

PERSIAN CYCLAMEN

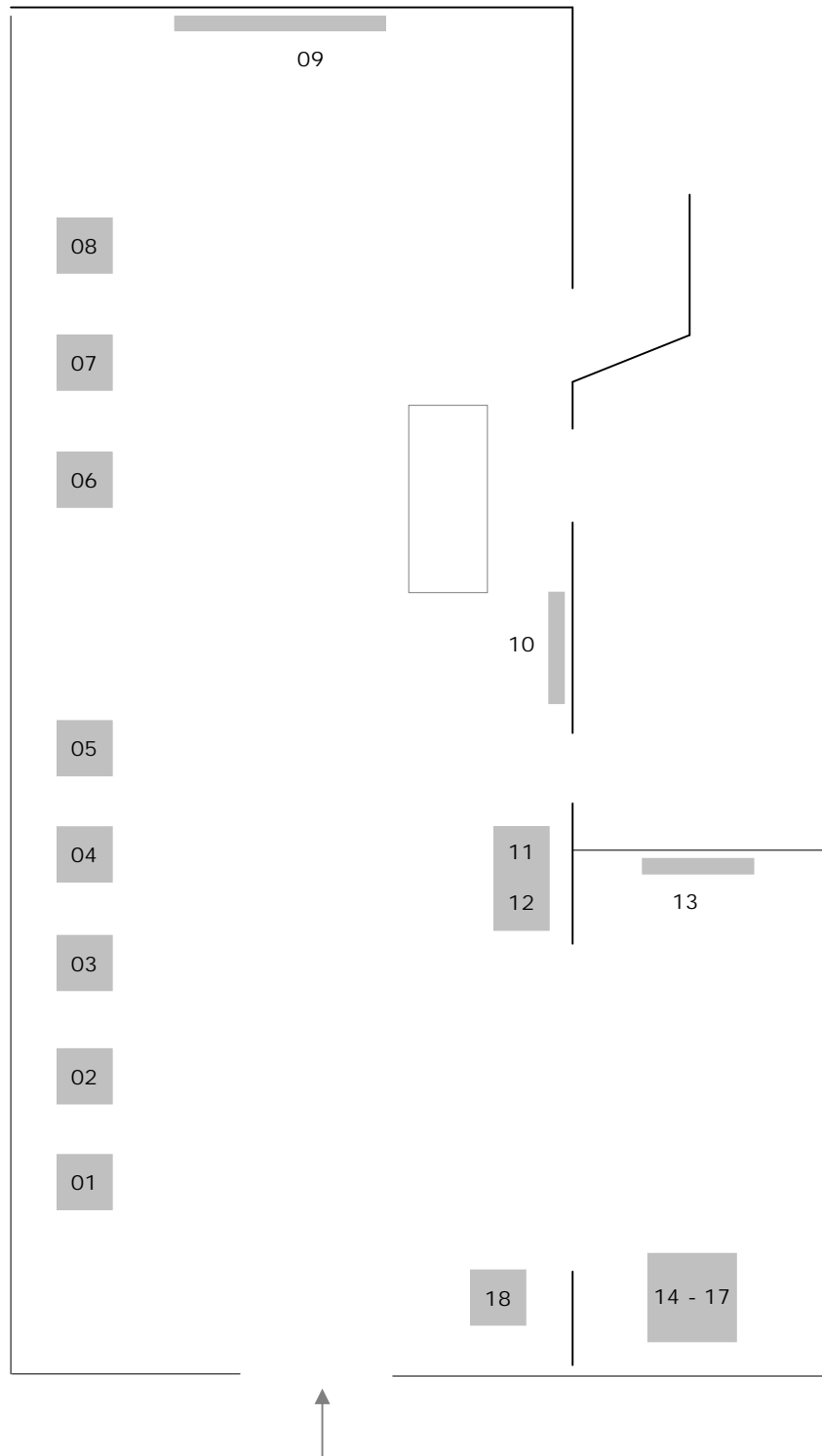
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Sculptures and Objects by Dafna Kaffeman

