of love in Iranian art created during the nineteenth century. The exhibition will shed light on the motif of divine and earthly love within the context of courtly life, ceremonies, and religion. The display will encompass superb examples of lacquered Persian artifacts from the Qajar era (1789–1925), including pen boxes, book covers, and decorated boxes, richly decorated with exquisite miniature paintings depicting religious motifs, as well as complex narratives from Persian poetry, biblical and Christian iconography, and detailed court scenes.



Completed work on three Qajari pencil boxes from the collection

Traditionally, in Persian lacquerware, the object was almost always made of papier-mâché. The surface was thinly coated with a layer of fine plaster, or gesso, upon which the painter executed his design in the miniature-painting technique of the time. The object was then covered with a layer of transparent lacquer or varnish, which not only protected the painting, but enriched and mellowed the colors.

When the Conservation Department inspected the collection, it became clear that although most of the boxes and book covers were in remarkably good condition, the lacquer covering the miniatures had considerably aged and yellowed, and it was no longer possible to admire their fine colors and detailed artwork. It was therefore decided to try to remove or thin down the yellowing varnish in order to reveal the tonal composition beneath.

The Challenge

One of the main challenges that conservators face is that, more often than not, they do not know what materials and techniques were originally used by the artist or craftsman on a particular artifact. Like good detectives, they try to find out as much information as possible through literature, colleagues in other museums, comparison with similar objects, and scientific-analytical techniques. Even so, in some cases, we can only come up with an educated guess. Why was this process so crucial for our conservators? Firstly, because if we want to remove a varnish layer, we need to know what kind of varnish it is in order to use the proper solvent. But more importantly, if we do not know which paint was used for the decoration beneath, we risk removing it together with the varnish. In this particular case, the professional literature about Qajari art has focused mainly on the historical and iconographic aspects of the artwork, and relatively little has been written about the manufacturing techniques and materials used.

The Strategy

In light of the size and scope of the collection, some two dozen artifacts were divided between three conservation sections within the Museum's Conservation Department: Paper, Organic Materials, and Decorative Surfaces. It was a most fruitful and collegial collaboration, with each laboratory drawing from previous knowledge and ongoing experience working on the objects.

We started by making small tests on hidden areas, much as someone would do at home when using a stain remover on a new garment. Mild solvents were first applied, followed gradually by more polar solvents, until we could identify the correct solvent to dissolve the varnish. Because the painting underneath was so detailed and delicate, the testing was carried out under a microscope to make sure the solvents affected only the varnish and not the paint.

We were partially lucky, because, as it turned out, the varnish was a later addition and not the original one, and we were therefore able to identify later additions between the layers of varnish. Moreover, the painting on all the objects was executed in a water-based medium, while the varnish dissolved in an alcohol-based solvent. This was great news: it meant we could delicately remove the non-original varnish without damaging the painting. Slowly the vibrant colors began to reemerge and the beauty of the art was exposed after many years. In addition to the aesthetic pleasure of exposing the brightly colored scenes, there were some fascinating revelations: beneath the layers of the non-original and original varnish, we found later additions to the original design, such as signatures, extensions of mustaches that were added to better fit the changes in fashion, gold powder that was applied to disguise damage, and fine gold decorations, perhaps added to suit the taste of the owner.



A pencil box from the collection, decorated with exceptionally detailed miniature paintings, before and after restoration

The work of the conservator is very often a roller-coaster of excitement and success, followed by new challenges and setbacks, as was the case with our pencil boxes. After the thrill of revealing new added details and decorations, it soon became clear that these were made in a different technique, were extremely sensitive to solvents, and were at risk of being removed together with the varnish. The attentive viewer will notice that the tiny signatures, and some other fine details, are surrounded by a yellowish halo; those are the areas where we decided to leave the varnish rather than risk losing important information forever. It may be that in the future new techniques will be available for the safe removal of the varnish in these areas, but for the time being, these residues serve as evidence of how the pencil boxes, mirror boxes, and book covers looked before treatment.

The Next Stage

Having reached the stage in the treatment where the degraded yellowed varnish was removed from the artifacts, the work was far from complete: as the old varnish was removed, small blemishes, losses, and cracks became more apparent, requiring treatment. All the losses were filled with gesso putty, similar to the one that was used by the original artist. The gesso was carefully smoothed down until level, ready to be color-matched at the reconstruction-restoration stage. As long as the losses were on an even coloured background, it was easy enough to reintegrate them with a matching color. Slightly less obvious were lacunae on floral motifs. Here we were looking for similar motifs from other areas of the pencil case, in order to complete them as accurately as we could.

Our greatest challenge was the losses on human figures, for we had no way of knowing for sure what were their facial expressions, hairstyles, or costume patterns. In order to preserve the integrity of the object, while trying not to attract the eye of the observer to such losses, we carefully retouched the gesso putty in a light shade, without adding any details. This, in a nutshell, is the constant balance we try to maintain between conservation and restoration, and between the values of presenting an aesthetically pleasing object, and the historical integrity it carries.

A Work in Progress

As we approached the end of the year, the pencil cases were now ready for the final stage in which we will slowly apply a new layer of clear varnish in order to replicate as closely as possible the original finish before the natural yellowing process of oxidation occurred.

The public will soon be able to enjoy the beauty of these unique artifacts in the Museum, conserved and restored to their former glory.

RUTH YOUTH WING FOR ART EDUCATION

COMMUNITY, IDENTITY, OBJECTS
This new program, launched in 2022, aims to encourage dialogue among young Arab women from high schools in eastern Jerusalem. At an age when most young women are in the process of defining their individual and social identities, this program provided the opportunity for participants to encounter diversity through global material culture while raising questions about their own personal identities. The four-hour-long program at the Museum included a tour of the Museum's permanent collections and current exhibitions, and a creative workshop led by Youth Wing educators. Anisha Ashkar, an Israeli-Arab artist who raises issues of identity in her artwork, addressed the participants who were empowered by their encounter with a new and positive female role model. Some 2,000 students participated in the program, which was made possible through the generosity of Schusterman Family Philanthropies – Israel.



Artist Anisha Ashkar addressing participants in the "Community, Identity, Objects" program

JERUSALEM LEARNING TOGETHER PROGRAM
The "Learning Together" program, part of our "Shared Life" programming, reaches out to children in Jewish and Arab schools in Jerusalem through the universal language of art and culture. The children meet in a neutral and inspiring space, create art, and connect with each other in a positive, creative, and non-threatening environment. Three pairs of schools in Jerusalem participated in the program in 2022, encompassing 240 children. The program is implemented in cooperation with the Education Authority of the Jerusalem Municipality and supported by the Slifka Foundation, New York; Robert Equey, Switzerland; and the Mauerberger Foundation, Cape Town, South Africa.

LOD LEARNING TOGETHER PROGRAM
Lod is a mixed city in which Arabs and Jews live side by side. In May 2021, after a major outbreak of violence in Gaza, tension between Arabs and Jews increased and violent incidents broke out in mixed cities such as Lod. In the wake of this tension, the Youth Wing initiated a "Learning Together" program in Lod which utilizes joint art experiences to help heal the rift between the two disparate groups. This is the first time that the "Learning Together" outreach program has served communities outside Jerusalem. The program is made possible through the generosity of the French Friends of the Israel Museum; and the Israel Museum Australian Ambassadors Circle (IMAAC).

BRIDGING THE GAP
The flagship Bridging the Gap program, supported by the German Friends of the Israel Museum and the HSS Foundation, Germany, has been operating since 1994, bringing together Arab and Jewish youth to work collaboratively on art projects. This year, the prevalent theme was "the home," with sculptures and drawings symbolizing both the physical and the ideal home. One group chose to create a bilingual puppet theater show which they performed in the Pediatrics Department of Shaare Zedek Hospital. In 2022, fifty elementary school children in Jerusalem completed the program.



Participants in the Excellence program display art they created in the Museum

EXCELLENCE PROGRAM
The Excellence Program, one of the Youth Wing's flagship programs, aims to develop artistic excellence among elementary school children, bringing together children from diverse cultural and social backgrounds. Implemented in cooperation with the Education Authority of the Jerusalem Municipality, the program has been in operation for more than a decade and is directed by Youth Wing educator Dafna Ron, an artist and senior teacher of museum education. The program includes guided visits in the Museum, and art creativity in the children's schools and in the Youth Wing art studios. This year, 43 schools from both Jewish and Arab sectors participated in the program, the highpoint of which took place in May 2022 when more than 1,000 children and their families gathered to create art together and celebrate the conclusion of the year's activities.

ART CLASSES
Our art classes and summer day camp program have happily returned to pre-Covid levels, with more than 1,000 participants this year. The themes of our day camps during Passover and over the summer were "Travel Around the World in Five Days," and "Revealing Secrets in the Museum." We were able to significantly increase the number of participants compared to 2019, and, for the first time, held an afternoon activity which allowed the children extra time in the Museum while their parents worked.

PROGRAM FOR CHILDREN FROM THE ETHIOPIAN COMMUNITY
"Creating Together" is a weekly afternoon program targeted at children from the Ethiopian community who live in the lower socio-economic neighborhoods of Jerusalem. The children are introduced to the Museum and its treasures, and create art as a means of self-expression. The program takes place in parallel with the Youth Wing's other afternoon classes, allowing the participants to meet children from different schools. In 2022, 32 children aged 6–12 participated in the program which is supported by the South African Friends of the Israel Museum.

OR SHALOM

The Or Shalom program is intended to empower and rehabilitate children who have been removed from their homes by court order and who live in foster homes in Jerusalem and Mevasseret Zion. The children meet at the Youth Wing once a week and learn in small groups where each child receives close individual care, attention, and emotional support. In 2022, fifteen children participated in the program. We are proud that youth who participated in this program only last year served as counsellors in this year's summer camps. The program is kindly supported by the Shaashua Family.

TRIPTYCHON MATRICULATION ART PROGRAM

The Youth Wing's three-year Triptychon Matriculation Art Program serves artistically gifted high school students who do not have access to major art programs in their respective schools. Participants are from thirty schools in Jerusalem, reflecting the social mosaic of the city, including religious and secular students, Jews and Arabs, immigrants and native Israelis, and participants from diverse socio-economic backgrounds. This year, for the first time, a telephone survey was conducted to learn what paths in life former graduates had pursued. We were moved and excited to discover that 95% of them had stayed in the fields of art, graphics, film, and architecture, while 5% entered the field of computers. The program, already in its 25th year, is supported by the late Stella Fischbach, New York, and David Recanati.

SPECIAL NEEDS PROGRAMS

We consider the inclusion of individuals with special needs to be of paramount importance and make every effort to allow them to enjoy and learn from the Museum's cultural treasures, and create artworks inspired by their encounters in the galleries. Each class and program has its own character, shaped by its participants and their needs. An annual final exhibition of art created in these groups – entitled *Art Makes it Possible* – presents the unique voice of each participant, as well as the "personality" of the class. Special needs programs include a monthly meeting of young people coping with mental illness and lack of social and cultural frameworks; a weekly meeting of adults with dementia; and guided tours for visually-impaired adults. We thank the generous donors to these special programs, including the Myden Foundation; the Jack Lawrence Trust; Oudi Angel and Avi Angel; and the children of Jacqueline and Ernst Weil, in memory of their parents.



Participants in the Triptychon Program at their desert art marathon

FAMILY ACTIVITIES

A new initiative this year was "Family Tuesdays" in which children and their parents were invited for guided tours in the Youth Wing's annual exhibition, story time in the Illustrations Library, hands-on creativity in the Recycling Workshop, and much more. On Thursday evenings in the summer, in cooperation with the Events Department, the Youth Wing organized activities for adults that included performances, displays, music, and guided tours. During August, thousands of families enjoyed a wide range of activities inspired by the *Secrets* exhibition.



Curator of the *Secrets* exhibition Michal Broshi with participants of the Children's Thinking Forum (see page 34)



Participants in the Excellence program creating art inspired by live music



Educators in programs of the Resnick Art Education Training Center go behind the scenes to view artworks in storage

THE RESNICK ART EDUCATION TRAINING CENTER

As educators embraced the possibility of in-person teaching in the Museum following the pandemic, we held several new summer courses, including "Ten Materials in Ten Days," and "Creating Art in a Place of Art," which provided teachers with experiential and enjoyable teaching tools inspired by the Museum's collections and exhibitions. We also initiated new professional development courses entitled "Climate Education," and "Sustainability from the Perspective of the Museum," which address climate change and the environment, central subjects on the current educational agenda, both in Israel and globally.

THE ACTIVITY COURT

The Youth Wing has begun renewal of its popular Activity Court which is a hive of activity during the summer months and on holidays and festivals, offering creative workshops for children and their families when weather conditions permit its use. The renewal will turn the Court into a covered space that can be used all year round, providing a more welcoming, inspiring, experiential, and functional activity area. Renewal of the activity court was made possible through the generosity of the Shapiro and Klitsner Families, Jerusalem, in memory of Betsy (Elizabeth) Shapiro. Additional renewal of the Activity Court was made possible through the generosity of Israel Museums and Art, Canada (IMAAC); the Leir Foundation, Ridgefield, Connecticut; and the Municipality of Jerusalem.

THE ILLUSTRATION LIBRARY
The Youth Wing's Illustration Library took part in the week-long "Outline" Festival in Jerusalem in August, hosting the closing event. Orna Granot, IMJ Associate Curator of Illustrated Children's Books, moderated a discussion among representatives of three generations of Israeli illustrators: David Polanski, Amit Rimon, and Hilla Havkin. Also featured at the event was a performance by singer-songwriter Elisha Banai. The Outline Festival – a project of the Beita Visual Art Department of the Culture and Arts Administration in the Jerusalem Municipality – is a celebration of illustration held in galleries, museums, exhibition spaces, and cultural institutions throughout the city.

A SPECIAL VISITOR
We were delighted to receive a special visitor to the Youth Wing in August: Ayala Gordon, the founder of the Youth Wing. Ayala toured the exhibitions, art studios, and collections of rare children's books, toys, and games, accompanied by Chief Curator of the Youth Wing Efrat Klipshtein, and Senior Curator of Art Classes Eldad Shaaltiel. At the age of 92, Ayala's energy, enthusiasm, curiosity, and special interest in children's art has never waned. An artist and researcher of illustration and art education, Ayala served as Chief Curator of the Youth Wing from its founding in 1966 until 1991, and she is considered a pioneer of art education in a museum setting. She was recognized with an Honorary Fellowship, the Museum's highest honor, in 2007.



Activities in the Recycling Workshop during 2022 were on the theme of *Secrets*



Efrat Klipshtein, Chief Curator of the Ruth Youth Wing for Art Education, with Ayala Gordon in the *Secrets* exhibition

All special activities during the Jewish holidays and summer vacation were generously supported by the British Friends of the Art Museums of Israel (BFAMI).
Free entrance for all children on Tuesdays and Saturdays throughout the year, and during the month of August, was provided courtesy of the Israel Museums and Art, Canada (IMAAC), and the David and Inez Myers Foundation, Cleveland, Ohio.
Free admission for children was provided during Sukkot by Ernst and Jacqueline Weil Stiftung, Zurich; and during Hanukkah in memory of Bessie Rose Guberman, Winnipeg, Canada.
Free admission for children during Passover 2022 was sponsored by the Crown Family, Chicago, in honor of Robert Crown.

SPECIAL CULTURAL EVENTS

Four hundred participants enjoyed **"Winter Love,"** a Valentines' Day party held on February 14, which entranced lovers young and old with a romantic evening of music and dance, as well as comedy performances, salsa dance workshops, and love-letter writing.



A salsa workshop on Valentine's Day

The Museum once again collaborated with the annual Israel Festival, hosting the **2022 Jerusalem Jazz Festival** on July 5–7 for the eighth year in succession. Performances this year, by leading jazz musicians from Israel and around the world, were held throughout the Museum galleries and in the Billy Rose Art Garden. The three exhilarating nights of music were held once again under the artistic direction of internationally renowned trumpet player Avishai Cohen who debuted his new album *The Naked Truth*.



One of the outstanding performances at the 2022 Jerusalem Jazz Festival

The Museum hosted the Opening Gala of the **Annual Conference of IMTM** (International Mediterranean Tourism Market) on March 28, in cooperation with the Jerusalem Development Corporation. Travel operators enjoyed guided tours of current exhibitions, as well as a concert by the Tarante Groove Machine.

On March 30, we hosted the fifth conference of **Hamsarah – Interpret IL**, an initiative of heritage bodies and academics in Israel aimed at furthering public involvement in museums and heritage sites. Nurith Goshen, IMJ Curator of Chalcolithic and Bronze Age Periods, is a leading figure in this project and designed the content of the conference which was attended by 250 leading cultural figures in Israel.

A moving event marking one year since the death of Israeli sculptor **Dani Karavan** took place on May 31 in the presence of the artist's widow and three daughters. The evening included a screening of outtakes from a film on Karavan by Barak Heymann. Among the guests at the event were Anne Tamisier, Karavan's long-time collaborator in his Paris studio, and internationally acclaimed artist Michal Rovner.

The Israel Museum hosted the **Spiral Festival** in June – a five-night-long celebration of color, movement, and sound held in the interior and outdoor spaces of the Museum. The festival offered an immersive and inspiring experience that included special tours in the galleries, contemporary dance performances, and the best of Israeli music in concerts held under the stars in the Art Garden. A first-time collaboration between the Israel Museum and the Zappa Group, the festival was a huge success, with an attendance of more than 9,000 participants. We are hopeful that this will become yet another welcome summer tradition at the Israel Museum.