June 09 – August 27, 2006

PERSIAN CYCLAMEN

ENGLISH VERSION



PRICE LIST

01 Persian Cyclamen
Cyclamen persicum
6 glass pieces / fabric / thread
37 x 37 x 3 cm (L x W x H)
2006
2.400 €



02 Carthamus tenuis Bornm. / Saffron Thistle
3 glass pieces / fabric / thread
37 x 37 x 9 cm (L x W x H)
2006
2.400 €



03 Triticum Aestivum
Bread Wheat
6 glass pieces / fabric / thread
37 x 37 x 2 cm (L x W x H)
2006
2.400 €



04
sometimes you test the strength of a chain by its weakest link
comment by Hachi Zanegbi (Knesset member and chairman of the security committee of the Israeli government), published by Yosi Verter in Haaretz, December 12, 2005.
Centaurea iberica Trev / Iberian Starthistle
4 glass pieces / fabric / thread
37 x 37 x 2 cm (L x W x H)
2006
2.400



05 [14] 1/4 3/4 EÁ
Salvia hierosolymitana Boiss / Jerusalem Sage
1 glass piece / fabric / thread
37 x 37 x 4 cm (L x W x H)
2006
2.400 €



- 06 Fence Line in Red
 security barrier (fence/wall in Jerusalem, under construction)
 Pinus halepensis / Aleppo Pine
 2 glass pieces / fabric / thread
 37 x 37 x 2 cm (L x W x H)
 2006
 2.400
- 07 Municipality Line in Blue
 border of the city of Jerusalem (established 17 days after the 6 Days War in 1967)
 Eucalyptus globulus Labill / Blue Gum Eucalyptus
 5 glass pieces / fabric / thread
 37 x 37 x 5 cm (L x W x H)
 2006
 2.400
- 08 The Green Line
 Israel–Jordan border in the city of Jerusalem before the 6 Days War in 1967
 Eryngium creticum Lam / Eryngo
 3 glass pieces / fabric / thread
 37 x 37 x 5 cm (L x W x H)
 2006
 2.400
- 09 Wolf 1
 glass / silicone / aluminium
 95 x 130 x 5 cm (L x W x H)
 2006
 6.500 €
- 10 Wolf 2
 glass / silicone / aluminium
 60 x 65 x 5 cm (L x W x H)
 2004
 4.800 €



11

''' ''' '''

Arabic is not spoken here

from an article by Jacki Huri and David Retner, published in Ha'aretz, March 13, 2006

Carthamus tenuis Bornm. / Saffron Thistle

3 glass pieces / fabric / thread

37 x 37 x 7 cm (L x W x H)

2006

2.400 €



12

■ . . . ■

Arabic is not spoken here

from an article by Jacki Huri and David Retner, published in Ha'aretz, March 13, 2006

Urginea maritima / Sea Squill

4 glass pieces / fabric / thread

37 x 37 x 4 cm (L x W x H)

2006

2.400 €



13

Wolf 3

glass / silicone / aluminium

70 x 60 x 5 cm (L x W x H)

2004

4.800 €



14 - 17

Tactual Stimulation 1 – 4

glass / silicone

ca. 20 x 20 x 20 cm (L x W x H)

2006

3.600 € per piece



18

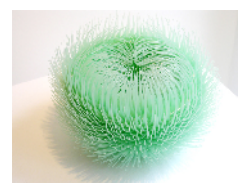
Tactual Stimulation 5

glass / silicone

ca. 20 x 20 x 20 cm (L x W x H)

2006

3.600 €



PRESSRELEASE

Dafna Kaffeman was born in Jerusalem in 1972. Beginning her art education there at Bezalel Academy she concluded her studies in Amsterdam at Gerrit Rietveld Academy and Sandberg Instituut in 2002. Her work which is shown in Europe and the USA and has been recognized with numerous awards and prizes. Dafna Kaffeman lives in Israel and is head of Glass Studies at Bezalel Academy in Jerusalem.