Israeli band Mashina performing at the Spiral Festival in June

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In celebration of the long summer evenings, the Museum stayed open on Thursdays until 9:00 p.m. during the summer months, offering our visitors a pleasant start to their weekend. On July 21 and 28, visitors enjoyed story-telling in the galleries by Omer Reuveni, inspired by the exhibition *Fields of Abstraction*; a twilight musical performance in the Art Garden, near Tracey Emin's sculpture *The Mother*, bringing together ancient and contemporary musical instruments from different cultures; and cheese & wine baskets in the Garden.



Enjoying the annual Wine Festival

The eagerly-awaited annual **Wine Festival** was once again celebrated in the Billy Rose Art Garden from August 29 through September 1. Thousands of wine lovers enjoyed unlimited tastings from Israel's leading local wineries, alongside live music and food tastings.

Within the framework of *Manofim*, the Jerusalem Contemporary Art Festival, **Walls: A Dance and Poetry installation by Efrat Nechama** was held at Ticho House on September 14–15. Poet and choreographer Efrat Nechama created an imaginary dance space in the Ticho courtyard. Her dance performance dealt with the fractures of her childhood, issues of occupying a place and presence in space, and articulating a female voice that strives for expression and change.

This year, the Israel Museum again marked special days in the local and international calendar. On April 15, we invited the general public to celebrate **Israel's Independence Day** and enjoy all that the Museum has to offer, with exhibitions, activities, and guided tours for the whole family. In honor of the occasion, admission fees were "pay whatever you want." Two weeks later, we participated in **International Museum Day** on April 29, offering free entrance to the Museum and special tours of new exhibitions and the permanent galleries. And on **Jerusalem Day** (May 10), families enjoyed tours, activity stands, and creative workshops, with the participation of Mayor of Jerusalem Moshe Leon. Within the framework of **Jerusalem Week**, we celebrated the 56th birthday of the Israel Museum on May 11 with a concert by singer-songwriter, composer, and classical pianist Shlomi Shaban, with special guest Alon Eder.



A "Movement in the Museum" event at the opening of the exhibition *Facing the Wild*



Vertigo Dance Workshop in the Doug Aitken exhibition

Movement in the Museum: Dance performances in a diverse range of styles returned to the Museum's galleries in exhilarating encounters with the art and artifacts on display. Performances included the **Vertigo Dance Workshop** in the exhibition *Pandemic in Motion. Doug Aitken: Flags and Debris* (see page 16); **Roy Assaf** at the celebratory opening of the exhibition *Facing the Wild: The Jungle Book Revisited* (see page 28); **Efrat Nehama** in the exhibition *Sigalit Landau: The Burning Sea* (see page 18); and the **c.a.t.a.m.o.n. dance group at Ticho House** as part of the dance festival "From Jaffa to Agrippas," a contemporary dance festival that takes place at various locations in the Machane Yehuda market and its environs.

A sold-out event held in conjunction with the 2021/22 exhibition ***Satirist Supreme: Honoré Daumier and 19th-Century Paris*** was held on February 22. Moderated by exhibition curator Efrat Aharon, the evening featured historian Prof. Allon Klebanoff; IMJ Senior Curator of European Art Shlomit Steinberg; wine and music connoisseur Yair Hajdu; and pianist and composer Gil Shohat performing "A Feast of French Music." Attending the event was Dr. Jean-Jacques Pierrat, Attaché for Scientific and Academic Cooperation at the French Embassy. The event was made possible through the generosity of Joan C. Lessing, Jerusalem and New York.



Speakers at an event held in conjuction with the *Honoré Daumier* exhibition, l. to r.: Gil Shohat, Efrat Aharon, Allon Klebanoff, Shlomit Steinberg, Yair Hajdu

Exhibition openings are always a cause for celebration. The opening of the exhibition ***Fields of Abstractio***n on March 3 (see page 4) included "Dot, Line, Circle," a dance performance by interdisciplinary artist Sahar Azimi; and "Healing Sounds," a meditative sound journey led by artist and therapist Liel Abadi.

Also held within the framework of the exhibition was a symposium entitled **"Wandering in Fields of Abstraction,"** held on May 25. Organized and presented by exhibition curator Dr. Adina Kamien, the evening included "An Abstract State of Mind: Mind-Wandering, Creativity, and Uncertainty," with neuroscientist Professor Moshe Bar; "Shedding Layers: Abstract Dance," with choreographer, dancer, and multidisciplinary artist Sharon Zuckerman Weiser; and a performance in the gallery by Matan Daskal and Shalev Ne'eman of the Castle in Time Orchestra, with guest artist Ohad Fishof. Catering the event was Metzilot Hamazon ("Saving Food") an organization that promotes reducing food waste and donates food to those in need.



Prof. Moshe Bar lectures on "An Abstract State of Mind"



"Healing Sounds" in the exhibition *Fields of Abstraction*

Dr. Leah Dickerman, Director of Research Programs at the Museum of Modern Art, New York, presented a lecture on July 19 on the subject of "How to Make History" in the exhibition gallery. In her well-attended lecture, Dr. Dickerman explored strategies for narrating history and the political issues involved in modern art.

All cultural events in the *Fields of Abstraction* exhibition were made possible through the generosity of Joan C. Lessing, Jerusalem and New York.

Several special events were held at Ticho House in conjunction with the 2021/22 solo exhibition ***Hilla Ben Ari: The Voice that Calls to Itself***. On March 11, a special event celebrating the launch of the exhibition catalogue included an excerpt from "And So, I Have a Relationship with the Sun," a dance performance choreographed and performed by Or Ashkenazi, and a conversation between Hilla Ben Ari and exhibition curator Timna Seligman about the exhibition and the role of dance in Ben Ari's art.



Joan Lessing (left), guest lecturer Dr. Leah Dickerman, and Dr. Adina Kamien (right)

On May 27, **RE-ACTION**, a dance event at Ticho House, reflected an ongoing dialogue between choreographer Iris Erez and Hilla Ben Ari. The event featured site-specific dance works by students in the choreography track of the Jerusalem Academy of Music and Dance, directed by Iris Erez, which engaged with the exhibition and the works of Anna Ticho, as well as with the house and its unique context. The nine new works, created especially for the project, dealt with the materiality of the body and questions of movement and space. The pieces were performed in the garden and interior spaces of Ticho House with the audience wandering freely between them.



Or Ashkenazi performs in the exhibition *Hilla Ben Ari: The Voice that Calls to Itself*

The closing event of the exhibition on October 25 featured a conversation between the artist and **Yoni Niv**, experimental composer and creator of the sound for the exhibition.

Following the festive opening event of the exhibition ***Drifting with Magritte: Castles in the Air*** (see page 6) on March 16, one thousand participants enjoyed a Purim Costume Ball with food, drink and merry-making!

In association with the 2021/22 exhibition ***How Long is Now? New in Contemporary Art***, many of whose artworks addressed



The Purim Costume Ball in the Israel Museum's Cardo

events and memories from the past, especially the harrowing events of the twentieth century, the Museum held a meeting on April 27 of Zikaron BaSalon ("Memory in the Living Room"), an initiative through which Israelis meet Holocaust survivors. The event was held in the exhibition gallery with exhibition curator Orly Rabi leading a discussion of ways in which contemporary artists deal with Holocaust memory and the commemoration of traumatic loss. Also in conjunction with *How Long is Now?*, a panel discussion was held on May 10 with the participation of media artist Shuka Glotman, photographer Sharon Ya'ari, and artist Ella Littwitz, related to issues of collective memory, historical narratives, and traces of past events in the Israeli experience.



The May 10 panel discussion in the *How Long is Now?* exhibition

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The opening event of the exhibition ***Adornment: Jewelry and Body Decoration in Prehistoric Times*** on June 2 (see page 10) included a discussion led by Prof. Einat Leider of the Bezalel Academy of Art and Design, and drag artist Nona Shalant.



Drag artist Nona Shalant at the opening of the *Adornment* exhibition

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A moving evening in the Springer Auditorium on September 29 celebrated the exhibition ***Back to Aleppo: A Virtual-Reality Tour of the Great Synagogue*** (see page 12). The sold-out event featured renowned journalist Ron Ben-Yishai speaking on "A Secret Visit to Syria: Impressions from my Encounters with Jews in Damascus and Aleppo," and the screening of his film documenting a Yom Kippur service at the Al-Franj (French) Synagogue in Damascus. The Firqat Alnoor Orchestra performed liturgical songs from the *baqashot* collection and the High Holidays prayers of the Aleppo Jewish community. The event was organized by exhibition curator Revital Hovav.



The Firqat Alnoor Orchestra performing at an evening celebrating the exhibition *Back to Aleppo*

The opening of the major exhibition ***Sigalit Landau: The Burning Sea*** on October 19 (see page 18), was attended by more than 700 guests, including leading figures from the world of Israeli culture. The evening featured popular Israeli singer Echo and her band.



At the opening of *The Burning Sea*, l. to r.: Director Denis Weil, artist Sigalit Landau, and exhibition curator Dr. Amitai Mendelsohn

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The festive opening of the exhibition ***Body of Faith: Sculpture from the National Museum of India*** (see page 30) was held on December 1. The celebratory event included a rich array of Indian food and music; a riveting performance of classical Indian dance by the Trikudhim Trio, an ensemble of three Israeli dancers who fell in love with Indian culture and were trained in India; and of course, an opportunity to view this marvelous exhibition. Among the distinguished guests were H.E. the President of Israel Mr. Isaac Herzog, and H.E. the Ambassador of India to Israel Mr. Sanjeev Singla.



The Trikudhim dance ensemble performing classical Indian dance at the opening of the *Body of Faith* exhibition



At the opening of the exhibition *Body of Faith*, l. to r.: Ambassador of India to Israel Sanjeev Singla; Shlomit Molho; exhibition curator Miriam Malachi; IMJ Chairman Isaac Molho; Director Denis Weil; and President Isaac Herzog

TRAVELING EXHIBITIONS

THE GENEALOGY OF LIGHT: IMPRESSIONIST MASTERWORKS FROM THE ISRAEL MUSEUM, JERUSALEM

ABENO HARUKAS Art Museum, Osaka, Japan
January 28 – April 3, 2022
Curator: Dr. Adina Kamien, David Rockefeller Senior Curator, Stella Fischbach Department of Modern Art, Edmond and Lily Safra Fine Arts Wing
Associate Curator: Efrat Aharon
Head of Traveling Exhibitions: Sivan Eran-Levian
Traveling Exhibitions Coordinator: Chandi Medad

In celebration of the 70th anniversary of diplomatic relations between Japan and Israel, the exhibition *The Genealogy of Light*, a presentation of masterpieces from our Impressionist and Post-Impressionist collections, traveled to two venues in Japan during 2022. Following the first showing of the exhibition at the Mitsubishi Ichigokan Museum in Tokyo from October 2021 through January 2022 – as reported in the last Magazine – this exhibition opened at the ABENO HARUKAS Art Museum in Osaka. This initiative follows in the footsteps of the exhibition *The Miracle of M.C. Escher: Prints from The Israel Museum, Jerusalem*, presented with great success at four leading museums in Japan in 2018–19.

Our collection of Impressionist and Post-Impressionist art is indeed one of the jewels in the crown of the Israel Museum. Over the years, the collection has been enriched with gifts and acquisitions of works by such luminaries of these two movements as Bonnard, Boudin, Cézanne, Courbet, Gauguin, Monet, Pissarro, Corot, Renoir, Sisley, Van Gogh, and many others who are represented in this exhibition.

The Genealogy of Light explored the themes of "Waterscapes and Reflections," "Natural and Figural Landscapes," "Cityscapes," and "People and Still Life," subjects that occupied these remarkable artists, conveying how they transformed art in the late nineteenth and early twentieth century. Notable highlights of the exhibition included Monet's *Pond with Water Lilies*, Van Gogh's *Harvest in Provence*, and Gauguin's *Village in Martinique*.

This exhibition provided a wonderful opportunity to share the generosity of our donors with audiences in Japan.



We are deeply grateful to the Israeli Embassy in Japan for its ongoing support that helped bring these two exhibitions to fruition. More than 260,000 people visited the exhibition in just under 150 days in Tokyo and Osaka together.

The 2022 tour in Japan followed previous exhibitions of selected works from the Museum's rich collection of Impressionist and Post-Impressionist masterworks that have traveled to several venues in recent years, where they have drawn large crowds and great acclaim: the Hungarian National Gallery, Budapest; the Arken Museum of Modern Art, Denmark; the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Italy; and most recently, the Hangaram Art Museum, Seoul Arts Center, South Korea.

The exhibition was accompanied by a Japanese/English catalogue.





Above and opposite: installation views of *The Genealogy of Light: Impressionist Masterworks from The Israel Museum, Jerusalem*, at the ABENO HARUKAS Art Museum, Osaka

MARC CHAGALL: A TALE OF TWO WORLDS
FROM THE COLLECTION OF THE ISRAEL MUSEUM, JERUSALEM

Museo delle Culture, Milan
March 16 – July 31, 2022
Curator: Ronit Sorek, Ruth and Joseph Bromberg Department of Prints and Drawings, Edmond and Lily Safra Fine Arts Wing
Assistant curator: Risa Fuchs
In collaboration with curators of the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life: Dr. Rachel Sarfati, Sharon Weiser-Ferguson, Gioia Perugia, and Anna Nizza-Caplan
Head of Traveling Exhibitions: Sivan Eran-Levian
Traveling Exhibitions Coordinator: Chandi Medad



Above and opposite: Installation views of *Marc Chagall: A Tale of Two Worlds. From the Collection of The Israel Museum, Jerusalem*, at Museo delle Culture, Milan

Following in the wake of our previous traveling exhibitions of works on paper by Marc Chagall from the collections of the Israel Museum, which were presented in Seoul (2018), Catania and Rome (2015), Minsk (2012), Hamburg (2012), and Istanbul (2009), the exhibition *Marc Chagall: A Tale of Two Worlds* was presented in 2022 at the Museo delle Culture (MUDEC) in Milan.

In line with MUDEC's mission, which is dedicated to interdisciplinary research of world culture, the curatorial vision in this showing was to approach Chagall's work from a cultural perspective, placing it in the context of the artist's background. Our Museum's rich and diverse universal holdings were ideally placed to provide a material cultural context for Chagall's oeuvre, contributing to the standing of the Israel Museum as a leading repository of Chagall's work.

This showing included, for the first time, artifacts from Europe and Israel from the Museum's Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life, including a Torah mantle, Hanukkah lamps, kiddush cups, mezuzah cases, a prayer book from Russia, a Passover Haggadah, an Esther Scroll handwritten and decorated on parchment, a Passover plate, and candlesticks. These ritual objects used by Jewish communities enabled visitors to view the kind of artifacts that Chagall would have grown up with during his early childhood in Yiddish-speaking Vitebsk, then part of the Russian Empire, and which feature prominently in Chagall's works.

Marc Chagall (1887–1985) remains one of the most popular and beloved artists of all time, whose work continues to garner interest throughout the world. Chagall's personal history is intertwined with the fateful historical events of early twentieth-century Europe – from urbanization and secularization to the Russian Revolution, two World Wars, and the forced migrations of millions. This exhibition traces some of the fundamental themes of Chagall's life and work: from his roots in Vitebsk, one of the important Jewish centers of its day – described with love and nostalgia in his autobiography *My Life* – to the encounter with his beloved wife Bella, whose books *Burning Lights* and *First Encounter* were illustrated by Chagall.

The opening of the exhibition attracted enormous attention and was attended by hundreds of guests, including members of the Italian Friends of the Israel Museum led by Davide Blei. Some 70,000 visitors came to enjoy the exhibition during its showing.

The exhibition was accompanied by a full-color catalogue in Italian that includes entries for the works and artifacts on display, as well as scholarly articles written specially for the publication.





PABLO PICASSO: DRAWING INSPIRATION FROM THE COLLECTION OF THE ISRAEL MUSEUM, JERUSALEM

Panasonic Shiodome Museum, Tokyo
April 9 – June 19, 2022
Sagawa Art Museum, Shiga
July 2 – September 4, 2022
Nagasaki Prefectural Art Museum
November 10, 2022 – January 9, 2023
Curator: Tanya Sirakovich, Michael Bromberg Senior Curator, Head of the Department of Prints and Drawings, Edmond and Lily Safra Fine Arts Wing
Assistant Curators: Lola Vilenkin, Nirit Sharon Debel
Head of Traveling Exhibitions: Sivan Eran-Levian
Traveling Exhibitions Coordinator: Chandi Medad

Marking the 70th anniversary of the establishment of diplomatic relations between Japan and Israel, a second show traveled from the Israel Museum to Japan in 2022: *Pablo Picasso: Drawing Inspiration. From the Collection of The Israel Museum, Jerusalem*. Based on the 2016 Israel Museum exhibition of the same name, the three-venue tour commenced in Tokyo at the Panasonic Shiodome Museum in April 2022, after which it traveled to the Sagawa Art Museum in Shiga in July, and the Nagasaki Prefectural Art Museum in November.

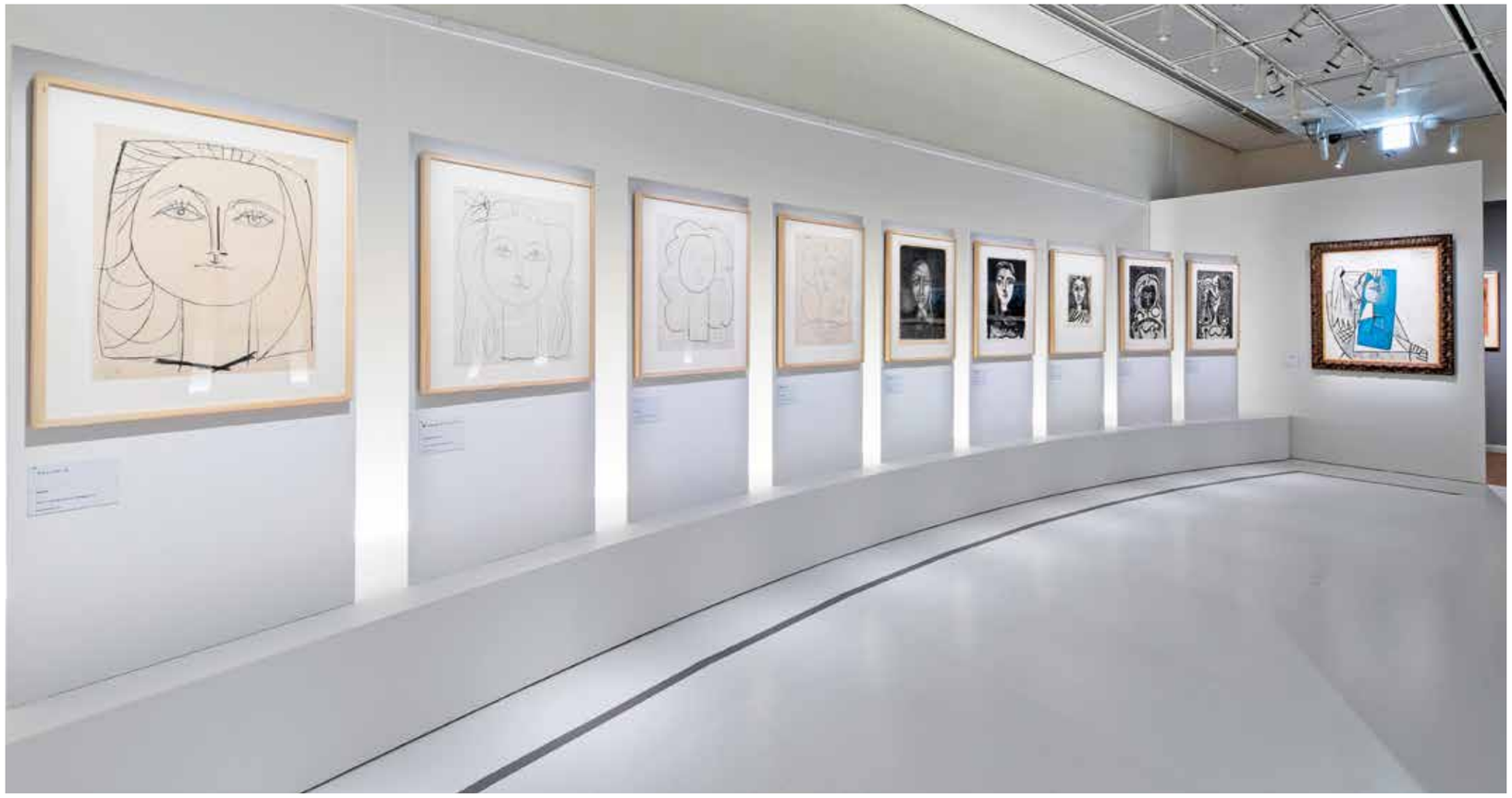
Signaling the beginning of post-pandemic life, and the emergence of travel worldwide, the opening in Tokyo of *Drawing Inspiration* was attended by exhibition curator Tanya Sirakovich, alongside representatives of the Embassy of Israel in Japan: H.E. Ambassador Gilad Cohen, and Cultural Attaché Efrat Machikawa.

The exhibition comprised some 130 selected works, primarily works on paper, all from our rich holdings of Picasso that include more than 800 works. Presented chronologically, the works spanned more than seventy years, from the beginning of the 1900s when Picasso moved to Paris, to 1970, just a few years before his death. The exhibition illustrated how Picasso's style evolved over his lifetime, from his Blue and Rose Periods, to Cubism, Neoclassicism, and Surrealism. With each shift in style, in response to his life experience, politics, and other external and internal influences, Picasso seemed to gain a new lease of life, prints remaining his consistently favored medium. The works featured in the exhibition served as a critical entry point for assessing Picasso's lifelong impulse – almost compulsion – to innovate and to extend his oeuvre in ways that have assured his standing as one of the most prolific and creative artists of all time.

Included in the show were four of Picasso's major printmaking portfolios: "La Suite des Saltimbanques," produced during his Blue Period; the "Vollard Suite" from the 1930s; "The Dream and Lie of Franco I and II" which carried a political message; and "Suite 347" which the artist produced at the age of 86.

The exhibition was accompanied by a Japanese-language catalogue.





Above: Installation view of *Pablo Picasso: Drawing Inspiration. From the Collection of The Israel Museum, Jerusalem* at Sagawa Art Museum, Shiga, Japan
Opposite: Installation view of the exhibition at Panasonic Shiodome Museum, Tokyo. Photo © Panasonic Shiodome Museum of Art

CURATORS ON THE MOVE



Efrat Assaf-Shapira in Prague presenting her recent research

Efrat Assaf-Shapira, Curator in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life, attended the ICOM General Costume Conference in Prague on August 20–28. In line with the theme of the conference, which addressed the ritual power of clothing, Efrat presented research relating to her upcoming exhibition *Dressed for Eternity: Jewish Shrouds through the Ages*.

Alona Farber, Digitization and Database Coordinator in the Isidore and Anne Falk Information Center, was invited to participate in the VI International Congress on "The Cultural Heritage of Uzbekistan – A Foundation for the New Renaissance," held in Samarkand on July 21–26. Alona presented a lecture on *The Material Culture of Bukharan Jews in the Collection of The Israel Museum, Jerusalem*. The conference represented efforts by the World Society for the Study, Preservation, and Popularization of the Cultural Legacy of Uzbekistan to highlight artifacts and manuscripts historically created in the land of Uzbekistan and today preserved abroad in museums and private collections.

Dr. Haim Gitler, Tamar and Teddy Kollek Chief Curator of Archaeology and Curator of Numismatics, was elected at the International Numismatic Congress held in Warsaw on September 11–16, 2022, to be one of the nine representatives of the Committee of the International Numismatic Council. This is the first time in the 95 years of the organization's existence that an Israeli researcher has been elected to this position. Following the elections, Haim was also appointed Secretary of the International Numismatic Society, the second most important position after the President of the Society.



Dr. Haim Gitler (far left) with leaders of the International Numismatic Council

Dr. Allison Kupietzky, Collections Database Manager and Head of the Israeli Art Information Center, was invited to the PhotoConsortium and Citizen Heritage Conference in Pisa, Italy, on June 28. PhotoConsortium, with which our Museum collaborates on many digitization projects, is an international association whose purpose is to promote and enhance the culture of photography and photographic heritage. Allison gave a presentation on *Cataloguing Large Photo Collections – Is Artificial Intelligence Unbiased?*.

Miriam Malachi, Curator of Asian Art, has published an essay in the peer-reviewed art journal *Mabatim: Journal for Visual Culture*, published by Ben Gurion University Department of the Arts (Vol. 1, 2022). Her essay, entitled *Art of Others: The Birth of the Aesthetic Discourse on Japanese Art in France at the Turn of the Twentieth Century*, also received the President's Award of Bar Ilan University where she is a PhD candidate.

Gioia Perugia, Collection Manager in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life, represented the Museum in an online event of Italia Ebraica, a project that networks the Jewish museums of Italy. The event was jointly held with the Jewish Museum of Florence on April 27. Her lecture, entitled *The De Levis, Bronze Artists of the Late Renaissance*, focused on the cultural and artistic life of Italian Jews in the sixteenth and seventeenth centuries.

Hasia Rimon, Head of Dead Sea Scrolls Conservation and Material Research at the Shrine of the Book, was invited to lecture in April at a major conference organized by the Research Council of Norway and the University of Agder in Kristiansand, Norway, entitled "The Lying Pen of Scribes. Manuscript Forgeries, Digital Imaging, and Critical Provenance Research." Hasia's lecture was on *The Dead Sea Scrolls as Physical Artefacts. Past, Present, and Future Perspectives*.

Dr. Adolfo Roitman, Lizbeth and George Krupp Curator of the Dead Sea Scrolls and Head of the Shrine of the Book, traveled to several venues in Spain in October to lecture about *The Habakkuk Scroll*, one of the Dead Sea Scrolls housed in the Museum's Shrine of the Book which has recently been published in book form. Adolfo's lectures, which were very well received by capacity audiences, took place at the Carlos III University in Madrid; at "Roots of Europe" in Vitoria; at a Catholic seminary in Barcelona; and at the Jesuit Faculty of Theology under the auspices of the University of Seville in Granada. The lectures established important ties between the Museum and theological institutes that have an intrinsic interest in the publication of the Dead Sea Scrolls.

Dr. Rachel Sarfati, Chief Curator of the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life, participated in the 18th World Congress of Jewish Studies that took place at the Hebrew University, Jerusalem, on August 8–12, presenting a lecture on *Transitions and Trends in the Wing's Activities* which addressed the traditional ways in which Jewish museums in general, and the Israel Museum in particular, have presented their collections, as well as emerging trends in modern museology in Israel and abroad. Earlier in 2022, Rachel participated in the second annual online research conference in Tiberian Studies, hosted by the Ben Zvi Institute in Jerusalem and live-streamed on their website on March 24. Rachel presented her research on Tiberias as it appears in illuminated Hebrew manuscripts.



Timna Seligman (second from left) at the ICOM Conference in Prague

Timna Seligman, Senior Curator of Ticho House, took part in the 26th ICOM (International Council of Museums) Triennial Conference, held in Prague on August 21–26. As Vice Chair of the ICOM-DEMHIST committee for Historic House Museums, she was part of the team that planned the DEMHIST professional conference and moderated the session on "The Power of Historic House Museums." In addition, she took advantage of the proximity of the conference to Brno to visit the birthplace of Anna Ticho.



Jessica Lewinsky at the ICOM "Metal 2022" meeting in Helsinki

Hadas Seri, Jessica Lewinsky, and **Maya Delano,** conservators in our Metal and Organic Materials Conservation Laboratory, attended the 10th Interim Meeting of the ICOM-CC Metals Working Group "Metal 2022," held in Helsinki in September. This Triennial Conference is one of the most important metal conservation conferences in the world. They presented *Keeping it Kosher: The Care and Treatment of the Judaica Collection at the Israel Museum, Jerusalem*, which was co-authored together with **Irit Lev Beyth**, Head of Metals and Organics Conservation.

Tanya Sirakovich, Michael Bromberg Head Curator of the Department of Prints and Drawings, attended the International Advisory Committee of Keepers of Public Collections of Graphic Art in Amsterdam in May, presenting a lecture on *Picasso to Kentridge: An exhibition inspires new insights into Israel Museum master drawings*.

Ronit Sorek, Curator of Prints and Drawings, co-curated the exhibition *Bertha's Choices* at the Mishkan Museum of Art, Ein Harod. The exhibition was a continuation of the 2020/21 exhibition *Bertha Urdang: A Gallery of Her Own* at the Israel Museum, also curated by Ronit. The exhibition focused on the life and work of gallerist Bertha Urdang (1912–2001) and her unparalleled impact on the development of Israeli art. Urdang, who opened a gallery in New York in the 1970s, was the first to introduce contemporary Israeli artists to the USA art scene and had an uncanny ability to discover and nurture young avant-garde artists who would later become key figures in the history of Israeli art, such as Benni Efrat, Pinchas Cohen Gan, Joshua Neustein, and Michael Gitlin. The exhibition, which Ronit co-curated with Yaniv Shapira, Chief Curator of the Mishkan Museum, and in cooperation with Miri Laufer, Urdang's daughter who loaned numerous works from her mother's estate, was on show from June through October 2022.

Shlomit Steinberg, Hans Dichand Senior Curator of European Art, was invited to participate in a conference on "Looted Art – Israeli Perspectives," organized by the Israeli Embassy in Bern and the Kunstmuseum Bern, in the context of the exhibition *Taking Stock: Gurlitt in Review*. Shlomit participated in a panel discussion and lectured about our 2019/20 exhibition *Fateful Choices: Art from the Gurlitt Trove*, which was a collaboration with the Kunstmuseum Bern, and the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn.



Senior Curator Shlomit Steinberg (second from right), participating in the conference on Looted Art in Bern

Rami Tareef, Curator of Design and Architecture, was invited to the SCCI Fashion Design and Architecture Hub Weekends in London, held from October 28 to November 6. The SCCI (Sherman Centre for Culture and Ideas) is headed by Dr. Gene Sherman, Chair of the Israel Museum Australian Ambassador's Circle (IMAAC). The Hub explored forward-thinking approaches to addressing fashion and its intersections with film, technology, social justice, business, and the environment, focusing on the Australian influence on the global fashion conversation. Rami also attended the launch on November 2 in London of Gene Sherman's autobiographical book *The Spoken Object: A collector's journey in fashion, jewellery, design and architecture*.

Ariel Tishby, Curator of the Norman Bier Section for Maps of the Holy Land in the Department of Prints and Drawings, took part in the 15th Conference on Innovations in the Archaeology of Jerusalem and its Environs, held in Jerusalem on October 19–20, presenting a paper on *Imaginary Representations of Jerusalem and the Temple in Maps of the Fifteenth to Eighteenth Century*. In November, Ariel also participated in the Research Workshop of the Israel Science Foundation, initiated by Bar Ilan University, on the subject of "The Mediterranean, a View from the East," held in Jerusalem on November 14–17. Ariel led a session for scholars from various Mediterranean countries, including France, Greece, Italy, and Spain, to acquaint them with cartographic materials in our maps collection.

Sharon Weiser-Ferguson, Senior Curator in the Jack, Joseph, and Morton Mandel Wing for Jewish Art and Life, and **Rami Tareef**, Curator of Design and Architecture, delivered a joint lecture for the Hadassah Magazine Discussion: *Exploring Israeliana, Iconic Israeli Souvenirs and Judaica*. The online discussion, held on May 12, explored some of the roots of common "Israeliana" designs, showcasing household items and souvenirs popular among tourists in the early years of the State, and illustrating how Zionism came to be represented in everyday objects and visual design.

AN INTERVIEW WITH THE NEW DIRECTOR, DENIS WEIL

What have you found out about the Museum so far?

I've learned a lot, met a lot of people, and it's been wonderful to see the return of visitors from 30% post-COVID-19, to 80% today. The Museum has returned to life, and not because of me, but because of the people who have been working here for a long time. Today we are enjoying the work that my predecessor Ido Bruno and the curatorial team carried out on the exhibition program for 2022 and 2023. *Return to Aleppo* has been a great success, and I am sure that the current Sigalit Landau exhibition will be a milestone in the history of the Museum.

What things have you found out about the Museum that you didn't know before?

I knew the Museum very well before I arrived. I see it as a source of inspiration and a strong institution with a long history. When planning its next stage, it is important to do so on the basis of the strengths that already exist and are part of its DNA. The Israel Museum is approaching its 60th year. I would divide its history into three periods. In the Museum's first period, that of Teddy Kollek, most of the effort was invested in building the collections. Today the Museum's collection is the largest in Israel – 80-90% of the country's visual cultural treasures. I believe we need to give much more exposure to our collections and make them more accessible via digital platforms. The next twenty years were led by Martin Weyl who brought the science of curatorship to Israel. Many of the directors and chief curators of other museums in Israel started their professional careers here. There is no doubt that this is one of our great strengths. The next twenty years, led by James Snyder, focused on establishing the Museum's standing in the world and transforming it from a local museum into an international museum. We are now on the threshold of the fourth period, the focus of which, in my opinion, should be on impact and inclusion. The challenge now for curators is to create exhibitions designed for a large variety of audiences, to expand the circle of visitors, to be more accessible, and to present things in a friendlier and more collaborative way. Already a decade ago, universities were demanding that their researchers be less elitist, move from exclusivity to inclusivity, and show the contribution of their research to solving larger social problems. I think this is what is also expected of museums, and we have the power to do this.

You spoke about expanding audiences. Jerusalem is the second poorest city in the country. How are you going to bring here the religious and Arab residents of the city? And will you support the presentation of controversial and political exhibitions?

I think that art should deal with conflicts, and shed light on the problems and challenges, but not take sides. As a museum that operates in Jerusalem at the epicenter of the conflict and in a city whose population is very diverse, we must present and even lead the presentation of art in more critical and accessible ways.

Regarding religious and Arabic-speaking visitors, the percentage of visitors to the museum from each of these groups is 10%–15%, a number that does not represent the population in Jerusalem or Israel. We therefore need to work better to give them the feeling that they are welcome, create exhibitions that resonate with them, and give everyone the feeling that the Israel Museum is the museum of all the residents of Israel. My great ambition is that we tailor programs and experiences to meet the many different needs of various populations; that we will reach the homes of 50% of the country's residents through collaborations or digital means; that we will send small exhibitions to the periphery; and that we will share the programs and extensive experience of the Youth Wing.

Isn't the desire to bring these audiences closer to contemporary art, which, like contemporary classical music, requires a lot of knowledge to enjoy, a pipe dream?

Not at all. This may have been true in the 1960s or 1980s, but is no longer valid today. We live in a world where these topics can be found everywhere, from social media, through the Internet, video games ... the way that paintings and images are presented in a world that has completely changed visually has been democratized and contemporary art no longer presents a barrier.

The Museum's visitors are mostly older. How are you thinking of bringing young people here?