The artist's first personal exhibition in Berlin features works of three different series. The two series titled Wolves and Tactual Stimulation address psychological aspects and evoke feelings of anxiety and threat or the child-like wish to explore something by touching it. The main part of the show however focusses on her most recent series titled Persian Cyclamen. The message here is political. By means of text and sculpture the actual situation in Israel is explored.

Each piece of this latter series represents a plant that is typical of the Israeli landscape. It is portrayed in the form of glass and then placed on a white handkerchief embroidered with text. In order to emphasize the difference between appearance and actual meaning of the words the artist uses three different languages: Latin, Hebrew and Arabic.

At first one's eye is caught by the glass replica of a plant or a couple of flowers that are placed on a white handkerchief. Then the attention is drawn to the text embroidered on the handkerchief and to its meaning (note by lorch+seidel: separate translations in English and German are available to visitors).

Some of the handkerchiefs take the name of the plant that is placed upon it. The Jerusalem sage (lat. *Salvia hierosolymitana* Boiss) for example has been chosen by the artist because of the way it is called in the region. Jerusalem, apart from being a place regarded as a symbol of permanent dispute, is a city over which different people strive to claim exclusive control. Depending on the point of view and on the chosen script the text is perceived differently.

Other handkerchiefs depict words without any obvious connection to the plants as for example the Hebrew sentence:

' Á Á Á '

(engl. Arabic is not spoken here)

This sentence was taken from an article in a daily newspaper in Israel. It referred to an incident when a group of aggressive young men shouted these words while attacking two other men who were listening to Arab music in a car. The artist has chosen this special sentence in order to stress the complexity of the situation in Israel.

On another handkerchief the same sentence is translated into Arabic.

From an outsider's (e. g. European) point of view Hebrew and Arabic characters possess a fascinating aesthetical characteristic which is even more intensified by those replicas. If the work is looked upon without an understanding of the text, the viewer is not aware of all its components as for example the racist meaning in the words Arabic is not spoken here. (The artist notes: In Israel Arabic is the second official language both by law and by a great part of the population. Whoever utters such a statement in public runs the risk of being prosecuted for racism.)

The handkerchief with the text Arabic is not spoken here embroidered in Hebrew script is combined with a replica of the white sea onion (lat. *Urginea maritima*) which is a common plant in the Mediterranean area. According to the Jewish belief it was used to demarcate the borders of Israel. On the other side the Arab population is using this plant to adorn their graveyards with.

On the handkerchief displaying the same text in Arabic script the viewer will find a thorny species as *Carthamus tenuis* Bornm.

By means of the use of different languages Dafna Kaffeman raises people's concern for those sensitive issues that are otherwise being avoided, ignored or just not talked about. The work deals in a subtle way with the conflict between the Israeli and Palestinian people in that she shows how words assume themselves a kind of inherent power (and for that matter certain natural specimen as well) as markers of different identities.

The exhibition is kindly supported by the Israeli Embassy in Berlin.

ARTIST - INFORMATION

education

- 2002 MFA – Master of Fine Arts | Sandberg Instituut | Graduate Program for Art | Amsterdam
1999 Final Degree | Gerrit Rietveld Academy | Amsterdam
1994-96 Glass and Ceramics Studies | Bezalel Academy for Art and Design | Jerusalem

solo exhibitions

- 2006 PERSIAN CYCLAMEN | Iorch+seidel galerie | Berlin
2005 I was trained hunting wolves | Heller Gallery | New York