The subject of young people and art is problematic all over the world. They live at such a high level of stimulation that the expectation that they will come just to see pictures hanging on a wall is simply unrealistic. In contemporary exhibitions there are many more works that are digital and interactive. This does not mean that all exhibitions should be like this, but our exhibition portfolio should have at least one "technological" exhibition that engages and includes the visitors. I think, for example, that archaeology is very suitable for young people. Firstly, today's young people love technology; and secondly, many video games are based on castles, on buildings that are destroyed and look like archaeological sites, so archaeology has a huge attraction factor for young people. As for the Wing for Jewish Art and Life, we have a program that brings groups of young people from all over the country and deals with Jewish identity, and the VR tour of the Great Aleppo Synagogue is also quite interesting for them. We are the only museum in the world that showcases all Jewish communities of the last 2,000 years. Our outstanding display of hanukkah lamps is one example of this. Therefore, I think we need to increase cooperation with Jewish museums around the world and export to them exhibitions from our collections.

The Covid-19 period taught us that it is possible to view and enjoy works from all over the world without ever leaving home. How do you think you can get people to come to the Museum?

Obviously, a digital experience is different from the experience of standing face to face with a full-sized artwork. In order for others to be convinced of this as well, I suggest taking what I call the "Netflix" strategy: a digital experience of an exhibition as a first chapter that generates an interest in seeing more, and actually traveling from, say, Kiryat Shmona to the Museum to see what they heard about or saw in a video.

In conclusion, I want to talk about four strategies that we want to develop: the first is to define our identity, what audiences we want to attract, and measure the degree of our influence. The second is to go outside the walls of the Museum to bring in new audiences through digital means and collaborations – for example, by sharing the curricula of the Youth Wing with community centers in the north and south so that they can offer the same programs in their communities under the auspices of the Israel Museum. The third is the renewal of our organizational infrastructure. And the fourth is to build a sustainable economic model – philanthropy is changing and we have to adapt.

If I come to the museum in two or three years, what will be different compared to today?

What will not change is that the Museum will continue to be a place full of treasures, that allows whoever enters to feel that they are somewhere else. I hope you will find here a greater variety of people, fulfillment of the idea that the Museum is for everyone – accessible, open, and welcoming.

Abridged from an interview conducted by Tami Michaeli, IMJ Senior Editor of Hebrew Publications, and Natalia Kowal, Head of the Membership Department

INTERNATIONAL FRIENDS ASSOCIATIONS

THE 2022 INTERNATIONAL COUNCIL

After a hiatus of two years, we were delighted to reinstate our annual International Council in Jerusalem, held from Monday, June 7, through Wednesday, June 10, 2022. On the appropriate theme of "Together Again," we welcomed 110 friends from nine countries worldwide who enjoyed a wealth of new exhibitions and special activities, offering a unique behind-the-scenes look at the Museum.

International Council Co-Chair Maureen Cogan welcomed participants at Monday morning's Opening Plenary, held in the Springer Auditorium. The plenary included a Curators Panel of the four Chief Curators – Dr. Haim Gitler (Archaeology), Efrat Klipshtein (Youth Wing for Art Education), Tami Manor-Friedman (Fine Arts), and Dr. Rachel Sarfati (Jewish Art and Life) – Acting Head of Exhibition and Collection Support Liat Benzguida, and Director Denis Weil, providing an inspiring overview of the Museum's exhibitions and activities during the past year. This was followed by the annual report of IMJ Chairman Isaac Molho, and a Museum Leadership Panel comprising International Council Co-Chairs Maureen Cogan and Marion Naggar, Denis Weil, and Isaac Molho. The Opening Plenary was sponsored by Judy and Michael Steinhardt.

On Monday and Wednesday, participants enjoyed a diverse range of curator-led tours relating to current exhibitions and special displays.



The Curators Panel at the Opening Plenary of the International Council



Above: Sigalit Landau in conversation with Senior Curator Amitai Mendelsohn
Opposite: Participants in the 2022 International Council enjoying a wealth of activities, tours, and workshops

Exhibition tours were sponsored by Jill and Jay Bernstein; and Barbara and Richard S. Lane.

Lunch on Monday at the Jerusalem Botanical Gardens featured a conversation between Senior Curator of Israeli Art Dr. Amitai Mendelsohn and artist Sigalit Landau, focusing on her upcoming exhibition *The Burning Sea*.

On Monday evening, guests enjoyed our traditional annual poolside reception in the garden of the King David Hotel,





H.E. the President of Israel Isaac Herzog addressing the Council



Itamar Paloge presents a TED-style talk about his monumental urban sculptures

graciously hosted by the Federmann family. Our guests were welcomed by Mickey Federmann, International Council Co-Chair Marion Naggar, and IMJ Chairman Isaac Molho.

Emphasizing the special nature of this year's International Council following the COVID period, our Israeli Friends (IFIM) held its annual "Arti-Shuk" Gala – on the theme of "Hidden and Revealed" – as part of the program of the International Council. For the first time, Council participants joined 350 Israeli Gala guests for a special evening of cultural happenings in the galleries, accompanied by the best of Israel's food and wine.

The 2022 Honorary Fellowship Ceremony, held in the Springer Auditorium on Wednesday evening, paid tribute to this year's honorees: Davide Blei, Italy; Rita Mayo Bronfman, Canada and USA; the late Yona Fischer, Israel (whose award was accepted by his spouse Nehama Kaplan, sister Dafna Shafir, and niece Nurit Be'eri); Nancy Lainer, USA; and Philippe Weil, Israel. A musical interlude was provided by musician Yaniv Elkayam of the Tarante Groove Machine on the Pantam drum. The ceremony was sponsored by Charles Bronfman, in honor of Rita Bronfman.

The ceremony was preceded by a cocktail reception, sponsored by Christie's, with greetings from Dr. Dirk Boll, Deputy Chairman of 20th and 21st Century Art for Christie's EMEA (Europe, Middle East and Africa).

On Tuesday morning, four innovative Israeli artists and designers inspired our audience with TED-style presentations on the theme of "The Inclusive HeART," focusing on the theme of inclusivity, an important aspect of the Museum's mission. The speakers were introduced by Oded Rahamim, IMJ Chief Security and Contingency Officer, and Tamar Fuks, Head of Visitor Services, both of whom play a leading role in promoting inclusivity in the Museum. Presenters included: Itamar Paloge of the artistic duo LILI-X-FALUJA, who spoke about the duo's large-scale sculptures and installations utilizing found and recycled materials; Israeli industrial designer and artist Shaul Cohen who provided a humoristic and quirky interpretation of the iconic everyday objects that have become part and parcel of daily life in Israel; Ronny Chokron, aka Nona Chalant, a fashion advocate and drag artist, who provided a glimpse of her creative way of living that promotes Israeli creativity and fashion and explores identity through art; and Tal Neuberger, Vice President of Supported Employment at Shekulo Tov ("All Good"), who spoke about the NGO's work in strengthening the integration of marginalized populations into the community. Our Museum has worked with Shekulo Tov for several years, receiving numerous accolades as one of the leading places in the country to provide work opportunities for the disabled.
The TED-style presentations were sponsored by Marion and Guy Naggar.



The 2022 Honorary Fellows with their sponsors

The inauguration of Tracey Emin's monumental sculpture *The Mother*, a gift of members of the British Friends of the Art Museums of Israel, took place at a festive reception in the Billy Rose Art Garden on Tuesday. The British Friends were represented by Marion Naggar, Co-Chair of the International Council, and Poju Zabludowicz, Co-Chair of BFAMI. Prior to the event, a personal message recorded by Tracey Emin was screened, followed by an introduction to Emin's work by Daniela Gareh, Director of White Cube Gallery, London who represents the artist.

On Tuesday we led our visitors behind the scenes of the Museum where they explored future exhibitions and recent acquisitions in two sessions of workshops led by curators, experts, collectors, and artists. The diverse subjects ranged from NFTs, through Arabic calligraphy and Japanese ink paintings. Workshops were sponsored by Anita and Poju Zabludowicz.

We were honored on Wednesday morning to welcome the 11th President of the State of Israel, Mr. Isaac Herzog, and Mrs. Michal Herzog, to the Museum. President Herzog spoke about the special role that the Israel Museum plays in the State of Israel as Israel's preeminent cultural institution, and his family's longstanding special relationship with the Museum that was shared by his late parents, Chaim Herzog, the 6th President of Israel, and Mrs. Aura Herzog.

Following the President's address, Dr. Tal Becker, Legal Advisor to the Israel Ministry of Foreign Affairs, provided a riveting behind-the-scenes account of the negotiations and background leading up to the Abraham Accords, of which he was one of the chief architects. The lecture was moderated by IMJ Chairman Isaac Molho.



Celebrity chef Yisrael Aharoni with Senior Curator Shlomit Steinberg at IFIM's Arti-Shuk Gala in the exhibition *Market Day*



A happening in the gallery at the International Council



"Together Again" at the closing Celebration Dinner



Tal Becker addressing the Council



The festive closing dinner under the stars

We closed the International Council on a high note with live music and dancing at a Celebration Dinner, held under the stars on the Museum's Crown Plaza. The enchanting décor celebrated the current exhibition *Drifting with Magritte: Castles in the Air*. Joining us for dinner were members of the local and international diplomatic and cultural communities.

In addition to the sponsors of individual events mentioned above, we would like to express our gratitude to the additional sponsors of the 2022 International Council.
Lectures: Bonnie and Steven Stern, in honor of Rita Bronfman
Lunches: Barbara and Richard S. Lane; Susan and Morris Mark, in honor of Rita and Charles Bronfman; Cheryl and Michael Minikes; Thaddaeus Ropac
Coffee Breaks: Cathy Benkaim and Barbara Timmer, in honor of Nancy Lainer; Wendy and Elliott Eisen; Tamara & Gary Fine and Darren Sukonick & Matthew Sapera; Marla and Jeff Michaels, in honor of Nancy Lainer; Barbara and Richard Rothschild; South African Friends of the Israel Museum (SAFIM).
General Sponsors: Stacey Bronfman, in honor of Rita Bronfman; Linda and Gregory Fischbach; Joan Lessing

ISRAEL
Adina Shapira has been appointed the new Head of the Association of Israeli Friends of the Israel Museum (IFIM), succeeding Philippe Weil. We wish Adina every success in her endeavors on behalf of the Museum and thank Philippe for his outstanding years of service to IFIM.

IFIM once again enjoyed a full program of activities in 2022, including visits to artists' studios and curator-led private tours of Israel Museum exhibitions.

In March, forty members of IFIM visited Dubai and Abu Dhabi for a fascinating week-long trip that included visits to private collections, meetings with artists, and tours of sites in the Emirates.

IFIM held its annual "Arti-Shuk" Gala in June, for the first time as part of the program of the International Council, enabling the first get-together in Jerusalem of our Israeli and international Friends since the pandemic. Some 110 international participants joined together with 350 Israeli guests from the Israeli cultural and corporate community for a special evening of happenings in the galleries, accompanied by the best of local cuisine served throughout the evening.

In October, a group of Italian Friends of the Israel Museum visiting Israel was hosted in the homes of five Israeli Friends: Roni and Alan Baharav, Eva Schwarz and Edouard Sterngold, Orly and Philippe Weil, Netanya and Jonathan Jawno, and



Israeli Friends enjoying the Arti-Shuk Gala together with International Council participants



Israeli Friends in Dubai

Shoshana and Martin Gerstel. Many thanks to our gracious hosts for opening their homes and art collections for our Italian Friends.

In December, IFIM members visited the Mishkan Museum of Art at Ein Harod in the north of Israel to view the exhibition *Spirit of Man, Spirit of Place: Artists of the Abu-Shakra Family*. Astonishingly, five artists emerged from the same family – Walid, Said, Farid, Asim, and Karim – all of whom were born and raised in the Arab-Israeli city of Umm al-Fahm. Three of the family members were present to guide the participants through this fascinating exhibition.

IFIM's "Here & Now" Contemporary Israeli Art Acquisitions Committee held its annual voting meeting in June, in which works by Israeli artists were presented by the Museum's curators of Israeli Art. Membership fees of the committee members are earmarked for the acquisition of works by Israeli artists. In the past twelve years since its establishment, the "Here & Now" group has raised more than nine million shekels, enabling the acquisition of more than 200 artworks for the Museum's holdings of Israeli Art.

In October, members of "Here & Now" toured the Venice Biennale under the expert guidance of Tanya Sirakovich, Head Curator of the Ruth and Joseph Bromberg Department of Prints and Drawings, and Orly Rabi, Acting Landeau Family Curator of Contemporary Art.



Lea Rotstein, Director of the Israeli Friends Association, with the guide at the Louvre Abu Dhabi

AUSTRALIA
The Israel Museum Australian Ambassador's Circle (IMAAC), led by Dr. Gene Sherman, once again organized a stimulating program of activities for members in 2022.

On March 24, IMAAC members enjoyed a private behind-the-scenes tour of the Australian Museum with its Director, Kim McKay AO. Refurbished in 2020 with support from the NSW Government and private benefactors, the Australian Museum continues its legacy as the nation's earliest institution, having been founded in 1827.

IMAAC and the Australia Israel Chamber of Commerce (AICC) held a joint function on April 6 featuring a panel conversation which explored the subject of "The Business of Art." Moderated by AICC Chair Jillian Segal AO, the panelists were all successful women leaders in the art world: IMAAC Chair Dr. Gene Sherman AM; Merryn Schriever, Director of global auction house Bonhams Australia; and Dolla Merrillees, Director of Western Sydney Creative.

IMAAC welcomed Professor Gil Davis, Director of the Ancient Israel Program at the Australian Catholic University (ACU) on August 4 where he shared news of his newly established academic program which focuses on the archaeology, history, and languages of Ancient Israel. Professor Davis also spoke about an exciting new initiative he is implementing with the Israel Museum's Archaeology Wing. Spearheaded in Jerusalem by Pirchia Eyall, IMJ Frieder Burda Curator of Iron Age Archaeology, artifacts from the Museum's collections will be scanned in 3-D for study by his students in Australia.

At the Design Museum in London, across two long weekends (October 28 –



Panelists at "The Business of Art" event with IMAAC Chair Dr. Gene Sherman (far right)

November 2), several IMAAC members attended the Sherman Centre for Culture & Ideas' eighth and final Architecture Design and Fashion Hub. Also in attendance was IMJ Curator of Design and Architecture Rami Tareef. During the weekend events, leading figures from Australia's Built Environment Design and Textile communities explored forward-thinking approaches to addressing the current state and future potentialities of these disciplines – with particular reference to Australia's First Nation and remote communities, and to current gender fluid sartorial trends. Also as part of the UK-Australia Season of Culture, Gene's new book *The Spoken Object. A collector's journey in fashion, jewellery, design, and architecture*, was launched on November 2 by V&A East Director Dr. Gus Casley-Hayford. This biographical account of Gene's life and work includes conversations with leading Australian cultural figures and philanthropists and personal essays by internationally renowned and influential art world commentators, curators, fashion designers, and educators.

AUSTRIA

After two challenging years, the Austrian Friends of the Israel Museum (AFOTIM), co-chaired by Thaddaeus Ropac and Sylvie Liska, was pleased to return to its traditional program and Gala Dinner on July 27–28. The Gala Dinner, with the participation of 85 guests, featured a concert by French pianist Sebastian Salvaterra, and a keynote address by Israeli artist and filmmaker Amos Gitai. A work by Martha Jungwirth, one of Austria's finest painters, was auctioned during the evening. On the following day, international guests toured Bill Viola's retrospective at the Museum der Moderne; viewed Mozart's original scores and manuscripts at the International Mozarteum Foundation; and attended a concert by the Vienna Philharmonic with Elīna Garanča, conducted by Christian Thielemann.



The Gala Dinner of the Austrian Friends



Distinguished artist and filmmaker Amos Gitai addresses the Austrian Friends Gala

BRAZIL

Our Brazilian Friends (Associação dos Amigos do Israel Museum AABIM) happily returned to in-person activities in 2022. Activities included a talk on building an art collection with art collectors Georgiana Rothier and Bernardo Faria, hosted by Denise Terpins at her home; a visit to the Adriana Varejão exhibition *Suturas, fissuras, ruínas* at Pinacoteca de São Paulo, guided by exhibition curator Valeria Piccoli; a guided tour of the recently opened Jewish Museum of São Paulo; a viewing of the new art fair "ArPa" that brings together fifty galleries, art installations, and a design show; a visit to the private art collection of Renata de Paula; and a viewing of the new exhibition of Argentinian artist Leandro Erlich in São Paulo.



Brazilian Friends at the Adriana Varejão exhibition

CANADA

On August 9, the newly-renamed Israel Museums and Arts, Canada (IMAAC) held a dinner in honor of the Israel Museum's new director, Denis Weil, graciously hosted by National Co-Chair Tamara Fine and her husband Gary. IMAAC's new leadership welcomed to the festive launch longtime supporters Maureen Cogan, Co-Chair of the International Council, and former CFIM Co-Chairs Wendy and Elliott Eisen.



Elliott Eisen, Maureen Cogan, Wendy Eisen



Lilly Fenig, National Co-Chair Darren Sukonick, Pauline Menkes (right)

IMAAC members were privileged to experience an exclusive private viewing at the Art Gallery of Ontario (AGO) of the new exhibition *Leonard Cohen: Everybody Knows*, curated by AGO Deputy Director and Chief Curator Julian Cox, who welcomed the group. The sold-out event on December 11 garnered an enthusiastic response. The landmark exhibition features the photographs, artworks, notebooks, video, and poetry of the legendary Canadian artist, poet, novelist, singer, songwriter, painter, and photographer, revealing him as an artistic force. Featuring more than 200 artworks and objects, the exhibition was fortuitously presented in the Sam & Ayala Zacks Pavilion at the AGO, names very familiar to the Israel Museum which has many works in its collection bequeathed by the Zacks, as well as a Pavilion for Israeli Art named for Ayala Zacks.

ENGLAND

The British Friends of the Art Museums of Israel (BFAMI), co-chaired by Pamela Crystal and Poju Zabludowicz, once again offered a rich and diverse program of activities and events. The highlight of the year was the annual BFAMI Gala Dinner, held at The Dorchester on November 10, with more than 350 guests in attendance. Guests of Honor were prominent artists Annie Morris and Idris Khan, whose works were offered during a very successful live and silent auction, curated by Cathy Wills. A conversation with the couple was introduced by Georgina Cohen. The live auction was conducted by Phillips Principal Auctioneer Henry Highley. Many thanks to sponsors Phillips and The Dorchester; and hosts Christie's, Martin and Ruth Dunitz, Thomas Goode & Co., Claire Hyman, Lisson Gallery, Anna Mitchell, Phillips, Sotheby's, Cathy Wills, and Anita and Poju Zabludowicz.

Young BFAMI held its annual Artists Party and pre-Gala auction viewing on November 9, hosted by Phillips Auction House. With more than 350 guests in attendance, the evening included drinks, canapés, and music by DJ Houmous, as



Artists Annie Morris and Idris Khan, with Georgina Cohen (center)



The Gala Dinner of the British Friends

well as a personal insight from leading astrologist Shelley von Strunckel. The evening of art, music, and fun was followed by an afterparty at Isabel, Mayfair.

Other highlights of BFAMI's varied calendar during the year included:
February: A viewing of the Modern and Contemporary and The Now Evening auctions at Sotheby's, led by Helena Newman, Chairman of Sotheby's Europe, followed by whisky tastings;
March: A private tour of Christie's Modern British Sale, led by Senior Director Nick Orchard, and wine tasting event;
May: A private tour of London Craft Week with Sotheby's Design Series, and a tour of the Rosemarie Castoro exhibition at Thaddaeus Ropac Gallery with Senior Global Director Dame Julia Peyton-Jones, and a guided tour of highlights of Photo London, an annual celebration of the photographic medium;
June: A visit to the unique archive of Ferrari at the private museum of collector Ronald Stern which houses documents and memorabilia charting the story of Enzo Ferrari and the world-famous brand he created. The evening included a guided tour with Ronald Stern, followed by a conversation with Alice Black, former Director of the Design Museum which hosted the *Ferrari Under the Skin* exhibition in 2018;
September: A day trip to Hauser & Wirth Somerset, and a private viewing of the exhibition *Henry Moore. Sharing Form*, guided by Director Sarah Bourghardt;
October: A private tour of the Frieze Art Fair, accompanied by art specialist and historian Martina Batovic.

Traveling further afield, BFAMI organized a wine and art trip to Bordeaux on May 17–19. Highlights included a private tour of Château Malromé, the former home of Henri de Toulouse-Lautrec; a visit to the new immersive art center Bassins de Lumières; visits to private art collections; wine tastings and private tours of Grand Cru estates; and fine dining experiences. In October, members returned to France for a two-day Paris trip that included the art fair at the Grand Palais Éphémère; a private tour of Benjamin Paulin's new home and design collection, Paulin Paulin Paulin; dinner at the home of collector Francois Laffanour; a private visit to the atelier of Carlos Cruz Diez; lunch at Le Meurice, kindly sponsored by Sotheby's; and a private tour of the Lucia Koch exhibition *Double Trouble* at Palais d'Iéna, with curator Mathieu Poirier.

BFAMI also continues to offer virtual talks, tours, and collection visits on its YouTube Channel.

FRANCE

Our French Friends (Les Amis Français du Musée d'Israel) celebrated a return to in-person events with their 2022 Gala Dinner, held at the Pavillon Vendôme on March 30. Expertly organized by its new president Odile Madar, more than 200 people attended the glittering event and art auction, most of whom had never before attended a Les Amis event. Odile hosted a welcome pre-Gala dinner at home for international friends from Israel, England, and the USA.



Les Amis President Odile Madar with Jean-Paul Agon at the Paris Gala

On the day of the Gala, Thaddaeus Ropac, who heads our Austrian Friends, hosted international visitors for lunch at his Paris Pantin Gallery and a viewing of the Amselm Kiefer exhibition *Hommage à un poète*.

On November 23, Les Amis celebrated the opening of the Abraham Aronovitch solo exhibition *"NO/YES"* at 24Beaubourg, Paris, curated by Marie-Laure Desjardins with the support of Les Amis. The event not only allowed our French Friends to view the latest works by this unique Parisian artist – an ophthalmologist by training who only began painting and exhibiting in 2012 at the age of 55 – but also to support Les Amis, with half the sales from the opening going towards the activities of our French Friends. The artist is a longtime supporter of Les Amis.

Les Amis was proud to be able to support the costs of three educational programs in the Ruth Youth Wing for Art Education in 2022.

GERMANY

Thirty-five members and supporters took part in a weekend art trip to Berlin and Potsdam on November 4–6. At the ZDF Capital Studio Berlin, the group enjoyed a lively discussion, moderated by Sonja Lahnstein-Kandel, Chair of the German Friends, within the framework of the popular dialogue series "Bridging the Gap," launched in 2010 and named for the Museum's successful Arab-Jewish art program for youth which is supported by the German Friends. Panelists included H.E. the Israeli Ambassador to Germany, Professor Ron Prosor; IMJ Director Denis Weil; Dr. Frank-Dieter Freiling, Head of the International Affairs Department of ZDF; Dr. Shelley Harten, Curator of Modern Art and History at the Jewish Museum, Berlin; author and editor Dr. Thomas Sparr; and Dafna Zarai, Head of the Cultural Department at the Israeli Embassy. The main topics of discussion were the current situation in Israel following the country's recent elections, Germany-Israel relations, and the challenges facing the cultural sector.

Throughout the weekend, the group enjoyed visits to outstanding art museums and collections, including the Feuerle Collection, the Boros Bunker, and Humboldt Forum, and met with leading personalities in the art world, such as Dr. Dirk Boll, Deputy Chairman of 20th and 21st Century Art at Christie's, and Dr. Alexander Farenholtz, Interim Managing Director of Documenta. Manuela Alexejew-Brandl and Carlos Brandl, Karen Boros, and Dr. Mathias Döpfner, CEO of Axel Springer SE, opened their private homes for a viewing of their art collections. In another highlight of the trip, Tel Aviv-born artist Ilit Azoulay presented some of her stunning art projects at her Berlin studio. The group also visited the exhibition *Surrealism and Magic: Enchanted Modernity* at the Museum Barberini in Potsdam which is currently showing two works of art on loan from the Israel Museum: a sculpture by Max Ernst, *The King Playing with the Queen*, and the painting *Study for a*



Les Amis President Odile Madar (right), and Director Caroline Davidovici visit a Youth Wing educational program supported by our French Friends



Ilit Azoulay hosts our German Friends in her Berlin studio

Portrait of Goethe by André Masson. This provided a perfect opportunity for our German Friends to experience outstanding art from "their" museum in Israel.

Following the art trip to Berlin and Potsdam, Director Denis Weil travelled to Hamburg where he met with art collectors and professionals. Christie's Germany, headed by Christiane Gräfin zu Rantzau, welcomed him with an exclusive lunch, while Bert Kaufmann, Director of the Deichtorhallen Hamburg, gave him a tour of the current diaspora exhibition *In the Heart of Another Country*.

Düsseldorf-based artist Mischa Kuball has created a special limited-edition artwork for the German Friends, entitled *sling of memory – inverted*, with profits from sales in support of the flagship "Bridging the Gap" art program for Jewish and Arab youth at the Israel Museum. The work is based on Kuball's video work *Schleudertrauma*, 2000, that explores the interior of the Old Synagogue in Essen, Germany, highlighting the psychological and physical trauma of the Holocaust. Works from this unique edition of 30 are still available for purchase at a cost of €1,600. For further information, please contact Alexandra at the German Friends, email: stoeckigt.imj@step21.de.



German Friends at the home of Manuela Alexejew-Brandl and Carlos Brandl, with artist Mischa Kuball



German Friends at Villa Henckel in Potsdam

HONG KONG

Following three years of the pandemic, the Hong Kong Friends of the Israel Museum, co-chaired by Geoffroy Wallier and Patricia and Marc Zilkha, are delighted to announce the relaunching of their activities which will kick off with a cocktail reception on March 27, 2023, at the home of Geoffroy Wallier.

ITALY

Following the very first in-person event held at the end of 2021 – a conference on the Dead Sea Scrolls, as reported in the 2021/22 Magazine – 2022 marked the official relaunch of major in-person events by our Italian Friends (AIMIG), co-chaired by Davide Blei and Alessia Panella.

In their first event of the year, a group of Italian Friends enjoyed a day trip to Lugano on March 16, with a focus on contemporary art. A visit to the Banksy exhibition at the Villa Ciani Museum was followed by a retrospective of African photographer James Barnor at Palazzo Reali, exhibited in collaboration with London's Serpentine Galleries. Micaela Goren Monti hosted the group for lunch and a guided tour of her private collection. Danna Olgiati led a tour of her gallery and current exhibition of artworks from her own collection.

In May, on the occasion of the "Maggio Fiorentino" music festival, 26 Italian and International Friends from four countries visited Florence for four days of events that included receptions hosted by the Deputy Mayor of Florence Alessia Bettini at Palazzo Vecchio, and Father Abbot Bernardo at the Abbey of San Miniato al Monte in the Tuscan hills. Other highlights included the Donatello exhibition at Palazzo Strozzi and Museo Nazionale del Bargello; the opera "I Due Foscari" by Giuseppe Verdi at Florence's premier theater; and dinners hosted at Brun Fine Arts, and by artist Elisabetta Rogai at Piazzale Michelangelo.



A delegation of Italian Friends visit the Israel Museum



Italian and international Friends at the Palazzo Vecchio in Florence

On September 8–11, a group of Italian and international Friends visited Venice on the occasion of the 59th Biennale of Contemporary Art: The Milk of Dreams, curated by Cecilia Alemagni. The 36 participants from six countries toured Biennale venues with professional guides and viewed major exhibitions, including the Anselm Kiefer exhibition at the Doge's Palace. Participants were also warmly welcomed to two art collections in private homes.

Our Italian Friends organized a tour of Israel for a delegation of thirty Italian Friends, many of them first-time visitors to Israel, who received a wealth of experiences and insights. The visit also included a full day at the Israel Museum on October 27, where they took part in the inauguration of the work of eminent Italian artist and writer Emilio Isgrò, *Cancellation of the Alhambra Decree*, 2021, a gift of the artist and AIMIG. The group also enjoyed a tour of the Museum galleries, including a special showing in the Wing for Jewish Art and Life of a rare Esther scroll written and decorated by a young woman in eighteenth century Rome, recently acquired by the Museum.

Towards 2023, AIMIG is planning its annual Gala Dinner in Milan on March 22.

SOUTH AFRICA

We are delighted that Dorianne Weil has taken on the role of Johannesburg Co-Chair alongside Della Berkowitz. We wish Dori and Della every success in their endeavors on behalf of the Israel Museum.

For the South African Friends of the Israel Museum (SAFIM) – as for many organizations – 2022 was a year of reconnection. SAFIM relaunched its VIP program of bespoke art events in both Cape Town and Johannesburg, and by the end of the year had hosted sixteen dynamic and varied events, making a total of 114 member events since its inception in 2014. Thanks to its inspiring programming, SAFIM's membership numbers are the highest they have ever been, with more than one-third of its 2022 membership comprising first-time members.

Highlights of the 2022 calendar included South Africa's two premier art fairs: the Investec Cape Town Art Fair, and FNB Art Joburg. SAFIM members enjoyed VIP access to the vernissage events, as well as private, curated tours showcasing the best on offer at each of the Fairs.

In August, SAFIM hosted an evening in honor of Charlotte Schachat, a doyenne of the South African art landscape, and a loyal supporter of the organization. Charlotte and her late husband Louis Schachat founded the legendary art gallery, Die Kunskamer, which changed the cultural landscape of South Africa.

Other events enjoyed by members included: an evening with Goodman Gallery owner Liza Essers exploring El Anatsui's latest exhibition *Freedom*; a tour of the Sanlam collection, one of South Africa's largest corporate art collections; and a visit to David Krut Projects which hosted William Kentridge's first local show since his remarkable success at the Royal Academy.

With the funds raised through their programming, SAFIM was proud to continue its support of the Ethiopian Community Project in the Museum's Ruth Youth Wing for Art Education for a fifth year. The program brought thirty Ethiopian-Israeli children to the Museum for art activities in 2022.

Locally, SAFIM is currently sponsoring an intern at the Norval Foundation, one of South Africa's premier art institutions. Sonya Solanki is the tenth intern which SAFIM has proudly sponsored at a world-class art facility. Next year, SAFIM will relaunch its highly coveted and much anticipated Internship Program for local art graduates at the Israel Museum.

Looking ahead to 2023, SAFIM will build upon the momentum of 2022, not least with its seventh annual Gala Dinner and Art Auction which will be held on February 2 at Cape Town's newest, chic rooftop restaurant, The Nines.



Admiring El Anatsui's work at Goodman Gallery in Cape Town



Charlotte Schachat with Frank Kilbourn, Chairman of Strauss & Co, at an evening in her honor hosted by SAFIM Cape Town



At the Swiss Friends Gala: Board members and auctioneers Caroline Lang and Dr. Dirk Boll



Swiss Friends Co-Chairs Max Lang and Lori Spector

SWITZERLAND

Our Swiss Friends, co-chaired by Lori Spector and Max Lang, held their annual Gala at the Kunsthaus Zurich on November 21. The event was over-subscribed, with 220 guests in attendance – including many new friends – with guests remaining on the dance floor well past midnight. The theme was "Unsung Heroes: The Israel Museum Mosaic," celebrating the devoted Museum staff who work tirelessly behind the scenes and without fanfare and who typically remain out of the spotlight – from art handlers, to exhibition designers, to security staff. Their stories were woven into the evening's program. The Gala auction was once again masterfully led by Swiss Friends' board members Caroline Lang, Chairwoman of Sotheby's Switzerland, and Dr. Dirk Boll, Deputy Chairman of 20th and 21st Century Art at Christie's. Proceeds from the auction will benefit the Museum's social and educational programs, with a third of the money funding scholarships for art classes in the Ruth Youth Wing. The evening also featured IMJ Director and Zurich native Denis Weil in conversation with Dr. Nina Zimmer, Director of the Kunstmuseum Bern Zentrum Paul Klee, and Ann Demeester, Director of the Kunsthaus Zurich, moderated by Lori Spector, Regional Director of Phillips in Switzerland and Co-President of the Swiss Friends.

Pre-Gala events included a visit to the exhibition *DYOR* (Do Your Own Research), at Kunsthalle Zurich, curated by Nina Roehrs. A post-Gala trip to Basel capped the festivities with visits to two important private collections, and a lunch sponsored by Banque Dreyfus, followed by a tour of the 25th anniversary exhibition at the Fondation Beyeler.

During 2022, Board member Stefan Puttaert organized several day trips for Swiss Friends. In May, the group enjoyed an inside look at the Hilti Foundation in Vaduz, with a sushi lunch sponsored by LGT Bank, followed by a trip to St. Gallen to view the private collection of Ursula Hauser. In October, a group of Swiss Friends traveled to central Switzerland with visits to the Nicola Erni Collection, where Stefan serves as CEO, and the Horstmann Collection, culminating with a private outside-hours viewing of the acclaimed David Hockney exhibition at Kunstmuseum Luzern.

UNITED STATES

EAST COAST

The 2022 AFIM New York Gala was held on October 23 at The Plaza, chaired by Susan and Morris Mark, and their children, Cindy and Matt Mark, and Tara Mark Rosenblum and Ken Rosenblum, raising nearly $1.5 million. The evening featured a conversation between IMJ Director Denis Weil and Los Angeles-based artist Doug Aitken, whose series "Flags and Debris," created during the COVID-19 pandemic, was recently on view at the Museum. Aitken created a limited-edition print in honor of the event of which a few remain available. Please contact AFIM for details: julie@afimnyc.org.

Special thanks to the **National Underwriters**: Jill and Jay Bernstein; Rita and Charles R. Bronfman; Lisa Kaufman; Hope Warschaw. **Gala Underwriters**: Judy and Ron Baron; Arlene Blau; Nancy and Joe Chetrit; Pamela and Adam Emmerich; Mario J. Gabelli, Gabelli Funds; The Marc Haas Foundation; Rena and Scott Hoffman; Leonard and Judy Lauder; Leon Levy Foundation; Susan and Morris Mark; Lauren and Ezra Merkin; Cheryl and Michael Minikes; Julie and Louis Perlman; Geri Pollack; Burton P. and Judith B. Resnick Foundation; The Moise Y. Safra Foundation; Judy and Michael Steinhardt; Bonnie and Steven Stern.

The 2022 AFIM Spring Luncheon took place on April 12 at the Rainbow Room. Chaired by the Harrison family – Shelley Harrison, Nancy Lascher, Robin Kaplan, and Susan Harrison – the event raised nearly $200,000. Art specialist Amy Cappellazzo, and featured guest artist Laurie Simmons, participated in a lighthearted Q&A about everything from NFTs to matzoh ball soup!

Members of AFIM's Contemporary Art Acquisitions Committee (CAAC) and Associates gathered for an art-filled day in Upstate New York on July 23, starting with a private tour of the artist residency Wassaic Project, followed by visits to the collections of Ruth Lloyds and Bil Ehrlich, and Debbie and Gerry Davis.