participations

- 2006 COLLECT | represented by AIDA | Victoria & Albert Museum | London
2005 Viewed through Glass | Heller Gallery | New York
What on Earth | Bullseye Connection Gallery | Portland, OR | USA
New Works for the New RAM | Racine Art Museum | Racine, WI | USA
Glass Weekend '05 | represented by Heller Gallery | Wheaton Village | Milville, NJ | USA
2003 SOFA Chicago | represented by AIDA | Chicago
Dies ist kein Liebeslied – Israel/Palestine | Kunstverein Via 113 | Hildesheim | Germany
White Board | Kunstverein Via 113 | Hildesheim | Germany
2002 RAI Rotterdam Art Fair | Cruise Terminal | Rotterdam
Museum Night Rotterdam | Brutto Gusto Gallery | Rotterdam
Special Exhibit | Eretz Israel Museum | Ramat Aviv | Israel
Bernadin de Neeveprijs | Museum Jan van der Togt | Amsterlveen | The Netherlands
2001 Interactive Spaces | supported by Oporto 2001 – European Capital of Culture Org. | Porto
White Board | Mosteiro Schuerer | Rua Miguel Bombarda | Porto
Animal | sandberg2 | Mariakapel | Hoorn | The Netherlands
Ritual in Form | Jewish Historic Museum | Amsterdam
Space-Light-Time | MDI Institute | De Branie | Zwolle | The Netherlands
End Exam Show | Gerrit Rietveld Academy | Amsterdam
1999 Park of the Future | Westergasfabriek | Amsterdam
Future-Israeli Artists in the Netherlands | Pulchri Studio | Den Haag

Sculptures and Objects by Dafna Kaffeman

June 09 – August 27, 2006

works in collections

Corning Museum of Glass | Corning, NY | USA

Museum of American Glass | Milville, NJ | USA

Racine Art Museum | Racine, WI | USA

Glas-Museum Alter Hof Herding | Ernsting Stiftung | Coesfeld-Lette | Germany

Private collections in Israel, USA, Canada, England, Netherlands and Germany

awards, honours, grants

- 2006 Support by the Israeli Ministry of Foreign Affairs for the exhibition Persian Cyclamen
- 2005 Award from the Hilbert Sosin Fund of the Florida Glass Art Alliance
Scholarship granted by the Corning Museum of Glass | Corning, NY | USA
- 2004 Honorary-Diploma | Jutta-Cuny-Franz Memorial Award | Jutta-Cuny-Franz Foundation
Support by the Israeli Ministry of Foreign Affairs for the exhibition I was trained hunting wolves
- 2003 Fellowship | Creative Glass Center of America | Wheaton Village | Milville, NJ | USA
- 2002 Nomination | Bernadin de Neeveprijs | The Netherlands
- 2001 Scholarship granted by the Pilchuck Glass School | Seattle, WA | USA
- 1997 Art Studies | Scholarship granted by the Jewish Community Amsterdam
- 1996 Design Prize | Modern Judaic Competition | Bezalel Art Academy | Israel

selected publications

- 2006 Ein Wolf zum Verlieben | Andrea Hilgenstock | DIE WELT | Berlin | Jul 21, 2006
Persische Cyclamen | Meike Jansen | taz | Berlin | Jul 05, 2006
exhibition catalogue | COLLECT | London
- 2005 Le Verre au Chalmeau | by Evelyn Hadge | Matiers d'Art | Nov/Dec 2006
Jutta-Cuny-Franz Memorial Award | by Dr. Helmut Ricke | New Glass - Neues Glas | Fall 2005
New Glass Review 26 | Corning Museum of Glass | Corning, NY | USA
- 2004 The Glass Menagerie | by Varda Chechick | AT Magazine | Edition 546 | Nov 2004
exhibition catalogue | Pilchuck Glass School 26th Annual Auction | Seattle, WA | USA
New Glass Review 25 | Corning Museum of Glass | Corning, NY | USA
- 2003 Zucchini zur Poesie | Hildesheimer Allgemeine Zeitung | May 27, 2003 | Germany
exhibition catalogue | Israel Projekt 1.5.-28.3.03 | Kunstverein Via 113 | Hildesheim | Germany
- 2002 five young talents | v. Dr. Franz Jeursen | New Glass – Neues Glas | Summer 2002
exhibition catalogue | Bernadin de Neeveprijs | Museum Jan van der Togt | Amstelveen | NL
- 1999 Great Freedom in Glass | v. Maria Olson | Barometren | Jul 22, 1999 | Sweden
exhibition catalogue | Future Israeli Artists in the Netherlands | Pulchri Studio | Den Haag