AFIM's Contemporary Art Acquisitions Committee (CAAC) kicked off its new season with a visit to the Upper East Side home of Christine and Richard Mack where they enjoyed a private tour of the Macks' contemporary art collection.

Robin and Jeffrey Kaplan hosted the annual AFIM Associates' Fall for Art kick-off at their apartment on the Upper East Side. Attendees enjoyed hearing about upcoming programs, meeting new people, and viewing the Kaplans' collection. The successful event brought in ten new members.

WEST COAST

AFIM celebrated its 2022 West Coast Gala on March 23 at Sony Pictures Studio in Culver City CA, with featured guest artist Charles Gaines in an enlightening conversation with Naima J. Keith. The event, attended by 200 guests, raised nearly $500,000. Gala Co-Chairs were Sherry and Joseph Felson, and Marla and Jeff Michaels. Hope Warschaw hosted a welcome dinner for Director Denis Weil and the AFIM leadership, and Ada and Jim Horwich opened their home for pre-Gala cocktails.

Highlights from AFIM's West Coast Acquisitions Committee (WCAC) included a visit to Robert Therrien's former studio and living space; a studio visit with artist Gajin Fujita from AFIM's Gala Print Portfolio; and lunch and a collection tour hosted by Marla and Jeffrey Michaels.

On September 28, the WCAC kicked off the Fall season with a cocktail party for fifty guests, hosted by Eric Kranzler with artists Elliott Hundley and Anthony Pierson in attendance.



At the AFIM New York Gala, l. to r.: Gala Co-Chairs Tara Mark Rosenblum, Susan Mark, and Cindy Mark, with guest artist Doug Aitken



The Bay Area dinner at the residence of the Israel Consulate, to the Pacific Northwest, l. to r.: Sharon Vanek, Vera Hartford, Janice Farber and Joanna Hoffman



At the West Coast Gala, l. to r.: Gala Co-Chairs Marla Michaels and Sherry Felson; Director Denis Weil; artist Charles Gaines; Allison Berg



AFIM Contemporary Art Acquisitions Committee (CAAC) and Board members gathered for breakfast at the home of longtime Board member Julie Bernstein and her husband, Larry, during Art Basel Miami Beach, l. to r.: Roger Felberbaum; Barbara and Richard Lane; Bil Ehrlich; Meredith Verona; Bambi Felberbaum; Bryan Verona



The West Coast Acquisitions Committee kickoff, hosted by Eric Kranzler (left), pictured with Alice and Nahum Lainer



AFIM Upstate Art Day

MIAMI
AFIM Contemporary Art Acquisitions Committee (CAAC) and Board members gathered for breakfast at the home of longtime board member Julie Bernstein and her husband, Larry, during Art Basel Miami Beach.

BAY AREA
The Israel Museum Council of the Bay Area, established in 2019, is making excellent progress in building its local organization, increasing awareness of the Israel Museum, and generating financial support in the Bay Area. IMCBA held its annual dinner on April 7 hosted at the residence of the Israel Consul General to the Pacific Northwest Shlomi Kofman, and his wife Sharon Vanek, attended by 30 guests. The event celebrated Israeli Art at the Museum with a presentation by Dr. Amitai Mendelsohn, IMJ Senior Curator of Israeli Art. The event was co-chaired by Abraham and Marian Sofaer, Dr. Anita Friedman, and Igor Tartakovsky.

Bay Area Council Co-Chair Dr. Anita Friedman brought 25 Silicon Valley leaders to the Museum in Jerusalem for a visit and lunch on June 24 with IMJ Chairman Isaac Molho and Director Denis Weil.

On November 19, a group of 40 friends of the IMCBA visited the spectacular and diverse private collection of Council members Pamela and David Hornik in Palo Alto.



IN MEMORIAM

THE MUSEUM MOURNS THE LOSS OF FRIENDS AND EXTENDS CONDOLENCES TO THEIR FAMILIES.

Robert Appel, New York and Palm Beach
Diane Belfer, New York and Palm Beach
Paul Borman, Boca Raton, FL
Ludwig (Lou) Bravmann, New York
Ze'ev Dov Chernys, Plantation, FL
Judge Avern Cohn, Birmingham, MI
Irit Danziger, Jerusalem
Richard Domb, London
Yona Fischer, Tel Aviv
Margot A. Gibis, Connecticut and Bavaria
David S. Gottesman, Rye, NY
David Harman, Jerusalem
J. Ira Harris, Palm Beach, FL
William (Will) Hechter, Toronto
Annie Hershkowitz-Lass, Paris and London
Meir Heth, Jerusalem
Juliane M. Heyman, Santa Barbara, CA
Vivien Weissman Howard, New York
Julius Jacobson II, MD, New York
Arlene Kaufman, Palm Beach Gardens, FL
Jean Ellis Hart Kislak, Miami, FL
Reine Kleidman, Paris and Jerusalem
Lee E. Koppelman, New York
Edward Landau, New York
Don Lebell, New York
Thomas H. Lee, New York, NY
Margot Linton, New York
Chris Marden, Palm Beach, FL
Robert Menschel, New York
Rivka Merhav, Jerusalem
Martin Mertz, Jupiter, FL
Rosalind Moss, Jerusalem
Ayala Nahir, Jerusalem
Stella Neumann, Jerusalem
Masha Pozina, Jerusalem
Lily Safra, Geneva
Gil N. Schwartzberg, Palm Beach Gardens, FL
Brian Sherman, Sydney
Harold L. Strauss, New York and Palm Beach
Robert Toll, Miami Beach, FL
Rolf Weinberg, Zurich
Joyce Wolf, Houston and Palm Beach
Yitzchak Wolf, Jerusalem
Judith Zeidler, Los Angeles, CA

LILY SAFRA (1934–2022)



Renowned philanthropist Lily Safra, who passed away in July 2022, was a generous supporter and friend of the Israel Museum over many years. A native of Brazil, her parents were Jewish immigrants to South America.

Lily married her third husband, prominent banker Edmond J. Safra, in Geneva in 1976, forming a deep bond of love and partnership that endured until his death in tragic circumstances in 1999.

Elegance, independence, generosity, and an eye for detail marked every aspect of Lily's life, complementing a lifetime dedicated to philanthropy and good works. Lily spoke six languages and established beautiful homes in many locations, including London, Paris, New York, Monaco, the French Riviera, and Geneva. She was a consummate hostess and her devotion to her friends inspired the same in return, Sir Elton John famously remarking, "When Lily asks you to do something, you do it."

Lily shared Edmond's deep commitment to philanthropy, regularly stating, "It was with Edmond that I learned the joy of giving, as well as that when you support people who are making a real difference in the world, you end up receiving far more than you give." Following Edmond's passing, she chaired the Edmond J. Safra Philanthropic Foundation – founded by Edmond in Geneva – with great dedication and energy for more than twenty years, supporting hundreds of projects in more than forty countries in the fields of education, science and medicine, religion, arts and culture, and humanitarian relief. She funded numerous efforts worldwide to help teachers impart the lessons of the Holocaust, and faithfully pursued her husband's support of Jewish religious life around the world, building and

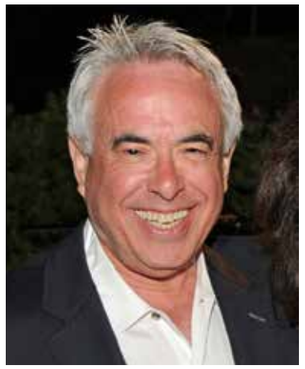
sustaining dozens of synagogues and schools in his memory.

With their combined eye for quality, the Safras were passionate collectors of art. Lily was active in numerous museums worldwide, not least among them the Israel Museum, where she carried on a tradition started some thirty years ago with Edmond. In 1996, early in their engagement with the Museum and as a token of their affection for founder Teddy Kollek, the Safras donated Albert Einstein's original 1912 manuscript of the Special Theory of Relativity.

Notable among Lily's generous gifts of art to the Museum was Gerhard Richter's monumental oil painting *Abstract Painting (849-3)*, 1997, donated in memory of her beloved husband, a gift to what she characterized as "the most beautiful museum in the world;" and in 2010, she joined other close Museum friends in the commissioning of Anish Kapoor's site-specific work *Turning the World Upside Down, Jerusalem* – created in tribute to Teddy Kollek – which has become a symbol for the renewed campus. A longtime member of the Director's Circle, which provides essential annual support for our core operations, Lily crowned her outstanding legacy of support with a major grant in 2009 that enabled the renewal, reinstallation, and endowment of the Edmond and Lily Safra Fine Arts Wing, completed in 2010.

In appreciation for her exceptional generosity and deep friendship with our Museum, Lily Safra was awarded an Honorary Fellowship in 2012, which joins the numerous awards and accolades she received during her lifetime.

WILLIAM (WILL) HECHTER (1947–2022)



Will Hechter was a dear friend and longtime supporter of our Museum. Born and raised in Winnipeg, he was the grandson of Jewish immigrants to North America, and the son of parents whom Will credited with instilling in him a feeling for the underdog, warmth to all, and a keen appreciation of intangible values. Will graduated from the University of Manitoba and Harvard Law School, where he graduated with a Master of Law. He spent time as a law clerk to the late Samuel Freedman, Chief Justice of Manitoba, who greatly influenced his career, and taught law in Minnesota. Will served as a criminal law defender in Toronto for more than twenty years, representing impoverished clients. He spoke with pride about how the Jewish community was always on the front lines in the battle for social justice, stating "We always had people who fought for the underdog. That might be what inspired me to go into criminal law." He later left law to open an investment fund with fellow Winnipegger, Marty Weinberg. A lover of sport and film, while at the University of Manitoba, he opened "Cinema 3" with friends, and made two documentaries: *A.K.A. Doc Pomus*, a film about a legendary songwriter; and *Jews and Baseball: An American Love Story*, narrated by Dustin Hoffman.

Will married his wife Linda in 1975, moving to Toronto in 1976, where they raised two daughters, Sloane and Brooke. He was involved with numerous community and professional organizations, among them the Israel Museum, Yad Vashem, and Mt. Sinai Hospital, Toronto. He was a constant supporter of our Museum, in particular donating to programs that benefited Israel's children. Will and Linda were past Co-Chairs of the Canadian Friends of the Israel Museum, providing leadership while building national awareness of our Museum. A prolific collector, among his many achievements for the Museum was his role in facilitating the relationship that led to Swatch creating a signature watch to commemorate the 50th anniversary of the Israel Museum in 2015. Often attending Museum events such as the International Council with Linda, Will brought a special warmth that endeared him to everyone. He took every opportunity to give back to the community and to leave a strong philanthropic legacy for his children and grandchildren, following a path of justice, good values, and kindness to others throughout his life. He credited his good fortune and his philanthropy in part to his Winnipeg upbringing: "We were taught that education was important and we were raised to understand that giving is joyful." In recognition of their deep friendship and commitment to the Museum, and in recognition of the leadership role they so ably fulfilled in our Canadian Friends, Will and Linda were made Honorary Fellows of the Israel Museum in 2001.

RICHARD DOMB (1932–2022)



Born in London in 1932, Richard Domb was evacuated to the countryside as a child during the Second World War, where he developed a spirit of adventure that took him as a teenager on epic bike rides across Europe. As a young professional, Richard qualified as a Chartered Surveyor, becoming a notable success in his field. He was married to Risa, with whom he fell in love while she was visiting from Israel, and together they raised four children: Alon, Gil, Eytan, and Tamar. Although based in London, Richard developed a lifelong love of Israel, spending summers there with his family and travelling the length and breadth of the country. He also developed a passion for collecting maps of the Land of Israel that would span more than fifty years of his life. Scouring market stalls and auction houses throughout the world for rare treasures, he eventually built one of the most significant collections of maps of the Holy Land in private hands, also garnering deep knowledge and expertise in the subject. In 2013, Richard donated a significant portion of his collection to our Museum, helping make our holdings in this field one of international standing. This exceptionally comprehensive collection comprises several thousand maps of the Land of Israel, the majority topographical maps from the nineteenth and twentieth centuries. Reflecting the profound geo-political changes that took place in the Middle East over the last two centuries, the collection includes Napoleonic (Jacotin), Ottoman, Palestine Exploration Fund (PEF), World War I and II, British Mandate (Survey of Palestine), and Zionist maps. It also includes two highly important assemblages of maps: the Corporal George Armstrong (British, 1843–1910) portfolio, comprising manuscript maps from the Palestine Exploration Fund research delegation during the years 1880–1890; and the map collection of the Israeli photographer and archaeologist Dr. Beno Rothenberg (1914–2012). Alongside these important maps, Richard donated an extensive reference library. The Collection of Risa and Richard Domb at the Israel Museum was a source of great pride to Richard, a man of warmth and humor who lived life to the full and will be warmly remembered by everyone who knew him.

WE MOURN THE PASSING OF FORMER MEMBERS OF THE MUSEUM STAFF

RIVKA MERHAV (1926–2022)



Rivka Merhav, who passed away in June 2022 at the age of 95, was the pioneering curator of Neighboring Cultures in our Archaeology Wing, and founder and first curator of the Department of Western Asiatic Antiquities and of the permanent exhibition that was on display until the renewal of the Wing in 2007. Rivka entered the Israel Museum in 1968 after completing her BA in Archaeology at the Hebrew University, Jerusalem, and her MA at Columbia University, New York, specializing in Ancient Iranian Art and Archaeology. She meticulously built the Ancient Near Eastern collection of the Israel Museum over many years, while recruiting donors and cultivating numerous professional relations in Israel and abroad. She curated several outstanding exhibitions, and her scholarly publications became cornerstones in the field, especially her work on Urartu that accompanied an exhibition she curated in 1991, close to her retirement. Rivka will always remain known for her curatorial vision dedicated to the assembly and exhibition of artifacts and written documents from the various neighboring civilizations – ancient Mesopotamia, Persia, Anatolia, Arabia, and the Levant – that had a lasting impact on the ancient Land of Israel. As part of her vision for a Neighboring Cultures section, Rivka located and acquired for the Museum artifacts in private collections and auctions related to the history of ancient Israel and the Jewish people, particularly monuments and inscriptions of Assyrian, Babylonian, and Persian kings mentioned in the Bible. It is thanks to Rivka that there are several "pearls" in the collection, including the unique inscribed stele of biblical Pul, the Assyrian King Tiglath-Pileser III, which bears reference to Menachem, king of Israel, paralleled by a biblical passage. Her initiatives to reconstruct monumental artifacts were also well ahead of her time. Known for her deep sense of justice and compassion, she served as an underground freedom fighter in pre-State Israel. Rivka will be deeply missed by everyone who had the privilege to know and work with her.

YONA FISCHER (1932–2022)



A curator's curator, the late Yona Fischer was an exceptionally important figure in the annals of the Israel Museum. Born in Tel Aviv, he spent several years of his youth in Paris, where he absorbed the art and culture that would profoundly influence his chosen path in life. Yona began his career in 1954 at the Bezalel National Museum, the forerunner of the Israel Museum, and was appointed its artistic director in 1960. After the establishment of the Israel Museum in 1965, Yona served as curator of contemporary art, both Israeli and international. He was among the first to introduce the concept of curatorship to the country at a time when the profession in Israel was in its infancy. During his 25 years at the Israel Museum, Yona's avant-garde approach allowed pioneering trends in abstract and conceptual art to reach the Israeli public in real time. Thanks to Yona, the Museum devoted exhibitions to many of the finest Israeli and international artists of the time, both established and emerging. He had a discerning eye for new artistic talent, and his home was always open to young, promising artists whom he took pleasure in mentoring. Deeply admired by both his colleagues and our friends and donors, Yona played a unique role in ensuring the international standing of our Museum. After leaving the Museum in 1990, he remained connected to it until the end of his life, not only through his example and guidance, but also through his involvement in many of our exhibitions and publications. In parallel, his activities spanned the entire country, contributing to existing institutions such as the Tel Aviv Museum of Art, and leading the establishment of the new Ashdod Art Museum where he served as Director and Chief Curator. Yona's contribution to art in Israel was recognized already in 1977 with the Israel Prize, the nation's highest accolade. In recognition of his early role in the history of our Museum, as well as his pioneering contribution to the field of curatorship in Israel, the Board of Directors posthumously bestowed upon Yona the title of Honorary Fellow of the Israel Museum at the 2022 International Council. Yona was informed of his Honorary Fellowship in 2019, but sadly passed away just three months before he could accept it in person.

SELECTED LOANS TO OTHER MUSEUMS

FINE ARTS

Sigalit Landau
Salted Lake (Salt Crystal Shoes on a Frozen Lake), 2011
Exhibition: *Resist, Again*
Plateforme 10, Lausanne, Switzerland
February 18 – May 15, 2022



Silalit Landau, *Salted Lake*, 2011, on show in Lausanne

Eight works by **Marcel Duchamp** from the Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum
Exhibition: *Marcel Duchamp*
Museum of Modern Art, Frankfurt
April 2 – October 3, 2022

Louise Bourgeois
Arched Figure, 1993/cast 2010
Exhibition: *Take Care: Art and Medicine*
Kunsthaus Zürich
April 8 – July 17, 2022



Louise Bourgeois, *Arched Figure*, 1993/cast 2010, on show in Zurich



On show in Venice: André Masson, *Study for a Portrait of Goethe*, 1940

Two works:

Max Ernst
The King Playing with the Queen, 1944
André Masson
Study for a Portrait of Goethe, 1940
Exhibition: *Surrealism and Magic. Enchanted Modernity*
Peggy Guggenheim Collection, Venice
April 9 – September 26, 2022
Museum Barberini, Potsdam
October 22, 2022 – January 29, 2023

Adrian Zingg
Portrait of Moses Mendelssohn, 1776
Exhibition: *We Dreamed of Nothing but Enlightenment – Moses Mendelssohn*
Jewish Museum, Berlin
April 14 – September 11, 2022

El Anatsui
Many Moons, 2007
Exhibition: *Art of Enchantment*



Textiles from the Wing for Jewish Art and Life at the Museum of Islamic Art, Jerusalem



Coffee set of Madame Kaulla, at the Jewish Museum, Berlin

Eretz Israel Museum, Tel Aviv
July 22 – November 15, 2022

Two works by Oscar Kokoschka:
Atomic Power, or Circus, 1946/1947
The Elbe at Dresden, ca. 1918–22
Exhibition: *Oskar Kokoschka. Un Fauve à Vienne*
MAM – Musée d'Art Moderne, Paris
September 23, 2022 – February 12, 2023

Christian Boltanski
Les Regards (Glances), 2018
Exhibition: *Homage to Christian Boltanski*
Mémorial de la Shoah, Paris
October 1 – October 16, 2022

Amedeo Modigliani
Jeanne Hébuterne, Seated, 1918
Exhibition: *Modigliani Up Close*
The Barnes Foundation, Philadelphia
October 16, 2022 – January 29, 2023

Marc Chagall
Interior of a Synagogue in Safed, 1931
Exhibition: *Chagall. World in Turmoil*
Schirn Kunsthalle, Frankfurt
November 4, 2022 – February 19, 2023

Christian Marclay
Virtuoso, 2000
Exhibition: *Christian Marclay*
Centre Pompidou, Paris
November 16, 2022 – February 27, 2023

JEWISH ART AND LIFE

24 objects from the Wing for Jewish Art and Life and 28 objects from the Archaeology Wing
Exhibition: *Paisley: A Princely Pattern*
The Museum of Islamic Art, Jerusalem
May 27, 2022 – April 15, 2023

Coffee set of Madame Kaulla, 1795
Long-term loan to the permanent collection
The Jewish Museum, Berlin
June 16, 2022 – June 31, 2024

ARCHAEOLOGY

Two Neolithic objects, ca. 9,000 years ago:
Mask (replica), El-Hadeb, southern Judean Hills
Statue of ancestor (reconstruction)
Exhibition: *La Terre en heritage du Néolithique... à Nous!*
The Prehistomuseum, Flémalle-Liège, Belgium
October 14, 2022 – August 31, 2023

Goddess figurine, Sha'ar Hagolan
Yarmukian Culture, ca. 8,000 years BP
Exhibition: *Feminine Power: The Divine to the Demonic*
The British Museum, London
May 19 – September 25, 2022



An 8,000-year-old goddess figurine, on loan to the British Museum. IAA

SELECTED RECENT ACQUISITIONS



WORKS BY RUTH ZARFATI

Israeli artist Ruth Zarfati (1928–2010) was a member of the "New Horizons" movement, the only woman in this group of artists. She was prolific in a number of different artistic fields: book illustration, writing, sculpture, painting, sketching, weaving, textile and clothing design, ceramics, jewelry making, and the creation of dolls and toys. In her honor, Zarfati's family has gifted many of her works to the Museum which will enter the holdings of various departments: two bronze sculptures depicting a child to the Department of Israeli Art; several sketchbooks of Greek landscapes to the Department of Prints and Drawings; textiles, clothing items, and a mezuzah case to the Wing for Jewish Art and Life; and book illustrations to the Ruth Youth Wing for Art Education. In addition, several archaeological items from the collection of Ruth's father, Yehuda Zarfati, have been donated to the Archaeology Wing, and several works by her husband, the sculptor Moshe Sternschuss, were gifted to the Department of Israeli Art.

Zarfati is best known for her illustrations for dozens of children's books, creating entire worlds of characters and images which brought the words and stories to life. Often these were stories she wrote herself; others were written by prominent Israeli writers such as Leah Goldberg, Haim Hazaz, Devorah Omer, Natan Yonatan, and Nurit Zarchi. Zarfati imparted her talent to every book in an original way, creating new techniques of line, color, and space that lent the illustrations texture and volume; they are artistic works in their own right. Her special gift to the pantheon of Israeli illustration was "My Uncle Simcha," a hybrid child-adult character full of life and mischief who accompanies the stories written by A. Hillel. Uncle Simcha looks like an adult but is mostly drawn in mischievous child-like postures. With his round face, bald pate, hair sprouting from the sides of his head, and classic white undershirt of the Zionist worker, he resembles David Ben-Gurion. Uncle Simcha became an Israeli icon for adults and children alike, a figure with a personality and character but also political depth who conveyed a personal statement from the artist.

EDMOND AND LILY SAFRA FINE ARTS WING

ISRAELI ART

Raida Adon, born Israel 1972
Suitcase, from the video work *Strangeness*, 2017
Wood, artificial leather, adhesive paper, dollhouse accessories
Gift of the artist
B22.0212



Hilla Ben Ari, born Israel 1972
The Voice that Calls to Itself, 2021
Three-channel video installation, 8:27 mins.
Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel
B22.0139

Liliane Klapisch, Israeli, born France 1933
Untitled, June 1967
Oil on cardboard mounted on canvas
Gift of the artist
B22.0134

Boaz Noy, born Israel 1972
City Lights Up, 2020
Oil on linen
Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel
B22.0133

Michal Rovner, born Israel 1957
Earth People, 2021
LCD screen and video
Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel
B22.0149



Rovner's work addresses urgent environmental and geopolitical issues. In this video work, refugees – wandering people in constant search for a home – and the ecological crisis are the main motifs. *Earth People* appears closer to painting than Rovner's earlier video works, and in fact looks more like a moving drawing. Set in a landscape reminiscent of one of areas of the Jerusalem Forest that were decimated by the wildfires of 2019–20, the work reflects the unrest, challenges, and flux of the current moment.

Avigdor Stematsky, Israeli, born Russian Empire, 1908–1989
Memory, 1971
Oil on canvas
Gift of Noa Steimatsky, San Francisco, to American Friends of the Israel Museum
B22.0211

EUROPEAN ART

Ten paintings by French artists, bequest of Alexis Gregory, New York, to American Friends of the Israel Museum:
François Boucher, French, 1703–1770
Allegory of Autumn: Putti Playing with a Goat, 1730
Oil on canvas
Joseph Ducreux, French, 1735–1802
Self-Portrait, ca. 1793
Oil on canvas
Jean-Baptiste Greuze, French, 1725–1805
Portrait of the Artist's Wife in Mourning, 1769
Oil on canvas
Nicolas de Largillière, French, 1656–1746
Portrait of a Gentleman, ca. 1715
Oil on canvas
Pierre-Antoine Patel, French, 1648–1707
The Month of June: An Italianate Landscape with Roman Ruins and Sheepshearers, 1699
Oil on canvas
Hubert Robert, French, 1733–1808
Two works:
Capriccio of a Roman Villa, ca. 1760s
A Roman Capriccio with Washerwomen by the Statue of Marcus Aurelias, ca. 1780–85
Oil on canvas
Jean-Baptiste Santerre, French, 1651–1717
Two works:
Portrait of an Artist, thought to be Santerre, ca. 1717
Portrait of a Woman (The Artist's Wife), ca. 1717
Oil on canvas





Pierre Charles Trémolières, French, 1703–1739
Hagar and the Angel, ca. 1729
Oil on canvas
B22.0373–82

The late Alexis Gregory (1936–2020) was a longtime patron of our European Art Department whose friendship, generosity, and profound commitment to art and culture were deeply valued and appreciated by the Museum (a full obituary appeared in the 2020–21 Israel Museum Magazine).

Pelvic bone of a stag decorated with mythological illustrations
French, 16th century
Bequest of Alexis Gregory, New York, to American Friends of the Israel Museum
B22.0153

Solomon J. Solomon, British, 1860–1927
Two works:
Portrait of Susan Bentwich, 1883
Portrait of Lilian Bentwich Friedlander, 1905
Oil on canvas
Gift of the Agranat family, Jerusalem
B23.0010–11

Henri Jean-Louis Le Secq, French, 1818–1882
Head of an Italian Woman, ca. 1845
Oil on canvas
Anonymous gift to American Friends of the Israel Museum
B22.0379

Giacomo Caneva, Italian, 1813–1865/90
Piazza San Marco in Venice
Oil on copper
Anonymous gift to American Friends of the Israel Museum
B22.0378

H. Deydier, French, mid-19th century
Portrait of Alexis Gaudin in His Atelier, 1843
Oil on canvas
Anonymous gift to American Friends of the Israel Museum
B22.0043

CONTEMPORARY ART

Tracey Emin, born UK 1963
The Mother, 2017
Bronze
Purchase, Edith and Ferdinand Porjes Foundation; Ruth and Joseph Bromberg Endowment; Wendy Fisher, London; and British Friends of the Art Museums of Israel
B22.0062
Tracey Emin, one of the most influential contemporary British artists, is known for her deeply personal and revealing works that address love, passion, and pain. Her monumental bronze sculpture *The Mother* – a larger version of which was recently installed at the Edvard Munch Museum in Oslo – depicts a kneeling female figure looking at an absent form that she is cradling in her arms. It pays tribute to the Norwegian artist, to Emin's own mother, and to the universal experience of motherhood. Evident in the sculpture's bronze texture are the artist's handprints which endow the immense figure with a sense of intimacy. Emin expresses here a multi-dimensional femininity that combines protectiveness, vulnerability, compassion, and longing.



Tracey Emin, *The Mother*, 2017, installed in the Billy Rose Art Garden during the Museum's International Council in June



Rashid Johnson, born USA 1977
Untitled Broken Crowd, 2019
Ceramic tile, mirror tile, spray enamel, bronze, oil stick, branded red oak flooring, black soap, wax
Gift to American Friends of the Israel Museum by Nancy and Joseph Chetrit, New York; Sarah M. Millett and Dr. Peter J. Millett, Edwards, Colorado; and Daniella and Joshua Rogosnitzky, Monaco; with additional support from Sandy Heller, New York; Barbara and Richard S. Lane, New York; Shawn and Peter Leibowitz, New York; and Barbara and Richard Rothschild, Palm Beach
B22.0140

Rashid Johnson, born USA 1977
The Hikers, 2019
16-mm film transferred to digital file with sound
Gift of Florence and Ralph Kattan, Switzerland, to American Friends of the Israel Museum
B22.0152
Rashid Johnson is one of the leading artists within the emerging discourse surrounding the Black experience in the post-civil rights movement America. These two important gifts to the Museum raise questions about what it means to be a Black person in the United States in the 21st century. *Untitled Broken Crowd* is a mosaic of brightly colored ceramic tiles on which the artist has painted freely with color, black soap, and wax. Row upon row of human figures devoid of gender or ethnic identity are depicted in abstraction, each a square



head with wide eyes in an expressive gaze, and a gaping mouth revealing teeth bared in panic. In this work anxiety prevails, both on a personal level and as a social symptom of our times that are characterized by extreme political events and terrifying climate crisis. The video work *The Hikers* depicts two masked Black men meeting each other, one of them ascending the mountain, the other descending. The choreography of the encounter is at once confident and hesitant, expressive and intimate, through which Johnson seeks to explore the physical movement of Black men in the public sphere, and the psychological feelings that accompany them in a racial and discriminatory environment.

Danielle Mckinney, born USA 1981
Absent Mind, 2021
Acrylic on canvas
Gift of Daniella and Joshua Rogosnitzky, Monaco, to American Friends of the Israel Museum
B22.0157

Purvis Young, American, 1943–2010
2 Yellow Heads, undated
Paint on plywood
Gift from the Gitter-Yelen Collection, New Orleans and New York, to American Friends of the Israel Museum
B22.0036
The work of Purvis Young, a Miami-born African-American artist, began to develop in the 1970s in the public space that served as his platform for expression. He gathered the materials for his artworks on the streets of Miami – doors, plywood, and wooden fragments – turning them into paintings that reflected the life of the underprivileged Black population: emaciated silhouettes playing, dancing, praying, or mourning; portraits; landscapes of urban housing; and incidents of violence and protest. Alongside are folkloristic motifs such as angels, wild horses, saints, and warriors. Later in his career, his paintings were influenced by events in American history: the Great Depression, the Trail of Tears, the slave trade, and the waves of immigration from the Caribbean to Florida. Young's paintings express an activist political voice that raises social and racial issues, as well as a personal voice conveying vitality, hope, and freedom.

PRINTS AND DRAWINGS



Shmuel Charuvi, Israeli, born Russian Empire (1897–1965)
Eighteen drawings for *Floral Treasury of the Land of Israel*, 1923–27
Gift of Sheila and Nahum Gelber, Monaco
B22.0190–0207
Among them:
Crown Anemone, ca. 1923
Watercolor on paper
B22.0204
Shmuel Charuvi's drawings for *Floral Treasury of the Land of Israel* constitute the earliest documentation of local flora during the early years of Zionist settlement. The drawings, executed between 1923 and 1927, were commissioned for botanists Efraim and Hanna Hareuveni for a planned volume that was never published. In 2009, Sheila and Nahum Gelber purchased the collection of botanical drawings following the 2006 exhibition *The Botanist's Brush*, curated by Tami Manor-Friedman. The Gelbers donated half of the collection – nineteen watercolor drawings – to the Israel Museum, providing the other half on extended loan. The Gelbers have now gifted the second half of the collection, an additional eighteen works, to the Museum. The drawings are an important cultural asset that highlight not only Charuvi's masterful skill in portraying the flora of Israel, but also the spirit of the pioneers of the Second Aliyah and their love for the Land of Israel. This recent gift is a further expression of the Gelbers' many years of generosity and friendship for the Israel Museum.

Thirteen works on paper by four contemporary Israeli artists, purchase of the "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel:



Dani Karavan, Israeli, 1930–2021
Five works, among them:
Kibbutz Harel III, drawn from memory, ca. 1958
Egg tempera
B22.0128–32



Noa Yekutieli, Israeli, born 1989
Shoji Screen, 2021
Papercut
B22.0138
Karam Natour, Israeli, born 1992
Four works, among them:
Playing God, 2021
Digital drawing
B22.0162–65
Elham Rokni, Israeli, born Iran 1980
Three works, among them:
Wallpaper #2, 2015
Mixed media on paper
B22.0135–37

Meirav Davish Ben Moshe, Israeli, born 1960
Seven Kinds of Gold Are, artist's book, 2004
Gold-thread embroidery, collage, graphite, and ink on handmade paper
Gift of the artist
B22.0172 (a–b)

Moshe Reifer, born Poland, active Israel, 1907–1985
Nine works, among them:
The Letter 'Aleph' of Fire, The Mechanical Letter 'Aleph', 1930s
Papercut
Gift of the family of Avraham Milstein
B22.0006–14

Avi Sabah, Israeli, born 1977
Six works, among them:
Face Down, 2017–19
Oil and graphite on paper
Purchase, Ruth and Joseph Bromberg Fund
B22.0166–71

Shay Zilberman, Israeli, born 1976
Two artist's books, among them:
Untitled (Love Birds), 2021
Collage
Purchase, Ruth and Joseph Bromberg Fund
B22.0160–61

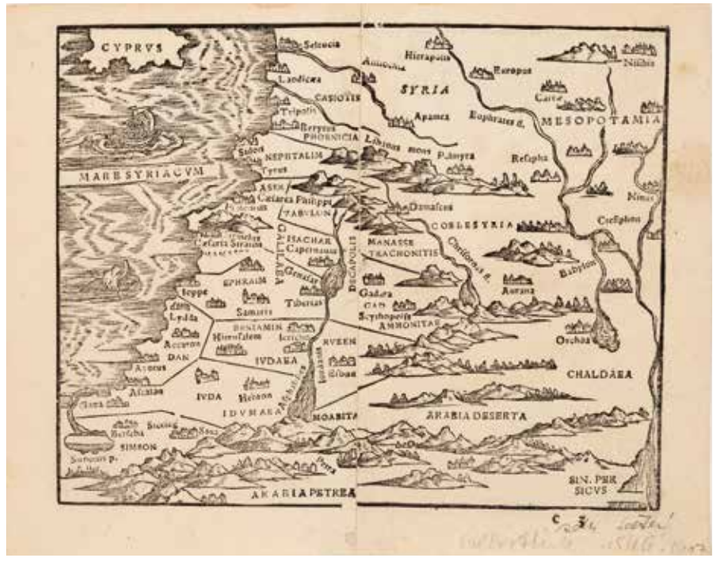
Anonymous artist, Spain
Two posters:
Citizen!! Do Not Destroy Old Drawings or Engravings – Keep them for the National Treasury, ca. 1936
Tempera on paper
Gift of Dr. Paul D. Blanc, San Francisco, to American Friends of the Israel Museum
B22.0121–22

NORMAN BIER SECTION OF MAPS OF THE HOLY LAND

Olfert Dapper, Dutch, 1636–1689
Syrien und das Gelobte Land; Gründliche Beschreibung des gantzen Syrien und Palestins, oder Gelobten Landes...
Book in two parts, published by Jacob van Meurs, Amsterdam, 1681
Gift of Meira Perry-Lehmann and Zecharia Korolik, Tel Aviv, in memory of their parents, Adina and Solomon Korolik
B22.0189
This important book by Dutch writer, geographer, and historian Olfert Dapper describes Syria and especially the Land of Israel ("Palestine, the Promised Land"). It incorporates dozens of maps and cityscapes in etchings and engravings, sometimes combined, as well as illustrations of various biblical and ethnographic figures.



Johannes Stumpf, Swiss, 1500–1578
Map of the Holy Lands, Syria, Arabia, Cyprus, Mesopotamia (Middle East), 1546/1548
Prototype for *Swiss Chronicle: Gemeinder Ioblicher Eydgnoschafft Stetten, Landen und Volckeren chronikwirdiger Thaaten Beschreybung ...*, Christoffel Froschauer, Zurich, 1548
Woodcut
Gift of Fransje P. Doornbosch, Soesterberg, Netherlands
B22.0209
This extremely rare and important map is a significant addition to our holdings of maps of the Holy Land. The map was very likely a trial printing



since written on the back of it in pencil is "1546" – perhaps indicative that this print was made earlier than the date printed on the map. Stumpf became a prominent preacher for the Reformation, together with Ulrich Zwingli, one of the leading reformers in German-speaking countries, and his *Chronicle* is heavily influenced by his religious leanings. Stumpf's *Chronicle* occupies an essential place in Swiss historiography – as well as being extraordinarily well-organized and well-edited, it also represents the apex of printing in sixteenth-century Switzerland. We are deeply grateful to the donor, Ms. Fransje P. Doornbosch, and to antiquarian book dealer Mr. Harald Fredriks, for facilitating this significant gift; both have generously donated other maps to our collection.



PHOTOGRAPHY

Ilit Azoulay, Israeli, born 1972
Queendom (Panel 4), 2022
Inkjet print
Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel B22.0223
The Department of Photography has followed Ilit Azoulay's body of work since her graduation project in 2010. This recent acquisition, *Queendom* (*Panel 4*), which represented Israel at the 2022 Venice Art Biennale, is part of the artist's most ambitious project to date. The panel brings together images and ornaments symbolizing men at war from the archive of David Storm Rice (1913–1962), an authority on Islamic medieval metalwork. By creating a digital collage





out of the original imagery, the artist visualizes the afterlife of images and their transformations, highlighting missing links in their landscapes of knowledge.

Gaston Zvi Ickowicz, Israeli, born Argentina 1974
End of Hebron Road (diptych), 2022
Purchase, "Here & Now" Contemporary Israeli Art Acquisitions Committee, Israel B22.0224 (a–b)
Gaston Zvi Ickowicz is an Israeli artist whose work powerfully captures the local Israeli scene and culture. On a recent project, he visited the area around the Rachel's Tomb checkpoint in Jerusalem. During these long visits, the artist interviewed Palestinian laborers who come to work inside Israel, an interaction captured in the work's photographic and textual language. The symbolism of the olive tree in local culture, both Israeli and Palestinian, goes hand in hand with its duplication as a stereographic mirror, matching traditional imagery of the Holy Land found in our photography collection.

Camille Silvy, French, 1834–1910
River Scene (La Vallée de l'Huisne), 1858
Albumen print from two collodion-on-glass negatives
Promised gift
L–B19.0212



In 1859, Camille Silvy immortalized this view of the Huisne valley in Nogent le Rotrou, his birthplace. He directs his lens towards this vast, strikingly beautiful landscape. The gaze of the viewer is irresistibly captured by the course of the river and drawn towards the horizon. The mind is bewitched by the mirror of the waters in which large majestic poplars and the clouds are reflected. Everything in the image expresses harmony and the sweetness of life. Silvy expertly framed his view and then placed it in an oval to emphasize the pictorial effect and affirm the artistic value of his work. This image, now considered an icon of nineteenth-century photography, is the only visual testimony of an idyllic landscape lost forever.

Warren Thompson, American, 1840–1870
Portrait of Louis-Napoléon Bonaparte, 1852
Daguerreotype
Anonymous gift
B17.1921
This daguerreotype by Warren Thompson is a recently discovered portrait of Napoléon III. The pose is the same as that in the famous print that Gustave Le Gray created of the Prince-President when he was elected in 1852. However, the side-to-side reversal of the daguerreotype image, and a comparison of the perspectives of the two photographs, indicate that the two photographers had worked next to each other, one using daguerreotype, the other a collodion-on-glass negative. This unique and exceptional portrait of the emperor, who stares out at us with his piercing eyes, is the most striking that we have of the man who would transform nineteenth-century France into a modern state. Its preservation in a precious scarlet box suggests it was an intimate gift.



DESIGN AND ARCHITECTURE

The David Tartakover Collection of Israel Posters
The Israel Museum recently acquired the David Tartakover Israel Posters Collection, considered to be one of the most important and significant collections of Israeli graphic design. Encompassing nearly 7,500 items, the collection was built over the last five decades by the prominent Israeli graphic designer David Tartakover, a pioneer and leading expert in the research of Israeli graphic design. Tartakover's enthusiasm to collect, document, research, and preserve Israeli graphic artworks began in the early 1970s during his studies at the Bezalel Academy of Art and Design. Of particular note is the vast number and diverse range of advertising and propaganda posters, with special emphasis on works from the 1920s through the 1960s, a period during which the foundations of Israeli graphic design were laid. The collection, one of the most complete, comprehensive, and significant of its kind, will occupy a vitally important place in the Museum's rich holdings of graphic material of the State of Israel, providing a resource of immense significance for the study of Israeli culture, history, and graphic design, especially in the early years of the State.
Among the works:
Shmuel Grundman, Israeli, born Poland, 1924–1981
To Israel the Holy Land by El Al Israel Airlines, 1950s
Print on paper
Gift of the David and Ali Tartakover Collection, Tel Aviv
Pessach Ir-Shai (István Irsai), Israeli, born Hungary, 1896–1968
Two works:
Pilot Radio, England, U.S.A., 1950s
Lithography offset on paper
Hebrew Typeface, 1920s
Felt-tip pen and ink on paper
Gift of Miriam (Irsai) Sommerfeld, Jerusalem, and the collection of David and Ali Tartakover, Tel Aviv
David Tartakover, Israeli, born 1944
Thessaloniki Design Museum, 2003
Digital print on paper
Gift of the David and Ali Tartakover Collection, Tel Aviv

ASIAN ART

Priest Nichiren and His Disciples
Japan, early 19th century
Woodblock print on paper
Gift of Dr. Martin Weyl, Jerusalem
B22.0005

A group of important Japanese scroll paintings, gift from the Gitter-Yelen Collection, New Orleans and New York, to American Friends of the Israel Museum:
Sozan Genkyô, Japanese, 1799–1868
Priest Nansen (Koan)
Japan, early 19th century
Ink on paper, hanging scroll
Hakuin Ekaku, Japanese, 1686–1769
Hitomaro, Sage of Poetry
Japan, 1750s
Ink on paper

Unkoku Tôeki, Japanese, 1591–1644
Landscapes
Japan, 1620–1630s
Ink on paper, pair of hanging scrolls
Sesson Shûkei, Japanese, 1504–1589
Grapes and Bamboo
Japan, mid-16th century, Maruyama period
Ink on paper
Maruyama Ōkyo, Japanese, 1733–1795
Daruma
Japan, 1760s
Ink on paper, hanging scroll
B22.0025–29

AFRICAN AND OCEANIC ART

The Department of African and Oceanic Art has numerous extended loans in its collection from the late Faith-dorian and



Martin Wright, New York, which have now become gifts through the generosity of their heirs. Among them:

Totem figure
Carved by **Kitty Kantilla** (Kutuwalumi Purawarrumpatu), ca. 1928–2003, and an unknown Tiwi artist
Bathurst Island, Tiwi Islands, Australia
Early 1970s
Ironwood (*casuarina equestifolia*) and pigments
B22.0227

Ancestor figure
Dayak people, Borneo, Indonesia
Late 19th – early 20th century
Wood
B22.0238
Gift of Ingrid Wright, Mitchel Wright Buscemi, Austin Wright, and Mackenzie Wright, New York

JACK, JOSEPH, AND MORTON MANDEL WING FOR JEWISH ART AND LIFE

Circumcision garment
Land of Israel or USA, before 1915(?)
Cotton, ajour embroidery
Gift of Yael Miller, in memory of her father Arye Miller, Rehovot
B22.0037



This garment is an important addition to our items of circumcision clothing, attesting to the European origins and the modes of dress practiced in early Zionist settlements in the Land of Israel. In European countries and those under European influence, babies generally wore white clothing made of delicate fabric at their circumcision ceremonies, perhaps reflecting the influence of Christian baptism customs in Europe, where the color white represented purity and innocence. This garment was used in 1915 in Rehovot, then a small settlement, for the circumcision of the first-born son of Tuvia and Tova Miller – the donor's grandparents – and later also in the circumcision of his sibling, the donor's father.

Package of candy wrappers for Hanukkah, inscribed "Unserer Jugend" (German: "our youth")
Germany, ca. 1930
Print on tinfoil
Gift of Aviva Schmelzinger, Jerusalem
B22.0090
This package of candy wrappers for Hanukkah is part of a large donation of fourteen items of ephemera created by the Freudenthal Workshop in Breslau, Germany. The workshop, which operated between 1921 and 1934, created many unique items of Jewish culture. The recent gifts join our existing holdings of objects from the Freudenthal Workshop, which will be featured in an upcoming exhibition.

***Ketubbah* (marriage contract)**
Land of Israel, 1896
Handwritten on paper; ink and gouache
Gift of Yehuda Cohen, Haifa, in memory of his grandmother Rachel Vida Cohen-Elimelech
B22.0034
The well-preserved floral decoration on this marriage contract is typical of those of the Sephardic communities of Jerusalem in the last quarter of the nineteenth century. The bride, Rachel Vida, the orphaned daughter of Shlomo and Fleur Elimelech, immigrated to the Land of Israel from Rhodes with her adoptive parents when she was seven years old. At the age of fourteen, she was married to a widower, Yitzhak Ben-Zion Cohen (Perahia), a civil engineer who had a daughter from his first marriage of similar age to his new bride. Yitzhak Ben-Zion was the scion of a well-known and respected family in Jerusalem at that time. The couple's names are mentioned in Yehuda Burla's 1928 romance novel *Ishto Ha-Senuah (His Hated Wife)*, written more than a century later, in which Yitzhak is described as a beloved cantor in Jerusalem. Rachel was widowed in 1909 while pregnant with her third child, and lived for more than 100 years in her beloved Jerusalem surrounded by dozens of great-grandchildren.



Matzah tray
Ya'ad workshop
Israel, ca. 1950s–1960s
Brass, repousseé and engraved
B22.0033
Tenenbaum Collection, gift of Rivka and Zvi Tenenbaum, Zahala, in memory of their son, the flutist Yadin Tenenbaum, who fell in the Yom Kippur War and was posthumously awarded the Badge of Distinction
This matzah tray is a unique example of a ceremonial item made by the Ya'ad group established by Bezalel Schatz, his wife Louise, and his sister Zahara. Bezalel and Zahara were the children of Boris Schatz,



founder of the Bezalel School of Arts and Crafts, and its sister institute, the Bezalel National Museum, the forerunner of the Israel Museum. Working out of the Schatz home in Jerusalem, the group produced both decorative and functional items. This tray is a unique and significant addition to the Museum's holdings of objects created by the Schatz family.

SAMUEL AND SAIDYE BRONFMAN ARCHAEOLOGY WING

A group of 30 glass objects and vessels
Near East, 5th century BCE – 19th century CE
Glass
Gift of Sir Leslie and Dame Shirley Porter, Herzliya
2022.5.3–32
The collection consists of core-formed cosmetic vessels; free-blown bowls, cups, jars, bottles, jugs, kohl tubes, and a lamp bowl; a mold-blown bottle; bracelet; pendant; and a rod-formed and drawn horseshoe-shaped object.

Woman buried with dog (cast)
Eynan, Natufian culture, 14,500 years ago
Gift of the French Research Center of Jerusalem
2022.33.39

Duck-bill axe
Provenance unknown, Middle Bronze Age, 20th–18th century BCE
Silver
Gift of Don Simon, New York, to American Friends of the Israel Museum, in memory of his wife, Ellen Simon
2022.19.33

Relief fragment depicting a male offering bearer
Ramesside period, 13th century BCE
Limestone (painted)
Gift of Esther and Dr. Joe Weinstein, Tel Aviv
2022.3.1

Extended Loans

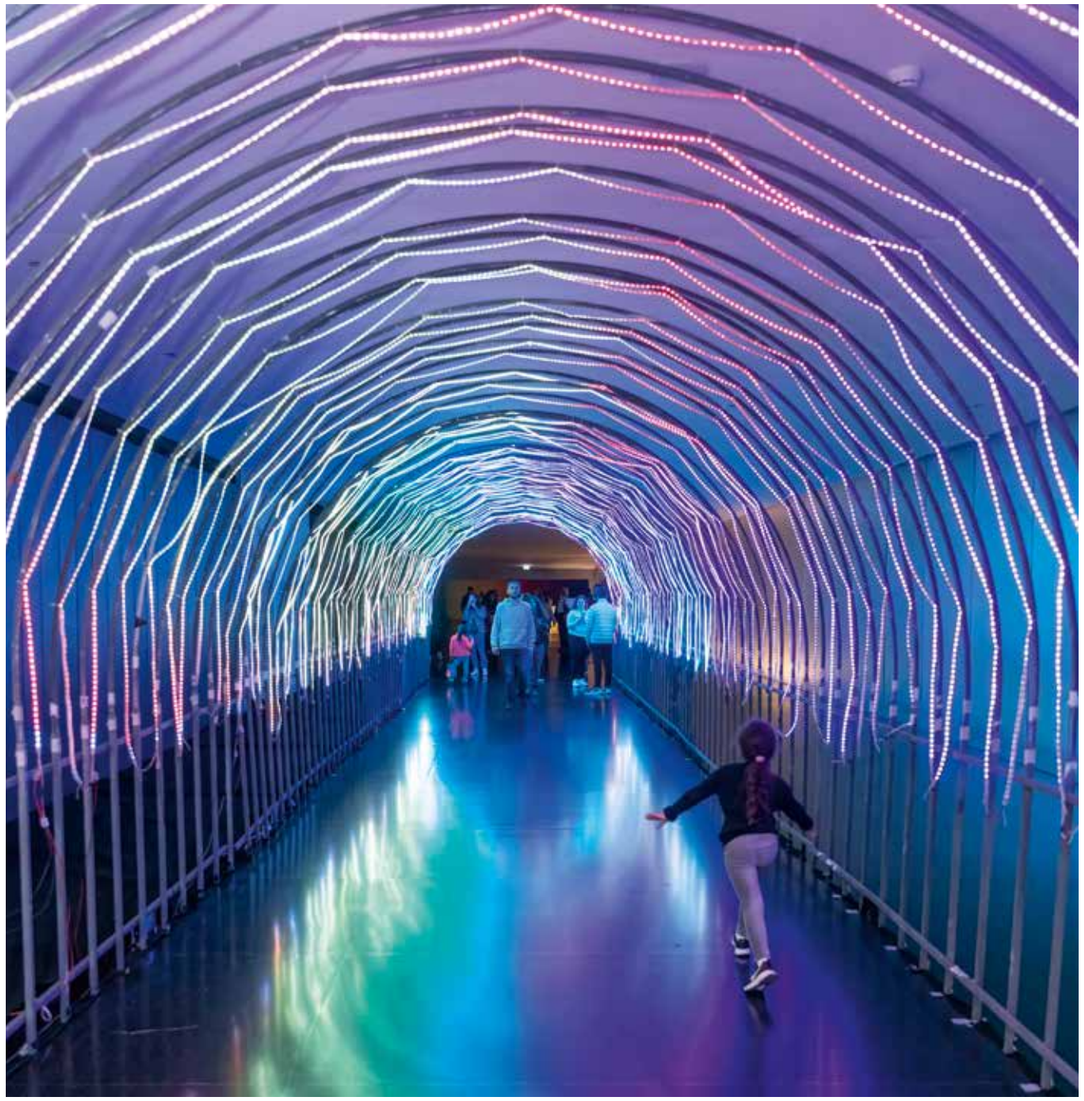
Antefix depicting a woman's face
Viterbo, Italy, 5th–6th century BCE
Terra-cotta
Extended loan from the Italian Ministry of Cultural Heritage and Activities, Rome
2022.22/1

Roman Provincial Coin of Antoninus Pius
Gadara, 159/60 CE
Bronze
Extended loan from the collection of Abraham D. Sofaer and Marian Scheuer Sofaer, Palo Alto
2022.23/2

Pottery sherds
Tel Tzaf, 7,000 years ago
Pottery
Extended loan from the Tel Tzaf archaeological expedition
2022/11



THE MUSEUM IN A DIFFERENT LIGHT: A SPECIAL HANUKKAH EVENING



Hanukkah is always a time for creative activities for the whole family at the Museum. In a new event that we hope will become an annual tradition, the Museum celebrated Hanukkah on the evening of December 20 with a special evening full of light! The Museum's exterior and interior spaces were bathed in colored lights while laser beams streamed from the roof of the Museum into the night sky where they could be seen from all parts of Jerusalem and beyond. As well as splendid light shows throughout the Museum, we offered a variety of holiday activities for the whole family, including activities and workshops for children on the theme of light; guided tours of the Museum's extensive collection of Hanukkah lamps from around the world; figures made of light placed throughout the Museum; music; a "Full Moon Party"; food stands; and a surprise DJ appearance during the course of the evening. The event was presented in collaboration with the Jerusalem Municipality.

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Winter 2022–23

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On the cover: Sigalit Landau, *Strand*, 2007–22. Barbed-wire constructions coated in salt crystals. From the exhibition *Sigalit Landau: The Burning Sea* (see page 18)